



SHIKSHAYATAN PATRIKA

2017-2018

SHRI SHIKSHAYATAN COLLEGE

A NAAC Accredited Women's College
(Awarded A Grade, CGPA 3.24 in November, 2016 by NAAC)
Affiliated to University of Calcutta



Late Sitaram Seksaria

Our Founder

Born : 1st May, 1892

Died : 17th March, 1982

SHRI SHIKSHAYATAN COLLEGE

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SHRI SHIKSHAYATAN PATRIKA

November 2017

July 2017 - June 2018

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राष्ट्रीय मूल्यांकन एवं प्रत्यायन परिषद

विश्वविद्यालय अनुदान आयोग का स्वायत्त संस्थान

NATIONAL ASSESSMENT AND ACCREDITATION COUNCIL

An Autonomous Institution of the University Grants Commission

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निदेशक

Prof. D. P. Singh

Director

F 19.26/NET/SC-18/DO/2016/11.3

5th November 2016

The Principal

Shri Shikshayatan College

11, Lord Sinha Road

Kolkata - 700071

West Bengal

Dear Principal,

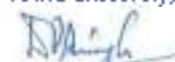
Greetings from NAAC

I am glad to inform you that the outcome of the Assessment and Accreditation (A&A) exercise of your institution has been processed and approved by the Standing Committee constituted by the Executive Committee to examine the peer team reports and declare the accreditation results. Your institution has been Accredited with a CGPA of 3.24 on a seven point scale at **A Grade** valid for a period of five years from 05/11/2016. The result is already uploaded on NAAC website. The original certificate of accreditation with the quality profile will be dispatched to the institution in due course. I am sure that the detailed peer team report handed over to you during the exit meeting along with the quality profile will enable the institution to initiate further quality enhancement measures.

As per the new guidelines of NAAC, it is mandatory for institutions to retain the Self-Study Report (SSR) uploaded on the institutional website for A&A by NAAC until the completion of validity period of A&A. The SSR should not be password protected and accessible to all the stakeholders. Institutions are also requested to take note of the mandatory requirement of submitting Annual Quality Assurance Report (AQAR) and uploading them on the institutional website on regular basis. Failing to submit the AQARs annually, institutions will not be eligible for the next cycle of accreditation. For details on the revised guidelines, please visit our website: www.naac.gov.in from time to time.

With best wishes,

Yours sincerely,


(D. P. Singh)

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Former Vice-Chancellor, BHU, Varanasi, Dr.H.S. Gour University, Sagar & Devi Ahilya Vishwavidyalaya, Indore



DR. ADITI DEY

Principal

Shri Shikshayatan College

11, Lord Sinha Road

Kolkata - 700 071

Phone : 2282-8633 / 7288

FOREWORD

It is that time of the year once again when we present with great pleasure, this collage of vibrant activities undertaken by our students and teachers during the academic session.

We have invested our creative energies and ideas to lend contemporary dimensions to our ongoing projects and introduced new ones in tune with the fast changing academic landscape.

Our campus life has been enriched by the visits and interactions of eminent personalities from various walks of life. We value and cherish these exchanges. They have contributed immensely to foster compassion, inclusivity and deep understanding of what we mean by "holistic education"

I hope we will continue to raise the bar and give our best to make this college the happy and happening place that it is.

Congratulations.

Aditi Dey



LATE RAMAKANT MISRA
Former Secretary
(May, 1997 - 13 March, 2018)

We are deeply saddened by the loss of Ramakant Misraji. It was an honour to have known him and to have had him as the Secretary of our institution from 1997 till 13th March, 2018. His unfailing good humour and kindness marked all his interactions with us. We will truly miss him and remember him with respect and affection for the gentleman that he was. Our heartfelt prayers and condolences go out to the bereaved family.

May his soul rest in peace.

**From all the Members of
The Management, Principal,
Teaching Staff and Non-Teaching Staff of
Shri Shikshayatan College**

EDITORIAL

Smt. Debolina Guha Thakurta

Editor-in-Chief

In a magazine, one can get – from cover to cover- 15 to 20 different ideas of life and how to live it.

Maya Angelou

Shri Shikshayatan College Welcomes winter with festivity, the Annual Function where the students are awarded for their academic achievements and co-curricular initiatives, and also hosts a musical performance by the students. The day occasions the release of the college magazine, Shikshayatan Patrika. As Angelou said, the magazine truly emanates different ideas of life while reporting the activities of several committees which have engaged themselves in the 2017-2018 academic session in sundry events. The magazine also showcases creative talents of students, be it painting, photography or writing. It has always been the platform for students to express themselves and the Patrika takes pride in this matter. Beginning with the cover page illustration to the back cover, it embraces the colourful and thoughtful imaginations of students, and even faculty members, to a great success.

Visitors' Book

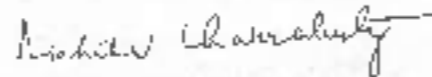
I immensely enjoyed my second visit to your prestigious institution. The institution still lives up to the expectations of the admiration that it had elicited from me on the first occasion. I congratulate you people, therefore, on that count. Where the seminar I had come to address this time is concerned, my gratitude brims over – gratitude to the organizers but, above all, to the students who were so receptive and participatory in their attitude to the proceedings. I enjoyed every minute of the seminar and my interaction. I am grateful to the warmth with which you, as my colleagues, have invited me and made me feel pampered.



Sudeshna Banerjee, Professor
Dept of History, Jadavpur University
16.11.2018

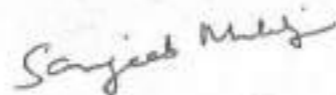
It's a wonderful experience to be here at Shri Shikshayatan College. The invitation as a Resource Person at the Gender Sensitization course came as an opportunity to interact with the faculty, students, and staff of the college. A brilliant interactive session followed after our own lectures. I would like to thank the organizers for inviting me here.

With best wishes



Dr. Alshika Chakraborty
Director, School of Women's Studies
Jadavpur University
16.11.2018

I was delighted and surprised to find such bright, inquisitive and conscious students. It was a pleasure interacting with them.



Sanjeeb Mukherjee
Former Professor, Dept. of Political Science
University of Calcutta
6.9.2018

I feel honoured and privileged to have been invited. Thank you for your kindness.

Prof. Swapan Kumar Chakravorty
Kaviguru Rabindranath Tagore
Distinguished Professor
Humanities, Presidency University
26.09.2018

I was so pleasantly surprised by the warmth of the students at this school. I am new to India – visiting from the United States – and these students treated me like they had known me for years. It immediately washed away my nervousness and apprehension. I felt like I learned from them as well. They showed me how to make someone who not only feels like an outsider, but looks like one, feel like I was back at school with my close friends.



03.7.2018

This is a rare opportunity to come to this nice disciplined college and talking to the students is further encouraging. I pray to the Almighty to shower His blessings on the faculty and students of this college.

Swami Tattawasarananda
Ramkrishna Mission Sikshamandira,
Belur Math
3.7.2018

Sincere thanks to Shri Shikshayatan College for inviting me and tolerating my rambling for an hour. I would love to come back again for some more music at some future date. Sincere thanks and regards to all of you.



Soumik Chattopadhyay
Singer
10.05.2018

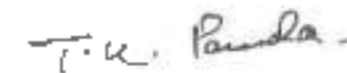
It was a pleasure and honour to be back at Shri Shikshayatan college after a decade to speak during the 150th Birth Anniversary of Sister Nivedita. I hope that the talk was beneficial for the students and will help them thinking about international education, intercultural education and women's education in more critical way at this stage after India's independence from colonial rule.

All the best to all students and staff of SSC!



Dr. Mousumi Mukherjee, Asst. Director
O.P. Jindal Global University
16.01.2018

It was really a very wonderful programme. I enjoyed it heavily. I hope every success of the endeavour



T.K. Panda
Coordinator, T.O.R.C.

Enjoyed the time very much in a college of rave distinction. Hope to come again.

Shyamal Chakrabarti

Dr. Shyamal Chakrabarti
Professor, Dept of Chemistry
University of Calcutta
1.09.18

श्री शिक्षावतन कॉलेज, कोलकाता के हिंदी विभाग द्वारा आयोजित कार्यक्रम में शामिल होकर अत्यंत गौरवान्वित हूँ। शिक्षकों की लगन, विद्या और अध्ययन से स्वयं प्रेरित हुआ। छात्रों में प्रश्नाकुलता, जिज्ञासा एवं अनुशासन बढ़ता आज़ाद करती है। प्रशंसनीय सैद्धिक वातावरण है जो अन्य संस्थानों के लिए उदाहरण है।

आमण एता

प्रोफेसर एवं अध्यक्ष
हिंदी विभाग
पश्चिम बंगाल वि.वि.
बारासात, कोलकाता - 700126
14.09.2018

श्री शिक्षावतन के हिंदी विभाग द्वारा आयोजित कार्यक्रम में आकर बहुत अच्छा लगा। पुरा विभाग जिस तत्परा से इस कार्यक्रम में रुचि ले रहा था उसे देखकर सुखद आश्चर्य हुआ। हम ऐतिहासिक महत्त्व के कॉलेज में हिंदी विभाग का दायित्व बहुत अधिक है। मेरा विश्वास है यह कॉलेज अपने हिंदी विभाग पर गर्व करता है। मेरी शुभकामनाएँ।

Hitendra Patel

Hitendra Patel
Professor, Dept. of History
R.B.C. Kolkata

ভাষা দিবসে এর চহিতে ভাল সকাল কি কাটানো যেত কখনও?

শুধী থাকলাম এই প্রতিষ্ঠান ও তার মানুষজনের কাছে।

ছাত্রীদের ভালবাসাও মনে থাকবে। সকলে খুব ভাল থাকুন। দেখা হবে নিশ্চয়ই।

শুভেচ্ছায়

Shrikrishna

শ্রীকৃষ্ণ

১০.০৮.২০১৮

বাংলা ভাষায় বিজ্ঞান চর্চার ওপর আলোচনাচক্র এবং আমাদের আমন্ত্রণ আমি মুগ্ধ, আগ্রহ এবং কৃতজ্ঞ। এই কলেজের আতিথেয়তা ও নিয়মানুবর্তিতাও অননুকরণীয়।

Sumitra Choudhury

সুমিত্রা চৌধুরী
কোষাধ্যক্ষ, বঙ্গীয় বিজ্ঞান পরিষদ
০১.০৯.২০১৮

আলোচনা চক্র আমন্ত্রিত হয়ে শ্রী শিক্ষায়তনে আসার সুযোগ পেলাম এবং ছাত্রী ও অধ্যাপিকাদের সাথে পরিচিত হওয়ার সুযোগ হল। আমি সকলকে আন্তরিক শুভকামনা ও অভিনন্দন জানাই।

Dulal Chandra Mukhopadhyay

দুলাল চন্দ্র মুখোপাধ্যায়
মভাপতি, ইন্ডিয়ান কেমিক্যাল সোসাইটি
০১.০৯.২০১৮

যড় ভাল লাগল 'আলোচনাচক্র'। শুভেচ্ছা রইল।

Pranab Sen

প্রণব শান্যাল
কুল অফ ওশেনোগ্রাফিক স্টাডি
যাদবপুর বিশ্ববিদ্যালয়
০১.০৯.২০১৮

এই প্রথম এলাম। খুব ভালো লাগলো কলেজ দেখে।

Palash Baran Pal

পলাশ বরণ পাল
প্রফেসর এমেরিটাস
০১.০৯.২০১৮

কলেজটির নাম আগে শুনেছি, তবে এই প্রথম এলাম। দেখে শুনে তো ভালোই লাগছে। আশা করি পড়াশোনায়ও সকলের মনোযোগ আছে।

Apurajit Basu

অপরাজিত বসু
প্রতিনিধি
পশ্চিমবঙ্গ বিজ্ঞান মঞ্চ
০১.০৯.২০১৮

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OURSELVES

ANNUAL REPORT OF IMPORTANT COLLEGE EVENTS (2017-2018)

62nd COLLEGE FOUNDATION DAY REPORT : (JULY 7, 2017)

The college celebrated its 62nd Foundation Day on July 7, 2017. The programme began with the lighting of the lamp by Shri G. K. Khaitan, President, Shri Shikshayatan College Governing Body, followed by an opening song by the students. Dr. Aditi Dey, Principal, Shri Shikshayatan College, delivered the welcome address. The first part of the programme was a prize distribution ceremony. The University of Calcutta Rank Holders were awarded with a medal and a certificate. Certificates of Excellence were given to the outgoing students of the Third Year of all streams for SOCIAL WORK, LEADERSHIP QUALITIES, ACADEMIC PURSUITS AND CO-CURRICULAR ACTIVITIES. Dr. Rumpa Chakraborty, Department of Commerce (Morning) was felicitated for completing Ph.D. A dance recital was performed by the students of the college. The programme ended with a vote of thanks and the National Anthem.

69th REPUBLIC DAY PROGRAMME 2018:

The College celebrated its 69th Republic Day on 26th January, 2018 at the college premises. CHARGHA, the Bengali Creative Society of the college, had put up a cultural programme, *Swapner Desh*, performed by the student members of the society. The junior section of Shri Shikshayatan School had also presented a short music and dance performance.

62nd ANNUAL FUNCTION, 2017 REPORT

The college celebrated its 62nd Annual Function on November 29, 2017 (Sunday) at Kalamandir Auditorium. The chief guest was the Honourable Vice Chancellor of

Vivekananda University, Swami Atmapriyananda, who graced the occasion with his presence. After the prize distribution ceremony, a cultural programme, *Celebrating Sali Chowdhury*, was put up by the students of the college. The Saraswati Trophy was awarded to Hemanti Yagnick of the Under Graduate Department of Commerce (Morning). The programme ended with the National Anthem.

REPORT OF ANNUAL SPORTS MEET (2017-2018)

Annual Sports Meet for the session 2017-2018 was held on 7th January 2018 at the sports field of State Institute of Physical Education for Women, Government of West Bengal, 208 Judges Court Road, Hastings House, Alipore, Kolkata-700027.

About two hundred seventy five students participated in the Sports Meet. There were following sports events for participation of students:

INDIVIDUAL EVENTS :

- (1) Ten events divided in two groups
- (2) Four events in Swimming Competition

TEAM EVENTS :

- (1) Relay Race
- (2) Marching

GAME EVENTS :

- (1) Throwball Competition
- (2) Basketball Competition
- (3) Cricket Competition (held on 13.1.18)

Students were divided in four streams, e.g. Arts & Science, Commerce, BBA & B.Ed.

Swimming and Game events were held before 07.01.2018 except Cricket Competition.

In addition to the above mentioned events, there were THREE EVENTS for participation of Female Academic Staff, ONE EVENT for participation of Male

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| সৃষ্টিতা চক্রবর্তী • Semester I, সাংবাদিকতা ও গণজ্ঞাপন বিভাগ | |
| মেয়েদের অধিকার | 54 |
| শামা পারভীন • Semester I, বাংলা বিভাগ | |
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| সৃষ্টিতা মুখার্জী • প্রাক্তন, বাংলা বিভাগ | |
| মেয়ে | 56 |
| সৃষ্টিতা চক্রবর্তী • Semester I, সাংবাদিকতা ও গণজ্ঞাপন বিভাগ | |
| মা | 56 |
| শ্রেয়সী বোস • দ্বিতীয় বর্ষ, বাণিজ্য বিভাগ | |
| | |
| URDU | |
| جدید دور اور آج کے اورات Jadid Dour Our Aaj Ke Ourat | 57 |
| Zanib Hassan • B.A 3rd Year | |
| রবীন্দ্রনাথ ঠাকুরের লিখা-হা Rabindranath Tagore Likha-ha | 59 |
| Zanib Hassan • B.A 3rd Year | |
| | |
| SKETCH | |
| Somdutta Roy • Faculty, Department of Statistics | 40 |
| Pnyanka Sarkar • 1st Year, Education Hons. | 50 |
| Srayona Ghosh • 1st Year, Economics | 60 |

Academic Staff, TWO EVENTS for participation of Office, Library, Laboratory staff, THREE EVENTS for participation of Ministerial Staff, and TWO EVENTS for Housekeeping Staff. Some of the events for the above mentioned staff were conducted at the college.

To and fro transport to the participants of Sports Meet was provided by the college. Participants were supplied Tiffin during Sports Meet. Heats of the events of Sports Meet started later than the schedule because of the no-entry of the traffic on the road due to Marathon Race on the traffic road. Final of the Sports Meet started with the colourful marching by the students of Arts & Science, Commerce & BBA streams. Shri R.K.Misra, Secretary of the college, being the Chief Guest took the salute of the March Past. Shri P.K.Sharma, Joint Secretary and Dr. Aditi Dey, Principal of our college were also present.

After completion of all sports events, Ms. Mouli Mondal, 3rd Year, Journalism & Mass Communication (H) of Arts & Science Stream was Judged BEST ATHLETE of the Sports Meet (2017-2018). This year, BEST SWIMMER award was given to Ms. Sanchita Seal, Commerce Stream.

In the Sports Meet, coursewise COMMERCE STREAM won the First Position by gaining 91 points, ARTS & SCIENCE STREAM secured the Second Position by earning 73 points, BBA STREAM retained the Third Position by securing 33 points and B.Ed STREAM was placed the Fourth Position for scoring 10 points.

Result of the competitions :

| EVENT | TEAMS | MATCHES PLAYED | MATCHES WON | MATCHES LOST | POINTS EARNED | POSITION |
|------------|----------------|----------------|-------------|--------------|---------------|----------|
| THROWBALL | COMMERCE | 2 | 2 | 0 | 4 | 1st |
| | ARTS & SCIENCE | 2 | 1 | 1 | 3 | 2nd |
| | B.B.A | 2 | 0 | 2 | 2 | 3rd |
| EVENT | TEAMS | MATCHES PLAYED | MATCHES WON | MATCHES LOST | POINTS EARNED | POSITION |
| BASKETBALL | COMMERCE | 2 | 2 | 0 | 4 | 1st |
| | ARTS & SCIENCE | 2 | 1 | 1 | 3 | 2nd |
| | B.B.A | 2 | 0 | 2 | 2 | 3rd |

Prizes were distributed among the successful participants by Shri R.K.Misra, Shri P.K.Sharma and Dr. Aditi Dey.

The Sports Meet ended with the National Anthem.

The support and encouragement from the Governing Body of the College, the guidance and necessary advice of Dr. Aditi Dey (Principal), the useful administrative work by Dr. Elizabeth Dey (Teaching Staff), Shri Mayukh Lahiri (Teaching Staff) and Smt. Paramita Chakraborty (Teaching Staff), and the effective voluntary service of all Teaching and Non-Teaching Staff led to accomplish a favourable termination of the Sports Meet.

Competitive spirit and enthusiastic participation of the students helped the Sports Meet a successful one.

Gratitude is hereby expressed to the Principal of State Institute of Physical Education for Women for the favour and help extended to facilitate the conduction of the Sports Meet of the college.

Report on Inter-Stream Games Competitions among the students of the college

Inter-Stream Games Competition of Throwball and Basketball games were held from 18th December to 23rd December 2017 and that of Cricket games were held on 13th January 2018 at the college campus among the students divided in three streams e.g. ARTS & SCIENCE, COMMERCE & B.B.A.

Each team of each stream played among each other as straight league basis.

| EVENT | TEAMS | MATCHES PLAYED | MATCHES WON | MATCHES LOST | POINTS EARNED | POSITION |
|---------|----------------|----------------|-------------|--------------|---------------|---|
| CRICKET | COMMERCE | 2 | 2 | Draw 1 | 3 | COMMERCE BEAT ARTS & SCIENCE IN 1 st |
| | ARTS & SCIENCE | 2 | 1 | 1 | 3 | 2nd |
| | B.B.A | 2 | 0 | Lost 2 | 2 | 3rd |

REPORT ON INTER-STREAM

SWIMMING COMPETITION (2017-2018)

Inter-Stream Swimming Competition, among the students of M.A, B.A, B.Sc, M.Com, B.Com & B.B.A was held on 26th August 2017 at the swimming pool of Result of the competition is as follows:

Shri Shikshayatan School.

As the length of the pool was only 22.50 meters, the competitors had to swim two laps to cover the length of 45 meters only.

| EVENT | POSITION | NAME OF POSITION HOLDER | COURSE | YEAR | TIMING | POINTS EARNED |
|------------------|----------|-------------------------|----------|------|-------------|---------------|
| FREE STYLE | 1st | SANCHITA SEAL | B.COM(M) | II | 31.61 SECS. | 5 |
| | 2nd | SUNAYNA MITRA | B.COM(M) | I | 31.73 SECS. | 3 |
| | 3rd | AYESHA J. FAROQQUI | B.A | III | 32.32 SECS. | 1 |
| BACK STROKE | 1st | AYESHA J. FAROQQUI | B.A | III | 43.01 SECS. | 5 |
| | 2nd | ANKITA SEAL | M.COM | II | 43.29 SECS. | 3 |
| | 3rd | VIDHI KEDIA | B.COM | I | 48.32 SECS. | 1 |
| BREAST STROKE | 1st | SANCHITA SEAL | B.COM(M) | II | 40.18 SECS. | 5 |
| | 2nd | SAYANI CHAKRABORTY | B.COM(M) | II | 45.44 SECS. | 3 |
| | 3rd | ANKITA SEAL | M.COM | II | 45.74 SECS. | 1 |
| BUTTERFLY STROKE | 1st | SANCHITA SEAL | B.COM(M) | II | 38.01 SECS. | 5 |
| | 2nd | VIDHI KEDIA | B.COM | I | 47.49 SECS. | 3 |
| | 3rd | SAYANI CHAKRABORTY | B.COM(M) | II | 50.02 SECS. | 1 |

Ms. Sanchita Seal is adjudged as Best Swimmer earning 15 points.

REPORT OF ACTIVITIES: WOMEN'S FORUM 2017-2018

1. This year being the sesquicentennial year of Sister Nivedita's birth, the Women's Forum of Shri Shikshayatan College, organized various programmes throughout the session.

2. Various competitions were held on 5th January 2018. The categories were:

- Creative Writing (English, Bengali, Hindi, Urdu)
- Paper Presentations
- Poster

- Painting
- Photography

ii. Dr. Mousumi Mukherjee, Assistant Director, O. P. Jindal Global University delivered a lecture titled "Sister Nivedita's Contribution for International and Intercultural Understanding and Women's Education" on Tuesday, 16th January, 2018. The four winners in the Creative Writing Category in the four languages presented their papers after Dr. Mukherjee's talk.

2. Three Second Year Honours students accompanied by Dr. Tania Chakraverty attended a Panel Discussion on the occasion of International Women's Day on

"Women Achievers: Breaking the Glass Ceiling" organized by the Women's Study Society, Loreto College in collaboration with Basanti Devi College on 9th March, 2018.

3. The Women's Forum, Shri Shikshayatan College celebrated International Women's Day on Tuesday, 3rd April, 2018. After the Welcome Address by Dr. Tanla Chakraverty and formal inauguration by the Principal, Dr. Aditi Dey, various programmes were held; Exhibition Debate by students of the Debate Society, a presentation by 'CHARCHA', a Poetry & Dance Recital titled "The Borders of my Heart" by Dr. Tanla Chakraverty and Ms. Antara Ghatak; a composite programme titled "A Dancing Woman" including Power Point presentation by Dr. Mandar Mukherjee accompanied by recitation by Dr. Aditi Dey, Ms. Sharmila Ghosh, a song by the Shikshayatan Teachers' Choir and dance by Ms. Dishari Mukherjee. This was followed by a Panel Discussion and an interactive session moderated by Dr. Debnita Chakravarti with panelists Dr. Elizabeth Dey, Ms. Sindhu Mehta, Ms. Srabanti Mitra and Ms. S. Kavitha. The programme was compered in three languages by Ms. Jayita Dasgupta, (English), Ms. Sharmila Ghosh, (Bengali), and Ms. Baldehi Mukherjee (Hindi). The Vote of Thanks was delivered by Ms. Praveen Kaur.

INDEPENDENCE DAY CELEBRATIONS: AUGUST 15, 2017

Shri Shikshayatan School had organized a cultural programme on the occasion. The B.Ed Department of the college had put up a programme on behalf of the college for the celebration of our Independence Day on August 15, 2017. The B.Ed students had narrated the content in three languages (English, Hindi and Bengali) with Rabindra Sangeet and dances. The programme was co-ordinated by Shri Shikshayatan School. This was followed by the National Anthem.

CULTURAL COMMITTEE REPORT 2017-2018

1. Vidyasagar Diwas: a) Competition in Creative Writing on four languages and Poster Making, held on 23rd August 2017.
b) Professor Baridbaran Ghosh delivered a talk on Vidyasagar on 31st August 2017.

2. Annual Book Exhibition Srijyan held on 15th November 2017.
3. Library day was celebrated on May 10, 2018 commemorating the birth anniversary of Rabindranath Tagore. Renowned singer Shri Sounak Chattopadhyay was the guest speaker on the occasion who shared his thoughtful insights on Indian Classical Music and Tagore.

MEMORIAL LECTURES

LINA RAY MEMORIAL : The B.Ed department organized the 5th Lina Ray Memorial Lecture on August 16, 2017. The honoured speaker for the occasion was Prof. Biswajit Ray, Associate Professor (WBES) and Head of the Department of Statistics, Kolkata.

In keeping with the students' requirement of the knowledge of statistics, he enlightened the students on the basics of the discipline. Beginning with an Introduction, he elaborated on how statistics is concerned with scientific methods of collecting, organizing, summarizing and presenting and analyzing data as well as deriving valid conclusions. Prof. Ray then continued his lecture on the application of statistics in fields like Agriculture, Industry, and particularly Educational Research.

The esteemed speaker, thus, impressed the students and faculty alike, enriching their knowledge.

BELA RANI DE MEMORIAL : The 10th Bela Rani De Memorial Lecture was held on September 06, 2017 (Wednesday) organized by the Department of Political Science, Shri Shikshayatan College in collaboration with Shrijaa, the Alumni Association of Shri Shikshayatan College. The eminent speaker Dr. Bonita Ajeaz, Professor of Political Science, University of Calcutta delivered a lecture on "Revisiting the Legacy of Ayyankali". On the same day, Volume VIII of the departmental Journal 'Perception' was released with the ISSN 2454-4353. The report of the Institutional visit to the Kolkata Municipal Corporation by the IInd year Honours students and a departmental Newsletter were released on the day.

C.P MEMORIAL : Mrs. Chandra Paul was one of the key founder teachers of the department of commerce. Every year on 15th of September, the department celebrates the Foundation Day of the department of commerce in

fond memories of Mrs Chandra Paul. B.com and BBA students enthusiastically participate in the programme.

In the year 2017-2018, this programme was organized on 15.9.17. B.Com and BBA students enthusiastically participated in the programme.

The topic of the debate was "Digital India is more of a dream than a possible reality". A special lecture was delivered by Shri Sumit Dutt, Faculty of BSE Institute Limited

BANGLA BHASHA DIBAS 2018

Bhasa Dibas (International Mother Language Day) celebration was organized on February 21, 2018 by the Bengali Department. Eminent poet, Srijata, graced the occasion with his presence and addressed the gathering. The student members of Charcha performed on the occasion. The department also organized debate competition on the occasion.

BAISHE SRABON (29.08.2017)

Charcha, the Bengali creative society, performed on the occasion of Baishe Srabon which was held on August 29, 2017, commemorating the death anniversary of the Nobel Laureate Rabindranath Tagore. A selected piece of the dance drama "Chitrangada" was performed by the student members of Charcha. Shri Manoj Murali Nayar, eminent singer, graced the occasion with his presence.

HINDI DIWAS 2017 REPORT

The Department of Hindi organized the Hindi Diwas on September 07, 2017. The programme began with Saraswati Vandana by the students followed by the inauguration by lighting of the lamp by the Principal Dr. Aditi Dey. Guest speaker Shri Priyanka Paliwal and the Head of the Department Dr. Pnti Singhi. Students of the department had put up a programme on the occasion. The department also arranged for creative writing and poster making competitions. Honourable speaker Shri Priyanka Paliwal was invited to deliver a talk on the occasion. The programme ended with a vote of thanks.

LIBRARY NEWS 2017-2018

Collection Development:

Number of books added to the collection of library during the financial year 2017-2018 using college fund is 1387. The cost price of the same is Rs. 759663/-.

Library acknowledges total 98 books as donation including 11 from Alumni, 1 from Smt. Mandar Mukherjee, faculty, Department of Political Science, 2 from members of Cultural Committee of the college, 2 from Smt. Shaheen Parveen, faculty, Department of Urdu, 4 from Depr. of Political Science. These add great values to the collection.

3 CDs have been gifted to the library by the Dept of Political Science.

Library subscribes to 60 journals and magazines (Print), 9 daily newspapers and 2 career guidance newspapers which cost approx. Rs. 66095.

E-Resources:

Library subscribes to 10 online full text Journals

Library is a member of INFLIBNET-NLIST programme. Individual User ID & Password have been created by the library for the registered users of NLIST to access 6000+ejournals and 31,35,000+ebooks.

Library is participating national network through DELNET-Developing Library Network, the major Digital Library Resource in South Asia.

Access to DELNET and subscribed Online Journals is available inside the college campus through college website.

Subscription to E-Resources costs nearly Rs. 58,000.

Services:

-Lending and Reading

-Value added services like free Internet, Photocopy services with a nominal rate

-Current Awareness services like:

Newspaper clipping: Displaying newspaper clippings and a clipping file maintained periodically.

Displaying list of New Arrivals in the reading hall and circulation of the same to respective academic departments

Automated Housekeeping Operations:

The library is using IRP software for housekeeping jobs in Processing section and Circulation for Issue Return. Online OPAC Search facility is available.

Information Literacy/Library Orientation.

Library Orientation has been offered by the librarian to the new members (students) of the library through various sessions arranged during August-September 2017.

Weeding out of Books:

Library has identified and discarded nearly 2000 books considering their physical condition as well as their relevance. The process took place in January 2017.

Fumigation Treatment.

Fumigation treatment of books as a method of pest control took place in the library. 152 volumes including books and bound periodicals came under this treatment.

Important Event:

Book Exhibition on new arrivals took place in the library on 12th May, 2017 as a part of 'Library Day' celebrated in the college.

**COSU ANNUAL REPORT FOR COMMITTEE
(DATA FROM JULY'17 – JUNE'18)****1. Community Outreach to Pratibandhi Kalyan Kendra From 03.07.2017 to 15.08.2017**

(Participants: Semester 1 students, B.Ed Department, Shri Shikshayatan College in collaboration with Pratibandhi Kalyan Kendra.)

100 students from Semester 1 worked as "Students as Partners" on a door to door campaign. They collected Rs 1,55,550 for the differently abled children of Pratibandhi Kalyan Kendra.

The amount, in the form of bank draft was handed over to the officials of Pratibandhi Kalyan Kendra by Principal Dr. Adhi Dey on Teacher's Day -5th September 2017.

2. SHREE 22.09.17

(Participants: Semester 1 students, B Ed Department, Shri Shikshayatan College in collaboration with college.)

96 students of Semester 1 celebrated SHREE 2017 by organizing a food stall - 'Suparba'.

The collected amount was Rs. 6765/-

| | |
|------------|-----------|
| Food- | 13560/- |
| Collage- | + 1000 /- |
| | 14560/- |
| Cost Price | 7795/- |
| Profit- | 6765/- |

The profit is donated by the college for the welfare of Marginalised children in need.

3. Community Outreach to Sharo House Charitable Foundation 30.10.2017

(Participants: Semester 1 students, B.Ed Department, Shri Shikshayatan College in collaboration with Sharo House Charitable Foundation).

96 students from Semester 1 B.Ed Department, Shri Shikshayatan College donated winter garments for the poor children and adults in the remote villages and orphanages in the Jungle Mahal, Sunderban Islands and villages of South 24 Parganas.

4. Community Outreach to Khelaghar-Badu Madhyamgram 05.01.2018

(Participants: Students from Semester 1 and faculty members of the B.Ed Department, Shri Shikshayatan College.)

96 students from Semester 1 and all faculty members of the B.Ed Department, Shri Shikshayatan College visited the Khelaghar charitable trust in Madhyamgram, a home for destitute children. Our students presented a cultural programme and gave them school stationeries and clothes as gifts.

5. Visiting an Inclusive School, Pratibandhi Kalyan Kendra, Bandel, a social welfare centre for the children with disabilities. 02.02.2018

(Participants: The Semester 4 students, B.Ed Department, Shri Shikshayatan College)

The students of Semester IV, accompanied by 6 teachers visited the Pratibandhi Kalyan Kendra, a social welfare centre for the children with disabilities. As per the requirements of the Practicum of Paper -Creating an Inclusive School (1.4.10), students visited the P.K.K College of Education (BASLP), P.K.K College of B.Ed. Special Education, Jay Clinic, PKK School. Students were involved in direct interaction with the PKK students and service providers. They also presented a short cultural programme for their entertainment. The day long experience of sharing was in the spirit of "true inclusiveness"

**ACTIVITIES OF NSS UNIT FOR
2017 – 2018**

1. Donation of Rs. 14,000 collected and given to Ramakrishna Mission, Belur math for the flood victims of West Bengal
2. Independence Day was celebrated in college premises on 15.8.2017
3. Orientation of new NSS volunteers on 12.9.2017
4. Collection of school supplies and distribution in Motijheel slum on 18.9.2017
5. Celebration of NSS day on 2.11.2017.
6. Visit to Society for Indian Childrens Welfare on 14.11.2017 and distribution school supplies and snacks.
7. Visit to the Little Sisters of the Poor on 28.11.2017
8. Putting up a stall at the fete at the little sisters of the poor by the NSS unit and collecting almost Rs. 9000/- on 3.12.17
9. Interactive session with the students and doctor on the occasion of AIDS Awareness Day on 14.12.17.
10. Collection of winter clothes from teachers and students and distributing them at Lord Sinha Road, Barrackpore railway station and Cheshire Home Srerampore.
11. Birth Anniversary of Swami Vivekananda celebrated at the Calcutta University, College Street campus and attended by NSS volunteers on 12.1.2018
12. Special camp at help at Eklara, a NGO at Ioptia from 13/1 to 19/1, 2018
13. Republic Day celebrated at the college premises.
14. Women's Day celebrated at Little Sisters of the Poor and breakfast and dinner sponsored by the NSS unit on 30.3.2018.
15. Fruits given to the children of Society for Indian Childrens' Welfare on 11.4.2018

**REPORT (JULY'17 TO JUN'18)
E- CELL SHRI VRIDDHI****Workshops:**

Once all introductory seminars were completed, students were invited to attend workshops to increase their knowledge on social entrepreneurship and further evaluate their skills in order to finalize the selection for Phase II.

First Workshop

- First workshop was held on July 12, 2017 in Shri Shikshayatan College
- Audience: M. Com, B.Com, BBA, students of Shri Shikshayatan College, Goenka College of Commerce and Business Administration, Swanath Sastri College, Business Management Department and Commerce Department of University of Calcutta.
- Dr. Mary Conway Data-On, Professor Rollins College was our special guest whose enthusiastic lecture and presentation made the workshop attractive.
- During the workshops, students were divided into teams of five or six people and were judged by Global Links Program Mentors and Assistants according to the students' interpersonal and communication skills.
- Changemakers also attended the workshops to help set up the sessions, evaluate the students, and provide encouragement and support to students. The evaluation metrics that were used for the team exercises included being friendly, cooperative, positive, and speaking properly and clearly.

Second Workshop

- Second workshop was held on July 20, 2017 in Shri Shikshayatan College
- Audience: M. com, B.com, BBA, students of Shri Shikshayatan College, Goenka College of Commerce and Business Administration, Swanath Sastri College, Business Management Department and Commerce Department of University of Calcutta.
- Dr. Mary Conway Data-On, Professor Rollins College was our special guest whose

enthusiastic lecture and presentation made the workshop attractive.

- During the workshops, students were divided into teams of five or six people and were judged by Global Links Program Mentors and Assistants according to the students' interpersonal and communication skills
- Changemakers also attended the workshops to help set up the sessions, evaluate the students, and provide encouragement and support to students. The evaluation metrics that were used for the team exercises included being friendly, cooperative, positive, and speaking properly and clearly.

Third Workshop

- Third workshop was held on August 1, 2017 in Shri Shikshayatan College
- Audience: M. Com, B.Com, BBA, students of Shri Shikshayatan College, Goenka College of Commerce and Business Administration, Sivanath Sastri College, Business Management Department and Commerce Department of University of Calcutta.
- During the workshops, students were divided into teams of five or six people and were judged by Global Links Program Mentors and Assistants according to the students' interpersonal and communication skills.
- Changemakers also attended the workshops to help set up the sessions, evaluate the students, and provide encouragement and support to students. The evaluation metrics that were used for the team exercises included being friendly, cooperative, positive, and speaking properly and clearly.

Orientation Workshop

On July 24, 2017 an Orientation workshop was held at American Centre.

- 20 students who were able to attend first two workshops were invited in this workshop
- Dr Craig Hall, the Consul General congratulated the students for being selected to work with Global Links.
- Dr. Conway explained Social Entrepreneurship to the students.
- Students were explained about the Dos and Don'ts.

- Dr. Rumpa Chakraborty explained to the students about team work and the expectations that Global Links had from them.
- NGO partners interacted with the students to explain the basic norms to be followed during field visit
- Global Links Changemaker 2015, Kalapi shared her success story with the new students.

Orientation & Training Workshop

8th to 12th August 2017, Faculty training program, Train THE Trainer Workshop under EEP Series (Entrepreneurship Educators Program) for Kolkata cluster, organized by IEM, Salt Lake in collaboration with Wadhwan Foundation and NEN

- Faculty Dr Rumpa Chakraborty, attended the program
- Speaker Mr Deepak Kaitan
- On August 19, 2017 an Orientation & Training workshop was held at Shri Shikshayatan College
- 30 students of M.Com, B.Com, BBA, students of Shri Shikshayatan College, Goenka College of Commerce and Business Administration, Sivanath Sastri College, Business Management Department and Commerce Department of University of Calcutta who qualified for Global Links Programme were invited to attend this workshop.
- NGO partner ISW (Institute of Social Work) interacted with the students to explain the basic norms to be followed during field visit
- Dr. Rumpa Chakraborty explained the students about team work and the expectations that Global Links had from them.
- Mr Gautam Majumdar, EDI, India and Ms Urmi Dutta, Faculty, Dept. of Commerce, Shri Shikshayatan College also trained the students on 'How to deal with grass-root level entrepreneurs'.
- Mrs Abira Roy and Mrs Anusri Mahato, Global Links Assistant explained the students about the Dos and Don'ts to be followed during the field visit.
- On September 7 from 10: a.m.- 2:00 pm at the American Center
 - 30 students of M. Com, B.Com, BBA, students of Shri Shikshayatan College, Goenka College of Commerce and Business Administration,

Sivanath Sastri College, Business Management Department and Commerce Department of University of Calcutta who qualified for Global Links Programme are invited to attend this workshop.

- Dr. Rumpa Chakraborty explained the students about team work and the expectations that Global Links had from them.
 - Seema Chaturvedi, Managing Director, Accelerator Group LLC, USA, trained the students on
 - 1) How to recognize issues?
 - 2) Possible ways to mitigate challenges?
 - Dr. Rumpa Chakraborty initiated a Q/A session to help the students understand the concepts properly.
- On 14th Sept 2017, at Shri Shikshayatan College organized by E Cell Shri Vridhhi

- Entrepreneurial Talk
- Speaker Jennifer Iannolo is founder & CEO of The Concordia Project, a company focused on creating global conversations around women's empowerment
- Attended by Students of B.Com, BA/B.Sc, and BBA

On 15 - 16 Sept 2017, at IEM, Salt lake, Kolkata

- NEN E-Leader Workshop/ Kolkata
- Organized by Wadhwan Foundation, NEN
- Attended by students of B.Com - 2 E-leaders Ritika Das & Saumita Mondal

On 23rd Sept, 2017, at Shri Shikshayatan College,

- Organized by E Cell Shri Vridhhi in collaboration with Wadhwan Foundation and NEN
- Practicum Let's Watch a Movie! - October Sky
- 120 students of B.Com, BA/B.Sc, and BBA

On 13th Oct, 2017, at American Center,

- Practicum lecture on "Starting a Start-Up". Planning to start a business? Here's a great opportunity to get a head start. By Larry William Cox, Associate Professor of Entrepreneurship, Graciano School of Business and Management, Pepperdine University, U.S.
- Attended by 20 Students of B.Com, BA/B.Sc, and BBA

On December 14, 2017: First Interim Presentation at American Center,

- Presentation by the Public Affairs Officer Mr. James Dragon

- 10 students including 3 students of E - Cell presented on 14th December but all 21 students were present to cheer up their peer.
- The best part of the programme was USA Global Links Team, Dr. Mary Conway from Rollins College and Ms. Elinor Steele from Tupperware Brands USA was also a part of this programme through Zoom
- Dr Chakraborty hosted the entire workshop
- January 8, 2018: Second Interim Presentation at American Centre
 - Guest speaker Assistant Public Affairs Officer Mr. Jay Treator mentioned that he was very proud of the students as they had done really great job.
 - 11 Global Links volunteers including 5 students of E - Cell presented their stories in front of the audience
 - NGO heads also interacted with the students and were thankful to the students as they were doing a commendable job.
 - Dr Chakraborty hosted the entire workshop
- March 14, 2018: Final Presentation, at American Centre
 - Guest speaker PAO, Mr. James Dragon presented on impact of women empowerment in the society and also wished best of luck to the students for their work.
 - Mr. Jonathan ward, Foreign Commercial Officer also encouraged the students to be an entrepreneur.
 - Mrs. Indrani Dutta, Regional Sales Manager (East), Tupperware shared her thoughts about Tupperware's role in Women Empowerment.
 - Prof Sharmistha Banerjee, first Global Links Scholar of India explained the students about Impact of Global Links Programme.
 - All 21 students including 8 students of E - Cell had done wonderful job and their presentation were very good.
 - After their presentation they called their entrepreneurs on stage and their entrepreneur was given chance to say a few lines about their experience with these students.
 - All the entrepreneurs had positive feedback, they really enjoyed their journey and work with the students.

- 5 student finalists out of which 2 are from E-Cell were selected who were eligible to participate in phase 3, immersion program at Rollins College, Florida USA

Entrepreneurial Course9th Sept 2017 to 17th Feb 2018

- 2nd batch of WFN100 Classes held every Saturday in College
- Organized by Shri Shikshayatan College E Cell Shri Vriddhi in collaboration with Wadhvani Foundation and NEM
- 100 students Students of B.Com, BA/B.Sc, and BBA and supervised by 4 Teachers

11th Nov 2017 to 17th Feb 2018

- 1st batch of WFN101 Classes held every Saturday in College
- Organized by Shri Shikshayatan College E Cell Shri Vriddhi in collaboration with Wadhvani Foundation and NEM
- 90 students Students of B.Com, BA/B.Sc, and BBA and supervised by 4 Teachers

Panel DiscussionOn 28th Aug 2017 at Park Banquet

- On Recent Entrepreneurship Culture – in GLOBAL scenario
- Speaker Dr Rompa Chakraborty
- Attended by all E-Cell faculties and E leaders

Webinar

Jan 3, 2018 2:30 PM - 3:30 PM IST

- On WF-NEM _E-Week 2018 Confirmation
- Attended by 4 faculties and 5 E leaders

23 Feb 18 at 3:00 pm to 4:00 pm (IST)

- On Value Proposition is to create the value your customers want.
- Attended by 4 faculties and 5 E leaders

Jun 18, 2018 3:30pm – 4pm (IST)

- On Orientation to the FDP Program - 9/07/18 EEP
- Attended by 4 faculties

29th June 2018 at 4:00 PM (IST)

- On the topic "Preparation for Phase 2"
- Attended by 4 faculties

LTS REPORT FOR MAGAZINE 2017-18

The session started with celebration of LTS foundation day on 2nd July 2017 through TEEN DUCTUS 2017 (student leadership conclave) which was held in Shri Shikshayatan College where students from various schools and colleges took part in various team games which focused on enhancing leadership and team building. It was followed by a cultural program. DUCTUS LTS (youth leadership conclave) was held in September where students were made to learn leadership skills and implement them in their career. An Orientation programme was held in the college for new LTSers for briefing them with the LTS way of life and a badge was awarded to the existing LTSers.

A camp was held in October in the LTS centre where students of our college interacted with students of rural area, guided them and inspired them to be leaders of tomorrow. DUCTUS INDIA (National leadership camp) was held in November. Communication, soft and public speaking skill were enhanced through workshops and training programs. December was marked by IGNITE Chapter VII where LTSers of Calcutta came together and build a Student Initiated Eco-Friendly Winter Carnival. LTSers themselves had organized this event through a four month long preparation. The proceeds of the carnival to be used for charitable purposes.

2018 began with POTLUCK a get together all of LTSers who were a part of organizing team of IGNITE for evaluation of the event. February was marked by ESCORTIA (Debate on the occasion of the International Mother Tongue day). The topic was Reliance Jio a boon or bane. Students enhanced their public speaking skills. In the beginning of March students visited an orphanage home for the destitute and street children where they spend time with the less fortunate children. International Women day program FEMINISTA was celebrated on 11th March where LTSers spoke on the woman who had inspired them the most. Earth day was celebrated as EARTHUSIASM in April where students made presentations on "The effects of our actions on Earth" and "The data and description of animals that are already extinct or on the edge of extinction"

Another year where LTSers stood committed in their way of life.

STUDENTS' COUNCIL ACTIVITY REPORT 2016-2017**B.COM (Morning) REPORT**

- 10th August '17: 3rd Year election of Students' Council office bearers
- 24th August '17: Fresher's Welcome
- 28th August '17: 1st Year C.R. election
- 8th September '17: 2nd year students' council office bearers' election
- 27th February '18: 3rd year Farewell

SHREE, 2017 REPORT

The 16th SHREE, the Art and Cuisine Fair of the College, was held on September 22, 2017. The event was a joint effort of the students and the faculty. The event was inaugurated by the Principal, Dr. Aditya Dey. A number of craft, food and game stalls were set up by the in-house members. The NGOs by invitation - 'Ankur Kala Kendra', 'Duttapukur Matr Ashram' and 'Sanchar' enriched the fair with their exhibits. A total amount of Rs 15150/- was collected as proceeds from sale.

SRUJAN 2018

The Annual fest of the college, SRUJAN, was held on February 18, 2018 (Sunday) for the session 2017-2018. The fest was arranged by the students' council (B.A. & B.Sc., B.Com (Morning & Evening), BBA) of the college, including several inter-college competitions and a guest performance.

STAFFROOM COMMITTEE REPORT 2017-2018

The staffroom committee started its operations for the session 2017-2018 from July 1, 2017 under the able leadership of Smt. Urmi Datta and Dr. Barnali Laha. A total of seven (07) Teachers' Council meetings were held during the year. Two new teachers joined the college. Smt. Suchanta Basak and Smt. Neelam Pasari in the M.Com and BBA departments respectively. Smt. Ujjani Saha Gupta, Smt. Tanuka Sen and Smt. Tanusree Das were felicitated on child birth. Dr. Mandar Mukherjee was also felicitated for her daughter's success at the

recent filmfare awards. According to the traditions of the college, a Bijoya Sammlan was held on the day the college reopened after the pujas. The college suffered a massive set-back on the death of Shri R.K. Mishra, who was a guiding light to the college. The entire college mourned his death and a condolence meeting was organised for the same where all staff members, management and his family members attended. Smt. Madhumita Pal voluntarily left her services to the college at the end of 2017 putting an end to a long career. A get-together was organized for Debabrata Dhar and Ptambor Senapati on their retirement. For all the meetings and get-togethers held during the year, food was arranged according to the requirement.

MEDICAL COMMITTEE REPORT (2017-2018)

- The members of the Medical Committee held meetings at regular intervals to discuss agendas and plans for its effective functioning. The committee organized systematic health inspection of the students of B. A, B.Sc., B.Com, M. A and M. Com streams by Dr. Jhuma Hazra and documented the reviews/observations of the doctor throughout the year. The emphasis was more on the outstation students of the college. The committee took special efforts to ensure that the outstation students got the priority to receive the benefits of the health check-up.
- The committee inspected the First Aid Kit provided by the college, reviewed the contents, replaced those per their validity and upgraded the box at regular intervals for the benefit of the students and members of the teaching staff. The committee also updated the staff and students with notices on the available medical facilities in the college.
- The committee organized a Cardiology Camp in collaboration with The Woodlands Hospital for the members of the teaching and non-teaching staff at college on 06.04.2017. Eco-Cardiograph, Pulmonary Function Test, Blood Sugar, Blood Pressure tests were conducted by trained professionals from the hospital and the reports were thereby analysed by the doctor present. Seventy members of the staff were benefitted by the medical camp.
- The Medical Committee established a tie up for students and members of the staff with the Woodlands Hospital. The hospital offered discounts on investigations and Bed Charges.

**REPORT: CENTRAL RESEARCH COMMITTEE
2017-18**

1. The Central Research Committee met all Heads of Under Graduate Departments and Coordinators of Post Graduate Departments asking for suggestions regarding Guidelines for Summer Projects on 31st July, 2017.
2. An Orientation Lecture by Dr. Biswajit Dey, founder of WILD ROOTS on the Students' Project titled "Citizen Science Programme on climate change, bio-Diversity Awareness and Conservation" was held on 20th September, 2017.
3. Dr. Sanjukta Dasgupta, Former Professor, Department of English and Former Dean, Faculty of Arts, University of Calcutta, consented to be a part of the Central Research Committee as a representative member of the University of Calcutta.
4. A meeting with Dr. Sanjukta Dasgupta was held on 16th January, 2018. Agenda: Reviewing the Plan of Action of the Central Research Committee.
5. Students spoke about their association and project work with "Wild Roots" with the help of Power Point presentations on 27th February, 2018.
6. Dr. Krishna Sen, Former Professor and Head, Department of English, Calcutta University, delivered a Research Orientation Lecture for Faculty Members on Friday, 23rd March 2018.
7. Dr. Jayati Das went on leave for her Post Doctoral work with Jadavpur University from May, 2018. Dr. Chitrita Banerjee and Dr. Tania Chakraverty will function as Joint Convenors from May, 2018 it was decided, a decision authorized by the Principal.

**SOCIAL WELFARE COMMITTEE
ACTIVITY REPORT 2017-18**

- 14th September, 2017 – Orientation and registration of new student members
- 18th September, 2017 – SWC, in collaboration with Charcha, organized a visit to Navanir Old Age Home. The student members of Charcha presented a cultural programme and spent quality time with the inmates of Navanir.
- 22nd September, 2017 – WISH TREE by NGO Sanchar. Students and teachers donated to fulfill wishes of children [as displayed on the Wish Tree].

- 24th October, 17 – 7th November, 2017: Flood Relief programme – collection of different items like clothes, dry food items, medicines etc, were handed over to Bharat Sevashram Sangha.

- 14th November, 2017. Visit to Nirmala Sishu Bhavan to celebrate Children's Day. Regular visits were undertaken by the students members on 7th, 9th and 23rd February, 2018.

**NCC REPORT FOR THE SESSION
2017-18**

1. One of our NCC cadets Namrata Nath of B.Sc. IInd year Geography Honours under Air Force Battalion, Jadavpur was felicitated with an award for securing 1st position in West Bengal and Sikkim Scout Essay Writing Competition from Administrative Directorate, Major General L.B. Chand. The topic for the event was 'What can I do to keep India clean'.

2. One of our NCC Cadet from 2 Bengal Girls Battalion has successfully attended COMMON ANNUAL TRAINING CAMP (CATC) held at NCC Club House from 8th to 17th November, 2017.

3. One of our NCC Cadets, of WB 4 (T) AIR NCC Squadron attended a camp at Kalyani NCC Academy from 10.12.17 to 28.12.17. She would further attend a camp from 30.12.17 to 30.01.18 at New Delhi to participate in Republic Day Parade.

**B.A./B.SC STUDENTS' COUNCIL ANNUAL
ACTIVITIES, 2017-18**

- The students body of the council consisting of General Secretary, Asst. General Secretary, Treasurer and the Sports Secretary was elected by the third year students on 21st JULY, 2017.
- The second year office bearers were elected by the second year students on 20th August, 2017.
- The newly elected council and the CRs organized the first year fresher's welcome on 24th August, 2017.
- The third year farewell was organized on 3rd March, 2018.

**THE CONTRIBUTION OF TAGORE WOMEN TO
THE FEMINIST MOVEMENT IN INDIA**

Samriddha Bhattacharjee
B.A., History Honours, 3rd Year

The position of women in the society was never a topic of much debate until the mid-1900s. The human society with time had already evolved into a "world of men" it was only after the advent of the "Feminist Approach" in the Sociological Studies (to begin with) that a new perspective came to being. It was first in the 1880s that the term "Feminism" came to be used. It gradually became popular in the 20th century creating a series of debates and discussions among the scholars as well as the subaltern section of the society. The new approach, slowly but steadily questioned each and every norm and custom that prevailed in this "world of men". Its only demand being nothing but equal status for women in the society. If we start talking about the contribution of various personalities to the Feminist Approach, which later evolved into the "Feminist Movement", the discussion might never end. However, if we must start talking about it, we will evidently see the names of many revolutionary women popping out and a few of these names can be traced back to India, Bengal to be precise.

The name "Tagore" or "Thakur" has a very special place in the history of Bengal, as well as India. One of the most prominent and wealthy families of Bengal, tracing its origin to the Pirali Brahmin section of the Hindu society, the Thakurs have produced a number of prominent personalities: both male and female. If one must talk about the lineage of the Tagores, he/she has to come across a few indispensable names altogether. The women of the Tagore family in particular, both the daughters and the daughter-in-laws have left extraordinary impressions in the history (especially the Feminist Movement) of India: both knowingly and unknowingly.

While talking about the revolutionary women of the Tagore family, the very first name that comes to the mind is that of Smt. Inanadanandini Tagore. Inanadanandini was the wife of Satyendranath Tagore, the first ICS Officer of India and the second son of

Maharshi Debendranath Tagore and Sarada Devi. Inanadanandini or Genu, as her husband affectionately called her, came to Jorasanko as an eight-year old bride. She was the stubborn daughter of Abhayacharan Mukhopadhyay, a Kulin Brahmin from Jessore. She had an indomitable spirit which refused to abide by the "Aborodh" of the household and follow the footsteps of the rest of the women of Jorasanko headed by her nevertheless conservative mother-in-law. Owing to her outlook towards life, Inanadanandini used to have frequent clashes with her mother-in-law and thus turned into one of her least favourites. Satyendranath being a man with a vision which was far ahead of his time, admired the indomitable spirit of his wife. He was determined to take his Genu out of the "Aborodh" of Jorasanko and give her spirit a correct direction. After coming back from England as the country's first ICS officer, Satyendranath proposed the idea of taking her wife with him to Bombay. Debendranath, who although was revolutionary in his outlook towards a lot of matters in life, preferred to take slow and steady steps when it came to the age old customs of his own household and its women. Thus although he initially opposed to his son's decision of taking the second daughter-in-law of the house away and out of her "Aborodh", later gave his consent realizing that his son would ultimately need the companionship of a woman in his life, the greater portion of which he has to spend staying away from Jorasanko. So, as Aruna Chakravarti writes, one fine day, 'the second daughter-in-law of the house came out of the abarodh, in broad daylight, and walked through the baar mahal to the porch where the family phaeton was waiting.'

Inanadanandini's time away from Jorasanko and her mother-in-law turned her into a completely different person. The next time she stepped inside the 6, Jorasanko Lane, she was no more the "little Genu" who had left the house with moist little eyes. She was the assistant collector's lady; the stately and graceful Mrs.

Inanadanandini Tagore. She was tall and slim and as Aruna Chakravarti writes, 'a poem could be written on her slimness, it was so exquisitely proportioned...' But the most noticeable thing about her appearance was the way she had worn her saree: it was unconventionally different and more comfortable than the way in which the rest of the women in Bengal draped theirs. Her method of draping the saree became popular in no time. It was her husband who suggested Jnanada to start a free tutorial on her style of saree draping which could ultimately prove to be beneficial for the women in general. She thus posted a newspaper advertisement for the cause. The turn up was nevertheless extraordinary. So, Mrs. Inanadanandini Tagore, a small town girl from Jessore and later the second daughter-in-law of the Tagores of Jorasanko, single handedly revolutionized the fashion statement of women in Bengal. "Inanadanandini's way" of draping the saree soon became the "regular way" of draping the saree for the women in Bengal which remains unchanged even in the present time. After this, there was no looking back for her. She became the pioneer of modernization for the women in Bengal. Her contribution towards women empowerment thus remains glorious even today.

After Inanadanandini, special mention must be made of Swarnakumari Devi, the fourth among the daughters of Debendranath, who is universally acknowledged as the pioneer of women's writing in India. She, unlike the other married daughters of the Tagores, did not live in Jorasanko. Her husband, Janakinath Ghoshal was an independent young man who had refused to yield to the condition of Debendranath of living in Jorasanko after marriage. Brightest among all her sisters, Swarnakumari unlike the rest of them, never attended school. She received her education at home. From a very early age she started thumbing through the Jorasanko's library which inspired her to write. After the birth of her daughter Hiranmayi, Swarna went to live with Inanadanandini where, under her sister-in-law's guidance, she officially entered the world of literature. Her first novel, "Deepnirban" was published in 1876 which assisted in arousing the national spirit. In 1879 she composed "Basanta Utsav", the first opera written in Bengali, performed by an all-woman cast in Jorasanko. She later took charge of "Bharati", the family magazine of the Tagores, as the editor for approximately twenty

years. Her husband being the Secretary of the All India National Congress, she was actively involved in politics serving in the party for two years. It was the first time that women participated publicly in the sessions of the Congress. She established the Sakhi Samity in 1896 with an objective to assist helpless orphans and widows. The University of Calcutta awarded her with the Jagatrarini Gold medal in 1927.

The very next name that comes to mind in this context is that of Sarala Devi's. The daughter of Swarnakumari Devi, she had been headstrong since the very early days of her life. Although her admiration for her aunt Inanadanandini was evident, her ideals differed from that of hers. Unlike Jnanada, she didn't admire the anglicisation. She was independent, strong and surrounded by her admirers, Swarnakumari Devi wanted her daughter to pursue higher studies after her graduation. But her daughter had different plans for herself. Sarala took a job as a teacher in a girls' school under the royals of the city of Mysore. But little did she know that being a woman with a rich family background, trying to live her life as an independent soul in the 1890s had its own price to pay. Soon an unfortunate event took place in her quarters in Mysore and the editor of Bangabashi wrote, "...it is nothing but a foolish imitation of European ways for which she has been justifiably punished." Thus she was forced to come back. But however, this could not dominate her spirit and she dedicated her life to the Indian Freedom Movement and soon turned into a youth icon.

An unusual, yet, the most controversial name that comes up while talking about the women of Jorasanko is that of Kadambari Devi's. She was the wife of Jyotirindranath Tagore and the fifth daughter-in-law of Jorasanko. Popularly known as the "Natan Bouthan" in the Tagore household, she soon turned out what Aruna Chakravarti describes her to be: "Rabindranath's muse". Kadambari nevertheless had a tough time in Jorasanko which ultimately led to her tragic suicide. The tendency of depression was seen in her from a very early age. Her relationship with her husband, the death of her beloved niece Urmila and the harshness of Inanadanandini who considered her to be unworthy of Jyotirindranath are believed to have given a direction to her suicidal tendencies. Overnight she became the talk of the town, mostly because of her suicide note which was successfully

destroyed by her father-in-law. Thus the infamous Kadambari, who shook the Jorasanko Thakurbari to its core, later became an icon of awareness towards mental health and the domestic position of women in Bengal. She was also the first woman of Jorasanko who was seen riding a horse side by side her husband in the 1800s.

The Tagores in general have a reputation of fostering rebellious women in their family. Tripura Sundari Devi, the sister-in-law of Debendranath who was childless and widowed at a very young age, remarkably fought against the custom of women not being able to inherit their husband's property. It resulted in a legal clash between her and Debendranath. In this context, special mention must be made of Jogmaya Devi, another sister-in-law of Debendranath who refused to surrender to his decision of accepting the new Brahmo practices

against her consent. She declined to give up Hinduism which ultimately resulted in a division in the Thakur family: Debendranath's family moved to 6, Jorasanko Lane and Jogmaya and Tripura Sundari along with their children continued to reside in the 5, Baithak Khana Bari (both the houses being connected through a passage in between and divided by ideological differences). Digambari Devi, Debendranath's mother, although conservative in her ways, was a woman of character. She resented her husband Dwarkanath's decision of being influenced by the British ways of life and engaging in meat eating and alcohol consuming. Being absolutely resentful of his husband's way of life, she although performed all her duties as a wife with full dedication, but refused to share her bed with him as touching a "mitchha" could result in losing her caste as a Hindu.



REVISITING GAURI LANKESH – A TRUE GIFT TO THE INDIAN SOCIETY

Unmesha Chanda
Political Science, 3rd Year

Gauri Lankesh, born in Bangalore Karnataka, was a prominent Indian journalist turned social activist who started her career as correspondent at various news outlets and later followed in her father P.Lankesh's footsteps to publish the Kannada language tabloid Lankesh Patrike advocating equal rights for many oppressed groups, despite pressures from different sectors of the society. Being an uncompromising journalist she uplifted herself to be true to her profession inspite of various accusations from religious political and social aspects. Her essays on Nagaraja, the Bangalore rapist and murderer is a brilliant example where wit, empathy, details and political acumen are so well mentioned. Her disdain from powerful gurus such as Sai Baba or for that matter any form of authoritative power is clearly evident in her writings which indicates how much she gave interest to the position of common subjugated talents. Her humorous yet insightful piece on leaders such as Rajiv Gandhi and VeerendraPatil is truly an example where she reads aloud her liberal mind. On mentioning her father, she reflected mixed emotions. She adored and admired his literary political expanse and courage. Yet he hovered over her as a difficult act to follow. But the way Gauri fought this and impacted Karnataka's social consciousness without depending on her influential last name was stunning – The emergence of Gauri Lankesh Patrike from Lankesh Patrike seems as a force but here again, we get glimpses of her flight of independent ideas. Her short essays on her Amma, B.V Karanth and K.P PurnachandraTejaswi are entirely subtle and thoughtful. Her last editorial "During the days of fake news" she clearly states that she salutes those who expose fake news and wished many more like them in the coming future. Her writings are a must as they broaden ones mind thus sharpening capabilities to establish differences between the right and wrong especially for the youngsters. The woman who spoke her mind – Gauri, was also a passionate activist. She was everything that the Sangh loves to hate a fearless and opinionated single woman. She was an extremely important voice against individualism of politics as well as a vehement criticiser of caste system. She was distinct, personal, a spirit filled with excitement and anger, responsive and reactionary. Bahabudangiri, Revathi, and Dalits of Savanuror the magic that filled her when she was surrounded by other activists; everything became personal. Every experience became a part of her life, politics and consequently her writing.

The most important sphere of her revolt was right wing fundamentalism where she was desperate enough to openly criticize and bring about nakedly the violence, dual nature and falseness of the political parties and their leaders. She was much against fraternity adopted by the corrupt parties through religions and caste and later conversion of these into ideologies by the same parties. She severely criticised blind and non-judgemental laws of these parties implemented in the name of democracy. Being a social revolutionary, she was deadly against fundamentalism, communalism and popularization of Babri Masjid in 1992. As the head of KomuSouhardaVedike, a communal harmony forum for the oppressed communities, Gauri again proved to be humble who realized the importance of the upliftment of minority sections. Gauri was indeed a true gift to India. While she did not have any children of her own she considered JNU Student Leaders Kanhaya Kumar, Umar Khalid, Sehla Rashid Shora, Gujarat Dalit Activist Jignesh Mevani as her adopted children and inspired them with her spectacular energy and works serving the public. Though she faced many troubles (most popular being her conviction in defamation case which continued till 2016), her thoughts always remained unclipped. But to people's utmost misfortune she was assassinated on the 5th of September, 2017 – a huge loss especially for preservers of liberal democracy. Highlighting her optimism and on preserving it, a true Indian should always give emphasis on the fact that India's sovereignty mostly depends on the secularist approach of the country. Whenever any obstruction comes in form of corruption (e.g right wing fundamentalism) there comes saviors like Gauri Lankesh to free the country from creeping evils as well as create replicas of themselves who could protect the country further. While doing these many leaders like Gauri Lankesh had faced assassinations (popular among them being Mahatma Gandhi, Indira Gandhi and many more). But the fact that remains stable is that a mere assassination of any single "Gauri Lankesh" cannot merely disrupt the nature of secularism because of Optimistic and Radical leaders like Gauri Lankesh who possessed the capability of not only restructuring the society but also widening peoples' mindset for future developments. Gauri Lankesh should be the ideal of every young mind. She was indeed a true preserver of democracy. ■

MICRO, SMALL AND MEDIUM ENTERPRISES IN INDIA: A STUDY ON THEIR VIABILITY WITH SPECIAL EMPHASIS ON THE SMALL JUTE UNITS IN THE STATE OF WEST BENGAL

Simran Tapariya
BBA, 3rd Year

ABSTRACT

This study aims to draw the SWOT Analysis, health issues faced by the workers, reason behind unemployment and sickness of the small scale industries followed by the viability norms for rehabilitation of sick jute units respectively. Details of the registered jute units under MSME are collected from District Industrial Centre (DIC) chosen deliberately from the entire population. Primary Data has been collected within depth interviews with unit owners and Secondary Data has been collected from government sites, annual reports-2017-2018, news sites and books. From a sample of research found that very few jute units have managed to survive in the formal market, the main reason is stiff competition, substitute materials, government protection and inability to implement the product diversification strategy.

Keywords: SWOT Analysis, health issues, unemployment, sickness, rehabilitation.

INTRODUCTION

"MSME would be in great need of a talent pool of young people. Though here are steps taken by the Ministry of MSME in this regard, the effort needs to be amplified."

H'ble Smt. Pratibha Patil, President of India (2007-2012)

Micro, Small and Medium Enterprises (MSMEs) is the aggrandizer, contributing substantially in employment expansion at low capital base, ensures equitable distribution of national income and countryside industrialization.

Figure 1: Table showing distribution of MSMEs in India (In '000)

| SL.NO. | SECTORS | TOTAL |
|--------|---------|--------|
| 1 | Micro | 324.88 |
| 2 | Small | 309.00 |
| 3 | Medium | 633.88 |

Source: MSME annual report 2017-18

Figure 2: Key statistics on Economic Contribution

| SHARE OF | VALUE |
|------------------------|--------------|
| MSME units | 29.8 million |
| Diversified Products | <=6000 |
| Manufacturing Output | 33% |
| Gross Domestic Product | 28.77% |
| Export | 45%-50% |
| Jobs | 11.10 crore |

Source: MSME annual report 2017-19

By lowering the tax rate to 25%, it has succeeded in implementing reinvestment and expansion prospects. Linking of MSME with Jute units can be of great help in rehabilitating the sickness and can lead to industrial revolution. The contrivance of projects for supply of tools, Community Production Centre (CPC), etc are the major steps taken by the MSMEs in order to eliminate sickness spread among the jute units in the state of West Bengal.

LITERATURE REVIEW

- The need for cluster development and access to alternative sources of capital is highlighted by the Export-Import Bank of India (2012).
 - Rahim (1977), observed the impact of rising productivity.
 - Malla (2010) suggested banks to reduce the transaction cost and at the same time credit flow to micro enterprises in the clusters.
- There is a lacuna of studies projecting over the closure of small jute units.

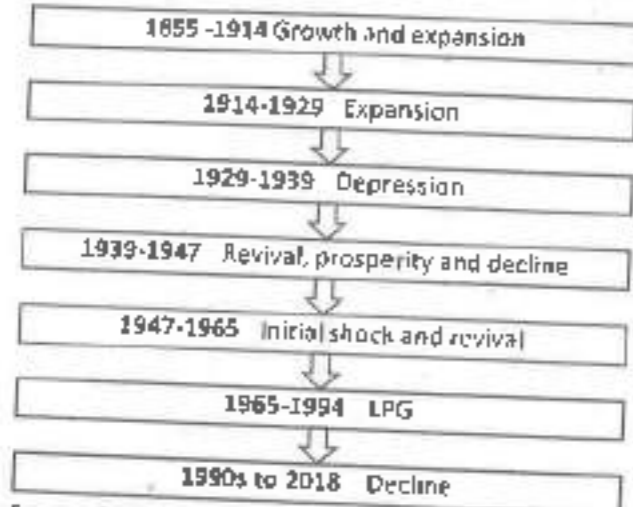
LIMITATION OF THE STUDY

- Due to the time limit, the research covers small size of population. For generalization of results, more participants at different levels must be included.
- The analysis of primary data and secondary data is dependent on the truthfulness of respondents which may be biased.

BACKGROUND STUDY

In 1835, Jute started its manufacturing career from Dundee where raw jute was imported from India. Later in 1855, the Calcutta Jute Industry began its journey, depending on imported machinery from Dundee. The Golden Fibre became the heritage of Indian Economy and was on the verge of industrial revolution but wrong decisions taken decades ago, partition in 1947 and growing labour cost crumbled the foundation, resulting in a loss of golden opportunity

Figure 3: Flowchart showing periodical fluctuations of Jute Industry since 1855



Source: Compiled by the author on the basis of history of jute industry in India

CONCEPTUAL FRAMEWORK

Figure 4: Definition of MSME in accordance with the MSMED act, 2006

| Sl No | Field | Manufacturing Sector | Service Sector |
|-------|---------------------|-----------------------------------|--------------------------------|
| | Enterprise Category | Investment in plant and machinery | Investment in equipment |
| 1 | Micro Enterprise | x <= Rs. 25 lakh | y <= Rs. 10 lakh |
| 2 | Small Enterprise | Rs. 25 lakh < x <= Rs. 5 crore | Rs. 10 lakh < y <= Rs. 2 crore |
| 3 | Medium Enterprise | Rs. 5 crore < x <= Rs. 10 crore | Rs. 2 crore < y <= Rs. 5 crore |

6.1: Implementation of Objective via MSME schemes and its benefits

6.1.1: SWOT ANALYSIS

Strengths:

- Huge availability as it is natural and biodegradable.
- Traditionally skilled workers.

Weaknesses:

- Inadequate Research and Development programmes
- Poor technology

Scheme of Fund for Regeneration of Traditional Industries (SFURTI): Improves skills of traditional industries and artisans. Funds allocated for the year 2017-2018 is RS. 50.00 crore.

Credit Linked Capital Subsidy Scheme (CLCSS): Provides capital subsidy of 15% for technology Upgradation. Funds allocated for the year 2017-2018 is BE-RS. 441.30 CRORE.

Opportunities:

- Participation in National Level Seminars.
- Untapped potential market.

Threats:

- Goods and Services Tax.
- Higher power charges and interest rates on loans.

Exemption under Direct Tax laws and Excise Exemption scheme.

Concession on electricity bills and 1% exemption on interest rate on OD.

6.1.2. Causes of Unemployment

- Underdevelopment.
- Inadequate employment planning.

Prime Minister's Employment Generation Programme (PMEGP): Generates employment and increases the wage earning capacity. Funds allocated for the year 2017-2018 is RS. 1004.49 Crore (BE).

6.1.3. Health Issues faced by the workers:

- Sinuses.
- Immunological reactions.
- Asthma.

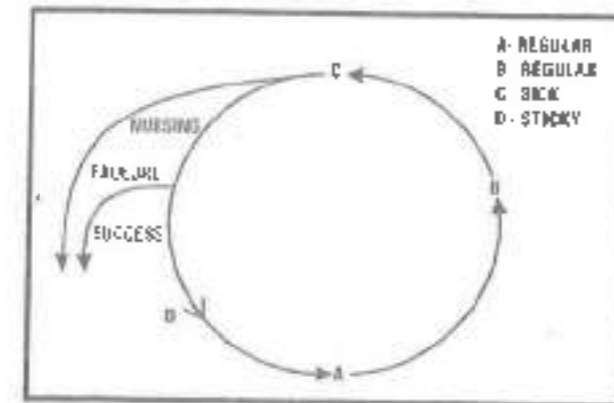
Financial Support to MSMEs in ZED certification: Envisages promotion of Zero Defect and Zero Effect for developing an Eco-friendly environment. Funds allocated for the year 2017-2018 is RS. 17.6 Crore (BE).

6.1.4: Sickness

Causes:

- Lack of managerial integrity.
- Cost overruns.
- Poor labour productivity.
- Equipment problem.

Figure 5: Behavior of sick units



Source: Report of the working group on rehabilitation of sick SSI units.

Report of the working group to frame guidelines on rehabilitation of sick SSI units

6.1.5: Viability Norms of Rehabilitation

- The unit is in the same position after implementing a relief package for five years from sources, as may be necessary and repayment period is till seven years. For

tiny decentralized sector units, concession is provided for two years and repayment must be done within three years.

- Appraisal agency must decide the units' viability.
- Early identification of sickness is advisable.

ANALYSIS

FIGURE 6: Statement showing average Financial Structure p. a. of small Jute Units;

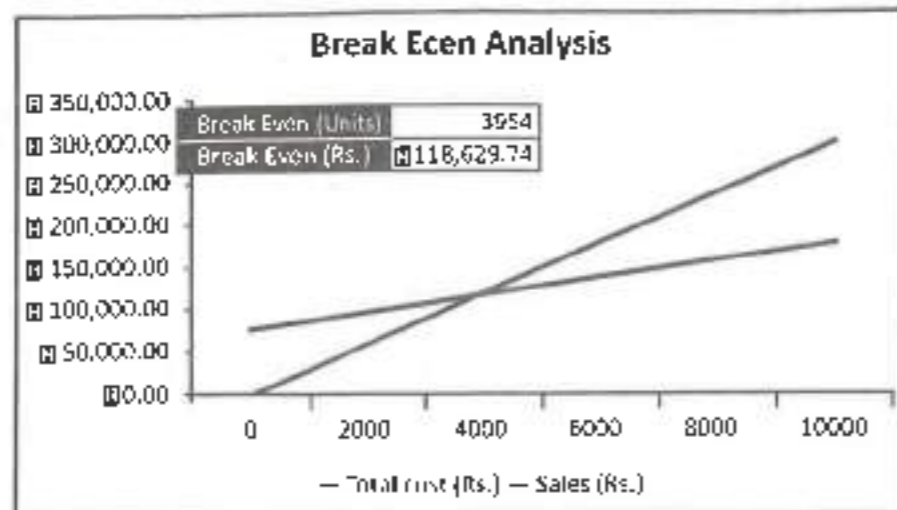
| Sl. No. | PARTICULARS | DETAILS/SL NO. | AMOUNT RS. |
|---------|------------------------------|---------------------|------------|
| 1 | Plant capacity | 10000.00 units | |
| 2 | Turnover | | 300000.00 |
| 3 | Cost of production | | 180000.00 |
| 4 | Total Capital Investment | | 182000.00 |
| 5 | Total Fixed Cost | | 78497.30 |
| 6 | Net Profit | 2 - 3 | 120000.00 |
| 7 | Profit Ratio on Sales | {6 / 2} x 100 | 40% |
| 8 | Rate of return on investment | {6 / 4} x 100 | 65.93% |
| 9 | Break-even point | {5 x 100} / {5 + 6} | 39.55% |
| 10 | Profit/volume ratio | {5 + 6} / 2 | 66.17% |
| 11 | Total Variable Cost | 2 x {1 - 10} | 101490 |
| 12 | Break even point in Sales | 5 / 10 | 118629.742 |
| 13 | Margin Of Safety | 100 x {2 - 12} / 2 | 60.46% |
| 14 | Total Cost | 5 + 11 | 179987.3 |

FINDINGS

High demand in Uttar Pradesh, moderate in Rajasthan and lowest in West Bengal

- Low production and demand due to GST.
- High competition.

Figure 7: Break-even point graph (in Rs.)



Source: Compiled by the author Primary Data.

REMEDIAL MEASURES

- Decentralization, to provide employment opportunities, marketability of products and raw materials in the rehabilitation programmes.
- Detection of sickness at incipient stage and to open a separate division in Board for Industrial and Financial Reconstruction (BIFR) to deal with sickness in small-scale industries.
- Simultaneous workability of financial, management and labour units
- Organization of environmental awareness programmes.

ROAD AHEAD

The investigation reveals the feasibility of MSME. The demonstrations are as follows:

- The reflection of strength is the advantage over others, weakness places the business at a disadvantage relative to others, opportunity can help in exploiting its advantage and threat can cause trouble to the business.
- To get rid of unemployment, productivity must be increased with better livelihood.
- "Prevention is better than cure", the hypothesis should be followed to rehabilitate the sick units and save from winding up.
- Last but not the least, the report states the importance of labour in the development of nation. Hence, social policies need to be implemented that will safeguard their interests

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- Dr. Mallik, K. A. – Prospect and Programmes of MSMEs and SHGs in West Bengal- an Overview
- Indian Institute of Banking and Finance – Micro, Small and Medium Enterprises in India

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- <http://www.msmeonline.in.gov.in/>
- <http://www.sisikolkata.gov.in/conkolkata.html>

Journals:

- <http://journals.sagepub.com/doi/abs/10.1177/001946161104900104>
- <http://www.indiantext.lejournal.com/articles/1Adetails.asp?id=1929>

Reports:

- MSME annual report, 2017-2018.
- Working Group to frame guidelines on Rehabilitation of sick units, appointed by the Reserve Bank of India, 1985



COLLEGE FOUNDATION DAY



▲ Inauguration of the programme by Honourable President by lighting of the lamp



▲ Principal Dr. Aditi Dey addressing the gathering



▲ Opening song by the students



▲ Prize distribution ceremony



▲ Felicitation of Dr. Rumpa Chakraborty on completing Ph.D



▲ Dance recital by the students

REPUBLIC DAY 2018



▲ Republic Day Programme



▲ Charcha performance on the occasion

INTERNATIONAL LITERACY DAY



▲ On the occasion of International Literacy Day, Dr. Aditi Day, Principal addressing the audience



▲ The release of Expressions, departmental journal of Education by Principal Dr Aditi Day



▲ Students' Paper Presentation

BELARANI DE MEMORIAL LECTURE

▲ Inauguration of the Bela Rani De Memorial Lecture



▲ Release of Political Science Departmental Journal PERCEPTION

▲ Guest Speaker, Dr. Bonita Aleaz, with the students



LINA RAY MEMORIAL LECTURE 2017



Inaugural Song by the B.Ed. Students on the occasion



Felicitation by our Principal Dr. Aditi Dey



Prof. Biswajit Roy, honourable speaker, addressing the audience

CHANDRA PAUL MEMORIAL LECTURE 2017



Principal Dr. Aditi Dey addressing the gathering



Lecture Demonstration



Lecture Demonstration by honourable Speaker Shri Sumit Dull

CULTURAL COMMITTEE

LIBRARY DAY



▲ Lighting of the Lamp and Inauguration



▲ Felicitation of Chief Guest
Shri Sounak Chattopadhyay



▲ Principal Dr. Aditi Dey addressing the gathering



▲ Shri Sounak Chattopadhyay
addressing the audience

VIDYASAGAR DIVAS



▲ Inauguration of the programme
by lighting of the lamp



▲ Honourable Speaker Prof. Band Baran Ghosh
addressing the gathering



▲ Creative writing competition



▲ Poster Making competition

LEADERSHIP TRAINING SERVICES



◀ Feminista 2018

Forest Week Celebration 2017 ▶



◀ LTS G.Sec. Conducting
A Session In Teen Ductus 2017

LTSer Presenting Paper On
Environmental Concern ▶



◀ Shri Shikshayatan LTSers Ignite Team



Teen Ductus 2017 In Shri S ▶



NSS CAMP



◀ NSS Day

AIDS Awareness Interactive session Guest Speaker
Dr. Nazneen Nahar Begum ▶



◀ NSS Camp

NATIONAL ENTREPRENEURSHIP NETWORK



▲ Honourable Guest with Principal Dr. Aditi Dey and NEM student and faculty members



▲ Dr. Rups Chakraborty delivering a talk



▲ Dr. Aditi Dey, Principal and guest speaker Jennifer L. Ionnalo with the faculty members of NEM



▲ Speaker Jennifer L. Ionnalo felicitated by a student member



▲ Speaker Jennifer L. Ionnalo addressing the audience

B.A., B.SC, B.COM, BBA & M.COM FRESHERS AND FAREWELL



▲ B.Com Morning Freshers' Welcome on August 24, 2017



▲ B.A. B.Sc. Freshers' Welcome 2017



▲ BBA Freshers' Welcome



▲ M.Com Farewell

HINDI DIWAS

Inauguration of the programme ▶



◀ Honourable Speaker Dr. Priyanka Pallwal addressing the audience

Students' performance on the day ▶



◀ Creative Writing Competition on the occasion



22 E SRABON
AUGUST 29, 2017



▲ Principal Dr. Aditi Dey addressing the gathering



▲ Honourable Guest Shri Manoj Mural Nayar addressing the gathering



▲ Charcha performing on the occasion

BANGLA BHASA DIVAS
FEBRUARY 21, 2018



▲ Release of Bengali Departmental journal



▲ Honourable Guest Speaker Srijato addressing the gathering on the occasion of BhasaDibas



▲ Debate on the occasion

INTERNATIONAL WOMEN'S DAY



◀ Inauguration of the programme

Guest Speaker Dr. Mousumi Mukherjee addressing the audience



◀ Inauguration of the programme on International Women's Day



Principal Dr. Aditi Dey addressing the audience



◀ A performance by Charcha on the occasion



Competition organised by Women's Forum



SHREE 2017



▲ Inauguration of SHREE 2017 by the Principal, Dr. Aditi Dey



▲ B.Ed Department on the day of SHREE 2017



▲ Release of Students' Magazine, Brewing Minds by the principal Dr. Aditi Dey



▲ Art & Cuisine Fair



▲ Stalls by the students of the college

SRIJAN 2017



▲ Principal Dr. Aditi Dey addressing the audience



▲ Inter-college events



▲ Students' Council Members



▲ Students' Council with the Principal Dr. Aditi Dey



▲ Inter-college Classical Dance competition



▲ Guest performance by Siddharth Sialha

CENTRAL RESEARCH COMMITTEE



▲ Student's Presentation



▲ Distribution of Certificate by the Principal

SOCIAL WELFARE COMMITTEE



▲ Faculty & Student members of the committee

▲ Swarniji, representative from Bharat Sevashram Sangha to collect the items



▲ Flood relief camp by the committee

ANNUAL SPORTS



▲ Annual Sports Day



▲ B.A./B.Sc. March Past



▲ B.Com. March Past



▲ BBA March Past



▲ Events and active participation of students of all departments



▲ B.Com. the winning team



▲ Happy Faces

STUDY CIRCLE

A talk organised by Study Circle ▶



◀ Speaker Dr. Malini Mukherjee



Speaker Dr. Tania Chakraverty ▶



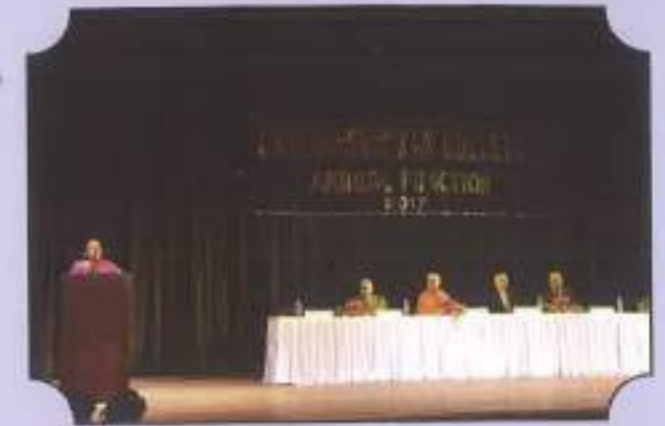
◀ Study Circle Programme



62ND ANNUAL FUNCTION



▶ Shri G. K. Khaitan, President of the Governing Body, addressing the gathering



▶ Principal Dr. Aditi Dey addressing the gathering



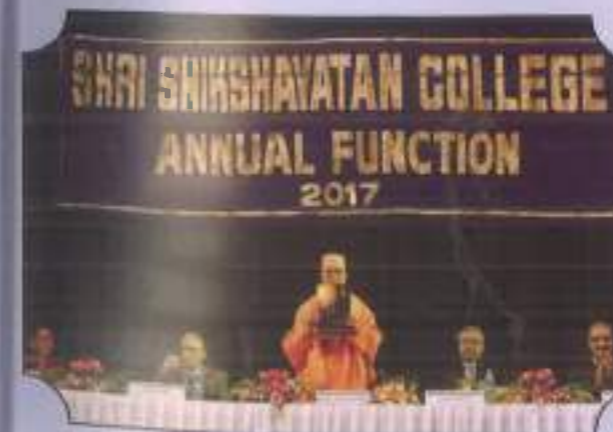
▶ Dance & Music Recital by the students



▶ Puppet Dance by students



▶ Felicitation of Shri G.K. Khaitan, President



▶ Release of Activity Report Book by Honourable Guest Swami Atmapriyananda



▶ Saraswati Trophy awarded to Hemani Yagnick (B.Com Morning)

FACULTY AND STUDENTS PAINTINGS AND PHOTOGRAPHS 2018



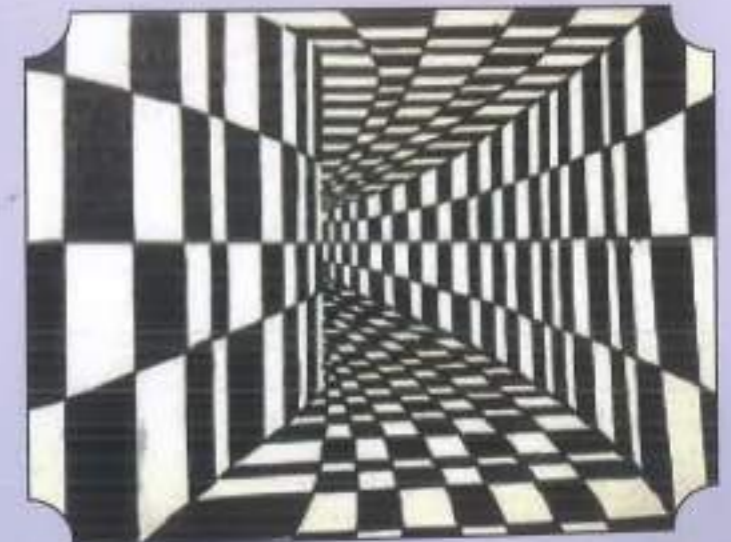
▲ Muskan Jaiswal, Political Science



▲ Picture 4, 5, 6, 7 Mayukh Lahiri, Head, Department of Journalism & Mass Communication



▲ Picture 1, 2, 3, 4 Mayukh Lahiri, Head, Department of Journalism & Mass Communication



▲ Muskan Jaiswal, Political Science



▲ Srijita Chakraborty, JMC



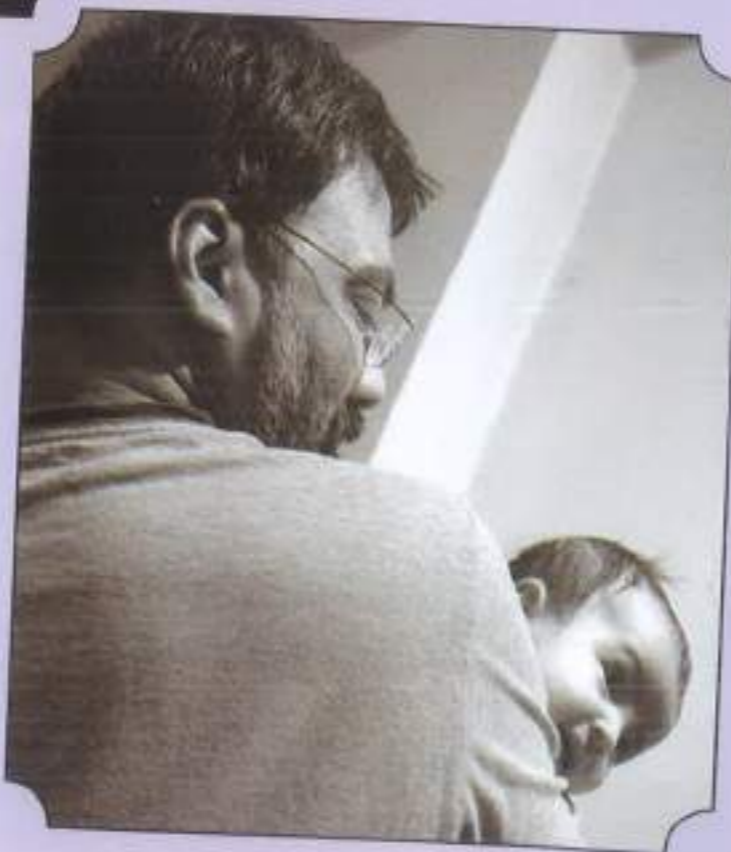
▲ Srijita Chakraborty, JMC



▲ Srijita Chakraborty, JMC



▲ Upasana Law B.Com Honors (Morning)



▲ Upasana Law B.Com Honors (Morning)

ROMAN HOLIDAY

Dripta Banerji

BBA, 2nd Year

In the October of 2016, the privilege of travelling to one of the top cities on my 'Cities to visit before I die' bucket list was bestowed upon me by my father. It was a pleasant August evening when the news was broken to me and yes, I was overjoyed. Ever since I was a child, I had always dreamt of visiting the capital of the once-unconquerable Holy Roman Empire. My grandparents, both being great history buffs, had told me many stories about Rome and my imagination had painted lovely pictures of how majestic a city Rome could've been. Later in my teens, I was bewitched by the handsomeness of Gregory Peck and the mind-boggling beauty and grace of Audrey Hepburn as they swayed through this beautiful city on a silver Vespa. What else could a girl need to fall in love with the city of lovers? To fall in love with Rome?

Our flight from Calcutta to Abu Dhabi, our first stop, was at 21:00 hrs on the 8th of October. The duration of this flight was about four and half hours and I spent most of my time sleeping. There was a light dinner which was served and consisted mostly of a variety of bread rolls and some meat/vegetable curry.

After a two hour wait in Abu Dhabi, it was finally time for our flight to Rome! After a long eight-hour flight, it was finally announced that we were descending onto the Leonardo Da Vinci International Airport and the landing was almost a perfect three-point! Just as the aircraft began to descend, the first golden rays of the sun shone through the aircraft window and all of Rome below seemed to be awash with gold.

Post touch down, we hurried to a Taxi stand and got to the first cab for our hotel as we were nearing check-in time. Italians are very specific about the check-in and out timings. Late arrivals will not be entertained! As the cab got into the main city of Rome from the airport region, the change in the view delighted me immensely. As the streets slowly changed from metal to cobbled stoned ones with massive buildings with columns and stone terraces, my heart skipped a beat! Soon enough our cab passed the mammoth Complesso del Vittoriano,

named after the first king of unified Italy, I could hardly breathe. Now, the images of my childhood imaginations had finally found shape and colour!



After crossing the Vittoriano, we finally got on to a street called 'Via de San Gregorio' and after driving up this extremely wide and beautiful street, my vision suddenly got blocked by what looked like ruins of giant stone arches. Initially, I couldn't place what the building was because it was so big but then suddenly, as I covered the sunlight in my eyes, my heart stopped. I was standing in front of the legendary Colosseum. All the stories about the brave gladiators and the emperor Julius Caesar flashed through my mind as I stood still like rock in pure disbelief. It was a life-altering moment for me and it makes me smile immensely as I recall that experience with great fondness. The Colosseum, an almost 2000 years old monument, was probably the first thing we were taught as children studying Roman History. Never had I imagined in my wildest dreams that the small monochromatic picture in my history book was to look like this in reality. It changed my perspective towards the power of history.

Our hotel was just opposite the Colosseum and upon arrival we were greeted by our hosts—the unimaginably handsome Roberto and his artist wife Claudia. Nevertheless, the hotel was marvellous and the view from my room was breath-taking. The rest of the day was spent roaming around Rome and swimming in Ham and Cheese of exquisite rarities! The day after, we visited the Colosseum and I must admit, it truly is an



architectural wonder, but more like a lovers' paradise, and why not! What surprised me was the enormous number of Bangladeshi peddlers (illegal, of course) and apparently much more than in the other European cities! There were also a surprising number of cats inside the Colosseum—the Colosseum being deemed as haunted and cats being known as the guardians of the underworld, I wonder what the link is... or maybe just a shady, cool place to nap!

The next day, we went to see the Vatican! I had read and seen many films on how the Vatican authorises exorcisms till date and felt extremely intrigued on visiting it. Especially so as our tour was at 6 am in the morning when it is quite dark as opposed to the Indian 6 am. The sun had not fully risen but the sky had started to lighten into a lighter shade of blue with occasional hints of orange. We waited outside in the cold terrace as the gates slowly opened. We walked to the counter "Biglietti" which means "ticket" in Italian and were handed small credit card like tickets with "Musei Vaticani" typed on them with pictures of renaissance men with beards. They cost around 20 euros per person. The entrance led to a massive hall with white marble tiles and an escalator which ascended to a floor that could not be seen. For a second it almost looked like the escalator to heaven, and we the humble dead.



The escalator led to a higher terrace which was where we were given some complimentary coffee as we waited for the sun to rise and the gates of the Sistine Chapel to open at 7 am. After a while of waiting, I suddenly noticed that the first golden rays of

the sunlight had fallen on the protector angels atop the Vatican dome. Soon after, a breath-taking view of the golden Vatican dome was revealed to us, drenched in the golden sunlight. I shall always remember that view as, to me, it signifies the strength of religion.



The Vatican is one of the most beautiful creations of man. There are a total of 54 galleries and would have taken an individual over a year to see all of them properly. It houses paintings and sculptures from artists like Carlo Carrà, Giorgio de Chirico, Vincent van Gogh, Paul Gauguin, Marc Chagall, Paul Klee, Salvador Dalí, and Pablo Picasso. The Sistine chapel is one of the most famous of Vatican's galleries, with paintings from artists such as Botticelli, Rosselli, Perugino and of course, Michelangelo. 'The Creation of Adam' is truly something to see before one dies! However, photography is strictly prohibited inside the chapel.



The roof of the Chapel is truly marvellous and is an example of human creativity, potential and ingenuity. Other than this, the Vatican also houses many tapestries aging back to the third crusade and many statues that were revived after the fall of the Roman Empire. What also drew my attention was how many statues had been castrated. Later it was revealed that a certain pope felt the scene was too 'uncouth' for his eyes! This act was highly criticised by historians and is still considered as one of the worst defacing of items of artistic excellence.

The Vatican was a beautiful experience, but what was also interesting were the Swiss guards who remained still like statues even after a lot of people waving and making funny gestures at them.



On our third day in Rome, we went for a ride on an open roof 'hop-on-hop-off' bus and toured around this absolutely beautiful city. We ate at a street-side café which is quite a common sight in European cities, but this, truly was an amazing experience. The food was marvellous and fresh and they always gave us complimentary fizzy-candy which I eventually got addicted to! That evening, we went to see the Spanish Steps and the Trevi Fountain. The Trevi Fountain was unfortunately closed and under repair but shopping near the Spanish Steps was a taste of true opulence. One funny incident that happened here is that while I was inside a famous brand-shop, I caught a glimpse of the famous model-sister of the Karlenmer clan, Kendall Jenner. What was interesting is that she did not look even half of what she looks like in magazines and on television! What impressed me though was how fluently she spoke Italian!

Later that night, we visited the Pantheon and also admired Dante's grave, only to learn later that it was a fake grave and his body was removed from there hundreds of years ago. I must admit that I had great fun recalling all the Dan Brown books I had read and it made me feel quite like Robert Langdon! The Pantheon was a very beautiful dome and what was even more interesting was the lighting. The lighting deserves a special mention—the Italian archaeological survey has done a fabulous job in illuminating all the historical sites.

On our fourth and last day in Rome, we decided to spend a lazy morning and travel using the Rome

Underground Rail. The station closest to us was the Termini Station and tickets cost around 2-3 Euros. We used the underground to go to the Roman Forum. The forum was a really overwhelming experience as I



imagined the Great Julius Caesar and other Roman emperors addressing the public and the wars fought near the river Tiber flowing just along it. My father reminded me of the story of Remus and Romulus and how they were cared for by a she-wolf and how Rome got its name.



As the evening came upon us, it was time for us to leave this magnificent city, born in history beyond imagination. True is the saying that Rome, most definitely, wasn't built in a day! As the train to our next stop on our exotic holiday blazed through the Tuscan Valley overlooking the Tyrrhenian Sea, I bade farewell to the seat of the Holy Roman Empire and travelled ahead in time into the House of Medici de Firenze... but then again, that's a different story!



HAPPINESS ???

Tanishka Tanvi
B.Com (Morning), Honours

Happiness ???
How happy is he born and taught ?
A person who has grown and taught not to be a slave is a Happy man.
Who serveth not
Another's will - wrote someone.
This thought led to Happy Movement.
Soon, followers found, they were the most unhappy people in the people
From time immemorial, we have been searching for Real Happiness.
Mahaveer, Buddh and many others advocated Principles for Happiness.
Happiness is neither a toy nor a tonic, which we can buy from market and to search for it in the outer
world is as foolish as to search for particles of sugar completely dissolved in a cup of tea.
Then where to get it ?
T S Eliot gives us the answer in the concluding lines of his epic, The Waste Land.
London Bridge is falling down, falling down, falling down
Da. Data. Dayadhama. Danyata
Om Shanti. Shanti. Shanti.



IMPORTANCE OF PARENTS

Suhasini Ghosh
B.Com (Evening)

The importance of parents in life is depending on our values and thinking. They play important and biggest role in our mental, physical, social, financial and career development. They help us in every step of our life.

Parents are the most precious gift of God for humans. In a time of mistakes, they are like a teacher. They train us hard for the future challenges. They are living for us. They know everything about us, what we like, love and our common habits. Parenting a child is not easy. There are great positive effects of parental involvement in education. Our teenager activities play a big role in the direction of our life and career. This is the most troubled phase for our parents and is the most enjoyable for us. In this stage, our parents are mainly worried about the

bad company and the tension is for us. Bad company of people and friends drive our life in the wrong direction. Hence, rightly said that **NO COMPANY IS BETTER THAN BAD COMPANY**. So, in this age, it is really important to us that we should communicate with our parents about our feelings. And parents also need to talk their kids in this stage. They try to make balance in our emotional persistence that helps to improve tough situation faster. They always shower us with their unconditional love. They find their happiness in our smile. Their sacrifice for our comfort cannot be explained in words.

Therefore, everything else is fake, but parents are the most important people in our life. Hence, **RESPECT THEM, KEEP REAL CONCERN FOR THEM.** ■

TIME IS....

Aayushi Chetlangia
B.Com (Morning), Honours

Time is free, but its priceless
You can't own it, but you can use it
You can't keep it, but you can spend
Once you lose it, you can never get it back.

Time is slow for those who wait,
Too swift for those who fear,
Too long for those who grieve
Too short for those who rejoice
But for those who love, time is eternity.

I think, time is an equal opportunity employer,
Each human has exactly same number of hours and minutes everyday.
Rich people can't buy more hours.
Scientists can't invent new minutes.
And you can't save time to spend it on other day.

We make plans, but time guides them.
No matter how much you put efforts to materialize them,
Our plans, actions everything is guided by time
'It is the most important factor that rules our lives.'



WHY BEING INDEPENDENT AND SELF-RELIANT IS GOOD FOR WOMEN?

Suhasini Ghosh
B.Com (Evening)

It's nice to be independent sometimes. While it is extremely important to have connections like family, friends and significant others in our life. It is good to feel confident doing things on our own.

As a girl, I feel that independence is something women should strive for the ability to be self-sufficient and in charge of their own life. While a lot of times it feels like "a man's world" where a women are not 100% equal, it is important for female to feel empowered enough to procure things on our own. It is both introspective and empowering moment because we are the sole controller of what happens. We should always

try to get a job so that we can be self-reliant and fabulous. Once, we love ourselves and prove to people that we are strong, we can be a good friend, family member etc. In other words, we will have a distinct personality in this society on our own. Relying on ourselves is the best way to ensure that we will not regret any failures that we experience in the future. Self-dependence is the best way to conquer our weaknesses. It builds our self-confidence, strengthens our character. Self-reliance is an inestimable quality in the daily struggle of life.

We should, therefore, cultivate this great virtue from early life, without it no great undertaking is possible in life. ■

IMAGINATION

Aayushi Chetfangaia
B.Com (Morning), Honours

Everyone has his own creation,
Which he calls imagination.
It can just be anything,
From a pool of tears to a bee's sting.
A phoenix might heal you with its tears when it cries,
Or a cat may run a factory which manufactures ties,
You might also find an ugly moth
Napping on your mother's cot!
Imagination just might be
Calling a donkey to tea.
If ghosts give you nightmares,
Fairies might take you up to the stars.
You might be in a place
Somewhere in outer space,
Where tall trees
Are painted blue
And vast open seas
Are in a gorgeous purple hue!
You can invite a tiger to dine
Or dementores put a chill up your spine.
You can feed a dragon an almond
Or watch a dog counting diamonds.
You can cure incurable diseases
And yet no one realises,
Imagination is full of weird stuff
If you say its reality
People will think all you do is bluff
Imagination can be awesome
Imagination can be gruesome
Imagination is every impossibility
Yet nothing happens in reality

**IF ONLY I COULD SPEAK**

Ritika Datta
B.Com (Morning), Honours

It's not far now! My end is almost here. I do not know how, when, where but I do know why. God has sent each animal to this world with a fixed time span and mine is almost over.

Today I am sitting here by the lake with my human because I am tired. Long ago when I was young, all we ever did was play on the lush green fields but today my bones feel rusted. As I see the squirrel hurty past me, I do not bark nor wag my tail-it feels heavy and weak. Instead, I lie down with my head between my paws and rest. Then I see him from the corner of my eyes. My human is crying. He knows about me He knows it is not long before I I sit up straight and look at him. I wish I could tell him that it will all be okay and that I will be fine. But all that leave my mouth are weak whines. I lick the tears streaming down his face mmm, salty.

He laughs and hugs me tight, "I love you, my girl," he cries.

"Do not leave me!" I place my paws on his hand and he gives me a little smile. If only I could speak I would tell him that I would fight the world for him. Laying my head down on his thigh, I close my eyes. He pats my head slowly and I know that he is crying. I do not have the energy to look up, I am tired.

If only I could speak I would tell you,
That you mean the entire world to me
If I had an option to not leave,
Your side is the place I would be.
If I could speak I would say
What emotions mean to me
And how my heart fills with joy,
Whenever it is you that I see.
If I could speak I would tell you
That our friendship is the key to every door
And our friendship is what,
I will cherish for evermore.
If I could speak I would ask you
To not cry when I die
If you could read my thoughts, you would be in tears
And amazed to see how much I cry.
If I could speak I would tell you how much I love you.
Up there, in the place called Heaven,
I will surely miss you.
If I could speak I would tell you
That you have given me more than I deserve,
That I will come back to you in every life.
Our bond, forever I will preserve.

The next thing I know, I feel light, I feel his hands slipping away. The pain vanishes and only peace surrounds me. I do not need to wake up anymore, I am free! ■

FOR MEAT SAKE

Urmi Saha
Semester I, Journalism And Mass Communication

I walked past the crumbly home
Past the blue dome,
Past little boys flying kites
On my way came the butcher's shop.
The butcher had his eyes on his goats, in case rouges rob,
Nobody could rob them, except of their lives,
Which, the butcher did often with his sharp curved knives.
Then, came a man and said, "I want fresh meat."
The butcher replied calmly, "Sir, please take a seat."
He picked up a kid as per the customer's choice.
Sharpened his already sharp knife,
making a screeching noise.
With malice in his eyes, he jostled with the kid.
I shut my eyes and walked on.
A little later, I heard the kid mourn,
For the last time did the kid bleat,
This time I felt the Earth tremble beneath my feet.
Then, silence crept in, like a slithering snake,
All of this, just for Meat's Sake?



MEMORIES

Srijita Mondal
Semester 1, English Honours

The pages of the album was turned,
The pain of absofment in her burnt.
Heaps of memories rustled like forest fire in her head,
A! Those golden days.

Those faces filled with joy and glee,
Those funny pouts; how stupid they seem
The large gang with quarrels and fights,
Vanished just as the dreams of nights.

All had promised to stay together,
But only memories left for ever,
Everyone became busy and stressed out,
Their hearty laughter lost just like a child in a crowd

The last whistle of the train took them apart,
Little did they knew it was the warning of their
everlasting depart.

Hardly after that did they ever met,
Only some golden memories which were with them left.



NEW BEGINNING

Trina Dutta
Semester 1, Economics Honours

When life takes up the toughest
mode,
When it seems there's no road,
When you face the worst nightmares,
When trusting your old bonds becomes so rare.

When the heart feels the pain,
When the tears falls like rain,
When the world seems to end,
When there is no one to call you a friend.

When the memories become scars,
When the clouds overcast the stars,
When the darkness seems no longer a fear,
When past moments no longer makes us cheer.

Then the dominant fire inside you roars,
It tells your heart to wipe the memories clean,
Forget everything that had been
It tells to forget the past,
That had long last.
It tells us to cherish the start that's coming,
And embrace the life with a "NEW BEGINNING".



HUNDREDS OF PEOPLE ARE WORKING BUT ONLY "THE ONE" IS GETTING A CHANCE

Saloni Jaiswal
B.Com (Morning) Honours

Hundreds of people are working
But only the one is getting a chance
And the one is the absolute one
Who is getting the real chance...

Every individual is dreaming heartily
And always waiting eagerly
But the only thing he is not doing
Is thinking about reality ...

Albert Einstein is one
Tagore is one
Washington is one
And unfortunately the chance is also one

But the one who gets the chance
Is the one in a hundred
So waiting is not everything
Thinking and doing is also important

I am the one in a hundred
Want to be the one in a million
So, maybe the chance is one
But I believe that I will be "the one"...

Again and again people are saying
And I am working day and night
But hundreds of people are working
Only "the one" is getting a chance



GREEN

Saloni Jaiswal

B.Com (Morning) Honours

Chop! chop! chop! the axes go,
 Sometimes high, sometimes low,
 The trees fall one after another,
 Nature screams but no one hears her,
 How could you be so mean?
 How have you done with my green?

Clink! clank! clang! the machines go,
 Erecting buildings as we know,
 Providing shelter for the growing population,
 Ignoring the fact they are causing pollution,
 The homeless birds wander above,
 Fearing the world so devoid of love.

The colour is shifting from green to grey,
 We don't realise we are falling prey,
 Once worshipped now ignored,
 She sends signs as the sea roared,
 Nature asks, "Where is my green?"
 'Tis in a land nobody has seen.

Finally awake from our slumber,
 We look around and wonder,
 Why does the world seem so strange?
 'Tis because it's time for her revenge!
 One the preserver she is now the destroyer
 We can only ask for her forgiveness in our...
 from my Samsung Galaxy smartphone.

**YES WE CAN!**

Safura Jahan

B.Com (Morning), Honours

To the beauty undefined,
 To the things uncategorised,
 To the valley unreached,
 To the lands of roses with no thorns on it,
 To everything not within our preach,
 Let's move ahead making all possibilities within our reach.

Life is not such a big sea that can't be sailed. Since years it has been termed as difficult for whole lots of people. But one who got into it to understand its real worth has just found only pearls and pearls deep within it shining brightly. No matter how a thing lies to one, a successful people has evolved being a shinier star. Hard works, pains, sufferings, troubles, efforts are all what categorized by some to 'Can't do' sorts of things forgetting that to reach at a higher destination, to be the shining star out everywhere wherever one see themselves, they need to cross all those 'Can't do' things. And there with it lies - 'yes we CAN'!

Life is never to be seen as filled with guilt like a stone tied to one's ankle, sinking easily to the bottom of the sea. Wear it easily on one's sleeve by putting all at an appropriate side as though everything was normal. And there with it lies - 'yes we CAN'!

Life does move with all those passing waves but what about those tides that doesn't rise high and after every high rise doesn't fall to thereby finding themselves to their destination. And there with it lies - 'yes we CAN'!

Life comes up with nourishing and healing. Stop thinking and get in touch with the Wonders of life. Walk in such a way as to nourish yourself at every step. Lovely in the beginning, in the middle and at the end. Abandoning that practice is the means and happiness is the result. Fact everywhere states that there is no way to happiness. Happiness is the only way to everything. And there with it lies - 'yes we CAN'!



COFFEE

Chandreyi Chatterjee
Sociology (Honours), 2nd Year

As the tenacious roots of Winter seep into our rhythmic souls with the onset of dreary November, the old soul in me craves the creamy, complimentary and lukewarm coffee beans on my otherwise troublesome taste buds. There's something about quaint, pininterest like cafes that lure me into being a loyal caffeine addict. To simply categorise coffee as a beverage would be quite a sin.

It's an indulgence of sorts that can awaken effortlessly the most lethargic individuals and fill them with this inexplicable zeal to accomplish any given task on a mundane Monday morning. Not to forget the varieties it has to offer within its limited means being latte, espresso, mocha, cappuccino and Americano. It subtly allows each to his own without altering the basic foaming and steaming cup coding pleasantness. My personal favorite being the enticing espresso with a big dollop of caffeine and a tiny hint of sugar.

Someone rightly said "A lot can happen for coffee". Indeed two long lost companions can discover truckloads about each other while sipping on it, significant others may spill over hidden feelings for each other while gently deriving warmth from the caffeine filled mug. I've spent many a mornings contemplating life's vagaries in solitude over a steaming cup.

Coffee isn't just a beverage; it's an emotion rather complex and intricate to be valued and defined within the short capacity of twenty-six letters, it's one of life's much deserved joys and delectation to be savored by those who decipher its worth...



WHAT IS COMMON SENSE?

Suhasini Ghosh
B.Com (Evening), Honours

Common Sense, it has been said, is the most uncommon thing in the world. It is a rare commodity that is not exactly mother or native wit. This is only a clever paradox, which is definitely not true. It is the one virtue that is used by us at every step. Even animals have it, which seems to instinctively show at unexpected moments.

We often look upon common sense as a blind instinct. It is a quality that neither wealth nor learning can confer on a man. It is supposed to come as a gift from above and that one is born with – a sharp insight into matter and promptitude that helps us much in the practical field of work. Common Sense is only the combination of experience with intelligence. The ability to use experience to meet immediate circumstances. It is practical wisdom applied to common life. It is something different from laborious process of reasoning. It implies swift decision, a capacity to do the right thing without fumbling. It may not be a thought, however, that common sense rules out the higher faculty of the mind. If a man is to have only one sense, let him by all means have common sense. It is the most democratic of all the mental qualities. It is a gift that a prince has in common with a peasant. In the practical affairs of life, the value of common sense is great indeed. Where book learning confuses and misleads, Common Sense may stand you in good stead. Because it is born of experience. It comes easily to the common man who works with his own hands.

Common sense is what makes for permanence and continuity and sweeps away much that is out of the way. It governs the day-to-day life of a man. Hence, it is truly said,

"A degree doesn't mean you're smart.
Common Sense does."



THE TAILOR

Mrittika Banerjee
Semester I, Economics (Honours)

"The trial is over, the case is dismissed", said the judge, after the final BANG on the table with his gavel. My mind was wandering through the horror of the tale that I had been hearing for the past two months, as I was absentmindedly staring at the fountain pen that was rolling on the floor. Vikas Dahiya was sentenced to Capital Punishment for eleven murders, robbery and criminal conspiracy, along with five of his friends.

Vikas Dahiya, an ordinary man with an extraordinary tale. Even to an experienced Criminal Psychologist like me, someone who has been in this business for ages, this is one story that will be remembered for aeons to come.

Vikas was born and brought up in a remote village in Uttar Pradesh, the kind of village where one would need to tread five miles to find the nearest well to fetch water. He had a tough childhood. He had three sisters, and he was the eldest of them all. His mother died with the birth of his third sister, when he was twelve. His father was a tailor, well known throughout the village for his diligence. Since his childhood, Vikas was inclined to learn, to gain knowledge. He felt at peace, comforted, when he would sit down at the end of the day in one corner of his shanty with his books. In his own words,

"It was the only respite from the harsh reality that was tearing my family apart."

Vikas' father was passionate about his son's studies. He didn't let him drop out of school even when he was earning barely enough to eat two whole meals in a day. And life went on. Vikas used to help his father out on weekends in his tailoring business.

He was a brilliant student. He wanted to become a software engineer. He strived hard to make his dreams come true.

He cleared ICTSJET, Indian Centre for Technical Studies Joint Entrance Test with flying colours, and took admission there.

As time went on, Vikas realised that his poverty was just ill fate that life had thrust upon him. And he didn't

deserve it. Being a poor man's son, he was bullied and discriminated against, blamed for the petty thefts that took place inside the University campus. At the same time his father's health was falling, and eventually he died of Tuberculosis. His uncle married his sisters off to three of his business partners. And Vikas was left alone.

Eventually, he had to drop out of college, and started working as a peon in a nearby office.

"What did I ever do to anybody to deserve something like this?"

It was during this time that Vikas came across five people of his kind. They became desperate to improve their condition, their standards of living. Often they used to sit together and talk for hours at night about how they wanted their lives to be as compared to how their lives were at present.

As an easy alternative to making money, all six of them, decided to rob people. With the money that they had been saving for the past two years they started their own tailoring business.

Being diligent in his work was there in Vikas' blood.

"Like father, like son", said he, during his enquiry, with a grim chuckle, beaming with pride at his father's humility and benevolence.

In his last few days in college, as Vikas had claimed, he did some extensive research on the kind of micro-chip Magnetic Card Readers and Voice Recorders, the kind used by Spies working for the CIA, that goes undetected in machines.

Every shirt, every trouser, every blazer they made, they inserted one of those magnetic micro-chips between the layers of fabric, that enabled them to gain access to lakhs of rupees in a matter of seconds. About a week later, the person was murdered.

The Police weren't fools either.

All the murders were localised, and were connected to first a robbery, followed by a kill. You might think that CCTV footages or that the Micro-chip during the forensic

tests or the payment receipts had led the Police to their target, but you're wrong. A seemingly simple police complaint led to the unravelling of this mind boggling criminal case. A group of young girls returning from their friend's house in the evening lodged a police complaint against Vikas and his friends on grounds of eve teasing. When the police entered their shop to give them a warning, an aged police constable noticed a blood stained knife peeking from the basement.

A crime is never perfect.

During the questioning, I realised Vikas was not the sort of person who would confess easily. He wasn't even scared of the physical torture. I realised the only way to make him confess his crime was to keep him indulged in a plethora of conversations, so that one day I could join the dots and prove him guilty.

Even though Vikas had slaughtered people recklessly, just days before he confessed to his crime, he used to speak, beaming with pride, about his father's dedication towards his work, about his childhood days, his village where he longed to go to, how he had never come across a woman more beautiful than his own mother, his childhood love, who was forced to marry another man. He used to sit inside his cell for long hours, stare at the

sky and talk to himself. He read a lot of books. He used to write a lot, stories, poems. Sometimes he used to recall what he had learnt in college.

And then, one fine day, as I was sitting down in the front desk having a chat with a Police Constable, I was summoned by Vikas.

His entire room was filled with crumpled paper. The man didn't have a wink of sleep in the entire night before, as was made evident by those purple crescents around his eyes. He confessed to his crime. He narrated the entire tale to me as if he was just talking to one of his colleagues, a part of his daily routine.

At the end, he added,

"Life — I won't let you bother me anymore."

Two days later, the verdict was given. Vikas was dragged out of the room in front of my eyes. I couldn't help but notice a sigh of relief on his face.

I kept staring at the fountain pen with its damaged nib rolling on the ground.

I kept on staring at it till the room was empty. Nothing being audible but the sound of the clock ticking, my breathing, and the sound of the faint conversation from another corner of the room.



AN AGE OF EXCESS: F. SCOTT FITZGERALD'S TALES OF THE JAZZ AGE

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The 1920s portrays a post-war generation which Gertrude Stein termed "lost". Stein reportedly told a young Hemingway, "All of you young people who served in the war... You are a lost generation... You have no respect for anything. You drink yourselves to death." (Quoted in Coppersmith) Stein's words are actually an indictment of a generation which produced disenchanted, disoriented and disillusioned youth living and worshipping a new god — money — and drowning in the drunken excesses of their revelry. Fitzgerald referred to this age as the Jazz Age. The Jazz Age, for the most part, was a sham and hollow one; one of bitter disappointment, of unsatisfied hopes and unfulfilled dreams. After the war, expatriate Americans like Hemingway and Fitzgerald himself, returned to America and found themselves disillusioned with their nation's policies and politics, their faith in God and country shattered. The Jazz Age, said Fitzgerald, "had no interest in politics at all." It "was an age of miracles, it was an age of art, it was an age of excess, and it was an age of satire." (Quoted in Bercovitch 108-109)

In the aftermath of the great war, as it was called then, many Americans looked towards Europe as a means for escapism, a chance to immerse themselves in frivolous drinking and decadence amid fellow expatriates, whether in Montmartre, Paris or along the French Riviera or in Spain. "France was a land," wrote Fitzgerald, "England was a people, but America, having about it still that quality of the idea, was harder to utter — it was the graves at Shiloh and the tired, drawn, nervous faces of its great men, and the country boys dying in the Argonne for a phrase that was empty before their bodies withered." (Coppersmith) The American dream had proved false for this generation. And so, in Fitzgerald's words, "the hangover became a part of the day as well allowed-for as the Spanish siesta." (Quoted in Coppersmith) Drunkenness became the norm in this world of false surface glitter. In a letter to critic and

poet Ivan Kayikla, Hemingway called modern life, "a mechanical oppression" and liquor, "the only mechanical relief." (Quoted in Coppersmith) The Jazz Age, thus, as Fitzgerald preferred to call it, was a world constructed around the hope that, "champagne dinners and long luncheons (that began at two and ended in a blurred vision" (Quoted in Coppersmith) might, perhaps provide a panacea for all ills, or maybe relegate societal ills to the oblivion of drunkenness.

Fitzgerald referred to this era as the greatest and the gaudiest since in history, and wrote the works that brought him instant fame. *Tales of the Jazz Age* was Fitzgerald's fourth collection published in the September of 1927. *Tales of the Jazz Age* is a collection of eleven stories that range a six year period of publication in the young author's life. With his discerning eye, Fitzgerald chronicles the interactions of the young people of post-World War 1 America who, cut off from values and traditions, sought their place in the modern world amid the general hysteria of the period. Typical of Fitzgerald and other modernists, one finds that within the "larger themes of life, love, death, and the American myth of success there are incalculable shades and variations" (Gelfant 26). A Cleveland Plain Dealer acknowledged the stories as original, stylish and expert. And without moralizing, without bitterness, without even satirizing, they expose the jazz quality of the age — "the post-war laxness, the cynicism of the young, the bewilderment of the old." (Bryer 46) Gelfant states that the major subjects of Fitzgerald's short stories are:

"... the sadness of the unfulfilled life and the unrecapturable moments of bliss; the romantic imagination and its power to transform reality; love, courtship, marriage, and problems in marriage. He writes too of the plight of the poor outsider seeking to enter the world of the very rich, and of the cruelty of beautiful and rich young women,.... He treats other serious subjects like the generation gap; the moral

life, manners, and mores of class society; heroism in ordinary life; emotional bankruptcy and the drift to death; the South and its legendary past; and the meaning of America in the lives of individuals and in modern history." (Gelfant 261)

Fitzgerald embodies both the allure and the cruelty of the rich. Gelfant notes that the world of Fitzgerald's stories is most frequently "the world of the very rich. Melicous and manners constitute the backdrop against which a rags-to-riches story may unfold, as a struggling young man is rescued by a benevolent tycoon, or a beautiful Cinderella meets her handsome, wealthy prince." (Gelfant 261) His prose is glittering and aphoristic which matches his keen social observation. Fitzgerald celebrates the riotous energy and naive optimism of a generation that believed itself liberated from the past. The stories remain the fullest literary expression of one of the most fascinating eras in American life. Kirk Curnutt tells us that the Jazz Age was a period of unprecedented prosperity in America during which, "the rising standard of living enjoyed by many Americans fueled an expanding market place of purchasable goods, from automobiles to fashion to cosmetics." (Curnutt 15) Fitzgerald coined the phrases, "conspicuous consumption" (Curnutt 15) and "pecuniary emulation" (Curnutt 15) to characterize this generation of Americans obsessed with their leisured and affluent lifestyle. It was an age of corporate jobs, media advertisements, and one may add, of self-advertisements, and the myth of the "self-made" man. There were new flexible and individualistic models of selfhood that brought in fresh and exciting choices among their acquaintances. The Jazz Age also reflects a shift in values that "suddenly denigrated preservation and thrift in favor of obsolescence and squandering". (Curnutt 15) Used by Fitzgerald in the title of his fourth book, the term Jazz Age caught the exuberance of the era's wild parties. He depicts "his generation as doomed to shout old cries without meaning them and to fear poverty and worship success with a new, naked intensity, as though possessing money might somehow help to stave off disillusionment and keep alive a sense of beauty" (Bercovitch 100)

"The Jelly Bean" deals with a man who is an idler. Fitzgerald's description of him comes from an excess or a want. The story momentarily follows the life of a "jelly bean", or an idler called Jim Powell. He is invited to a

dance and there he meets Nancy and all this revives his dreams of social advancement and love, but the consequences of drink and power of money come through and ruin them. Fitzgerald writes, "He had been her moral laundry; the stains were his." (819) Well portrayed by Fitzgerald, the ethic of supreme affluence also had as an aftermath, an ethic of wastage — the Jazz Age produced an era of wasted youth.

"The Camel's Back" involves farce and slapstick humour. Perry Pankhurst's relation to Betty Medill is analyzed, "This Medill girl would marry him and she wouldn't marry him... Their secret engagement had got so long that it seemed as if any day it might break off of its own weight." (824) Well, then after a violent quarrel, they do break up. Then Perry's encounters with Betty take on grotesque dimensions. Perry goes to a costume party as a camel but he has to hire a taxi driver to become the animal's posterior. Betty, dressed as an Egyptian snake charmer flirts with the camel violently and eventually after the two win prizes for the best and the most original costumes, they are united in a mock wedding referred to as "the marriage of Mirth to Folly" (843). One must remember that in some moods, Jazz reflects the anxiety of people so uncertain of what lies ahead that they are afraid to let the music fade and the party end. Likewise, here, uncertainty is followed by horror as one finds that the mock wedding is genuine because the black man who presided over the wedding is a minister and what was thought to be a pseudo-license is a real one. Betty throws an emotional tantrum out of mistrust but she eventually leaves with Perry as his wife because the posterior of the camel argues that he is as much Betty's husband as the frontal part! In the end, the two youths exchange a "subtle, esoteric sort of wink that only true camels can understand." (849)

The long story "May Day" deals with the first of May shortly after the First World War and two groups mark it in different ways in the big city. The young and affluent get drunk at a night club party. Meanwhile former soldiers start an anti-Bolshevik demonstration that becomes an attack on a leftist newspaper office. Among the first group are a desperate man seeking a loan from a friend, and a socialist whose brother works for the socialist paper under attack. Their experiences in the course of the evening bring them all together in various combinations and split them irredeemably apart. There

are dramatic situations: the soldiers hiding in the supply room and watching the party through the door for their chance to steal liquor, or the two revellers taking the In and Out signs from the cloakroom and wearing them to parade about town as Mister In and Mister Out. This is a story, like his best novels, that melds Fitzgerald's obvious fascination with wealth with his awareness of a larger world, creating a subtle social critique.

"The Diamond as Big as the Ritz" concerns a mountain-size diamond secretly owned by the world's richest man who uses black slaves who don't know that slavery has been abolished; he protects his property with anti-aircraft weapons, and goes to the extent of killing the friends of his children to prevent them from revealing his secret. The reader's entry into this demented world is through a young boy Jolin Unger who comes to visit his schoolmate Percy, falls in love with Kismine, one of the daughters of the rich man and one who plans his escape. Braddock Washington desperately tries to bribe God with the world's grandest shrine if "matters should be as they were yesterday at this hour and that they should so remain" (949) Well, the place could represent the nation: "America has become the wonder of the world," Kenneth Burke noted in an essay in *Vanity Fair* in 1923, simply because "it is the purest concentration point of the vices and vulgarities of the [modern] world." (Quoted in Bercovitch 122)

"The Curious Case of Benjamin Button" deals with a man born as a seventy-one year old and who grows younger over the years. The father asks Benjamin what should merit one's biggest attention after diamonds and nails. Benjamin replies "Love" which is heard by the father as "Lugs". (968) There is disparity between the romanticism of the son and the father's mundane materialism as evident in the age.

Some of Fitzgerald's stories show an influence of Mark Twain. Van Wyck Brooks talks about "The Diamond as Big as the Ritz" and says that at the story's conclusion, there is "a sudden touch of Mark Twain pessimism, in which wealth becomes an illusion of youth, and youth itself a dream". (Quoted in Kehl 204) The plot of "The Curious Case of Benjamin Button" was says Kenneth Eble, "created from a remark of Mark Twain that it was a pity that the best part of life came at the beginning and the worst at the end." (Quoted in Kehl 205) And in "The Jelly

Bean" we find the southerner's preoccupation with style which is similar to that of the Sawyers and Grangerfords.

Fitzgerald's fictional characters, probably jaded by the present have a nostalgic yearning for the past. Waldo Frank described the hollow world in *The Re-Discovery of America* (1929) which well matches the people and culture dealt with by Fitzgerald.

Our success does not make us happy, our loyalty to State or Corporation does not enlarge, our cult of sport does not invigorate, our cult of crime does not release; our education does not educate, our politicians do not govern, our arts do not recreate, our beauty does not nourish, our religions do not make whole. Yet it is our energy that feeds these practices and cults. With our spirit we give them life and blood, in order that they should fulfill us. And they do not touch us. (Bercovitch 115)

The Episcopal bishop William Lawrence stated that "godliness [was] in league with riches." (Quoted in Bercovitch 116) There was a new craze for wealth. Money and power had become visible signs of virtue, however subtle, and poverty and powerlessness visible signs of slothfulness; this thought was followed by the belief that "the nation's important affairs should be entrusted to men who respected wealth even if they did not possess it." (Bercovitch 118) This was the world according to Edward Earl Purinton: "What is the finest game? Business. The soundest science? Business. The truest art? Business. The fullest education? Business. The fairest opportunity? Business. The cleanest philanthropy? Business. The sanest religion? Business." (Quoted in Bercovitch 118) Coolidge announced that "The business of America is business... The man who builds a factory builds a temple... The man who works there worships there." (Quoted in Bercovitch 117). And it is the same era that presented Jesus Christ as the "founder of modern business", in *The Man Nobody Knows*, the remarkable best seller. In this book, Bruce Barton used advertising to press the claims of a culture in which consumerism and self-realization went hand in hand. The Jazz Age, said Fitzgerald, seemed to race "along under its own power, served by great filling stations full of money... Even when you were broke, you didn't worry about money, because it was in such profusion around you." (Quoted in Bercovitch 137) Bercovitch opines that the

Jazz Age embodied the contradictions of the age it represented. "Jazz is sensuous and even sleazebus. It is illicit, spontaneous, and unpredictable: it is ungentle and uninhibited; it scorns pretense, endorses protest, and celebrates change" (Bercovitch 112) Offended by its sexuality A. C. Ward referred to Jazz as the "Dance of death" (Quoted in Bercovitch 112) for Europe as well as America. Fitzgerald's technique to deal with such a society of spiritually dead humans is by employing the technique of deflation. Kehl states that the writer's main target was the "American preoccupation with wealth, the American dream turned nightmare, values sacrificed for mammon". (Kehl 206)

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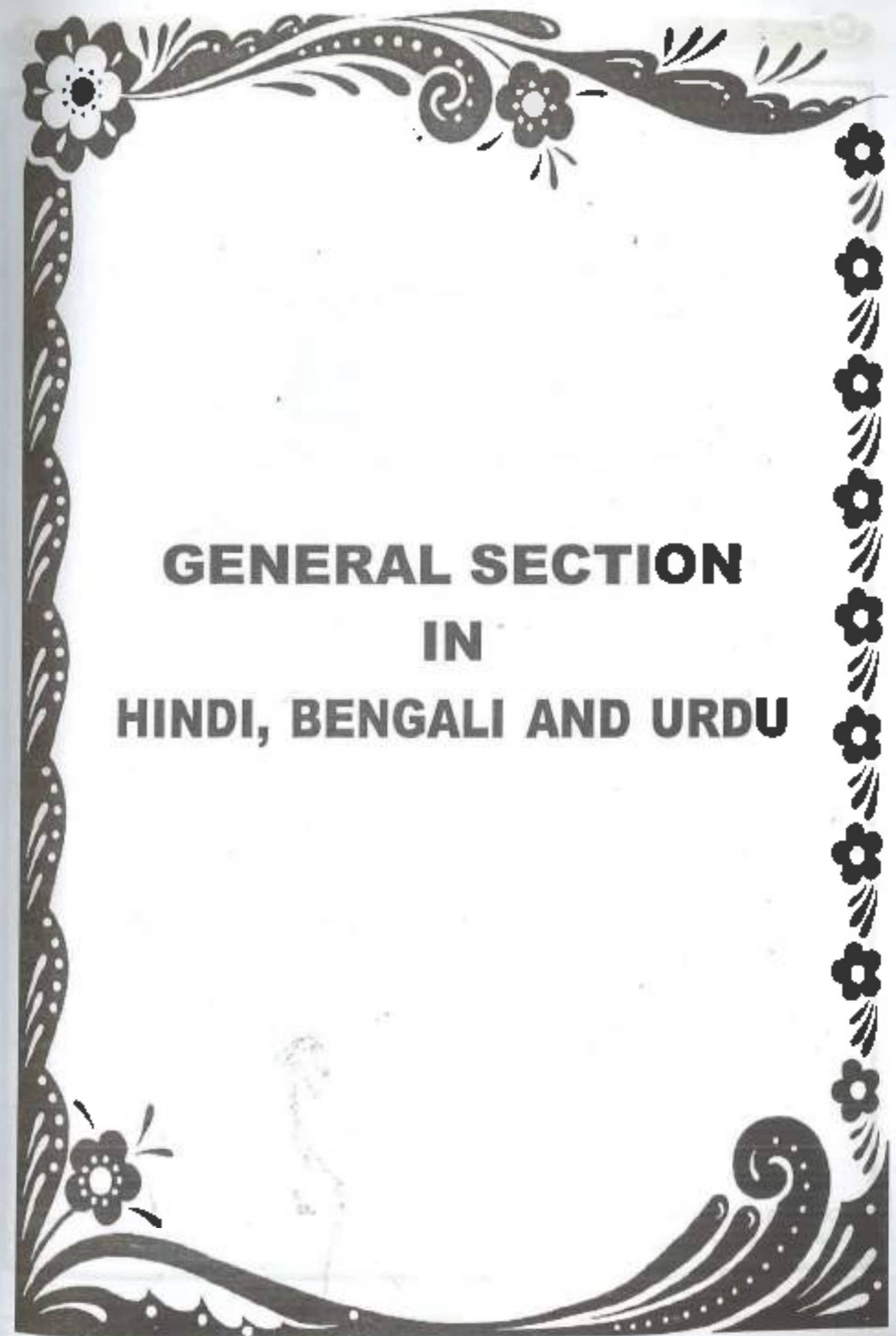
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GENERAL SECTION IN HINDI, BENGALI AND URDU



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जिंदगी क्या है ???

जया तपाडिया

वी० कॉम०, 'सम्मान'

जो चाहा कभी पाया नहीं, जो पाया कभी मोचा नहीं,
जो सोचा कभी मिला नहीं, जो मिला रास आया नहीं
जो खोया तो याद आता है, पर जो पाया संभाला जाता नहीं
क्यों अजीब सी पहेली है जिन्दगी, निराको कोई सुलझ पाता नहीं.

जीवन में कभी समझौता करना पड़े, तो कोई बड़ी बात नहीं है,
क्योंकि, झुकता वही है जिममें जान होती है, अकड़ तो मुरदे की पहचान होती है।

जिन्दगी जीने के दो तरीके होते हैं! पहला जो पसंद है उसे हासिल करना सीख लो :
दूसरा जो हासिल है उसे पसंद करना सीख लो !

जिंदगी जीना आसान नहीं होता; बिना संघर्ष कोई महान नहीं होता !
जिंदगी बहुत कुछ सिखाती है; कभी हंसाती है तो कभी रुलाती है;
ए जो हर हाल में खूब रहने हैं; जिंदगी उनके आगे सर झुकाती है।

चेहरे की हंसी से हर गम चुराओ बहुत कुछ बोलो पर कुछ ना छुपाओ;
खुद ना रुठो कभी पर सबको मनाओ; राज है ये जिंदगी का बस जीते चले जाओ।

"गुजरी हुई जिंदगी कभी याद न कर, तकदीर में जो लिखा है उसकी फर्गद न कर...
जो होगा तो होकर रहेगा, तू कल की फिकर में अपनी आज की हामी बर्बाद न कर..."

हंस भरते हुये भी गता है और मर नाचते हुये भी रोता है...
ये जिंदगी का फंडा है योंस

दुखी वाली रात निंद नहीं आती और खुशी वाली रात कौन सोता है..

ईश्वर का दिया कभी अल्प नहीं होता; जो टूट जाये वो संकल्प नहीं होता;

हार को लक्ष्य से दूर हो रखना; क्योंकि जीत का कोई विकल्प नहीं होता।

जिंदगी में चीजें हमेशा टूटने के लिए ही होती हैं;

"सांस और साथ"

सांस टूटने से तो इंसान १ ही बार मरता है;

पर किसी के साथ टूटने से इंसान पल-पल मरता है।

जीवन का सबसे बड़ा अपराध

किसी की आँख में आंसू आपको बजह से हंसा।

और जीवन की सबसे बड़ी उपलब्धि -

किसी की आँख में आंसू आपके लिए होना।

जिंदगी जीना आसान नहीं होता; बिना संघर्ष कोइ महान नहीं होता।
 नष्ट तक न पड़े हथोड़े की चोट; पत्थर भी धाखान नहीं होता।
 जरूरत के भुलाविक जिंदगी जिओ छायादियों के भुलाविक पतों।
 क्योंकि जरूरत तो फकरीयों की भी पूरी हो जाती है; और खवाहिशें चादशाहों की भी अधूरी रह जाती हैं।
 मनुष्य सुख से शान तक काम करके उतना नहीं थकता; जितना क्रोध और चिंता से एक क्षण में थक जाता है।

दुनिया में कोई भी चीज अपने लिए नहीं बनाई है।
 जैसे: दरिया, खुद अपना पानी नहीं पीता।
 पेड़ - खुद अपना फल नहीं खाते।
 सूरज - अपने लिए हररान नहीं देता।
 हूल अपनी श्वाबा, अपने लिए नहीं बिखरते।
 मालूम है क्यों ?
 क्योंकि दूसरों के लिए ही जीना ही असली जिंदगी है।

पांगो तो अपने सब से मांगो; जो दे तो रहमत और न दे तो किस्मत;
 लेकिन दुनिया से दरगिना मत माँगना; क्योंकि दे तो एहसान और न दे तो शर्मिंदगी।
 कभी भी 'कामयाबी' को दिमाग और 'नकामी' को दिल में जगह नहीं देनी चाहिए।
 क्योंकि, कामयाबी दिमाग में घमंड और नकामी दिल में मयूसी पैदा करती है।

कौन देता है उम्र भर का सहारा।

लोग तो जनाजे में भी कंधे बदलते रहते हैं।

कोई व्यक्ति कितना ही महान क्यों न हो,

भोख मूदकर उसके पीछे न चलिए

यदि ईश्वर की ऐसी ही पंशा होती तो वह हर प्राणी को
 आंख, नाक, कान, मुँह, परितष्क आदि क्यों देना ?

पानी से त्रकोर कहाँ बनती है, ख्याबों से तकदीर कहाँ बनाती है,
 किसी भी त्रते को सच्चे दिल से निभाओ, ये जिंदगी फिर वापस कहाँ मिलती है,

कौन किस से चाहकर दूर होता है, हर कोई अपने हालातों से मजबूर होता है,
 हम तो उस इतना जानते हैं, हर रिश्ता "मोती" और हर दोस्त "कोहिनूर" होता है।



घर की यादें

सिन्धु मेहता

प्राध्यापिका, हिन्दी विभाग

दैनिक जमीन नहीं खुद कभी
 नहीं देखे वे सहलहाले खेत
 नहीं नदियों उस शीतल नदी में
 नहीं बेंटी उस समुन्दर के किनारे
 हों पिता!

उस जमीन और खेत की कहानी
 उस नदी और समुन्दर का संगीत
 तुमने मुझे सुनाया
 और यह करते

तुमने कोशिश की

मैं नहीं जान पाऊँ

कि तुम्हारी आँखें हो गई हैं नम

भरिया है तुम्हारा गला।

हैं पिता

उन सबको मैंने देखा है, सुना है, किया है, है महसूस अपने पीतार

और कभी नहीं लगी

पे जगहे तुम्हारी यादों की

मुझे जरा भी अपरिचित।



माँ

नम्रता पांडे

माँ ममता को मूर्त

ईश्वर की सूरत होती है।

वह बच्चों के लिए सबकुछ,

धरती पर जन्मत होती है,

बिना बोले ही बच्चों को सब देना,

उसकी फितरत होती है!

बच्चों की आँखों में आंसू नहीं

देख सकती,

माँ हर बच्चे की जरूरत होती है।

बच्चों के हर तकलीफ को सहती है,

खुद तिल तिल कर कर भी

उनको जिन्दगी देती है।

जहाँ तक हो खुशियाँ ही देती है,

और उनके सारे गमों को ले लेती है।

उसकी ऐसी ही नियत होती है।

संसार की सचसे बड़ी दौलत,

ईश्वर का वो उपहार,

पृथ्वी पर सबके लिए

माँ ही मन्नत होती है।

माँ तो उनके लिए,

ईश्वर, अल्लाह, इशु है

धरती पर,

जिन कहे ही बच्चों की हर

बात को सुन लेती,

बिना कुछ सोचे ही बच्चों को

सब दे देती है!

“माँ” कुछ ऐसी होती है

हाँ “माँ” कुछ ऐसी होती है।



आँसू

नम्रता पांडे

दिव्य गुणों को धारण करके,
हो जाऊँ प्रियतमा को अर्पण।
आकांक्षा आँसू की यही है,
बन जाऊँ प्रिय का दर्पण।।

मोती की संज्ञा पाकर
सपक उठता मैं नैनों पर।
कभी बनता गंगा का पानी
बढ़ाया जाता देवों पर।।

कभी बहता मैं उन आँखों से,
जो करते पूर्वजों का तर्पण।
आकांक्षा आँसू की यही है,
बन जाऊँ प्रिय का दर्पण।।

दुख में भी आँखों में आता
शुशुं मैं भी बहता हूँ
निर्मलता मैं सभी हृदय की
बात पते की कहता हूँ।

हृदय की बात प्रकट हो जाती,
मेरे ही बहने के कारण।
आकांक्षा आँसू की यही है,
बन जाऊँ प्रिय का दर्पण।।

याद कभी जो उनकी आती,
उपड़ पड़ता हूँ आँखों से।
बिसर गए जो भुलसे हटकर,
बैठ समय की पाँखों से।।

प्रियतमा की आँखों का ही,
बन जाऊँ मैं अंजन।
आकांक्षा आँसू की यही है,
बन जाऊँ प्रिय का दर्पण।।



सफर, मंजिल और साथी

रिशिका सिन्हा

बी० कॉम०

अजीब सी कश-म-कश थी
मंजिल के पीछे भागते-भागते
सफर से ही इशक कर बैठो थी।

सरर! - बहुत छोटा - सा शब्द है ना?
पर इसके मायने हर बार अंजाम के बाद ही
मालूम पड़ते हैं।

"कि हम तो घूँ ही जोर लगा रहे थे,
मंजिल के पीछे बस दौड़ते ही जा रहे थे,
हमें कहीं खबर थी!
कि इस सफरनामे से ही मोहब्बत हो जाएगी।"

चुप चाप अपने ठसूलों
पर चलते-चलते थक गई थी।

एक कहानी शुरू होने से पहले ही खत्म हो रही थी।
लफ्फों में जज्बात पहचानने वाली
अपनी हलक में धातें अटकए बैठो थी।
मालूम नहीं क्या खता थी हमारे
सागर हर रोज बरबादी के अंजाम भुगत रही थी।

"कि आज फिर अपने आप को दौंव पर लगा दिया
बेपरवाही छोड़, जिम्मेदारी का चादर ओढ़ लिया
अब मंजिल भी तुम्हीं तय कर लो ना
मुकाम हम हासिल कर लिए आते हैं।"

भगवती देख रहे हो इस एकाकी के,
एक तो तनहा चलना है इन्हें,
अपनी घ्यास भी अधूरी रखनी है,
मुकाम भी यही हासिल कर लिए आएँगे।
ना रास्ता पता है, न मंजिल की खबर है
ना कोई रोने के लिए कंधा है,
और ना ही हँसने के लिए साथी।
पर फिर भी!

खैर छोड़ो!
लगत है सफर के शौकिन है ये
या फिर यूँ कहो जिंदगी के शौकिन है।

"कि कहीं बकत गुजर गया तो कह भी न सकोगे,
आज शाम भी सुहानी है,
वक्त भी रुहानी है,
और वो जो एकाकी क सफर में जो तलाब और
तड़प लिए चल रहे हो ना!
उस पर मरहम कब तक लगाते रहोगे?"

खैर मज्जों तुम्हारे,
सफर भी तुम्हारा,
और जख्म भी तुम्हारे,
जज्बात भी तुम्हारे,
उसूल भी तुम्हारे,
और कहानी भी तुम्हारी!
क्यों न इसे मुकम्मल कर लो।

"मंजिल को जो पहचनती नहीं,
चाहत को जो मिलवाती नहीं,
मुसाफिर बना जो बहलाती है,
पुश्किलों को तोड़-मरोड़ हर बार
जो तैरे हिस्से ही छोड़ जाती है,
पर फिर भी जो तुझे गिर कर
ठठना सिखाती है,
शायद जब वो बे-पर्दा होती है
तो जिंदगी कहलाती है,
जिंदगी कहलाती है।"



मेरी माँ मेरी जन्मत

सृष्टि बोहरा, द्वितीय वर्ष
बी. ए., इतिहास 'ऑनर्स'

हैं नहीं पता कि कितना प्यार करती हो तुम
मुझसे,
बस इतना पता है कि माँ वही नहीं इस दुनिया में तुम जैसी
अब तक।

लफ्ज तो नहीं अभी जो तुम्हारी महानता बयां कर सके
अगर जानना चाहती हो तो दिल की धड़कने ही सुन लो
तब तक।

माफ़ कर दो मेरी सारी गलतियाँ को मेरे बचपन की भूल समझ कर,
और तुमसे मेरी जो लड़ाइयाँ जो करती थीं मैं कल तक।
बो हर ज़ानियाँ जो कर देती थी मुझे बेचैन,
बस दे जाती सुकून रोई ना मैं तुम्हारी आँचल में छुप कर
जब तक

काश की एहसास हो जाता तुम्हारी मोहकत का बिछड़ने
से पहले,
तो आज इतना अफ़सोस ना होता तुमसे बिछड़ने का
अब तक।

कोई तो रास्ता होगा ना माँ...
जिसके सहारे मैं पहुँच सकूँ फिर से तुम तक।

कहना चाहती हूँ मैं तुमसे कि बना लो मुझे अपने पैरों को भूल,
बो कहते न कि माँ के पैरों में जन्मत है... तो बस पहुँच जाऊँ मैं भी तुमसे हो कर जन्मत तक।

शायद कर सकूँ मैं भी खुद को माफ़ तेरा दिल दुखाया इसलिए,
अगर दे दे खुद मुझे इजाज़त तेरी इबादत करने की मरते
दम तक।



मुश्किलें हमेशा हरती हैं, संघर्ष करने वाले हमेशा जीतते हैं

नम्रता पांडे

"जब आपको लगे सारी सम्भावनाएँ खत्म हो चुकी हैं, तो
याद रखें। सारी सम्भावनाएँ खत्म नहीं हुई हैं।"

अंतिम विश्लेषण में साहसी लोग इसलिए जीतते हैं क्योंकि
मुश्किल स्थितियों में भी उनकी प्रतिक्रिया सकारात्मक होती
है। वे हार नहीं मानते। वे रचनात्मक और सृजनात्मक तरीके से
अपनी समस्याओं को सुलझाने की युक्ति खोजते हैं और सफल
होते हैं।

"लियोनार्दो दा विंची जिन्होंने इंजिनियरिंग की पहली डिजाइन
बनाई थी, को प्रसिद्ध टस्कॉर मोनालिसा बनाने में 17 साल लग
गए थे। इसका कारण यह था कि वे डिस्लेकिया से पीड़ित थे,
जिनके कारण वे पढ़ने लिखने में कमजोर थे, और इस कारण
उनका ध्यान किसी एक चीज़ पर केन्द्रित नहीं हो पाता था।
इसी कारण वे अपनी 30 पेंटिंग पूरी नहीं कर पाए। उन्हें स्कूल
में कमजोर होने के कारण पीछे बैठना पड़ता था लेकिन उन्होंने
ठान लिया था कि चीजों को समझने में वो अपनी पूरी शक्ति
लागाएँगे। इसके बाद वे चित्रकार, मूर्तिकार - और इंजीनियर
ही नहीं शरीर विज्ञान के भी विशेषज्ञ बनें। ऐसे ही कई उदाहरण
भरे पड़े हैं क्योंकि साहसी व्यक्ति सकारात्मक तरीके से सोचते
हैं। समाधान, पूर्ण चिंतन के प्रणेतों हैं। राबर्ट स्लूजर कहते हैं कि
सकारात्मक चिंतन से हमेशा सकारात्मक परिणाम मिलते हैं।
यह सोच प्रबल एवं रचनात्मक कल्पनाशीलता का दस्तावेज़ है।
यह आपको सपने देखने के लिए प्रेरित करती है। यह आपको
सपने साकार करने और सफल होने लिए प्रेरित करती है।

दिसम्बर १९८९ की रीडर्स डायजेस्ट में एक छोटा सा
अंश हुआ था, जो इस मामले में सहायक हो सकता है। इसका
शीर्षक है, "फिर भी लोग अताकिंक हैं और आत्मकेन्द्रित भी
फिर भी उन्हें प्यार करें।"

१. अगर आप भलाई करें और लोग आप पर स्वार्थी लक्ष्यों
का आरोप लगावें "फिर भी उन्हें सुनें।"

२. अगर आप सफल हैं तथा आपके झूठे मित्र और सच्चे
शत्रु बन जावें। "फिर भी सफल हों।"

३. ईमानदारी और स्पष्टवादिता से आपकी आलोचना हो सकती

है "फिर भी ईमानदार और स्पष्टवादी रहे।"

४. आज जो अच्छे काम आप करते हैं, वह कल भुला दिये
जावें "फिर भी अच्छे काम करें।"

५. लोग नीचे गिरे हुए व्यक्ति का पक्ष लेते हैं, परंतु शिखर पर
रहने वाले का अनुसरण करते हैं। "फिर भी गिरे व्यक्तियों के
लिए संघर्ष करें।"

६. जिसे बनाने में आपने बरसों लगाए हैं, वह रात भर में नष्ट हो
सकता है। "फिर भी बनायें।"

और हर काम यह सोच कर करें कि ईश्वर हमारे साथ है,
"अगर ईश्वर हमारे साथ है तो कौन हमारे खिलाफ हो सकता
है?" यह संघर्षशील धर्म का अंतिम रहस्य है, ताकि हम
सबसे कठिन युद्ध का सामना कर सकें और जीत सकें।
सिर्फ तभी आप विश्वास कर सकते हैं कि आपका जीवन इस
लेख के शीर्षक के सत्य को साबित करता है।

"मुश्किलें हमेशा हरती हैं, और संघर्ष करने वाले हमेशा
जीतते हैं। क्योंकि

"हम हैं दरिया, हमें अपना दुनर मालूम है,
जिस तरफ निकल जाएँगे, वही रास्ता बना लेंगे।"

मेरी यह प्रार्थना है कि यह लेख आपकी उस सबसे महत्वपूर्ण
प्रार्थना का जवाब हो जो आप आज कर रहे हैं। अन्त में बस यही
कहेंगे कि

जिन्दा है तो, जिन्दगी की जीत पर यकीन कर!
और यदि स्वर्ग है कहीं, तो उतार ला जमीन पर!!



उत्तराखण्ड में अंग्रेजी माध्यम से पढ़ाई

डॉ. रचना पाण्डेय

प्राध्यापिका, हिन्दी विभाग

देशभर में अंग्रेजी को शिक्षण का माध्यम बनाने की एक सनक री चल पड़ी है। हिन्दी शैक्षणिक संस्थाएँ भी एक-एक कर इस सनक की भेंट चढ़ती जा रही हैं। निजी विद्यालय तो बाजार की दौड़ में अपने आप को बनाए रखने के लिए तो मजबूर हैं ही, लेकिन अब सरकारी विद्यालय भी इस दौड़ में शामिल होने के लिए आगे बढ़े हैं। इसी दौड़ में उत्तराखण्ड की सरकार भी आ गयी है। शिक्षा विभाग के उच्च अधिकारियों और शिक्षकों की मगता है कि सरकारी विद्यालय की घटती छात्र संख्या का एक बड़ा कारण इनका अंग्रेजी माध्यम में होना है। घटती छात्र संख्या को रोकने का एकमात्र इलाज इन विद्यालयों को अंग्रेजी माध्यम में बदल देना ही दिखाई दे रहा है। अंग्रेजी के प्रति अतिशय मोहग्रस्त मध्यवर्ग इस कदम से आकर्षित होकर विद्यालयों की ओर हो सकता है लौट आए। अंग्रेजी को शिक्षा का माध्यम बनाने के पीछे कई तर्क भी सामने रखे गए हैं। मसलन कम उम्र से ही अंग्रेजी में शिक्षा प्राप्त करने से विद्यार्थियों में आत्मविश्वास की भावना बलवती होगी, हिन्दी माध्यम से पढ़ने वाले विद्यार्थियों को आगे की शिक्षा में तथा प्रतियोगी परीक्षाओं में उत्तीर्ण होने में कठिनाई का सामना करना पड़ता है, आज के परिप्रेक्ष्य में अंग्रेजी का अर्थ शक्ति है आदि।

उपर्युक्त दलीलों का हवाला देते हुए ही उत्तराखण्ड की सरकार ने लगभग 18,000 सरकारी विद्यालयों के 2018-19 के शैक्षणिक सत्र में पहली कक्षा से शिक्षा का माध्यम हिन्दी के बटले अंग्रेजी को बनाने का ऐलान किया है। राज्य के शिक्षामंत्री श्री अरविन्द पाण्डेय के अनुसार इस योजना को चरणों में पूरा किया जाएगा। योजना को कार्यान्वित करने के लिए अंग्रेजी में कितारों को उपलब्ध कराया जाएगा। प्रशिक्षित शिक्षकों की नियुक्ति भी की जाएगी। शुरुआत में बच्चों को छोटे-छोटे वाक्य सिखाए जाएँगे ताकि आसानी से वे वाद के वाक्यों को समझ सकने में सक्षम हो सकेंगे। वाक्यों की सूची State Council of Educational Research & Training (SCERT) द्वारा तैयार किया जा रहा है। उप शिक्षामंत्री श्री पंकज कुमार ने शिक्षकों से चालू शैक्षणिक सत्र में कक्षा में छोटे-छोटे वाक्यों को रटने की सलाह दी है। [my apologies, have a good week-

end. I am obliged, what a nice day) जैसे शब्दों और वाक्यों को संख्या 75 निर्धारित की गई है।

उत्तराखण्ड की सरकार ने हिन्दी को पटाक्रान्त करके अंग्रेजी को शिक्षा का माध्यम बनाना तय किया है परंतु यह बात ध्यान में नहीं रखा गया कि मातृभाषा में शिक्षा नहीं होने से विद्यार्थियों को कई परेशानियों का सामना करना पड़ता है। यह सिद्ध हो चुका है कि मातृभाषा में शिक्षा बच्चों के उन्मुक्त विकास में ज्यादा कारगर होती है। एक तो अंग्रेजी सीखनी पड़ती है, वह पढ़ी हुई नहीं मिल जाती। इसे रटया जाता है जिससे वह आत्मा में प्रवेश नहीं कर पाती। कोई भाषा सीखना अच्छी बात है, वह हमें एक नए संसार में प्रवेश कराती है। लेकिन मातृभाषा की उपेक्षा कर शिक्षा के माध्यम से उसे हटाकर जिस तरह के भाषा संस्कार डाले जा रहे हैं वह खतरनाक है। अपनी भाषा में शिक्षा प्राप्त करना बच्चे का अधिकार है उस पर दूसरी भाषा का बोझ लाद देना उसके स्वाभाविक विकास में बाधा पहुँचाना है। अन्य माध्यम से पढ़ने वाले को एक अतिरिक्त भाषा का बोझ उठाना पड़ता है। पहले बच्चे एक पढ़ाई भाषा को पढ़ते हैं फिर उसका अनुवाद कर उसे समझते हैं और दुबारा अनुवाद कर उसे लिखते हैं। परिणामतः वह दोनों भाषाओं के साथ न्याय नहीं कर पाते और उनका पठन क्षमता क्रमशः कम होती जाती है। यह बात भी विचारणीय है कि बच्चे क्या केवल पाठ्यक्रम से भाषा की ही पढ़ाई करते रह जाएँगे या अन्य विषयों पर भी केन्द्रिय होंगे। यदि हम यह सोचते हैं कि विकास का मॉडल अंग्रेजी भाषा पर ही खड़ा होगा तो यह हमारा भ्रम है। स्वीडन में स्वीडीश, फिन्लैन्ड में फिनीश, फ्रान्स में फ्रेंच, इटली में इटाली, ग्रीस में ग्रीक, जर्मनी में जर्मन, ब्रिटेन में अंग्रेजी, चीन में चाईनीज़ और जपान में जापानी भाषाएँ शिक्षा का माध्यम हैं। तकनीकी दृष्टि से ये सारे देश विश्व में आगे हैं।

हम झूट, फरेब, पाखंड में अपनी ही वस्तुएँ नष्ट होते देख रहे हैं। सरकार के कथनी और करनी में इतनी चौड़ी खाई इससे पहले कभी नहीं रही। अंग्रेज जो कार्य नहीं कर पाए वही कार्य उत्तराखण्ड की सरकार ने कर दिखाया। सच्चाई तो यह

है कि सरकारी विद्यालयों की आभारिक संरचना ध्वंस हो चुकी है। इसे सुधारने के लालच में निजीकरण किया जा रहा है। शिक्षा में राजनीतिक लाभ को ध्यान में रखकर बदलाव करने स्थान पर शैक्षणिक दृष्टि से आवश्यक बदलाव लाना आज की परिस्थिति में सराहनीय कदम होगा। किसी दूसरी भाषा को शिक्षा का माध्यम बनाना विद्यार्थी के भ्रम को अनावश्यक रूप से बढ़ाना ही नहीं अर्थात् उसके मस्तिष्क की स्वतंत्र गति को पंगु भी बना भी बना देना है। बहुत वासद बात है कि अंग्रेजी न आने के कारण शुभम मालवीय जैसे युवा को आज आत्महत्या

करनी पड़ती है। शुभम जैसे युवा हमारे देश के उज्वल भविष्य है परंतु मात्र एक विदेशी भाषा न जानने के कारण अपने जीवन का अंत कर रहे हैं। अंग्रेजी नामक यह काल विकराल है जो न जाने कितनों को निभलेगा। विश्व के प्रायः सभी देशों सभी देशों के भाषा सारस्त्री, विचारक या शिक्षा शास्त्री सभी एक मत हैं कि प्राथमिक स्तर पर शिक्षा मातृ भाषा में ही दी जानी चाहिए और ऐसा न करना के लाख मासिक कूरता है। अंग्रेजी सहायक भाषा बन सकती है हैउद्धारक नहीं।



*The Profession of highest respect and
salary should be that of a mother.*



PRIYANKA SARKAR
151 Year, Education Hons.

অবাধ অবসর

সম্পূর্ণা মজুমদার

তৃতীয় বর্ষ, সাংবাদিকতা ও গণজ্ঞাপন বিভাগ

করিডোরটা অন্ধ খালি পড়ে রয়েছে
কেউ না হেঁটে হেঁটে, খুলো পড়ে গেছে।

সে অধীর আগ্রহে তাকিয়ে থাকে
কবে আবার সেই ভিড়, কলরব, ছোটোছোটো হবে
তার সুকের ওপর দিয়ে।

তখন রোসের আগলে মেঝেতে এমনি পড়ে থাকে।
তধু রেলিং-এর ছায়াগুলো দেখা যায়
জাও সেটা সূর্যাস্ত অবধি।

রাতের চানরের তলায় তখন সব মিলে
ফঁকা করিডোর ফঁকাই থেকে যায়
নিমুঘ হয়ে থাকে।

মনে মনে একটাই আশা করে - যে আবার হয়তো কোনও একদিন
সেই ব্যক্ততা দেখা দেবে,
আবার সেই ব্যস্ত সূঁ-উঠবে সে দিন। ■

জ্বলন্ত সিগারেট

সম্পূর্ণা মজুমদার

তৃতীয় বর্ষ, সাংবাদিকতা ও গণজ্ঞাপন বিভাগ

সিগারেটটা সবে ধরালো তখন
ঠোঁটের ফাঁকে রেখে,
এক টান নিয়ে যখন খেঁয়া ছাড়ল
মনে হল আমার চেতন থেকে কিছু একটা বেরিয়ে গেল,
বা আমার অস্তিত্বের কিছু অংশ বেরিয়ে গেল।

যখন ওটা অর্ধেকটা খাওয়া হল
তখন কেন জানিনা মনে হল
মানুষের চাকরি জীবনের কথা,
কাজের ব্যস্ততার নিজের দিকে নজর না দেওয়ার মতন
সিগারেটটাও তখনই বেখেয়ালে পড়ে চলেছে।

শেষ টানটা দিয়ে যখন মাটিতে জুতো দিয়ে আঙনটা নিড়িয়ে দিলাম
কেন জানিনা একটা আতঙ্ক জাগলো,
আমিও হয়েতে সিগারেটটার মতন নিজের পুড়ছি
আর একদিন এমনই হঠাৎ আমার আঙনটাকেও নিজে যেতে হবে। ■

স্বপ্ননীরল

সম্পূর্ণা মজুমদার

তৃতীয় বর্ষ, সাংবাদিকতা ও গণজ্ঞাপন বিভাগ

স্বপ্ন দেখতে তুমিই শিখিয়েছিলে।
তার যখন সেটা দেখতে শুরু করলাম,
ওগন ফোঁ, মনে হত আমার দুম যেন আর না ভাবুক।

রামধনুর মতন তাতে সব রং ছিল,
হাসি, ক্রমা, মন-অভিমান,
আর সব থেকে বেশি ছিল-
ভালবাসা
খুঁই আদুরে ছিল।
একটু বেখেয়ালি গোছের, তবুও ওটা আমাদের ছিল।

কিন্তু হঠাৎ একদিন তুমি আমাদের স্বপ্নটা দেখা থামিয়ে দিলে,
তখন তুমি অন্য কারুর চোখের স্বপ্নেই মর
আর আমি রইলাম
একটা "রাত জাগা তারা" হয়ে।
টারের দিকে তাকিয়ে তাকতাম,
যদি তুমিও কখনও তাকাত
তাহলে আবার আমাদের দেখা হবে।



অ-বিবাহিতা

সৃজিতা চক্রবর্তী

Semester I, সাংবাদিকতা ও গণজ্ঞাপন বিভাগ

গুম ভাঙে গোল্ড - ট্রিক জোর পৌচট'র
মশাবি সরালে মানকয়েক সিঁড়ি - কাপসা
হানের খাণানে জল ছোটোনার পর
দুটো ফুটিয়ে অফিসের সিন্ধা ধরি
অবিবাহিতা, বয়স ওই - সীইত্রিশ।
গারবেল - মুখশ্রী - গুনটুন, বানের খাতার
আগের পৌষে বনা গেলেন, মাস ফিরতেই ম
বিয়েগুলো হবে হবে করে
বেনারসি আলাতা পরে বাসে রইল
পাতের পুঙ্করথ অগ্নি বাড়িমুখে হঙ্গ না
বয়স বাড়তে শুভাকাঙ্ক্ষী চেনা গেল কিছু
মদ-খোঁকো মোকুবব, অর্ধ উগ্রাধ ধর্নী হুলাল
আরও কত পৌষের বাহার।
শেখের একখানা নসি তো হলে
ওই চাকরি।

শান্তির কিছু ঘাটতি না হলে চলছিল না তাই
পাশের টেবিলে - বড়বাবুর চেয়ারে
কাটিনে - চায়ের বোফানে
অনুরকম চোখ - হাতে হাত হেঁচলো ইচ্ছে করে
রবীন্দ্র রচনাবলীর উজ্জ্বল পাতায়
পাওয়া গেল দুটো সিনেমার টিকিট
রিপোর্টারে বিসবিস
ইত্যাদি ইত্যাদি

সে ছাক :
ডানাটা ইচ্ছে পলক ফুটিয়া গার
বাড়ি ফিরে গোলা বাবান্দায় গান গাই
এলাচুল - লাগটা:না অজল
সূর্যের শেষ আলোয় আঁচল হুইয়ে
কাঁচের আয়নার নজর কাটি -
বতাহ।

হুই হুইনি ধরো
মা। তা ও নর
তবু ওই মাসের ওরতে কটা চাকা
রবীন্দ্রনাথ-জীবনানন্দ-সুনীল-জয় গৌসাই
বেতের মোড়া, শুকনো ডাঙ্গের বড়ি
গঙ্গ চাকরি, ধুলোপরা রোড়িও
খোঁপার কাঁচ, খ্যাসের খই
দিকি আমার খেয়াল রাখে।
গাঙ্গের খেঁচে - মাঝ সড়ক দিয়ে
একলা হেঁটে যায়
অতন রক্তের ভালবাসার মোড়ক
চৌকাঠ জুড়ে প্রতিদিন
কে ফেন লিখে রাখে -
'এ পৃথিবীতে মেয়ে-রা কখনো একলা হয় না'



মেয়েদের অধিকার

শাখা পারভীন

Semester I, বাংলা বিভাগ

মেয়ে মানে ব্যাপনা নাকি?
সেইকো কোনো পাম
সব্বা জীবন কষ্ট আর অপমানের নাম?
না দিল এই এই কেপটি মোশের কোনো সম্মান
আজীবন খাঁটা বিনা পরামের গোলাম?
তবে তুলে গেছে এই সমাজ মায়েব অবদান
নিহত ভরে পড়ে থাকা পূর্ণাঙ্গ আর এক নাম?
বুঝিয়ে দিয়েছেন মাতঙ্গিনী, মেরি কোম আবার
মেয়ে হয়ে রইবে কেন? লিন মজুরের গোলাম
দেখিয়ে দেবো মেয়েরাও কাজের সমাধান
ভরত মাজ ওমার চরণে দিলাম এই প্রাণ
জন্মে জন্মে মেয়ে হয়ে ফেল -
তোমার রাগতে পাঁচি মান।

৬নং লক্ষ্মী দত্ত লেনের মহালয়া

বিপাশা হাওলাদার

Semester I, বাংলা বিভাগ

সকল মহালয়া, দেবীপূজার সূচনা। তার ঋনিকক্ষণ পরেই রেডিওতে বেজে উঠবে বীরেন্দ্রকৃষ্ণ ভট্টের কণ্ঠে উচ্চারিত মহালয়ার মন্ত্র।
খোকা তোর মনে আছে এই মহালয়ার দিনটার জন্য তুই কতদিন ধরে অপেক্ষা করে থাকতিস। কারণ মহালয়া এসে পড়া মানেই পূজার আর
দেবী নেই। অফিস থেকে রোজ রাত ৯টার সময় যখন ৬নং লক্ষ্মী দত্ত লেনের সড়ক পলিটা দিয়ে বাড়ি ফিরতাম তখন তোর পড়া মুখস্থ করার
একটানা সুর আমার সারাদিনের ত্রাণ্ডি দূর করে দিত। তুই আমাকে দেশেই জানলা দিয়ে তোর ছোট হাতটা বাড়িয়ে দিতিস আর আমি বাসে কেনা
কমলা রাঙা নাড়ালের প্যাকটটা তোর হাতে নিতাম। রাতে উঠোনের একপাশে বিবির ডাক শুনে শুনে তুই তোর মাকে জিজ্ঞাসা করতিস
'মা, মহালয়া আসতে আর কত দেরী মা?' তোর মা বলতেন 'আশ্বিন মাস আসতে আরো দু মাস বাকি, এখন ঘুমো দেখি।' মহালয়ার আগের
রাত্তিতে ৪টের অ্যালার্ম দিতে তুই কখনও ভুলতিস না। ভোর রাতে মহালয়া শুনে শুনে তুই দু'হাত দিয়ে তোর মাকে জড়িয়ে
ধরে জিজ্ঞাসা করতিস, 'দুর্গাঠাকুর সত্যিই সত্যিই অসুরকে বধ করেছিলেন মা?' এমন আরও কত প্রশ্ন।

খোকা, তোর মনে আছে ঠাকুর দেখতে গিয়ে আমার হাতের আঙুলটা তুই শক্ত করে ধরে থাকতিস। বাড়ির ঠিকানাটা মাঝে মাঝে আউড়ে
নিতিস, ভীড়ের মধ্যে সরিয়ে গেলে পুলিশকে বলতে হবে তো। হ্যাঁ, বাড়ির ঠিকানাটা আঙুল তোর ভালই মনে আছে, বুঝতে পারি যখন প্রতি
মাসের পালা তারিখে তোর পাঠানো মানি অর্ডারটা আমার কাছে এসে পৌছায়। তোর মনে পড়ে, একবার আমাদের পাড়ার প্রতিমা দেখে খুব
স্বাচর্য হতে হতে মাকে বলেছিলি, 'দেখ দেখ মা, তোমার মুখটাকেই ওরা দুর্গা ঠাকুরের মুখ বানিয়েছে।' হাঁহরে খোকা তোদের বিদেশের
প্যাণ্ডলে প্রতিমার মুখে এখনও খুঁজে পাস তোর মায়ের মুখটা? তুই যখন বড় চাকরিটা পেয়ে বউমা আর বুবাইকে নিয়ে বিদেশে চলে গেলি,
তোর মায়ের দু'চোখ জ্বলে ডেলে যাচ্ছিল। পরের বছরই তোর মা আমাকে ছেড়ে পরপরে পাড়ি দিল।

আজ ৬নং লক্ষ্মী দত্ত লেনের বাড়িটার আমি এক্ষেত্রে একা... ঠা, রেডিওতে মহালয়া আরম্ভ হয়ে গেছে। খোকা তুই শুনে পাখিস ঠা
যে বীরেন্দ্রকৃষ্ণ ভট্টের কণ্ঠে শোনা যাচ্ছে -

"আশ্বিনের শারত প্রাতে বেজে উঠেছে অলোক মঞ্জির,
ধরণীর বহিরাংশে অন্তর্হিত মেঘমালা
প্রকৃতির অস্তবাক্যে কাগরিত জ্যোতির্ময়ী
অপম্মাত্রের আগমন বার্তা।"

জানলা

সুমিত্রা মুখার্জী

প্রাক্তন, বাংলা বিভাগ

দিন তলার সবুজ জানলাটি: খুলে দিলে আকাশ দেখা যায়। চৌকো মতন নীল ফ্রেমের আকাশ। কখনও সেই ফ্রেমে প্যাবি উড়ে আসে
কখনও আওরঙ্গ করে উড়ে যায় এরোপ্লেন। কখনও দানা মেঘ উঁকি দিয়ে যায়। কখনও কাপো মেঘ কুটি নিয়ে আসে। তবে ফ্রেমটা বন্ধ
ছোটো, ইচ্ছে হলেও মেঘগুলোকে অনেকক্ষণ ধরে দেখতে পাই না। শিক দুটা ধরে তাকিয়ে থাকতে থাকতেই উড়ে চলে যায় মেঘ।
আমার তখন মনে পড়ে কলেজে 'মেঘদূত' পড়েছিলাম। বন্ধ তখন প্রিয়র কাছের মেঘকে পাঠিয়েছিল দূত করে। আমার বুব ইচ্ছে করে
মেঘকে ভেঙে ক্রিস্টাস করি - 'ও মেঘ কোথায় চললে?'

মেঘ বোধহয় সামান্য খানে, অল্প গা দেলায় - ভাবি কাছে আসবে। জানলার শিকটা চেপে ধরি, মেঘ আসে না, চলে যায়। আমার ছোট
ফ্রেম মেঘ নন্দী হতে চায় না। অতিমানে চোখ ফোটো জল আসে পরক্ষণেই ভাবি থাক, উড়ে বাক দূরে - জরগে বুবে। আমার বেশীক্ষণ
জানলায় পাঠানো হয় না। ভাত ফুটে ত্যান স্টোভের গায়ে পড়তে থাকে। একটা চাটচ্যাটে পেজা গন্ধে ঘর ভরতে থাকে। সেই বন্ধ পোড়া
বতাহের বাইরে খাওয়ার অধিকার নেই ■

مہینے

سجیلا چکرورتی

Semester I, سائیکالوجی اور نفسیات پر امتحان

آج کل کا حال

سوچ پڑھتے پاسوں کا ڈھیر ہرگز نہیں
 ہر-ہر کوئی آواز ہلکا سا لہجہ
 ایک دم سے ہر جگہ ہر طرف سے
 ہر جگہ ہر طرف سے ہر طرف سے
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آج کل کا حال

میں نے ہرگز نہیں
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آج کل کا حال

میں نے ہرگز نہیں
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ما

پندرہویں ماہ

پندرہویں ماہ، پندرہویں ماہ

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 ہر جگہ ہر طرف سے ہر طرف سے



جدید دور اور آج کی عورت

Jadid Dour Our Aaj Ke Ourat

آج کی تقریب میں اگر ہم دیکھیں تو ہمارے سماج میں جس قدر عورتوں کی تعلیم اور ان کی حوصلہ افزائی کے لئے جو کوشش کی جا رہی ہے وہ قابل تعریف تو ہے لیکن اس کے ساتھ ساتھ ہمارے معاشرے کی خواتین بھی ہر کوشش میں بڑھ چڑھ کر حصہ لے رہی ہیں۔ اور ان کی انہی کوششوں کی بنا پر آج ہمارے سماج میں لڑکوں سے ایک قدم آگے لڑکیاں ہیں۔ دور جہالت سے لیکر اب تک عورتوں کو کم تر دکھانے کے لئے جو ناپاک کوشش کی جا رہی ہے دراصل وہ لوگ خود ہی بنتے جا رہے ہیں۔ دور جہالت میں عورتوں پر جو ظلم ہوا کرتا تھا ان لوگوں کو تعلیم سے دور رکھا جاتا تھا۔ اور تو اور ان لوگوں کی بہت ہی کم عمر میں شادی ہو جایا کرتی تھی اور اس طرح سے وہ لوگ اپنی قابلیت کو اجاگر نہیں کر پاتی تھیں اور نہ ہی عوام کے خلاف آواز اٹھانے کی ہمت تھی۔ دور جہالت اور آج کے دور میں اگر ہم موازنہ کریں تو واقعہ جس طرح سے عورتیں تعلیم یافتہ ہو رہی ہیں اور اپنی منزل کو حاصل کر رہی ہیں وہ قابل تعریف ہے۔

اس موقع پر ایک بند ملاحظہ ہو..... جلال آتش و گرمی و شہاب پیدا کر
 تو کسی انقلاب کی آمد کا انتظار نہ کر جو ہو سکے تو خود انقلاب پیدا کر

دور جہالت میں جس طرح کاسٹوک ہمارے سماج کی خواتین کے ساتھ ہو رہی تھی اس وقت بڑے بڑے لیڈروں پر وہی سروس نے اس پر آواز اٹھانا شروع کر دیا جس سے عورتوں کی انقلاب کی آمد ہونے لگی۔ سماج کے ان ٹھیکہ داروں سے پوچھنا چاہتی ہوں کہ کیا انہیں اپنی ماؤں اور بہنوں سے پیار نہیں میں سماج کے ٹھیکہ داروں کو یہ ضرور کہنا چاہوں گی کہ وہ خود پر گھمنڈ نہ کریں جس مکان میں آرام فرماتے ہیں وہ چار بنیادوں پر مشتمل ہے عورت چار حرفوں کا مجموعہ ہے یہ انہیں کبھی نہیں بھولنا چاہئے کہ ہماری دیشائیں بھی چار ہیں۔ لہذا آج کی تقریب میں جس موضوع پر بحث ہے عورتیں مرد سے ایک قدم آگے ہیں اس میں کوئی شک نہیں کیونکہ ایک عورت ہی ہے جو اپنے بچوں کو صحیح راہ دکھا سکتی ہیں اور انہیں صحیح اور فلاح کا فرق سمجھا سکتی ہیں۔ اور یہ صرف ایک تعلیم یافتہ عورت ہی کر سکتی ہے کیونکہ جو تربیت ایک تعلیم یافتہ ماں اپنے بچوں کو دے سکتی ہے وہ جاہل عورت کے لئے مشکل ہوتی ہے۔

دور جہالت میں عورتوں کو تعلیم سے دور رکھا جاتا تھا جس سے انہیں اپنے بچوں کو اچھی تربیت کرنا مشکل امر تھا۔ آج ہمارے معاشرے کی عورتیں جس قدر روانی سے آگے بڑھ رہی ہیں اور تعلیم حاصل کر رہی ہیں انہیں ہم مبارکباد پیش کرتے ہیں.....

”خود ہی کو کر بلند اتنا ہر قدر سے پہلے
 خدا بندے سے خود پر بھی بتا تیری رضا کیا ہے“

رابندر ناتھ ٹھا کر لکھتے ہیں

Rabindranath Tagore Likte-ha

- ۱۔۔۔ ”درحقیقت ہرزبان کا ایک سانچہ ہے خام مال وہ کہیں سے بھی قبول کرے لیکن اس خام مال کو اپنے سانچے میں ڈھال کر اسے اپنا لیتی ہے۔ یہ سانچہ ہی اس کا اپنا ہے اور یہی اس کی پہچان ہے۔
- ۲۔۔۔ ”ہمارے ملک میں دونوں وقت دو مٹی بھر کھانا بہت کم لوگوں کو نصیب ہوتا ہے اور بیشتر لوگ ادھ پیٹ کھا کر قسمت کی دہائی دیتے ہوئے کسی طرح ریختے ریختے زندگی کو موت تک تھسٹ لے جاتے ہیں۔۔۔ موجودہ تعلیم کی ہلکی بوند باندی سے صرف سماج کی ادپری سطح کی زمین کا ایک دو انچ ہی کچھ نم ہوتا ہے اور اس سے بچے کی مٹی آج بھی خشک ہے۔۔۔ شہر کے چند باشندوں کو یہ ”تعلیم“ حاصل کرنے کا موقع ملا ہے۔ ان کو عزت ملی دولت ملی وہ روشن ہوئے اور اس روشنی کے بدلے باقی پورے ملک میں گہن لگ گیا تاریکی چھا گئی۔ اسکول کی بیچ پر بیٹھ کر جن لوگوں نے انگریزی ریٹ لی ہے انہوں نے اس زندگی تعلیم سے یہ جانا کہ ”دیش“ کے معنی یہی ہیں ”چند شہری تعلیم یافتہ سماج کے افراد“ ہیں۔۔۔۔۔۔۔۔۔۔
- رابندر ناتھ نے ہندوستان کو ایسی انگریزی تعلیم دینے کی سخت مخالفت کی ہے۔۔۔ انہوں نے لکھا ہے۔
- ۳۔۔۔ ”چاہے ہم بی۔ اے ایم۔ اے پاس کر لیں۔ ڈیڑھ کے ڈیڑھ کتابوں کو پڑھنے کے بعد بھی عقل کے دروازے نہیں کھلتے۔۔۔ اس کی خاص وجہ یہ ہے کہ بچپن سے ہمیں جو تعلیم دی جاتی ہے اس میں کوئی مسرت شامل نہیں ہے ہم صرف ان باتوں کو جو امتحان میں کامیابی کے لئے ضروری ہے ریٹ لیتے ہیں۔ اس سے کسی طور پر کام نکالا جاسکتا ہے لیکن اس سے ذہنی نشوونما نہیں ہو پاتا۔۔۔

Zanib Hassan
B.A 3rd Year

اس دور میں عورتوں کے ساتھ جس طرح براسلوک ہوا کرتا تھا اور تمام راہیں بند کر دی گئیں تھیں ان تمام رکاوٹوں کو ختم کرنے کے لئے راجندر ام موہن رائے انیشور چندر و دیاساگر جیسے دانشور و فیلسوف نے آواز بلند کرنی شروع کر دی آخر کار ان لوگوں کی کوشش رنگ لائی جس کی بنا پر آج عورتیں کھلے عام تعلیم حاصل کر رہی ہیں اور ہر منزل میں کامیابی حاصل کر رہی ہیں۔ غالب نے بہت ہی خوب صورت انداز میں کہا ہے کہ

ع۔۔۔ نقش فریادی ہے کس کی شوخی تحریر کا کاغذی ہے چہرہ ہن ہر بیکر تصویر کا

عورت تو خوبصورتی کا پیکر ہے جسے اللہ نے خود تھو سے نوازا ہے لیکن آج ہمارے سماج کے ٹھیکہ دار خود عورتوں کو نیچا دکھانے کے لئے جو نا پاک کوشش کر رہے ہیں دراصل وہ خود ہی بنتے جارہے ہیں مختصر طور پر اگر یہ کہا جائے کہ عورت کے بغیر یہ سماج ادمورا ہے تو غلط نہ ہوگا۔ چند اسی خواتین کے نام درج ہیں جنہوں نے سماج کی دوسری خواتین کیلئے نئی راہ دکھائیں جیسے جھانسی کی رانی شرجینی نائیڈ اور گاندھی عصمت بختخانی وغیرہ جیسی ہستی نے جس مشعل کو روشن کی ان کی شعاع سے آج ساری دنیا جگمگاتا ہوا نظر آتا ہے۔

چند اشعار ملاحظہ ہو..... ہزاروں خواہشیں ایسی کہ ہر خواہش پہ دم نکلے

..... بہت نکلے میرے ارمان لیکن پھر بھی کم نکلے

میں کہاں رکتا ہوں عرش و فرش کی آواز سے

مجھ کو جانا ہے بہت اونچا حد پرواز سے

Zanib Hassan
B.A 3rd Year



SRAYONA GHOSH
1st Year, Economics



**B. ED
DEPARTMENT**

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THE SILVER ANKLETS

Nandini Majumdar
B.Ed. Department

The glistening silver anklets captivated my mind, taking me to my childhood days, where the tinkling sound of those at my mother's feet signalled me while I tried stealing ice-cream from the refrigerator. But not for long, they became silent and lifeless just like my mother. After her death, the anklets found a new owner – my aunt. Others said she looked just like my mother. My failure to identify the resemblance, unlike my father (who introduced my aunt as my new mother), created a distance between us. They said, time would heal it all, nonetheless, the distance helped as I went to stay with my grand' parents at Kurseong.

Now, after a decade, they have forced me to return to my father at Kolkata. Earlier, the occasional visits kept the awkwardness at bay but now the idea of living with my aunt heightened my anger and fear. I had to walk through the long hallway of memory lanes, trying to keep my emotions in control as I reached my mother's old room, with walls now decorated with new pictures. My aunt lying sick on the bed extended her arms towards me – my footsteps slowed down and jaw lightened, however I did not resist as she held my hand. She probably said something which I could not focus on. All I could think of was how could she dishonour my mother's memory, living in that same room, removing her old pictures from the wall. My father stood there silently, as he always did looking at the one-sided conversation that my aunt tried to have.

But it was those glistening silver anklets at her feet that disturbed me the most as I wondered how could she take away everything that belonged to my mother – her family, her room and even those anklets. Later that night, I was awakened by the alarming voice of my father and I saw everyone rushing towards his room. The chaos and confusion did not bother me much. However, as I entered my father's room, I saw my aunt lying lifeless on the bed surrounded by other family members. It cleared my confusion as to why I was forced to return to Kolkata, apparently it was her last wish to make amends in our broken bond.

The emotional rantings of the relatives, the chaos all faded from my mind as I stared at my aunt's feet at those silver anklets and stood still without any feelings for her. Amidst all the crying and commotion they did not notice my hands reaching for her cold lifeless feet – no, not to pay respect, but to stealthily take away something that belonged to me as a token of my mother's memory.

The next morning they readied the departed one for her last journey. Dressed in white, weeping and ranting everyone came to bid last goodbyes to the dead. While I stood silently, donning a melancholy cloak trying to hide my real feelings. Was I happy or was it remorse? How I felt stealing from a corpse? Was it insensitive or was it my way of expressing years of pent up anger? Eventually they would have given me those anklets as the dead take nothing in their final journey – then why steal?

The question remained unanswered as I saw my father come to me with his eyes fighting the tears and hands trembling. He handed me a little box saying it was aunt's parting gift for me. I had no curiosity about it but my father's expectant eyes looked at me. The little box made a tinkling sound as I opened it, the exact pair of silver anklets it contained, just like the ones I stole. My father said – "These belonged to your mother, your aunt kept it safe for you... the sister had matching pairs of these since childhood."



SUPPRESSION OF THE FEMALE VOICE WITHIN THE INSTITUTION OF MARRIAGE IN THE NINETEENTH CENTURY AMERICA WITH REFERENCE TO CHARLOTTE PERKINS OILMAN'S "THE YELLOW WALLPAPER" AND KATE CHOPIN'S "THE STORY OF AN HOUR"

Arpita Basu Roy
B Ed. Department

Women in the nineteenth century America lived in a society characterized by gender inequality where women were expected to remain subservient to their fathers and husbands. Late 1800 was a time of escalating gender polarisation as women were expected to adhere to a rigidly defined sphere of domestic and moral duties. Kate Millet in her *Sexual Politics* (1969) observes that "Patriarchy's chief institution is the family." (Millet 33). Women remained confined within the highly political domestic space, where they acted as per societal expectations. Marriage was the ultimate license with which a man could have claim over a woman as his property. The objective of my paper is to show how married women of the nineteenth century America were dominated and subordinated in the hands of patriarchy. Charlotte Perkins Gilman's "The Yellow Wallpaper" and Kate Chopin's "The Story of an Hour" are similar as both the women in the two stories are subordinated and dominated by their husbands, which cause them to feel an intense desire for freedom. Both these stories deal with the position of women in the nineteenth century America and powerfully bring out the silent repression a woman undergoes in a male-dominated society. These stories critique the position of women within the institution of marriage where a man is considered a rational being that is able to take control of all aspects of life, while a woman takes the role of a supporter and a nurturer and is occasionally prone to hysterics.

In "The Yellow Wallpaper", Oilman uses her personal experience to create a tale that is both a description of a woman's descent into madness and a potent symbolic narrative of the fate of a creative woman stifled by a paternalistic culture. She argued that women's duty to remain in the domestic sphere robbed them of expression of their creativity and intelligence. Through the short story, "The Story of an Hour", Chopin presents before us the social situation of the times when woman was the prisoner of her husband. This is because during the time she was writing this particular story, the institution of marriage did not always involve mutual love for each other. Both these short stories critique the male-dominated society and explore its oppression towards women. Throughout the story, "The Yellow Wallpaper", Oilman does not mention the name of the narrator which according to the short story critic, Conrad Shumaker is because as a person, she has completely lost her identity. On the other hand, in "The Story of an Hour", we come to know the first name of Mrs. Mallard only when she hears of her husband's death. Previously, she is referred to as "Mrs. Mallard" (Chopin 1) and when her husband returns home, as "wife" (Chopin 3). When Louise marries Brently, she becomes Mrs. Mallard for it is normal for a wife to assume her husband's name and in the process, she partly loses her identity.

Both the women of the two stories suffer from illness, one physical and the other, mental. The unnamed narrator of "The Yellow Wallpaper" suffers from postpartum depression and Louise Mallard of "The Story of an Hour" suffers

from cardiac problems. An interesting aspect of "The Yellow Wallpaper" and "The Story of an Hour" is the view of women through the eyes of doctors, who were predominantly men. Ann Douglas Wood and Gail Parker accept Oilman's motives for writing the story as expressed in her autobiography, *The Living Charlotte Perkins Oilman* (1935), where she describes her unbearable misery and ceaseless tears, a condition only made worse by the presence of her husband. She speaks of her desire to convince Dr. S. Weir Mitchell, America's then leading specialist in nervous disorders and famous for his rest cure treatment, which she had to undergo. The treatment involved a prohibition of prolonged intellectual stimulation or writing, which not only proved to be ineffective but also harmful to the woman's mental condition. Prevented from working, Oilman soon had a nervous breakdown and was reduced to crawling into closets and under beds. Mitchell believed that depression was brought on by too much mental activity and not enough attention to domestic affairs. In their attempt to analyze various causes and consequences of women's psychic and somatic illness within the framework of the patriarchal attitudes of the nineteenth century, Wood and Parker point to the story as a truthful depiction of the male chauvinist medical practices to which women are exposed. In the story, the narrator suffers from mental depression leading to the point of breakdown. Like the narrator of "The Yellow Wallpaper", Louise of "The Story of an Hour" is also a victim of misdiagnosis. When Louise dies of a heart failure, the doctors wrongly conclude that it must have been the unexpected happiness, "a joy that kills" (Chopin 3) and it is the relief of seeing her husband alive that kills her. When Mrs. Mallard hears of her husband's death, she is overwhelmed because she hopes that she will finally get the chance to live her life the way she wants. Suddenly someone opens the door and it is her husband, Brently Mallard. After seeing her husband walk through the door, Mrs. Mallard has a heart attack and she dies. Her sister and her husband's friend Richard do not know if she dies of shock at seeing her husband alive, or out of joy, or out of despair.

Both Oilman and Chopin bring a closed room as a device that gives the readers a chance to look at the private thoughts of the characters. Outside the room, these women act according to the societal norms. But when they are away from their husbands, they act in a completely different manner and find freedom within the walls of the closed room. The woman in "The Yellow Wallpaper" suffers from mental illness after three months of being closeted in a room by her husband for the sake of her health. The house symbolizes a repressive society, the furnishings of her room become a microcosm of the world that squeezes her into the little cell of her own mind and the wallpaper represents the state of mind. By adding a feminine vision to the conventions of propriety and marriage, Gilman has insinuated a theme of woman as prisoner which is best exemplified in the use of the symbolic attic of the narrator of the story. The barred windows intensify the sense of inescapability and this has been consolidated by the omission of any reference to a door. Eventually, this room becomes the place where she can write and express herself which is strictly a prohibited task for her. The final victory lies in her denial of a world of patriarchal oppression and choosing the attic room, where she does not have to pretend, as she says, "I don't want to go outside. I won't, even if Jennie asks me to" (Gilman 11). It is the only place where she can breathe a little air of freedom. In "The Story of an Hour", Louise locks herself in her room after discovering that her husband has died and at that point in the story, she finds liberty and autonomy. She exclaims, "Free! Body and soul free!" (Chopin 2). She finds freedom inside the locked room as evident from the line, "When the storm of grief had spent itself she went away to her room alone. She would have no one follow her" (Chopin 1).

Both John and Mr. Mallard have very strong hold and control over their wives. During the time when these stories were written, male dominance and suppression of the female voice were the common forms of oppression that women had to endure. In "The Yellow Wallpaper", the narrator lives in fear that her husband will find her writing, which acts as an outlet of her repressed emotions and passion. Also, she is not supposed to move her limbs without her husband's direction as he warns his wife, "Don't go walking about like that -you'll get cold" (Gilman 6). But the love, care and compassion that he shows for his wife seem to be genuine as the narrator tells us that "He is very careful and loving" (Gilman 2) and "John is so pleased to see me improve!" (Gilman 8). In "The Story of an Hour", Mrs. Mallard lives

a life of oppression as we see in the course of the story that her marriage does not allow her to fulfill her dreams, desires and aspirations. When Louise's husband presumably dies in a train wreck, she cannot help but hysterically cry, and her emotions are genuine. When we see her realize her freedom, she is terrified at the first thought of it. She recalls her husband with tender words, yet the prospect of living for herself for the rest of her life, unrestricted by her spouse's wishes, fills her with joy. That is why, after she hears the news of her husband and locks herself up in a room, she re-discovers herself and her new-found freedom: "She said it over and over under her breath: 'free, free, free!'" (Chopin 2). However, in this piece, the love between the husband and the wife is in question as the narrator tells us, "And yet she had loved him - sometimes. Often she had not" (Chopin 2). The short duration of her mourning at her husband's death also supports the fact that there is no real love in their marriage. According to the critic Bert Bender, Mrs. Mallard, a pioneer character in literature, shows shocking and unorthodox feelings about marriage. She shows great individual freedom and independence.

For Oilman, the conventional nineteenth century middle-class marriage, with its rigid distinction between the domestic roles of the female and the active work of the male, ensured that women remained inferior to their male counterparts. The wife cannot voice her opinion in any matter which is clear when the narrator says, "John laughs at me, but one expects that in marriage" (Oilman 1). "The Yellow Wallpaper" reveals that this gender division resulted in keeping women in a childish state of ignorance and preventing their full development. The narrator's husband, John's assumption of his own superior wisdom leads him to patronize, dominate and misjudge his wife in the name of helping her. Both her husband and her brother are eminent physicians and they imposed a complete rest, a minimum movement and a total exclusion of any intellectual and creative activity on her. She is forced to hide her anxieties and fears in order to preserve the facade of a happy marriage and to make it seem as though she is winning the fight against her depression. Of course, the narrator's eventual insanity is a product of the repression of her imagination and not the expression of it. Increasingly, John becomes a stranger, someone to be dreaded, an intruder in the narrator's life. In "The Story of an Hour", Mrs. Mallard's detachment with her husband is evident from the description, "face that had never looked save with love upon her, fixed and gray and dead" (Chopin 2). As Louise Mallard "saw beyond the bitter moment a long procession of years to come that would belong to her absolutely" (Chopin 2), she felt there is a chance for her to pursue her dreams after her husband's death. Louise, in learning of his death, felt "There would be no powerful will bending hers, in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature" (Chopin 2).

In "The Yellow Wallpaper" it seems that the narrator wishes to drive her husband away as she explains, "John is away all day, and even some nights when his cases are serious. I am glad my case is not serious!" (Oilman 3). This shows that she is glad to see her husband away so that she may be left alone to do as she pleases without his interference. The intense desire for freedom is even more obvious in "The Story of an Hour". Mrs. Mallard's craving for freedom is so strong that when she is given the news of her husband's death, she is relieved that "There would be no one to live for her during those coming years; she would live for herself (Chopin 2). She yearns to live her own life without someone being there to dictate her every thought and action. She wants to make her own decisions without being under the constant scrutiny of her husband.

From these short stories, Oilman and Chopin's own views on marriage and female roles in the society can be interpreted. Both Louise and the narrator of "The Yellow Wallpaper" are trapped in their respective marriages. However, both of them find freedom and independence from the society's standards during the time. "The Yellow Wallpaper" concludes symbolically with the narrator being liberated from her suppressed self and expresses her control over John as she tears down the wallpaper and crawls over John's body. She identifies herself with the image of the woman in the wallpaper and frees the woman behind the bars by peeling off most of the wallpaper and in doing so, believes she has freed herself and says, "And I've pulled off most of the paper, so you can't put me back!" (Oilman 11). This final relapse into what may be called an abnormal behavior from the point of view of male-dominated

psychiatry can also be taken as a final act of defiance. The story is therefore an account of an individual's struggle for freedom and fulfillment as the narrator says, "I've got out at last" (Oilman 11). Bert Bender observed that Chopin's characters transcend their socially limited selves by awakening to and affirming impulses that are unacceptable by convention. In "The Story of an Hour", Louise Mallard's joy after her husband's death is a result of her realization that she is now free, independent and can live her life on her own terms. She is overjoyed at the thought that she no longer has to cater to the expectations of her role as a housewife. However, when she finds out that her husband is still alive, she is forced to relinquish her new-found freedom because she will obviously be put back into the role of a submissive wife and this shock takes away her life.

In both "The Yellow Wallpaper" and "The Story of an Hour", the connection between woman's discourse and self-discovery is applicable to contemporary developments in literature in which women writers and characters prove that language can be both powerful and womanly. Freed from the enslavement of the ideology associated with the institution of marriage, women seized the right of self-assertion. These stories accentuate the profound transformation that was happening at the time of publication and reinforce the hope for an improved society, where women can have a stronger voice.



CRISIS OF RITUPARNO GHOSH'S *CHITRANGADA* AND SPIVAK'S THEORY OF SUBALTERNITY

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Antonio Gramsci writes the term subaltern, designates non elite or subordinated social groups. It is at once without any particular theoretical rigor and useful for problematizing humanist concepts of the sovereign subject. In Spivak's essay, she cites Ranajit Guha's definition of subalternity: "The social groups and elements included in this category represent the demographic difference between the total Indian population and all those whom we have described as the 'elite'" (Landry and MacLean 203). As Spivak observes, the origin of the group's investigation, in the case not even of the people as such but of the floating buffer zone of the regional elite-subaltern, is a deviation from an ideal—the people or subaltern—which is itself defined as a difference from the elite. According to her, the subaltern emerges from the Subalternist's research not as a positive identity complete with a sovereign self-consciousness but as the product of a network of differential, potentially contradictory strands. Morton quotes the words of Spivak, who says that I like the word subaltern for one reason. It is totally situational.

The word subaltern is losing its definitive power because it has become a kind of buzzword for any group that wants something that it does not have. People no longer say 'Third World' easily; they know that every time they say 'Third World' they have to say (Tijani 114) the so-called Third World. There has been a very strong critical debate about whether postcolonial is okay anymore. So subaltern has somehow come to stand for all of that. And when the subaltern does make an insurgent effort, rich in the collectively contextual female input—as in the case of Bhubaneswari's suicide—an effort that is a bringing into crisis of subalternity and its possible shift into a space where political movement so-called can take place, even there the Cambridge historians' argument is that it is not worth studying because the effort fails. Now the question of the failure is again, in a certain sense, of the genre of they cannot speak, if one looks at speak as the kind of rhetoricity that Spivak was giving to it.

In a critique of *Can the Subaltern Speak?*, J. Maggio notes that Spivak's argument in the article is that translation rather than literary representation is a more appropriate role that scholars or intellectuals from the dominant group should play in an attempt to speak for society's other. This is because such representations, as critics like Spivak and Edward Said in his *Orientalism* have emphasized, are often shrouded in embroidered and prejudiced distortions. Spivak says about Bhubaneswari had tried to represent herself, through self-representation of the body, but it had not come through subaltern insurgency, is an effort to involve oneself in representation, not according to the lines laid down by the official institutional structures of representation.

While arguing that Spivak's article is "wrongly framed and suggesting an alternative title "Can the Subaltern Be Heard?" (Tijani 114)—Maggio states that "The subalterns speak all the time: We are simply unable to hear them." (Tijani 114) But how can they be heard? Translation, she says, implies a certain distance, and in that distance is the space for the subaltern to speak.

Freud's best-known determinant of femininity² is penis envy. Spivak's task in rewriting the task of Freud is not so much to declare it possible to reject the idea of penis envy, but to make available the idea of womb envy as something that interacts with the idea of penis envy to determine human sexuality and the production of society.

In section three seventy seven of the Indian penal code³ it is said—'whoever voluntarily has carnal intercourse against the order of nature with any man, woman or animal, shall be punished with imprisonment for life, or with imprisonment of either description for a term which may extend to ten years, and shall also be liable to fine. But what does such term as against the order of nature mean in post colonial India? Why is it assumed that homosexuality is unnatural and homosexual acts are criminal offences in postcolonial India? Under colonial power, the condition of the

woman gets bettered as a byproduct but the procreative sex is a species apart and it is very rare that these subaltern beings are considered as a part of civil society. The colonial sexual code which was set up in the building of a strong empire constituted within imperial patriarchy, is equally useful for a postcolonial nation in building a strong, modern nature. By managing non procreative sexuality and by valorizing heterosexual procreation, the modern state is tacitly controlling and defining so-called possibilities for its citizens. Freud comments: We actually describe a sexual activity as perverse if it has given up the aim of reproduction and pursues the attainment of pleasure as an aim independent of it. The breach and turning point of sexual life lies in it becoming subordinate to the purposes of reproduction. Everything which happens before this turn of events, and equally everything which disregards it and that aims solely at pleasure, is given the uncomplimentary name of 'perverse' and as such is proscribed. The distinction between the aims of the sexual instinct in terms of pleasure and its eventual outcome in terms of reproduction is not a distinction that is chosen but is rather one that is imposed by social norms. The sublimation of a primary aim of pleasure within a reproductive imperative is, for Freud, the inescapable consequence of civilization through the imposition of what he calls 'civilized sexual morality'. Until recently, medical discourse routinely defined homosexuality as an illness that might be subjected to normalizing, corrective treatment. Scientific discourse has suggested since that homosexuality may in fact have a genetic origin. Both these discourses have been taken over by at least some gay activists, and articulated within a counter-discourse along the lines of if homosexuality is an illness, or the result of a person's genetic make-up, rather than a perverse life-style choice as conservative moralists argue, then that means that we can't help the way we are and shouldn't be discriminated against.

Rituparno Ghosh's analogical adaptation of Tagore's *Chitrangada* (the 1936 dance drama version) to tell the story of Rudra's desire to undergo a sex reassignment surgery is remarkably aided by Tagore's own adaptation of an episode in *The Mahabharata*, where the poet had discovered an intriguing narrative that allowed him to reflect upon the fluidity of gender. Tagore's play, as well as Ghosh's film, opens with a small prologue which states:

Pleased by the devotion of the King of Manipur, Lord Shiva granted him the boon that the royal family would only bear male children. Even then, when Chitrangada was born to the royal family, the King brought her up like a son.

The two phrases 'even then' and 'like a son' demand attention; the first points to the fact that a woman who flouts divine decree by being born as a woman is expected to be unique and the second entails that a woman, who is conditioned to become a man, epitomizes the reality of social construction of gender. This is further strengthened by the distinctive aesthetics of the film, which bear the significance of Ghosh's *Chitrangada: the Crowning Wish*, deploys the popular trope of the heterosexual love triangle, with the exception that in this film there was a 'bisexual' man, a woman and another man who seems to be performing the role of the quintessential "other woman". At a performative level this femaleness is mapped on to a biologically identified male body. Chitrangada has hir as a cross-dressing choreographer Rudra, who contemplates and almost undergoes a sex reassignment surgery in order to be able to adopt a child (for in India, there is no legal provision allowing two men to adopt). But Rudra, could not gain a life of his own, rather, has become sure extensions of Ghosh's real-life personality in the popular imagination. In *Chitrangada: the Crowning Wish*⁴ Rudra contemplates sex change on discovering hir same sex partner's love for children. Perhaps, having identified this opposition with the other that is the biological woman, Rudra, makes an attempt to forego hir otherness and appropriate the biological body of the woman, thereby eliminating the opposition. Such a reading is remarkably facilitated by the fact that Ghosh himself enacts the queer character and the film there by become a journey which seeks a ideological end, but ironically does not find a closure. Ghosh scripted, directed and therefore, non-wittingly conflate the queer protagonist with Ghosh, the person. The conflation of the subjectivity of Ghosh with the real life of the queer character is made possible by the reiteration of the same kind of aesthetics characteristic of the earlier Ghosh's films. Although concerned with non-normative sexual desire, this film, apart from repeating tropes of bourgeois heterosexual romance central to Ghosh's earlier cinema, is set in softly lit, aesthetically done up interiors of upper middle class homes apparently detached from the world outside. This film inserts the discourses of sexual non-conformity into the consciousness of the neo-liberal middle class, willing participants in the late capitalist consumerist culture. The aesthetics, as regards to set, costume and dialogue, which had become characteristic of Ghosh cinema, is consciously repeated, or so it seems, to reinforce the message that the queer individual is not an aberration but a natural (or even normal) member of the neo-liberal middle class home, which has been the site of

action in so many of his earlier films. The traditionally sanctioned space of heterosexuality is being increasingly challenged in art and aesthetics today. Homosexuality as a taboo and part of a transgressive space is being negated on basis of both western feminist interventions as much as a neo-liberalist re-territorialization of body and sexuality as a subversive symbol against commoditification of the body as an intrusion into identity of the body, hence of self.

The film deals with a queer aesthetics vis-a-vis the sexual subjectivity of Rituparno Ghosh. While, on the one hand, this aesthetics derives its sanction from the already established tradition of neo-liberal middle class cinema pioneered by Ghosh within the Bengal film industry, on the other, it traces a genealogy by routing itself through quasi-mythical traditions and an authoritative text like Tagore's. Apparently the film seems to lack the truly subversive potential of radical queer politics, for they are deeply rooted within the comfort zones of the neo-liberal middle class. Such setting reveals a troubled modernity, which despite opening up space for liberal thinking has also erected certain limits to it, thereby curbing propensities towards radicalism. For instance, while the English educated gay man with access to sufficient cultural capital could find some acceptance, the disruptive potential of the kothi-hijra subculture could barely draw sympathies from the neo-liberal middle class, Ghosh's intended audience. Ghosh could once again shake his middle class viewers out of their complacency or their 'don't ask, don't tell' deportment towards non-normative sexualities, but Ghosh could not take the risk of being radically subversive in his approach. In addition to that, what needs to be remembered is that no local literary or cinematic rhetoric conducive to voicing radical queer politics was available to Ghosh. Hence, Ghosh could not but route his queer desires through canonical literary texts and artistic traditions and redeploy familiar images of his own films, which had won considerable accolades within the neo-liberal middle class for his queer films. Besides, it was important to give voice to deviant sexual desires through manipulating familiar cultural referents in order to establish the naturalness of the same, given that most of Ghosh's viewers were either unaware of or deeply prejudiced towards non-normative registers of love, desire. Such studies appropriation of the queer within sanitized spaces of the neo-liberal middle class culture is to some extent effortlessly accomplished by the deployment of quasi-mythical subtexts which help to establish non-normative sexualities as always already there. Chitrangada, in a separate section, appropriates an episode of *The Mahabharata*⁵, mediated through a celebrated Tagore text. Ghosh seeks to extend Tagore's vision of Indian identity and individual autonomy by infusing it with elements of political, cultural and sexual liberalism. This chapter argues that in charting his response to Tagore, Ghosh, while engaging in a highly idiosyncratic rereading, is simultaneously dramatizing the need for opposing groups to create subcultures capable of decoding cultural texts along subversive or oppositional lines.

Tagore's Chitrangada in this masculine form meets with the brave warrior, Arjuna who is not impressed but Chitrangada falls in love with him. She prays to the God of Love, Madana, to turn her into a beautiful woman-Surupa who seduces Arjuna for a while. Arjuna, however is entranced by the stories of Chitrangada, the warrior princess raised to be a man. When Surupa learns of his desire, she goes back to Madana and asks to be transformed back into Chitrangada, in which form she then confronts Arjuna on equal terms. The pair is united but she does not follow him out of Manipur when his exile is over. Instead, she chooses to look after the kingdom and groom the future male heirs. It is a story of wish, her father's versus Chitrangada's. The gender is imposed on us and we have to play up a gender to the society which may not be what we want to do. In Tagore's play, the narrative still unfolds within a framework of patriarchy and of either-or-choices for Chitrangada who, while she might be liberated from the beauty myth, is still required to prove herself of equal capability to Arjuna. She is also obliged to do her duty by her people, her father and son. While she expresses some autonomy in desiring a feminine body, she is content to revert to her male persona when this is desired by Arjuna. The film subtly rebukes their sort of subordination of individual autonomy to patriarchal and hetero-normative demands.

In the film Partho is an intermittent heroin addict. Rudra intensifies with Partho's social marginalization as he is himself ostracized for being effeminate. In one of the final scenes of the film, just before Rudra's final transformative operation which will irreversibly turn him into a woman, he has a poignant and intense discussion with his parents about his father's will, which refers to an 'only son and heir'. The deeply realistic scenes are built up through tightly framed shots of the three characters in the hospital room. The family finally breaks down when Rudra's father pleads with him to return home-'Ma has decorated your room with new curtains,' he says, making as Kaustav Bakshi has argued a major Freudian slip suggesting that 'the father still wants to keep him under wraps...he still thinks of his son

as a social embarrassment, notwithstanding his compassion for him'. How difficult is it for parents to come to terms with the fact that their son is gay? How difficult is it for a gay man to be told time and again that he ought to see a doctor to cure himself? And how traumatically hollow is it for a male couple to feel that they will never be allowed to adopt a baby even when they know that biologically they can never have a living product of their love? Unlike Chitrangada, Rudra is born male. Unlike Chitrangada who is raised as a woman, and assumes manly features, Rudra's parents want him to go for counseling to cure his effeminacy and save them social embarrassment. The dilemma of wanting to change from a man to a woman, the selflessness of being able to go under the knife for the sake of love and then face rejection only to be able to reach out to the same person again - it was a tough call for any actor to portray all these on screen. While it's a fact that movies abroad have literally exhausted themselves of dealing with same sex issues, Indian cinema has taken time to catch on to the trend. The word transgender itself, which seems to have been coined in the 1980s, took on its current meaning in 1992 after appearing in the title of a small but influential pamphlet by Leslie Feinberg, *Transgender Liberation: A Movement Whose Time has Come*. First usage of the term transgender⁶ is generally attributed to Virginia Prince, a Southern California advocate for freedom of gender expression. Homosexuality as a taboo is being negated on the basis of western feminist interventions and liberalistic approach of creative minds of every sphere. When Adrienne Rich opposes "compulsory heterosexuality" she asks for a space for lesbian existence. Like Rich many creative minds oppose the traditionally sanctioned space of heterosexuality to create a totally new space for homosexuals.

When Rudra finally decides to abandon the vaginal reconstruction surgery and requests the doctor to remove the breast implant, Rudra receives a text from the same mysterious sender who keeps on sending philosophical messages all through the film: "why is a BUILDING called a BUILDING even when it is complete?". The suffix "-ing" that underscores continuity is also applicable to the idea of the body and identity as constructs which continuously undergo a process of becoming. The ideologically projected closure, therefore, is never reaches. In fact, the film may indeed be seen as committing a deliberate directorial aporia by refraining from a ideological closure. Though this is exactly similar to Chitrangada's return to her original self, Rudra instead of being united to Partho, is united to his family. He stands vindicated when his parents, especially his father accepts him and takes him home, thus reconciling himself to Rudra's desire to be what he is. The most gay-affirmative, and heart-rending scenes are those when he is with his mother, and finally with both the parents. In fact, the profoundest moments of love and tragedy are in the context of Rudra's relationship with his parents, climaxed by some sort of a rapprochement between father and son. Thus, the ending is queer-affirmative through the agency of the queer subject just as Tagore's Chitrangada is feminist through the agency of the woman subject.

In an interview, Ghosh says, "My art is not gender bound. Neither is my identity. That's where Anjan asks me how I would like to be remembered—as an artist or as Surupa. At that moment, I realize that I don't need a woman's body to realize my feminine desires. Because the body is not about physical boundaries, it is about the relationship between me and the person perceiving it." (Ghosh 2012)

For Rituparno Ghosh, the film is about acceptance of a person's identity... It isn't just about sexuality or one's image with which he is identified, with such an intense thought Ghosh has set a benchmark for all film makers, critics and viewers who will definitely feel the need of a changed outlook to understand the world of those who do not fall under the set pattern of society. Ghosh says:

I consider myself privileged because of my gender fluidity. The fact that I am in between, I don't consider myself a woman and I don't want to become a woman. I can wear kurta pyjama and can also wear kaja and jewellery and attend a social do.... The concept of unisex has been monopolised by women. Women can wear men's clothes. The problem arises when men wear women's clothes. Whatever I wear has always been worn by men. Wearing things like earrings and necklaces has always been a part of our sartorial history and tradition. ... My point is why shouldn't I celebrate my sexuality? (Ghosh 2010).

NOTES

1. Spivak says this in *The Spivak Reader*.
2. In *New Introductory Lectures*, Freud begins to argue that the little girl is a little boy before she discovers sex. In Freud the genital stage is preeminently phallic, not clitoral or vaginal.

3. The classification "unnatural offences" can be about taboo sexuality, namely permutations of sexuality that was non marital and non heterosexual. In a global and local climate that institutionalizes and enforces marriage and patriarchal heterosexuality, this deduction would not be terribly hard to reach.
4. Tagore's *Chitrangada* is an Amazon warrior on a quest to discover her gender desires, merge into each other in a strange way, reinstating in the process the projection of Ghosh's self as subject.
5. Aware that the sort of pre-modern vision of Indian identity embodied in texts like *The Mahabharata* had played a central role in shaping contemporary India, he also knew that its deep conservatism posed a massive threat to his own more liberal sexually non-conformist view of the world.
6. Prince used the term to refer to individuals like herself whose personal identities she considered to fall somewhere on a spectrum between transvestite (a term coined in 1910 by Dr. Magnus Hirschfeld) and transsexual, (a transvestite was somebody who episodically changed into the clothes of the so-called other sex, and a transsexual was somebody who permanently changed genitals in order to claim membership in a gender other than the one assigned at birth, then a transgender was somebody who permanently changed social gender through the public presentation of self, without recourse to genital transformation.
7. In an interview, he gave in 2010 to *The Telegraph*, Ghosh has said.

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SERENITY

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Joyous blue bubbles
Drizzling music of love
Glowing sanctums in the water
Snow globe shards
Disperse to conquer
The figurine ceases to dance
To muffled music
The box is wrenched out
The spell is broken.
Pebbles of laughter pelt
The brittle lull leaving bloody, red footprints
And echoing, flees like a siren.
They deceive the swallowing silence
Reverberating hard
Shattering mirrors
They ripple through the air
Like a shadow devouring flame.
The shrillness precipitates
Like rain hitting the earth
Peacefully pattering
Drizzling
Gentle.
Serene, tranquil still as a pond meditating
They smile and challenge the world



CANT WE?

Sukanya Banerjee
B.Ed. Department

Each day the gazing sun fades into the night shade
We run through the day with hundred chores
running through our head
No time for a coloured butterfly's ecstatic flight view
We never ask ourselves : How are you?
Ignore the pain of our child in our haste
Lose trust, love, friendship on account of time waste
Miss listening to rain patterning on the dewy window pane
Or hear the laughter of kids floating paper boats
Down the lane

In worry and hurry we miss life's fun
Each day becomes an unrapped present
lost in the run
Do we hear the song of life orchestrating
With its drumbeat?
Or take it is a race to get to the top seat?
Do we dance so fast that the music disappears?
Can't we take life a bit slower
To stare, to dare, before the song is over?
Do we make time to plant a fresh new seed?
A compassionate word to speak
Hear and care a sister's deepest needs?
Out of our confusion, unquietened yearning
and endless play
Can't we make a move to lift a spirit
in joy?



A WORKING MOM'S DILEMMA

Pooja Chaudhuri
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I have been looked down upon -
Many times -
because I was not there,
When my child was learning his nursery rhymes,

I was not there,
When he was learning to sit stand and eat
And the poor soul needed -
his mother's feed.

When tears were rolling down his eyes,
It was my career's sunrise.

When he wanted to hug me tight
I was at my career's height.

A question haunts me time and again -

"Why is my love for my child being compared
to just another round of table tennis game?"

The issue makes me low, sad, depressed
causes me much stress.

Then comes the 'inner me'
Reminds me of the labour pain
Isn't that one particular thing enough
to prove my love?

Did I need to stay 24x7 ?
To show that I was always driven
by strong emotions of love, care and -
empathy for my child

This is not right !!!



স্মৃতিচারণে ছোটবেলা

বিদিশা রায়
বি. এড. বিভাগ

এখন একান্ত দুপুর পোসে
জানালার ধরে ছেলোবেলা ধরি
পঁচিশ পয়সায় জেলি সজ্জা দুটো
জমা' অটি আনার বড়ছে হরেক হবি।
লাহিন টানা খাতা জুড়ে ফুল
চপ অমিল পদ্যের মসগুল,
আজও বেঁটে যাওয়া সেসব নীল রঙে
জলেবাসার গন্ধ মিশে আছে
সেদিন স্বপ্ন ছিল সামান্য —
বাড়ির তাকে হাত হেঁতলা।
তখনই রাতের মেলায় দুটো
পাঁপড় ভাজা টিপের বেগুন, পুতুলের পরিবার
লোডশেডিং মানেই পড়ার ছুটি,
তখন আমাদের রাত ছিল দুখ স্মৃতি।
রাত ছিল সাড়ে নটা —
দাদুর পাশে জুতোর গরুটা,
একলা খাটে পাড়তো কোবল মনে।
আর আজ যখন হয়েছি এক বড়,
সেদিন ছিলো কবে যে বড় হবে'
আজ কেবলই ছোট্ট বেলা টানে।



সত্যি বলছি

প্রিয়াকো সাহা
বি. এড. বিভাগ

তখনই পাই - শিম্পাঙ্গীনের পরে মানুষ
আব বিশ্বাসের পরে প্রেম —
তবুও এই 'প্রেম'কে
বাঁচিয়ে রাখতে কত অবিশ্বাসের
যাত্রা নিরেছি আজ — আর এসে গেছি
জালো খোকা, পাঁতাও একটু —
প্রভ সফল বলে দি। আর!
খোমের শেষে পাওয়া।
না পেনেই প্রতিশ্রুতি — আবারও
শিম্পাঙ্গী-তে ফিরে যাওয়া।
আরে এটা হয় নাকী! হয়, হচ্ছে,
দূরদর্শন বলছে, চিৎকার কবছে।
তবে এমো না মোকি পক্ষগুলোর গিছনে না পৌড়ে
সময়কে বন্ধ করি, শক্র করে তুলি
সময় নষ্ট করার যুক্তিগুলোকে।
সাক্ষাৎ অসবে, আসবে বেঁচে থাকার ইচ্ছে।
জানো! ইচ্ছে তখনও থাকবে
তোমাকে পাওয়ার, শুধু তোমাকে।



কোন এক প্রাপ্তবয়স্কর অভিসার

সঙ্কিতা সেন
বি. এড. বিভাগ

গভীর আরও গভীর হারিয়ে যাচ্ছি আমি মর্ত্য সমারোহে —
তোমারে সঙ্গে।

ধূলা পায়, বারোমাস —
গন বেঁধে নিয়ে প্রাণে, পাড়ি দিচ্ছি পাহাড় থেকে সমুদ্রে
তোমার সঙ্গে।

কপিরেও যাচ্ছি মাঝে মধ্যে; যেতে যেতে আবার ঘরে ফিরছি
হাত ধরে তোমার সঙ্গে।

রাতি হচ্ছে জোর; জোরগুলো অম্বার যাত;
চলছে সময়ে জ্বর পাব কারে গতিময় জোরে —
হৃদয় থেকে প্রকারে —

সই থেকে সহিয়ে লেখা হয়ে যাচ্ছে প্রেমের আদিম আখর।

স্বয়ং ভাবতে হচ্ছে না দিল্লী করা চিঠির উত্তর
তুমি বিরিয়ে সেবে কিনা।

ইঠাং ধরতে থিয়ে কখন আঙুলের যাঁকে রাখবে
আঙুলগুলো;

আবার কেখা, ভাবছি, ভেবে লোভ হচ্ছে অভিসারের —
আমি! অস্তিত্বহীন কত রাত —
তোমার সঙ্গে।

রাতি যখন এনিয়ে লিহেছে হাত —
মধি ক্রমা পড়ে গেছে তারও আগে
ভেসে গেছি আমার স্থিধাতীন — খড়কুটোর মত;
স্বার্থপর ভাবে; কাশফুলের গুঁড়োর মত শরতে —
আমাদের অগমনী অনেছি কন পেতে ছত্রগোলে
হেঁটে গেছি কোথাও ভয় চাঁদোয়া - বালির চরের ধানে
এক অজানা সাগরিকায় —

তোমার সা.ম।
বলেছি ধনা আমি
তোমার দেবর জানে।

আজ তুমি চল যাবে আবার আমি কুড়িয়ে নেব
একমুঠো অভিশাপ, তুমি না করা শপথ
নিয়ে যাবে তোমার সঙ্গে।

আজ তুমি চল যাবে — আবার ...
হয়তো কিছুই দিতে পারতাম না
তবু পেয়েছি — নিতে পেয়েছি তোমার ধরের একটি কোণে
শেষ দিনেও তুয়ে থাকার অসীকার
আমি না আর দেবা হলে কিন
বলে উঠতে পারবে কিনা তোমায়।



Principal, Dr. Aditi Dey, addressing the students and faculty on Teachers' Day

Students' performance on Teachers' Day



Warm Clothing Project: Community Outreach Activity with Mary Ann Dasgupta



▲ Warm Clothing Project : Community Outreach Activity with Mary Ann Dasgupta



▲ B.Ed. Students on Annual Sports Day



▲ Community Outreach Activity at Khelaghar, Badu, Madhyamgram



Community Outreach Activity at Khelaghar, Badu, Madhyamgram ▶



▶ Preparation for Republic Day Programme



◀ Preparation for Republic Day Programme



Social Science excursion
at Shantiniketan ▶



আলো কমে গেছে

শিল্পা দে
বি. এড. বিভাগ

সকল থেকে সোখের নিশানটা নিয়ন্ত্রণ
করার চেষ্টা করছি —
করছি কোমর বেঁধে, উদ্দেশ্য
সময় মতো বলটা হেন
তিনকাঠিকে ধরাশায়ী হবে।
হালকা মিষ্টি হাওয়ায় খেলা শুরু হল
একটার পর একটা, একটার পর একটা

বলটা কিছুতেই বাগ মানছে না!
একবার এপাশে পড়ে তো
একবার ওপাশে।
বলি মারওতে' কম থাকিল না।
বার কয়েক তো ছুঁড়ে ফেলে দিল
বন্দ থেকে কাঠের চেম্বারে।
অনতি বার তো
মেটো সাদা দড়ি না ছুঁয়ে বেরালি —
বার কয়েক মাঠের বাইরেও
জগৎ.....

বার দুই-তিন সঠিক লক্ষ্যে পড়লেও
কাজ হয়নি হল না।
সতীর্থদের হাত পা ছড়িয়ে
চিংকারই সায় হল।
কোট, প্যান্ট, টাই পড়া বাবুটির
কোন ছেল-দোল নেই।

সুগতি হঠাৎই আলোর মুখে
আগল দিল,
এই সুযোগ একটা কিছু ...
নাঃ খুব একটা ...
তিনকাঠিকে আগলে
পাখির মতো লোকটা দাঁড়িয়ে আছে।
উদ্বেজিত মানুষগুলো
চেয়ারের হাতল চেপে বসে
আঙুলকাই চিংকার করে বলি
আলো কমে গেছে।

দেখা

স্মরণিকা তালুকদার
বি. এড. বিভাগ

আমি চেয়ে দেখছি
খুমস্ত কুয়াশা চলে তুমি আসছ,
কদমের অঙ্ককারে যে যন,
সেখানে তোমার বাস।
বসো ছোঁড়ে উঠে আসছ তুমি।

আমি চেয়ে দেখছি
তমস', ঘিরে রয়েছে তোমায়
আধো চেনা আধো অচেনা
স্মৃতির ফুলঝুড়ি —
আমাকে ক্লান্ত করে
তোমারও হয়তো ক্লান্তি আসে

তবু —

চেনা কথা, চেনা ছোঁয়া, চেনা কমাণ-হয়তো
সঙ্গে রয়ে যোগ। আর থাকে
অবাস্ত অনেক কিছু।

অসমাপ্ত

স্মরণিকা তালুকদার
বি এড. বিভাগ

শব্দগুলো থেকে ছুঁতে গিয়েও
অনান্যপায়: ঘিরে আসে।

এই শব্দেও আকাশটা
বন্দ গিঁট হয়ে যায়
কখনো কখনো
অধিকার করে চোখের পাতা
তোমার হয়তো।
যদিও খবর রাখিল না এসব
তবু অসম্পূর্ণের সীমানা পার হয় —

রূপকথায়

কখনো কখনো।



সোমতি

সৌমিতা মুখার্জী

বি.এড. বিভাগ

গল্পটা হল এক আদিবাসী অভাগিনী স্মৃতির কল্পনা ফাইলি। গল্পের প্রধান চরিত্র এক সাধারণ মেয়ে — 'সোমতি'। ঘটনাস্থি তখন ছিলাম আমার দিনর মুখে। বর্তমান বাড়িঘর মাথায় রাখি পঁচাত্তর বছর আগের এক সময় আমার দাদু-দিদি থাকতেন। সেখানে ঘরের কাজকর্ম করতে-করতেই মাথায় সোমতি। স্বল্পবয়সেই হলেও সঙ্গ-সামান্যই ছিলো সে। তাই সকল থেকে সঙ্গ্য পয়সু যে সকল লোকের খড়ি সে ক্ষম করতো সবাই তাকে ভালোবাসতে। অভাবের সংসারে উপায়টাই বা কী? স্বামীর কোনো যোগ্য নেই। অথচ এক বছরের একটা সন্তান, যাকে পিঠে বেঁধে সে সমস্ত কাজকর্ম করতো। আদিবাসীদের অনেক ঘরেই দেখা যায় ঘরের মহিলারা খেটে-কাজগার করে, আর পুরুষরা ঘরে বসে খায়। আবার অনেক পুরুষ হাঁড়িয়া খেয়ে বাড়িতে প্রবল অস্বাস্থ্য, এমন কি বৌ-কে মারধরও করে। যা এখনও বিহর-ঝাড়খণ্ডের মত অনেক রাজ্যে অহরহ দেখা যায়।

সোমতি ছিলো নিরক্ষর। ছেলোবেছয়ে তেমন কোনো পড়াশোনার সুযোগ সে পায়নি। ছোটো বয়সেই তার বিয়ে হয়েছিলো। তাই কোণের ছেলোটাকে নিয়ে এখন অনেক বছর ছবি আঁকে সে। গল্পটা সে সময়ের আদিবাসী সমাজে তখনো শিল্পের আলো ঘরে ঘরে পৌঁছায়নি। সোমতি ভাবতো কবে তার আন্দরব সন্তান আর পঁচট বাবুদের ছেলের মতো স্কুলে যাবে। তার স্বামী কিন্তু নিরক্ষর ছিলো না। একদিন ছেলিতে পড়াশোনায় সোমতির সাথে তার বিয়ে হয়। ঐযুক্ত হিসাবে কন্যাপক্ষ বেশ কিছু টাকাও পায় — এটা আদিবাসীদের এক এক শ্রেণির রীতি। তবে বিয়ের পর থেকে সে আর স্কুলে যায়নি।

সোমতি একদিন তার স্বামীকে বলেছিলো যে সে তার একটা কথা রাখবে কিনা। উত্তরে তার স্বামী বলেছিলো: সে সোমতি তাকে যা বলবে সে তাই শুনেবে। সোমতির দাবি ছিলো: একটাই তার স্বামীকে আবার স্কুলে যেতে হবে। নিরুপায় হয়ে তার স্বামী সম্মতি জানায়। সোমতি খুব আনন্দিত হয়ে তার স্বামীকে জানায় যে আদিবাসীরা এখন সরকারি চাকরি পাচ্ছে — শুধু নাকি পাস করা চাই। সোমতির মনের জোরের কাছে তার স্বামী হার না মেনে পারলো না। নতুন করে আবার স্কুলে একাশ পত্রিগেই ভর্তি হল। তখন ওই একই স্কুলে একই শ্রেণিতে আমার মামাও পড়তেন। একদিন স্কুলে ছুটির পর মামাব সাথে সোমতির স্বামী আমার দাদুর বাড়ি বেড়াতে আসে। সামাজিক-রীতি মেনে দাদু তাকে একটা চেয়ারে বসতে দিলেন। এতে দিদা বেশ অস্বস্তি হন। কারণ দিদার চিন্তাভাবনায় খারব মেয়ে-টাই সোমতির স্বামীর বসবার জন্য ছিলো মশেট। তাছাড়া পরনে ছিলো তার ময়লা জামা। কিন্তু দাদু ছিলেন বর্তমান সমাজের শিক্ষিত মানুষ।

তিনি দিদাকে বুঝিয়েছিলেন যে আদিবাসী ছেলোট সোমতির স্বামী হলেও বর্তমানে ও তাঁর ছেলের সহপাঠী — তাই এ স্বামনটা ওর প্রাণ। আর ঘরে আসা যে কোনো মানুষকেই দাদু মেথা-যন্ত্র অস্বস্তি। কবে গিয়া আর কিছু বলতে পারেননি। দাদুর বড় মনোভাবের পরিচয় পেয়ে সেদিন আমার খুব ভালো লেগেছিলো। আর ওদিকে সোমতি লুপিয়ে থেকে সব কিছু দেখলো, যে তার অনেকদিনের স্বপ্ন কাজ সম্বল হতে চলেছে। তবে সে ধরা দিলো না তার স্বামীর কাছে।

স্বামীর পড়াশোনার পেন, পেনসিল, বই, খাতা, এমনকি স্কুপেং পোশাকসহ সোমতি জোগাড় করতো বাবুদেরই কল্যাণে। দিদার দেওয়া ঋণখাওয়ার পুরোটো সে খেত না। থাকারের সেরা অংশটি সে তার স্বামীর জন্য নিয়ে যেত। দিদা একদিন রেপে সোমতিকে বললেন, "খাবারটা তো সব খাচ্ছিস না, নিজে না খেলে স্কুলের ছেলোটাকে খাওয়াবি কী তুই?" প্রথমে সোমতি সঙ্কায় মাথা নিচু করে ছিলো পরে দিদাকে বলেছিলো যে তার স্বামী ভালো খাবার না খেলে পড়াশোনা করবে কী করে? গল্পটা এক মনে দিদার কাছে শুনিলাম। বললাম, "তারপর..."? দিদা বললেন, "তারপর, কাহিনিটা বড়ই দুঃখের, শুনে কাজ নেই।" আমিও জেদ ধরে বললাম, "আজই তোরকে বলতে হবে।"

দিদা বলেন যে সোমতির স্বামী নরো ক্রাস পাস করার পরই কোনো এক বাবুর আনুকুল্যে কেন্দ্রীয় সরকারের পিওনের চাকরি পেয়ে যায়। সেদিনটা ছিলো সোমতির কাছে বড়ই আনন্দের। তাই খবরটা পেয়ে আনন্দে সে কেঁদেই ফেলে। অদৃষ্টের এমনই পরিহাস, সোমতির কাজ বৃষ্টি সেদিন থেকেই নতুন করে শুরু হলো। ক্রমশ তার মুখের হাসিটাও মিলিয়ে গেল। সর্গেই কী একটা ভয় যেন তার চেতনামুখে দেখা দেয়। দিন-একদিন তাকে ডেকে বললেন, "আজকাল তুই কী ভাবিস বলতে? কাজেও তোর তেমন মন নেই।" কথা শেষ হতেই সে হৃৎপুনরণে কাঁদতে শুরু করে। পরে দিদাকে বলেছিলো যে ওর স্বামী এখন আর ওকে ভালোবাসে না চৌচামেচি করে, এমনকি মারধরও করে। কঁচি ছেলোটার শিকে গিরেও তাকায় না। সোমতির পুথের শিওটাও সেদিন না জানি কী কষ্টে ডুকরে কেঁদে উঠেছিলো — হয়তো তার কানে গিয়েছিলো মায়ের কথা। গল্পটা বলতে বলতে দিদাব গল-কামায় ভারী হয়ে আসে।

কিন্তুক্ষণ থেকে গিয়ে দিদা বলেন যে, পরের দিন থেকে সোমতি আর কাজে আসেনি। দাদু ওদের গ্রামে গিয়ে জানতে পেরেছিলেন যে সোমতির স্বামী অন্য কাউকে বিয়ে করেছে। সোমতির খবরও কেউ দিতে পারেনি। সেই অভাগি এখন কোথায় কে জানে? ■

বৃষ্টি ভেজা দুপুর

পৌষালী চ্যাটার্জী

বি.এড. বিভাগ

তখন আমি কদিকতা বিশ্ববিদ্যালয়ের স্নাতকোত্তরের ছাত্রী। প্রতিদিনের মতো সেদিনও রোদ-অপমলে এক সকালে বিশ্ববিদ্যালয়ে পঠি নিতে গিয়েছিলাম। ক্লাসের পর ক্লাস চলেছে। হঠাৎ জানতে পারলাম, কোনো এক বিশেষ কারণবশতঃ টিকিটের পর দুটি ক্লাস ফাঁকা। চলে গেলাম বিশ্ববিদ্যালয়ের 'সেন্ট্রাল লাইব্রেরী'-তে। বই পড়ার শখ আমার ছোটোবেলা থেকেই। বই পেলোই তাই একটু চলে যেতাম বিশ্ববিদ্যালয়ের গ্রন্থাগারে। বড়ো অনেকেই তাই মজা করে আমার 'গ্রন্থকীট' বলত। সেদিন গ্রন্থাগারে গিয়ে খুঁজে পেলাম রবীন্দ্রনাথ ঠাকুরের 'শেষের কবিতা' উপন্যাসটি। আগেও অনেকবার উপন্যাসটি পড়া হলেও কেন জানিনা, সেদিন আবার পড়ার ইচ্ছা হল। পড়তে পড়তে কখন যে, দেড়ঘণ্টা পার হয়ে গেছে, বুঝতে পারিনি। হঠাৎ গুরুগভীর মেঘের গর্জনে চমকে উঠলাম। সমস্ত গ্রন্থাগার জুড়ে এক গুঞ্জন শুনলাম — 'কি মুহুর্তে বৃষ্টি পড়ছে!' গ্রন্থাগারের কাঁচের জানলার দিকে তাকিয়ে দেখলাম সত্যিই বৃষ্টি পড়ছে। তখন আমি 'লাবণ্য-পুরাবৃত্ত'-এর মধ্যগগনে; কিন্তু জানালার বাইরের দিকে তাকিয়ে বৃষ্টি দেখে, মনের মধ্যে জেসে এল 'ভানুসিংহ পদাবলী'-র সেই সূত্র — 'শঙ্কন গগনে ঘোর ঘটঘটা'। আরো মিনিট মশেক পরে গ্রন্থাগার থেকে নেমে এসে দেখলাম জল খেঁ খেঁ সমগ্র বিশ্ববিদ্যালয়ে ছেঁ। মনে একশাশ চিন্তা নিয়ে, স্কুল পেরিয়ে গিয়ে এলাম শ্রেনীক্ষণে। অবপর বিশ্ববিদ্যালয়ের বারান্দা দিয়ে দেখলাম শুধু বিশ্ববিদ্যালয়ের প্রাঙ্গণ

নয়, সমগ্র কলেজস্ট্রিট চত্বর জলে ভেসে যাচ্ছে। সকলের মুখে শোনা জলবন্দী কলেজস্ট্রিটের ছবিটা যেন সেদিন চোখের সামনে দেখতে পেলাম। সেদিনের সেই জলছবি দেখে মনে পড়ে গেল হাবিয়ে যাওয়া শৈশবকালের কথা। বাড়ির সামনে জমা অল্প জলে অপরাজে নৌকা ভাঙানোর চেষ্টা, মায়ের বকুনি — সব স্মৃতি যেন মনের মধ্যে উঁকি দিয়ে গেল। দেখলাম ছাহেছত্রীসহ সমস্ত অধ্যাপক-অধ্যাপিকাদের মনে একশাশ চিন্তা। সেই চিন্তার অভিশ্রবণ আমার মধ্যেও ছিল, কিন্তু তার সাথে এই জল পেরিয়ে বাড়ি ফেরার প্রচেষ্টা যেন আমার কাছে হয়ে উঠেছিল এক নতুন অভিজ্ঞতা অর্জনের মতো। কিছুক্ষণ পর ছুটি ঘোষিত হল। মনে পড়ে গেল, বিদ্যালয় জীবনের সেই 'রেনি ডে'-র কথা। মাথা হুতা নিয়ে এক হাঁটু জেসে নেমে পড়লাম। বিশ্ববিদ্যালয় প্রঙ্গন থেকে বেরিয়ে এগিয়ে চললাম, কলেজস্ট্রিট চত্বরের দিকে। যেতে যেতে পথে পড়ল, হেয়ার স্কুল, প্রেসিডেন্সি বিশ্ববিদ্যালয়। যে দিকেই তাকালাম, দেখলাম জলমগ্ন ছবি। কোনটা ফুটপাথ, কোনটা সাস্তা কিছুই বোঝা যায় না। চারিদিকে শুধু জল আর জল। তারই মধ্যে সাবধানে জল পেরিয়ে সেন্ট্রাল এডিনিউ এসে যাস পেলাম। বাড়ির দিকে রঙময় ছাগম। জলমগ্ন কলেজস্ট্রিট এবং বিশ্ববিদ্যালয়কে পেরিয়ে, বাড়ির গাধে রঙময় হলেও; বৃষ্টি ভেজা দুপুরের সেই জলছবি আমার সারা জীবনের স্মৃতিতে আবদ্ধ হয়ে রইল।



आज तिरंगा फहरात है शान से

प्रिया बनसाल
बी. एड (हिन्दी)

आज तिरंगा फहरात है अपने रुरी शान से।
हमें मिली आजादी तीर शहीदों के बलिदान से।।
आजादी के लिए हमारी लंबी चली लड़ाई थी।
खाखो लोगों ने प्राणों से कौमत्त बड़ी चुकाई थी।।
व्यापारी बनकर आए और छल से हम पर रज किया।
हमको आपस में सड़वाने की नीति अपनाई थी।।

हमने अपना गौरव पाया, अपने स्वाभिमान से।
हमें मिली आजादी तीर शहीदों के बलिदान से।।

गांधी, तिलक, सुभाष, जवाहर का प्यारा यह देश है।
जियो और जीने दो का सबको देता संदेश है।।
प्रहरी बनकर हिमालय जिसके उत्तर द्वार पर।
हिंद महासागर दक्षिण में इसके लिए विशेष है।।

लगा गुंजने दमो दिशाएँ तीरो के यशमान से।
हमें मिली आजादी तीर शहीदों के बलिदान से।।

हमें हमारी मातृभूमि से इतना मिला दुलार है।
उसके आँचल की छाँव से होता ये संसार है।।
हम न कभी हिंसा के आगे अपना शीश झुकाएँगे।
सच पूछो तो पूरा विश्व हमारा ही परिवार है।।
विश्व शांति को चली हवाएँ अपने हिंदुस्तान से।
हमें मिली आजादी तीर शहीदों के बलिदान से।।



सफलता

ज्योत्सुषा कुमारी
बी. एड (हिन्दी)

सफलता पहचान है जिंदगी का!
यूँ ही नहीं होता इंसान,
कोई ध्यान भी न दे,
अगर न हो किसी काविल।
सफलता लक्ष्य है जिंदगी का!
जब था न कोई सझार,
कड़ी मेहनत और तपस्या
मिल गथा एक किनारा।
सफलता समाधान है जिंदगी का।
सौ-सौ दुःख और एक सफलता,
मिल जाये अगर सभो-चले
तेरी डगर, न कोई लेकिन, किंतु अगर-मगर।।

सफलता सहारा है जिंदगी का!
यूँ ही नहीं मिलता किसी को
त्याग-तर्पण, कर्तव्य-बलिदान
दिलाये हिम्मत, साहस और पहचान

किताब

प्रिया बनसाल
बी. एड (हिन्दी)

किताब ज्ञान का सागर वह
जो मित्य नए का ज्ञान कराती।
किताब उन्नति का मार्ग वह,
जो हमें बड़े सपने दिखाती।
किताब यात्रा का साधन वह,
जो दुनिया की सैर कराती।
किताब दुःख की साथी वह
जो सबका मनोबल है बढ़ाती।
किताब मूल्यवान निधि वह,
जो बाँटते ही बढ़ जाती।
किताब भाग्य-विधाता वह,
जो हमें है मनुष्य बनाती।

अकेले

ज्योत्सुषा कुमारी
बी. एड (हिन्दी)

अकेले, अकेले, अकेले,
कोई कब तक चले
कहते हैं दुनिया में है तमाम झमेले

चुप्पी, खामोशी, दबी भावनाएँ
मुस्कान हैं, पर नहीं
है कोई आकांक्षाएँ

हर दूसरा आदर्श
जो रहा है दोहरी जिंदगी
मुस्कान है पर छिपी है उदासी
शीर है फिर भी है खामोशी
कम हँसो नजर लग जाएगी।
उदासी छिपाओ लोग क्या कहेंगे ?
एक पल भी नदी है अपना
खुलकर हँसना हो गया है सपना
दोरत है, टाँसती नहीं
अपने है, अपनापन नहीं
भोड़ में है तन्हाई
पूछते हैं नौद क्यों नहीं आई ?
सपना है पर अपना नहीं
दिला है कोई खिलौना नहीं
साथ रहो साथ जियो
तनाव अनिद्रा दूर भगाओ
सूरज चांद सितारों पर
कभी अपनी नजर दौड़ाओ
तेजस बनकर कर्तव्य निभाओ
शीतलता का मरहम लगाओ



देशभक्तों को नमन

प्रिया बनसाल
बी. एड (हिन्दी)

नाँ पे खेला बचाया है तुमने चतन
मुल्म सहते रहे गोलो खाने रहे
बीच लारोंके तुम मुस्कुराते रहे
कतरे-कतरे से तुमने ये सोचा चमन
आज करती हूँ मैं देशभक्तों को नमन

साँप बनकर जो आए थे इसने हमें
कुचला पैरो से तुमने मिटाया उन्हें
कर दिया पल में ही दुश्मनों का दमन
आज करती हूँ मैं देशभक्तों का नमन

सर झुकाना नहीं सर कटाने रहे
देख बलिदान दुश्मन भी जाते रहे
माँ ने याधा था सर पे तुम्हारे कफन
आज करती हूँ मैं देशभक्तों को नमन



हर चमकदार वस्तु सोना नहीं होती

रियाज़ा मजुमदार
बी. एड (हिन्दी)

स्वर्ण जैसे दमकते हुए कई पदार्थ होते हैं जो कंचन मृग की तरह मन मोह लेते हैं और लोभी हृदय बिना सोचे-समझे उन वस्तुओं की ओर भागने लगता है। वनवासिनी सीता, राजवंश सहज ही त्यागकर गई थी, फिर कंचन मृग को सुंदर छाल पर मोहित क्यों हो गई? राम तो सर्वज्ञ थे, स्वर्ण मृग हो ही नहीं सकता, जानते हुए भी स्वर्ण मृग के पीछे भागे। निस्संदेह वह माया थी। माया अर्थात् लोभ। जिसे कबीर ने —

‘माया महा तगनि हम जानी,

त्रिगुण कौस लिये कर डोले, बोले मधुर बाणी।’

कहकर मानव को सावधान किया है कि सांसारिक मोह (माया) के जाने कौन से रूप को तुम स्वर्ण समझकर भागने लगे और अज्ञात मृत्यु या कैद का फंदा तुम्हारे गले पड़ जाए।

आज तो हर चीज ही इतनी चमक-दमक से सज्जित

दिखाई देती है कि आँखें चौंधियाँ जाती हैं, मन उगा सा रह जाता है और मोह उसे लेने के लिए फुसलाने लगता है। थोड़े ही दिनों में पता चल जाता है कि सौंदर्य हमें धोखा दे गया।

चमकदार वस्तु कोई गहना, कपड़ा, रुपया-पैसा ही नहीं है, हर वह वस्तु है जिसकी चमक हमें अंधा कर जाती है और आँख होते हुए भी हम नेत्रहीन बन जाते हैं। परन्तु यदि हम किसी वास्तविक चमक के पीछे चलें, तो हमारा उत्थान भी हो सकता है। जैसे किसी आदर्श व्यक्ति को देखकर हम भी उनकी तरह बनना चाहें और उनके आदर्शों को अपनाएँ।

यह सत्य है कि बाहरी रूप से चमकने वाली और आकर्षक दिखने वाली हर वस्तु मूल्यवान नहीं होती परन्तु, जीवन रुपा दरिया में वास्तविक स्वर्ण भी मिल जाता है, उसे पहचानने के लिए प्रयत्न और विवेक की आवश्यकता है।

