



Jadavpur University as the Epitome of Resistance



The voice that matters. The voice of resistance.

By Manali Karmakar

Jadavpur University continues to be one of the most prestigious universities not just in West Bengal but also in the whole country, not only for the faculty and intellectual forum but also for the resistance, revolution and reform. Despite the previous clashes about lack of security and accountability, JU continues to go back to its roots of heritage. The three core values of Resistance, Revolution and Reform sparked the recent cacophony regarding the political ethics and values of students. On the night of August 20, goons broke into the campus, set fire on posters and flags near Aurobindo Bhawan and damaged the historic university emblem crafted by Nandalal Bose. The

dispute precisely broke between the ABVP and left-wing students. The left-wing supporters alleged that ABVP caused trespassing in the campus creating a volatile situation for the students to keep on choosing their own political ideology. Students from both parties protested against the incident and multiple FIR's had been submitted from both the sides of ABVP and left-leaning student groups. A KMC team walked onto the campus with buckets of whitewash, and by morning, years of political graffiti, slogans, quotes, morals that had layered the walls like sediment were gone. For a university where wall art has long doubled as political speech, this wasn't just municipal cleanup. The

Revolutionary Students' Front didn't see it as neutral. Their argument was pointed: while everyone's attention got pulled toward buckets of paint and arguments over "reclaiming" walls, the actual spark of the unrest vandalism led by ABVP members was quietly slipping out of the conversation. In their view, the whitewashing was a convenient distraction, papering over the question of who started the trouble in the first place. And true to JU's history, the walls didn't stay blank for long. Within a day of the whitewash, fresh graffiti reappeared. Attempts to clean the walls might paper over the immediate spark of controversy, but they miss the larger truth. At JU, political expression isn't just decor—it's memory, voice, and vigilance.

From Tremors to Torrents: Nepal's Deadly Disaster

By Srijita Sarkar

What began as a seemingly ordinary morning on 26th August at 8:37 a.m. quickly turned into a nightmare for the people of Nepal. A glacial collapse near the Nepal-China border sent powerful flash floods and mudslides along a 72-kilometer stretch of the Bhoite Koshi and Trishuli rivers in Nepal, devastating dozens of villages and sweeping away homes, roads, bridges and power plants. The powerful surge of water swept away the Gyirong check point along the border. As the floodwaters moved downstream, they affected several districts in central Nepal, including Chitwan, Dhading, Nuwakot and Rasuwa.

Among them, Rasuwa suffered the worst damage. The district, home to several hydropower projects and huge number of people, were left severely affected by the disaster. According to the National Disaster Risk Reduction and Management Authority (NDRRMA), as of Sept. 5, a total of 1,344 people have died, with 4,900 more missing and roughly 1.6 million people affected across five districts in

Nepal. The scale of the destruction has made rescue operations extremely difficult. With roads and bridges washed away and large amounts of mud and debris covering the affected areas, rescuers have struggled to reach isolated villages. Families have been forced to wait anxiously for news of relatives who remain missing, while survivors face shortages of food, clean water and



Floodwaters leave a trail of destruction across Nepal

medical assistance. Children are often hit hardest by disasters and this case is not an exception. By losing homes and belongings, many children are left without access to school, safe water, healthcare, and the support of their community. Most of them have been separated from or have lost loved ones, while others are still facing increased risk of illness and psychological distress.

The Queen of Hearts, The Queen of All Dearest Dolly Parton

By Koushani Dey

"Don't get so busy making a living that you forget to make a life."- Perhaps she was one of the angels who could live by her sayings in actuality. Born on January 19, 1946, in a tiny cabin in Locust Ridge, Tennessee, Dolly Rebecca Parton was the fourth of twelve children in a impoverished rural family where her father famously paid the attending doctor with a sack of cornmeal. She paved her own path, starting at the tender age of 10, when she started performing regularly on local radio and television shows in Knoxville, Tennessee. Dolly Parton earned rare, near-universal affection across generation, political, and cultural divides because of a combination of radical self-awareness, authentic warmth, and genuine generosity. Be



Rhinestone grit, Appalachian soul

it her unapologetic authenticity and self-deprecating humour, or be it her refusal to aligning with partisan politics, Dolly Parton created safe spaces for people irrespective of their identities. She even created a welcoming space for diverse

communities, including working class rural families, pop fans, feminist advocates, and LGBTQ+ audiences, without ever alienating her core country fan-base. Her generosity was quietly embedded into her personal and professional ethos. Whether funding paediatric cancer research, mailing hundreds of millions of books to children, or pouring profits back into her hometown in East Tennessee to create jobs, her actions proved her commitment to serving others. She embraced the mastery of story telling, as her songwriting spoke directly to human vulnerability, working-class struggles, and heartbreak. Songs like "Coat of Many Colours" transformed her personal childhood poverty into a universal story about love, pride, and

resilience, making listeners feel deeply understood. Her artistic legacy is anchored in a prolific catalogue of over 3,000 self-penned compositions including classics like "Jolene," "9 to 5," and "I Will Always Love You" which propelled her to reign as the undisputed "Queen of Country." Beyond dominating the airwaves with 25 Billboard number-one country singles, 49 studio albums, over 100 million records sold, and a mantle graced by 11 Grammy Awards alongside a Lifetime Achievement honour, her creative ambition ultimately transcended the boundaries of a single genre. Needless to say she truly exhibited her life as she always sung "I'm a seeker, but I'm a believer, I'll be a winner whatever the blow."

AUDITING THE SCHOOLHOUSE

From mobile screens to village grounds and the "School Thik Karo" campaign, a generational shift is pulling everyone from Gen Z to Gen Alpha into the fold. Though just weeks old, 1,200 to 1,500 volunteers have carried out an estimated 1,500 audits across Maharashtra, UP, Rajasthan, Gujarat, Bihar, and beyond. Predictably, state administrations have panicked, locking gates and crying about classroom disruptions. Calling these audits a "threat" misses the point; this is a long-overdue wake-up call. What these audits uncovered is an open secret: crumbling walls, shattered toilets, and contaminated water. This structural neglect stems from national budgeting. India spends only 4.1% of its GDP on education—barely clearing UNESCO's 4% minimum threshold and trailing nations like France, Germany, Australia, and the US that invest over 5%. When contrasted with funding for publicity campaigns like Har Ghar Tiranga, the fiscal stinginess hurts. Pumping resources into vanity projects while village children sit under leaking roofs defies common sense. The establishment has scrambled to circle the wagons, tightening rules and banning campus cameras under the guise of "institutional order." But shooting the messenger doesn't fix a caving ceiling. True order comes from fixing leaks, not hiding behind red tape. Fortunately, the disruption is working, forcing parties past identity politics to find emergency repair funds. Protests are a necessary shock, but accountability requires parent-led audits. Until every child gets a safe school, a smartphone remains the ultimate tool.

SILENCING THE WATCHDOG

On September 3, 2026, two journalists went to cover a hospital opening in Delhi. By evening, Shaheen Khan and Nafisa Khan were not filing a story. They were living one, dragged into a police van and assaulted for holding a camera. Press bodies condemned it. The story barely made a ripple. This was not one bad afternoon. This is the new normal. In April 2026, Reporters Without Borders ranked India 157th out of 180 countries, down six places in a year, into the "very serious" category. Pakistan ranks 153rd. Bangladesh, 152nd. Bhutan, 150th. Nations India has long looked down on for freedom now rank above it. The toll is brutal: nine journalists murdered, 33 attacked, nearly 15,000 free-speech violations recorded in 2025 alone. Behind every statistic is a journalist who risked their safety to bring the truth to the public. The law itself has become a weapon. Siddique Kappan spent over two years in jail, charged with sedition and terrorism, for travelling to report a rape case. In Kashmir, Irfan Mehraj remains behind bars for documenting human rights abuses. Newsrooms are raided. Licenses are revoked overnight. When fear becomes the price of telling the truth, democracy itself begins to pay the cost. A free press is not a favour to reporters. It is every citizen's right to know what power does with their money, their land, their future. When a journalist is silenced, so are you. India's freedom struggle was fought as much with the pen as the sword. Today, that same press is met with jail cells, mobs, and legal threats. The watchdog is bleeding. It is time we noticed, before it stops barking altogether.

The Blonde We Remember, The Woman We Chose to Forget

By Annwesh Chhetri

"Sex symbol is a thing. I just hate being a thing." Behind the famous smile, blonde hair and perfectly posed photographs was a woman who did not want to become merely an object in someone else's imagination. A hundred years after her birth, Marilyn Monroe remains one of cinema's most recognisable faces. We remember the white dress from *The Seven Year Itch*, the charm of *Some Like It Hot*, the glamour of *Gentlemen Prefer Blondes*. But how often do we stop to remember Norma Jeane Mortenson? Her face became a cultural symbol, while her complexity was pushed into the background. That is the strange irony of Marilyn's legacy. The world could not stop looking at her, yet the woman behind the image was often the one nobody really saw. Hollywood transformed Norma Jeane into a carefully constructed idea of femininity - beautiful, desirable, innocent and slightly naïve. The "dumb blonde" became so familiar that it began to overshadow the actress. In *Gentlemen Prefer Blondes*, there is much more than glamour. As Lorelei Lee, Marilyn used her voice, expressions and comic timing with remarkable precision.



Before Marilyn, there was Norma Jeane

Her iconic dialogue, "Diamonds Are a Girl's Best Friend", there is intelligence beneath the glamour. She knew what the camera wanted and how to give it to the camera. Then came *Some Like It Hot* in the year 1959. Sugar Kane was funny and vulnerable at the same time. Her famous line, "I always get the fuzzy end of the lollipop," makes us laugh, but also reveals a woman who is disappointed yet continues to hope. A photograph can become a headline. A celebrity can become a brand. A few seconds of a person's life can define how millions of people will perceive

him/her. Marilyn Monroe experienced this long before Instagram existed. The camera loved her, but it could never tell her entire story. There was Norma Jeane, who had experienced an unstable childhood and spent much of her early life searching for security. There was Marilyn, the star that Hollywood created. And then there was the actress, who wanted to prove that she could do more than what people expected of her. The three were constantly colliding. That is why her photographs can feel haunting. Marilyn never seems to age in them. She remains forever young, glamorous and smiling. She died at 36, yet her photograph is allowed to live forever. This is the cruellest privilege of being an icon: the world remembers her face more easily than her feelings. As we mark her birth centenary, honouring Marilyn requires looking beyond the white dress, the blonde hair and photographs. We need to notice the pauses in her performances, the vulnerability in her expressions and the precision behind her comedy. Perhaps, a hundred years after her birth, we may finally look beyond Marilyn Monroe and see Norma Jeane Mortenson.

When 'Ma' Becomes a Political Symbol, Who Owns Durga Puja?

By Papri Sasmal

When did our celebration of "Ma" begin to require a certificate of religion, community or political identity? If Durga Puja was once a festival where neighbourhoods came together, why does it find itself caught in arguments over who may claim it, who may celebrate it and what it supposedly represents? For Bengalis, Durga has rarely been a distant deity. She is "Ma"—our mother. We familiarise her, humanise her and bring her into our homes and neighbourhoods. We speak to her, decorate her surroundings and bid her farewell with the emotion of sending a daughter back to her maternal home. This intimacy has made Durga Puja more than a religious ritual; it has been a social and cultural institution. The transformation of Durga Puja from private worship into a community celebration is central to Bengal's social history. The rise of barowari and community pujas moved worship beyond individual households. The puja became associated with

neighbourhood participation, art, music, food, cultural programmes and collective celebration. Its public character created spaces where people could participate in the festival beyond the boundaries of religion. That social character now faces a political challenge. In contemporary West Bengal, religious identity increasingly intersects with electoral politics, public symbolism and competing claims over cultural ownership. Political parties and organisations have sought to associate themselves with Durga Puja, while public debates increasingly frame the festival through the language of religious majorities and minorities. The concern is not that Durga Puja has suddenly become religious - it has always contained religious rituals. The concern is what happens when its religious dimension is used to redefine its social meaning. Communal tensions have shown how religious symbolism can become politically charged. When festivals become markers of competing communities,

neighbourhood spaces can turn from places of belonging into sites of suspicion. Durga Puja then risks becoming something to be claimed rather than experienced. The consequences extend beyond the festival itself. Bengal's plural social fabric depends upon communities being able to enter one another's cultural spaces without asking whether they belong there. So, who owns Ma Durga? If Durga Puja becomes defined as "only Bengali" or "only Hindu", both formulations risk creating boundaries around something whose public character allowed it to transcend them. We call her "Ma". Can motherhood itself be divided by religion? Perhaps the question is not who is allowed to claim her, but why we have begun creating boundaries around a mother who was never meant to belong to only one. And if this continues, we may eventually have to confront a possibility: Are we preserving Maa Durga, The deity or are we redefining whom she is allowed to be mother, to be Maa.

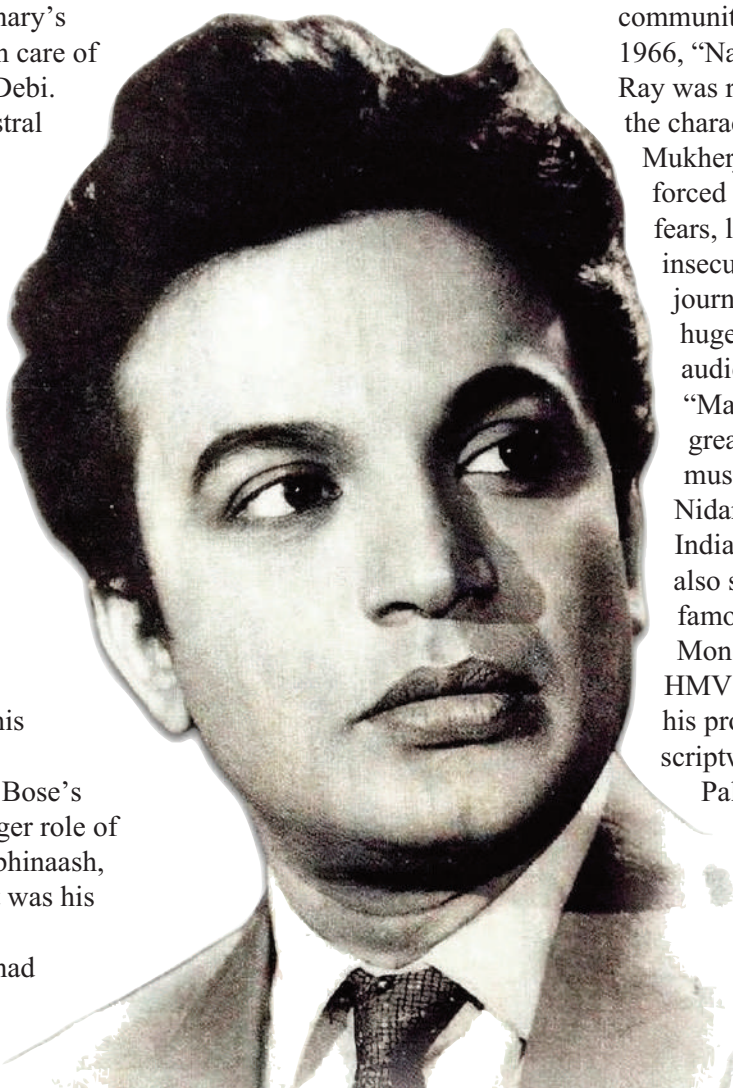
BENGAL'S ICON ICONIC BENGALI

By Anwesha Chakraborty

Walls painted with his murals, a metro station named to honour him, a four day festival to commemorate his birth centenary. What is so iconic about this “iconic bengali” that makes him the icon of Bengal? What is so enticing about this “iconic bengali” that seems to captivate Bengalis, still? 3rd September, 1926. 51, Ahiritola Street. A luminary was born into an extended middle-class family, named as Arun Kumar Chattopadhyay. His father, Satkari Chattopadhyay was a film projectionist in Metro Cinema. The little luminary’s interest in arts was taken care of by his mother Chapala Debi. In the yards of his ancestral home- 46/A Girish Mukherjee Road, Bhabanipur, his interest towards acting grew watching Jatra rehearsals of Suhreed Samaj. It was found by his father and uncle. In 1936, at a very young age of 10, he founded a theatre group called Lunar Club, along with his friends, whose first production was Rabindranath Tagore’s Mukut. 1948. He made his debut as Arun Kumar Chattopadhyay in Nitin Bose’s Drishtidaan in the younger role of the central character, Abhinaash, played by Asit Baran. It was his first released film. Before Drishtidaan, he had worked in a Hindi film, Maya Dore, appearing as an extra.

However, it was never released. In 1949, for the first time he appeared as a lead in the film Kamona. This time, he worked under the name “Uttam Chatterjee”. In 1951, he joined M.P. Productions. In the same year, he starred in Agradoot’s Sahajatri. At the advice of Pahari Sanyal, he changed his name again which he used in this film. And thus “Uttam Kumar” was born. A name that was destined to cross the boundaries of the Bengali threshold to become a cultural icon in the national diaspora. What followed further was three decades of unforgettable performances in Bengali cinema in around 211 films till his death in 1980. Right from his first box office hit “Basu Paribar” (1952), it was an era that saw the rise of

Uttam Kumar, his becoming from “Nayak” to “Mahanayak”. “Sharey Chuattor”, “Agni Pariksha”, “Shaap Mochan”, “Harano Shur”, Bhraanti bilaash”, “Deya Neyya”, “Pathey Holo Deri”, “Saptapadi”, “Dui Prithibi”, “Ogo Bodhu Shundori”, “Dhanyee Meye”, “Mouchak”, “Saheb Bibi Golam”, “Jhinder Bondi”, “Sagarika”, “Nayak”, “Chowringhee”, “Chiriyakhana”, “Antony Firingee” remains some of his most acclaimed and top grossing films till this date. One of the major reasons for him becoming hugely loved by the Bengali audience and even the



audience outside Bengal, was his authentic portrayal of the quintessential middle-class Bengali “Bhadralok”. Not the loud, rigid, aggressive patriarch, his portrayal was rather characterized by an effortless elegance and a sophisticated poise. Unlike the rugged, hyper-macho portrayal of the hero in Indian cinemas then, his character portrayals brought a fresh perspective with the incorporation of a rather soft masculinity- emotionally intelligent and vulnerable. He redefined what it meant to be a modern Bengali man on screen. In the comparatively turbulent era of post partition, with economic instability and tensions around, Kumar’s films seemed to provide the Bengali audiences, a romantic relief. He had perfected a highly

naturalistic image of the ideal urban middle-class Bengali “Bhadralok”. In the hearts of the Bengali audience, the polite, educated, soft, romantic portrayal of the hero had made a special place that ultimately led him to becoming the heartthrob, the dream man, the cultural icon of the Bengali community. In Rajesh Khanna’s words, “I have watched so many dhuti, kurta-clad Bengalees both on-screen and in reality. But Uttam Kumar as the Bangali Babu is unique. What I believe is that there is no one who can ever represent the Bengali community like Uttam da did.” In 1966, “Nayak” directed by Satyajit Ray was released where he played the character of Arindam

Mukherjee, a superstar, an actor forced to confront his hidden fears, loneliness and deep insecurities in a 24 hour train journey. His performance was hugely lauded by the audience. However, the “Mahanayak” wasn’t just a great actor. He was a gifted musician. He was trained by Nidanbandhu Banerjee in Indian Classical Music. He also sang a version of the famous Bengali song, “Ei Mon Jochonay” released by HMV records. He also showed his prowess in direction and scriptwriting in films like Bon

Palashir Padabali and Kakankini Kankabati, as a composer in Kal Tumi Aleya and Sabyasachi, and as a singer in Nabajanma. He was the first recipient of the National Award in the Best Actor

category for his work in Antony Firingee and Chiriyakhana. As the city came together to celebrate the birth centenary of this icon of Bengal, we can say that the charisma of this iconic bengali remains undefeated till today, decades after his departure from Bengali cinema.

His remarkable contribution to the evolution of Bengali cinema, his distinctive screen persona, and his exceptional ability to portray complex characters with depth and individuality have firmly established him as a defining figure in the cultural history of Bengal.

His profound cultural influence continues to resonate strongly across generations, securing his rightful place within the enduring canon of Indian cinema.

By Papri Sasmal



Rethinking the Ring and Track: India Rewrites Commonwealth



India's finest at Glasgow 2026

By Marium Ghosh
Glasgow delivered a watershed moment for Indian athletics at the 2026 Commonwealth Games, where the contingent secured 39 medals - 13 gold, 17 silver, and 9 bronze placing India fourth overall and shattering long standing barriers. This shift more apparent in the boxing ring. On a single afternoon, five Indian women Preeti Pawar, Jaismine Lamboria, Sakshi Chaudhary, Arundhati Choudhary, and Priya Ghanghas dominated their categories for an unprecedented sweep. This explosive run powered India to seve

boxing golds, making it the most dominant nation in the sport at a single Commonwealth edition and breaking a record that stood for nearly a century. Beyond the canvas, history was rewritten across fields and mats. Weightlifting icon Mirabai Chanu became the first ever Indian weightlifter to claim three consecutive Commonwealth gold medals, thereby adding Glasgow 2026 to her previous Gold Coast 2018 and Birmingham 2022 triumphs. In track and field, Gulveer Singh emerged as India's sole double medalist with silver in the 10,000m and bronze

in the 5,000m. Trailblazers Asmita Dey and Harsh Singh secured India's first-ever judo gold medals, while Tejaswin Shankar carved out a first-ever decathlon bronze. Even non-mainstream disciplines captured the spotlight. Senior Indian fencers swept five gold medals across six events to lift the prestigious Wilkinson Sword Trophy for best overall performance. This was a breakthrough that was not limited to established stars, but with emerging athletes also stepping forward to reshape India's sporting identity. These achievements represent far more than dry numbers on a spreadsheet; they prove that Indian sport is breaking through traditional constraints and reaching new limits. As these champions return home carrying heavy hardware, they leave behind a clear message: India is no longer just participating on the global stage, it is now dictating the pace.

India beats SL 1-0, in contention for WTC Final

By Koushani Dey
India toured Sri Lanka in August 2026 for a two-Match Test series, serving as a vital fixture in the ICC World Test Championship cycle. After a convincing win at Galle, India headed to Colombo, where the hosts aimed to salvage the series. Batting first, India built a massive total of 503/9. Devdutt Padikkal scored a resilient 117, complemented by Dhruv Jurel's 115 and half-centuries from Rishabh Pant (63) and Shubman Gill (50). Sri Lanka was bowled out for 290. Sonal Dinusha anchored the lower order with an unbeaten 103, while Asitha Fernando took 4/106 for the hosts. Enforcing the follow-on with a 213-run lead, India sought a quick finish.

However, Sri Lanka produced a stubborn second-innings response, posting 429/9. Sonal Dinusha starred again with 133, alongside crucial runs from Pasindu Sooriyabandara (92) and Kamindu Mendis (55) to secure the draw. Sonal Dinusha earned Player of the Match honours after scoring a brilliant 103 in the first innings and a gritty 133 in the second to single-handedly save the Test for Sri Lanka. This Colombo Test highlights India's continued dominance in red-ball cricket abroad, securing a comfortable 1-0 series win. However, Sri Lanka's remarkable second-innings resilience led by Sonal Dinusha's twin centuries demonstrates the growing grit of their young middle order under pressure.



India's batters celebrate a strong partnership in Colombo Test

Olympian's Silver Medal Funds a Fight for Life

By Srijoni Dutta
TOKYO: Olympic silver medallist Maria Andrejczyk turned her biggest sporting achievement into an act of compassion when she decided to auction her medal to help an eight month-old Polish boy suffering from a serious heart defect. The Polish javelin thrower, who won the silver medal at the Tokyo Olympics in August 2021, came across a fundraiser for Miłoszek Małysa, who urgently needed heart surgery in the United States. Moved by the child's situation, Andrejczyk decided to put her only Olympic medal up for auction and donate the money towards his treatment. "He already has a head start from Kubus -- a boy who didn't make it in time but whose amazing parents decided to pass on the funds they collected," she wrote in Polish on her page. "And in this way, I also want to help. It's for him that I am auctioning my Olympic silver medal." The auction quickly attracted attention, with Polish convenience store chain Żabka eventually placing the winning bid of \$125,000. The amount was enough to help fund Miłoszek's life-saving operation at

Stanford University Medical Center. However, the story took an unexpected and emotional turn when Żabka announced that it would not

Polish. "We also decided that the silver medal from Tokyo will remain with Ms. Maria, who showed how great she is."

cancer in 2018. After battling through recovery, she returned to competition and finally won her first Olympic medal. Her decision showed that the true value of an achievement lies not only in winning, but in using it to help some one else. In giving away her medal, she turned a personal triumph into a story of hope, generosity and humanity. The heartwarming gesture drew widespread praise. Following the auction, Andrejczyk described the medal as a "symbol of struggle, faith and the pursuit of dreams despite many adversities." The gesture also showed how a moment of personal success can become a lifeline for someone facing an unimaginable struggle. For Miłoszek and his family, Andrejczyk's sacrifice offered not just financial support, but a renewed chance at life. Although the medal was eventually returned to her, its auction had already transformed it into a powerful symbol of generosity and hop. Her final message captured the meaning behind the extraordinary decision : "I hope that for you it will be a symbol of the life that we fought for together."



Maria Andrejczyk and Miłoszek Małysa's story of hope.

keep the medal. Instead, the company decided to return it to Andrejczyk, allowing the athlete to keep the symbol of her remarkable journey. "We were moved by the beautiful and extremely noble gesture of our Olympian," the company said in a Facebook post translated from

For Andrejczyk, the medal represented far more than a sporting achievement. Her road to the Tokyo Olympics had been filled with setbacks. She narrowly missed a medal at the 2016 Rio Olympics by just two centimetres, suffered a serious shoulder injury in 2017 and was officially diagnosed with bone