



# DISCOURSE *Z*: The Zillennials' Discourse

*An Annual Students' Periodicals of the Department of English  
Duliagan College*



## ASIAN HUES

*"Exploring the Rich Tapestry of Asia"*

4<sup>th</sup> ISSUE  
2023-24





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Date: 15/03/2024

## Forwarding note from the Principal:

It's matter of great satisfaction and pleasure for me to know that the department of English of Duliajan College is all set to bring out its departmental journal "Discoursez" in this year also. As I informed this year's Discoursez will be focused on the Asia's diverse literary, cultural and social landscapes dissecting its five geographical dimensions as East, West, North, South and Central. I hope this issue of Discoursez will encapsulates the essence of the Asia's vast cultural, social and literary heritage which will definitely enriched our students academically in a very lucid manner and ultimately enlightened the college community as a whole.

I offer my sincere thanks and gratitude to the editorial team, faculty members, departmental students and all those who have contributed their valuable writings, time, effort or in any other ways to make "Discoursez-2024" a remarkable and meaningful keepsake.

Wish you all the very best for all the time to come.



  
(Dr. Lok Bikash Gogoi)

Principal

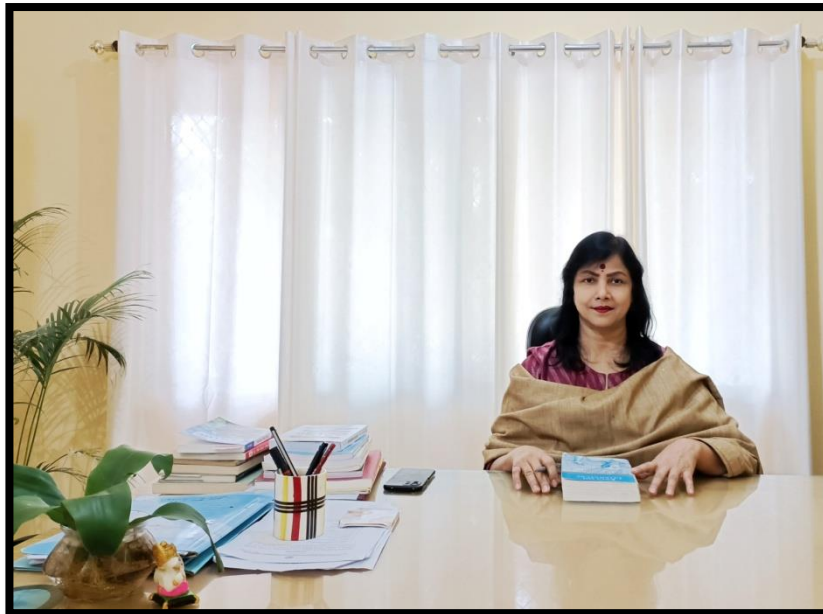
Duliajan College, Duliajan

Principal

Duliajan College

## Foreword from the Head of the Department of English

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It is a matter of great pleasure and satisfaction to be penning down this message for the 4<sup>th</sup> Issue of *DiscourseZ*, a project undertaken by the Department in 2019. As envisaged in the NEP 2020, this student-centric project based learning programme provides the students a platform for academic and creative writing to hone up high order thinking abilities including the ability to analyze, synthesize, evaluate materials and offer original ideas.

The 2023-2024 issue of *DiscourseZ* entitled ‘Asian Hues: Exploring the Rich Tapestry of Asia’ is aimed at enabling the students of English Literature to explore the myriad socio-political and cultural aspects of Asia for a comprehensive understanding of the literary texts prescribed for English Major C3: Indian Writing in English, C14: Postcolonial Literature, DSE 2: Literature of the Indian Diaspora, DSE 4: World Literature and DSE 7: Partition Literature papers.

I hope *DiscourseZ* 2023-2024 will encourage our student contributors and readers to develop an interdisciplinary understanding of issues for holistic and original thinking patterns. It is my firm belief that with the combined dedication and concerted efforts of our students and faculty mentors, project *DiscourseZ* will achieve its lofty aim of empowering students with new age knowledge and skills required for success.

**Jyoti Singh Pathak (Associate Professor)  
Vice-Principal and Head  
Department of English**



## Message from the Head of the Department (Department of English): Dibrugarh University

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Dear Members of the Editorial Board, contributors,  
and readers of *DiscourseZ*,

First, I congratulate the editor and members of the editorial board for coming out with the fourth issue of *DiscourseZ*. A journal of this kind will go a long way in encouraging writers, especially students, to take up writing on themes that are extremely relevant in the contemporary geo-political scenario. The theme of this issue is devoted to exploring the rich tapestry of a huge continent, Asia, of which we are all an integral part. Asia has begun to increasingly figure in the global imaginary due to phenomenal economic advancements made by countries like China, South Korea, India, Japan, and the Middle-east. The soft power exerted by countries like China, India and South Korea through their culture industries have become important phenomena for conducting serious research investigations. I hope the contributors found plenty of interesting areas and issues to explore in this edition of *DiscourseZ*. I am sure that their write-up for this volume will open up unheard of vistas on the literary, social and cultural landscape of Asia, and we will all be enlightened by their individual takes on spaces and cultures of this expanded cartography.



Dear editors, your commitment to highlighting the diverse voices and perspectives of Asian literature is commendable, and I have no doubt that your curated effort will translate into a definitive study on the region. You have done a great job in providing a platform for writers to share their stories, insights and experiences. Hope you continue with the same zeal and commitment.

**Best wishes,  
Mridul Bordoloi  
Professor and Head  
Department of English  
Dibrugarh University  
E-Mail: [mridul.du@gmail.com](mailto:mridul.du@gmail.com)**

## Editorial



### **Navigating Asia's Rich Tapestry in *DiscourseZ* 2024:**

This year, *DiscourseZ* embarks on a captivating journey through Asia's diverse literary, Cultural, and social landscapes, aligning with the World Literature curriculum of Dibrugarh University's B.A. in English Literature. Our 2024 edition is a vibrant exploration of Asia, dissecting its five geographical dimensions—East, West, North, South, and Central—to offer readers a comprehensive view of this dynamic continent.

From Bhutan's green sanctuaries to Bangladesh's artisanal textiles, *DiscourseZ* 2024 Dives into the essence of Asian diversity. We traverse the spiritual depths of Sufi poetry and the architectural grandeur of West Asia, celebrating both the ancient and the contemporary. This edition shines a light on Nobel laureates whose work has globally resonated, alongside the folk traditions that paint a vivid picture of local life, from Zen Buddhism to the historical narratives of the Ahom dynasty.

Our exploration extends to societal reflections, examining traditions like the rudaali pratha and the concept of water-wives, thus inviting readers to ponder the complex fabrics of Asian societies. *DiscourseZ* 2024 is a testament to the power of literature to connect and Enlighten, presenting a panorama that is as educational as it is a call to cultural empathy. A heartfelt thank you to our dedicated teachers, whose guidance and wisdom have been instrumental in making this journal possible. Their unwavering support has enriched our exploration immensely.

As this year's editor, I am privileged to have guided this exploration, enriched by contributions from every student passionate about Asia's stories. This edition, I hope, will inspire readers to appreciate the continent's multifaceted beauty and its contributions to our shared human story.

In essence, *DiscourseZ* 2024 is more than a journal; it's an invitation to journey through Asia's heartlands, to understand its people, and to celebrate its vast cultural and

literary heritage. Let this edition be a bridge to the stories, traditions, and innovations that make Asia a treasure trove of learning and discovery. Join us in this enriching voyage through the pages of *DiscourseZ* 2024, where every story is a step closer to the soul of Asia.

## **EDITORIAL BOARD:**

### **Students' Editorial Board:**



### **Standing (From Left to Right):**

Jyotimoyee Talukdar (2nd Semester Editor), Akristha Dutta (6th Semester Editor), Bornali Das (2nd Semester Editor), Shyamal Dutta (Designer-in-Chief), Niha Saikia (Editor-in-Chief), Monalisha Baruah (4th Semester Editor)

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## **B.A 2nd Semester Students (Department of English)**

### **Standing (From Left to Right):**

Suhani Deb, Nandini Borthakur, Sneha Mazumder, Chandne Debnath, Roshmirekha Phukan, Bornali Das, Puja Panchapati Sharma, Kabita Dutta, Hirusoni Sonowal, Leena Borah.



### **Sitting in the Middle (From the Left to Right):**

Arti kumari Singh, Baishali Debnath, Kritika Dutta, Anisha Bhumij, Shikha Rani Basumatary, Jyotimoyee Talukdar, Pahi Gogoi, Parishmita Dutta, Peerty Gurung.

### **Crouching (From Left to Right):**

Deepak Balmiki, Sujit Gogoi, Priangshu Nath, Debojeet Gogoi.

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### **Sitting (From Left to Right):**

Kritika Baurah, Ankita Phukan, Ritisha Sonowal, Monalisha Baruah, Nikita Baruah, Puja Chetry. Nikita Dev, Chitralkha Sharma, Nisha Sharma, Jahnabi Baruah.

## **B.A 6th Semester Students (Department of English)**

### **Standing (From Left to Right):**

Niha Saikia, Priyasmita Khanikar, Ivлина Gogoi, Gagandeep Kaur, Riya Bhuyan, SikhamonikaDeka, Anurag Das, Bhaskar Gogoi, Arpit Gogoi, Jayanta Sonowal, Gyandeep



Gogoi, Shyamal Dutta, Hemant Chhetry.

### **Sitting (From Left to Right):**

Dharitri Changmai, Trishna Gogoi, Nayanika Das, Mayuri Borah, Borokha Saikia, DimpolSonowal, Shilpeeeka Borkakoty, Riya Saikia, Happy Chetia, Akristha Dutta.





## FACE TO FACE

With Dr. Urbbi Devi- as told to Niha Saikia B.A 6<sup>th</sup> Sem, Ankita Phukan B.A 4<sup>th</sup> Sem, Jyotimoyee Talukdar and Bornali Das B.A 2<sup>nd</sup> Sem

Dr Urbbi Devi, is an Assistant Professor in the Department of Zoology, Duliajan College awarded with the Award of Excellence for College Teachers by the Government of Assam on the 5th of September, 2023 for securing a patent for the invention entitled “Formulation of *Zanthoxylum nitidium* Bark Against Larvae of *Aedes Aegyptie* and *Aedes Albopictus* and Process for Preparation” on 14th of March, 2023. She has done her research on *Zanthoxylum nitidium* locally known as “*Tejmui* or *Tejmori*” which is found in South Asian continents.

### **Q1: Could you explain what a patent is?**

"A patent is essentially an intellectual property right that legally allows the inventor exclusive rights to their invention. It prevents others from making, using, or selling the invention without authorization for a limited period, in return for an enabling disclosure of the invention to the public," Dr. Devi explained.

### **Q2: What kind of invention qualifies for a patent?**

"An invention that is new, unique, and can positively impact society can qualify for a patent. This could be an entirely new product, an improvement of an existing one, or anything that stems from one's creativity, logical reasoning, and innovation, serving a beneficial purpose for society," she detailed.

### **Q3: How long does patent protection last?**

"Patent protection lasts for up to 20 years, providing a significant period for inventors to



benefit from their creations," Dr. Devi stated.

**Q4: How is a patent useful?**

"A patent is tremendously useful as it grants legal ownership and recognition to inventors. It ensures that the invention can't be commercially exploited without the inventor's consent, thus also enabling monetary benefits from the invention," she noted.

**Q5: What was your research area, and why did you focus on South Asian resources?**

"My research was centered around Vector Control, particularly targeting Aedes mosquitoes with plant-based insecticides. I was drawn to South Asian resources due to the region's rich biodiversity and the traditional use of plants, which often lack scientific exploration. My aim was to discover environmentally friendly insecticides that were effective in controlling disease vectors," Dr. Devi shared.

**Q6: What resource did you use for your research?**

"I focused on *Zanthoxylum nitidium*, a plant known for its traditional medicinal uses but under researched for its potential as an insecticide. This choice was driven by the plant's availability in Assam and Northeast India and its lesser-known benefits beyond traditional medicine," she revealed.



**Q7: How did this particular South Asian resource contribute to your patent achievement?**

"*Zanthoxylum nitidium* was a key factor in my research leading to a patent. Its indigenous status and the novelty of its application in vector control set the groundwork for a successful patent application," Dr. Devi recounted.

**Q8: How does your research highlight South Asia's geographical richness?**

"My research underlines the geographical and biological wealth of South Asia, showcasing the region's vast array of medicinal plants and their potential uses in modern science and commercial applications," she emphasized.

**Q9: Did you explore the availability of similar resources in other South Asian countries?**



"Yes, I explored other species of *Zanthoxylum* found across Southeast Asia. Each region has its unique species with traditional medicinal uses, highlighting the rich biodiversity that exists beyond the borders of India," Dr. Devi informed.

**Q10: How long did your research and the patenting process take?**

"The research spanned from 2014 to 2020, with the patent filing process beginning in 2021. After a hearing in September 2022, the patent was granted in 2023, marking a significant milestone in my career," she outlined.

**Q11: As a female researcher, did you encounter any challenges?**

"The primary challenge I faced was societal perception. Questions about personal life choices and balancing professional ambitions were prevalent, reflecting the societal expectations placed on women in academia," she candidly shared.



**Q12: Do you encourage further exploration of South Asian resources?**

"Absolutely. The South Asian region is a treasure trove of unexplored plants with unknown qualities. I strongly advocate for more scientific exploration to uncover these hidden gems,"

Dr. Devi encouraged.

**Q13: What message do you have for current and future research scholars?**

"To the future scholars, maintain your curiosity and resilience. The path of research is fraught with challenges, but it's the pursuit of knowledge and the drive to overcome these obstacles that lead to groundbreaking discoveries," Dr. Devi inspired.

**Q14: Could you tell us about any awards you've received for your work?**

"I was honored with the Award of Excellence for College Teachers on 5th September 2023 by The Government of Assam. It was recognition of the dedication and effort invested in my research and contributions to the academic community," she concluded with pride.

This insightful interview with Dr. Urbbi Devi not only shed light on the critical aspects of patents and the process of research but also highlighted the immense potential of South Asian natural resources in contributing to scientific innovation and societal well-being.

The image features a central black rectangular area containing the text 'ARTICLES SECTION' in a bold, white, serif font. This central area is framed by large, flowing, wavy shapes in shades of light orange and pink. These shapes are layered, with some appearing as solid colors and others as semi-transparent or textured overlays. The overall composition is modern and artistic, with a focus on organic, fluid forms.

**ARTICLES  
SECTION**





SOUTHERN KALEIDOSCOPE  
*Diverse perspectives from South Asia*





# Bhutan: The World's Greenest Country

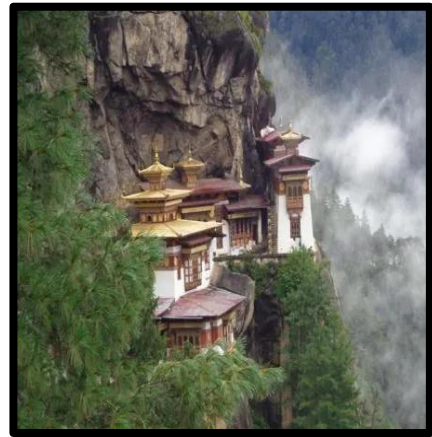
**Bornali Das and Sneha Mazumdar**

**Roll No: 204 and 193**

**B.A 2nd semester**

The world has reached a tipping point of climate change, where we can no longer afford to further trade-off environmental well-being. Environmentalists, politicians, policymakers, and global leaders all reached a consensus in the recent United Nations Climate Change Conference (COP26) held in 2021 at Glasgow, United Kingdom, that everyone must work together to address climate change.

Although the goals are similar globally to work toward a more green planet, specific economic, social, and political disparities across regions, countries, and other local contexts make future policy requirements dynamic. So, the challenges for each region and country are uniquely different. The South Asian region here is uniquely crucial given the diverse economic, environmental, and political situations. Most importantly, the world's only carbon-negative country Bhutan is also located in South Asia. Since 1999, Bhutan has embraced a policy framework of development that focuses on social, economic, and ecological sustainability by using the three G models: gross domestic product (GDP), greenhouse gases (GHG), and gross national happiness (GNH).



Bhutan is known for its unique approach to environmental conservation and sustainability. It has a commitment to maintaining a carbon-neutral status and prioritizes Gross National Happiness (GNH) over GDP. Understanding Bhutan's strategies can provide valuable insights for other nations. Bhutan has achieved remarkable success in preserving its natural environment, including its pristine forests and biodiversity. Studying its initiatives can reveal effective conservation methods and their long-term benefits. Bhutan's emphasis on carbon neutrality and sustainable development is crucial in the global fight against climate change. Learning from Bhutan can help other countries develop similar strategies to reduce greenhouse gas emissions. Bhutan's environmental



initiatives are deeply intertwined with its culture and society. Exploring these connections can shed light on the importance of cultural values in environmental stewardship. Bhutan has managed to promote tourism while minimizing its negative impact on the environment and culture. This model of sustainable tourism can be instructive for other tourist

destinations. Bhutan collaborates with international organizations and neighboring countries on environmental issues. Understanding these partnerships can highlight the importance of global cooperation in addressing environmental challenges. Bhutan's experience can serve as a case study for small nations seeking to balance economic development with environmental preservation.

### **Environmental Conservation**

Bhutan is renowned for its lush forests, diverse wildlife, and strong conservation efforts. Let's take an in-depth look at these aspects:

**Lush Forests:** Bhutan is often referred to as the "Land of the Thunder Dragon," with over 70% of its land covered in forests. The country's diverse topography, ranging from the Himalayas in the north to subtropical plains in the south, supports a wide variety of ecosystems and vegetation types.

**Wildlife:** Bhutan's rich biodiversity is a result of its varied ecosystems. It's home to several endangered species, such as the Bengal tiger, snow leopard, red panda, and the Himalayan takin, Bhutan's national animal. The country's rivers and lakes host various species of fish, and its skies are teeming with numerous bird species, including the endangered black-necked crane.

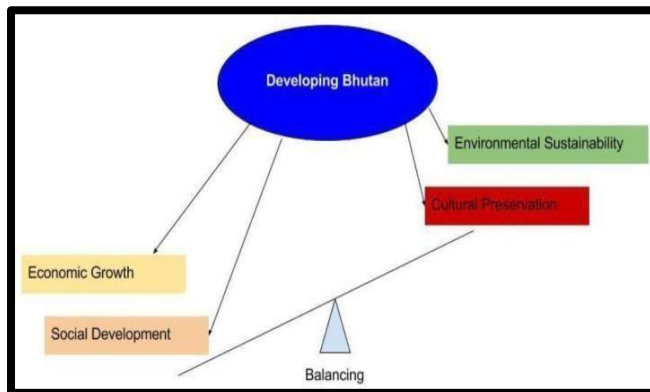
**Conservation Efforts:** Bhutan has prioritized environmental conservation through its constitution, which mandates that at least 60% of its land must remain under forest cover for all time. This commitment to sustainability is evident in its conservation policies. The establishment of protected areas, national parks, and wildlife sanctuaries has been a key strategy. For example, the Wangchuck Centennial Park is one of the largest national parks in Bhutan, protecting a vast wilderness area. The country has also banned logging for export

and aims to maintain a carbon-neutral status by focusing on hydroelectric power generation.

### **Bhutan's commitment to sustainability and carbon neutrality**

Bhutan is known for its strong commitment to sustainability and carbon neutrality. The country has set ambitious goals to mitigate climate change and protect its environment. Here are some key points:

**Carbon Neutrality:** Bhutan is one of the few countries in the world that is not only carbon-neutral but also carbon-negative. This means that it absorbs more carbon dioxide through its forests and other natural processes than it emits. The country's constitution mandates that at least 60% of its total land area must remain under forest cover.



**Renewable Energy:** Bhutan generates a significant portion of its energy from hydropower, which is a clean and renewable energy source. They export surplus electricity to neighboring countries like India, contributing to the reduction of fossil fuel consumption in the region.

the region.

**Conservation Efforts:** Bhutan places a strong emphasis on biodiversity conservation. It has established a network of protected areas, and the government is committed to preserving its rich natural heritage.

**Sustainable Development:** Bhutan follows a unique development philosophy known as Gross National Happiness (GNH), which prioritizes well-being and happiness over GDP growth. This holistic approach includes social, cultural, environmental, and economic aspects of development.

**Plastic Ban:** Bhutan has banned the use of single-use plastics to reduce pollution and promote environmental sustainability.

**International Agreements:** Bhutan has ratified international agreements like the Paris Agreement, demonstrating its commitment to global efforts to combat climate change.

## Community Involvement and Local Initiatives

Bhutanese communities play a crucial role in conservation and sustainable practices in their country. Bhutan has gained international recognition for its commitment to environmental conservation and sustainability, largely due to the active involvement of its communities in various ways:

**Gross National Happiness (GNH):** Bhutan famously prioritizes GNH over GDP (Gross Domestic Product). This holistic approach to development considers environmental conservation, cultural preservation, and social well-being as essential components. Local communities actively engage in promoting and maintaining this balance.

**Forest Conservation:** Bhutan is known for its lush forests, and communities actively participate in preserving them. The country maintains a forest cover of over 70%, and communities are involved in forest management, helping combat deforestation and promote biodiversity.

**Traditional Farming:** Agriculture is a cornerstone of Bhutanese life, and many communities practice traditional, sustainable farming methods. They often use organic farming techniques, preserving soil health and reducing the need for chemical inputs.

**Community-Based Conservation:** Bhutan has established community-managed conservation areas, such as community forests and protected areas. Local residents are responsible for safeguarding these areas and benefit directly from their sustainable management.

**Cultural Heritage Preservation:** Bhutanese communities play a vital role in preserving their unique cultural heritage, which is closely linked to nature. This includes maintaining traditional architecture, clothing, and practices that are sustainable and in harmony with the environment.

**Renewable Energy:** Bhutan is a leader in clean energy production, primarily hydroelectric power. Communities contribute to the operation and maintenance of these projects, ensuring sustainable energy sources and reducing reliance on fossil fuels.



**Waste Management:** Many Bhutanese communities actively practice waste reduction and recycling, contributing to the country's clean and pristine environment.

**Education and Awareness:** Local communities are often engaged in educational programs that raise awareness about conservation and sustainability. This helps foster a deep sense of environmental responsibility among Bhutanese citizens.

**Eco-Tourism:** Bhutan promotes low-impact, high-value tourism, which benefits local communities economically while encouraging responsible travel and environmental stewardship.

### **Future Prospects and Innovation**

Bhutan, a small Himalayan kingdom nestled between India and China, has been making steady progress in recent years, particularly in the fields of sustainable development, environmental conservation, and cultural preservation. Despite its size and limited resources, Bhutan has become a model for innovative policies and practices that have garnered international attention.

One of the most notable aspects of Bhutan's future prospects is its commitment to Gross National Happiness (GNH) as a guiding philosophy for governance. In a world obsessed with GDP growth, Bhutan's focus on holistic well-being has set it apart. The GNH framework encompasses nine domains, including psychological well-being, health, education, and cultural diversity, aiming to ensure that development benefits the people's overall happiness and not just their material wealth.

Innovation in Bhutan extends to environmental conservation as well. The country is known for its pristine landscapes, and it has taken substantial measures to preserve its natural heritage. Bhutan is often cited as the world's only carbon-negative country, thanks to its extensive forest cover and hydropower generation. The government has adopted policies to maintain at least 60% forest cover, emphasizing sustainability and biodiversity conservation.

In the realm of technology and innovation, Bhutan has also been making strides. The Bhutanese government recognizes the importance of digitalization and has been investing in improving internet connectivity and IT infrastructure across the country. This has not only facilitated communication and access to information but also opened up opportunities for e-commerce and online education, contributing to economic growth and development.

Furthermore, Bhutan has embraced innovative approaches to education. The country's unique method of educating its youth, which integrates both modern and traditional values, has garnered interest from educators worldwide. Bhutanese students not only learn conventional subjects but also receive lessons in Bhutanese culture, history, and values, ensuring a well-rounded education. Tourism, though limited in scope due to Bhutan's policy of high-value, low-impact tourism, remains an essential sector for the country's economy. Bhutan has innovatively leveraged its natural beauty and cultural heritage to attract discerning travelers interested in eco-tourism and cultural experiences. The revenue generated from tourism is reinvested in areas like healthcare and education, contributing to the overall well-being of its citizens.

Bhutan's future prospects are promising, driven by its unique approach to governance, environmental conservation, and cultural preservation. By prioritizing Gross National Happiness, embracing sustainable practices, and investing in education and technology, Bhutan continues to innovate on its path to holistic development. As the world faces increasing challenges related to climate change and well-being, Bhutan innovative practices serve as a beacon of hope and inspiration for a more balanced and sustainable future.

### **Conclusion**

In conclusion, Bhutan has earned its reputation as one of the greenest countries in the world due to its commitment to environmental conservation, sustainable development, and unique policy of prioritizing Gross National Happiness over Gross Domestic Product. Bhutan's lush landscapes, extensive forest cover, and dedication to carbon neutrality make it a noteworthy example of a nation striving to harmonize human well-being with ecological preservation. However, it's essential to recognize that maintaining this status requires ongoing efforts and global collaboration in the face of environmental challenges.

# **THE HANDMADE TEXTILE OF BANGLADESH**

**Sabnam Nisha and Debojit Gogoi**

**Roll No.: 244 and 202**

**B.A 2<sup>nd</sup> Semester**

Textiles have been an extremely important part of Bangladesh's economy for a very long time for a number of reasons. Bangladesh is the world's second biggest exporter of clothing after China. Readymade garments make up 80% of the country's \$24 billion annual exports and 15% share of GDP. Consultancy firm McKinsey and Company has said that Bangladesh could double its garment exports in the next 10 years. In Asia, Bangladesh is one of the biggest exporters of textile products providing employment to a great share percent of the work force in the country. Currently, the textile industry accounts for 45% of all industrial employment in the country and contributes 5% of the total national income. However, although the industry is one of the largest in Bangladesh and is still expanding, it faces massive challenges, principally because the country doesn't produce enough raw material necessary, unfavorable trade policies, and inadequate incentives for expansion. It also has a deep, rich history of craftsmanship and the skills of its textile artist has few equals. Natural dyes, block printings, handloom textiles, embroideries- these techniques are practiced at the highest level in Bangladesh.

## **NATURAL DYES – PAST AND PRESENT**

Natural dyeing techniques in Bangladesh are often imbued with personal, cultural, and religious meanings. Throughout history, dyes were often seen as a reflection of a weaver's mood and emotions – or were consciously woven into fabrics used for special occasions. With the advent of synthetic dyes in the 19th century, though, nearly all commercial use of natural dyes was eliminated.

In the 1980s, natural dyeing experienced a kind of renaissance. Local groups began to research and document what had been a rapidly fading knowledge of natural dyes and experts like Ruby Ghuznavi started to work on simplifying the dyeing process and to develop an economical and sustainable selection of dyes which could be competitive in the mainstream market.



In 1990, Ghuznavi formed Aranya – a fair trade brand which applies that know-how and combines traditional techniques with contemporary print designs. Its aim is to keep manual craftsmanship alive through the production of naturally-dyed, block-printed textiles. Aranya has grown steadily over the years and today, along with natural indigo brand Living Blue, represents a new beginning for natural dyes in Bangladesh.

## **BLOCK PRINTING**

To showcase these natural dyes, the team at Aranya uses a 350-year-old technique of creating floral and geometric prints using hand-carved wood blocks. Once Aranya’s design team has created a print, they pass that motif to a block carver who chips away at the wood until the decorative design is replicated. Printers carefully stamp these designs onto fabric and, block by block, create complex decorative motifs on sarees, shalwar kameez (a traditional tunic and pant set), men’s collared shirts, childrenswear, and home textiles.

Wax printing is a variation of block printing where printers use hot wax on the block instead of ink. The wax resists dye and the print is made from the undyed base color of the cloth. Printers choose this technique when they want to create a light print with a colored or dark background. Aranya’s artists also employ another fascinating painting method, brushing ink onto the border of a saree fabric which is then also layered with printed motifs.



## TEXTILES – JAMDANI AND BANARASI SAREES

Within Bangladesh's long tradition of handloom woven fabrics, the unique technique of jamdani weaving is especially well-recognized. Originating around 2,000 years ago from the delicate and breathable muslin weaves of Dhaka, jamdani became known as the 'flowered muslin' because its name, stemming from Persian words 'jama' (cloth) and 'dana' (woven motif), also echoes the words 'jam' (flower) and 'dani' (vase or container). Compared to standard muslin fabric, jamdani is muslin which is interrupted to embroider traditional motifs, weft by weft, within the weaving process. Colored, silver, or gold threads are inserted with bamboo shuttles between upper and lower warp before being stabilized by the plain weave. Traditional motifs taught by master weavers to their students are woven by heart, often without the use of patterns. Each generation of weavers creates their own designs in response to their lives and emotions. Villages like this one in Demra-Narayanganj (above), just south of Dhaka city, are known for jamdani production. These village makers have developed a design process using jacquard looms to facilitate the manual embroidery work by repetitively lifting the warp threads of the motif's section.

Despite their relatively high price and need of intensive labor—it can take up to four months to weave a single jamdani saree—these textiles have continued to grow in popularity over recent years.

Benaroshi sarees (below) are jacquard textiles made with metallic wefts that form its characteristic gold or silver motifs. They are a popular choice among Bangladeshi and Indian brides who wear red on their wedding day. Wedding guests and party-goers often opt for other bright colors like blue or green. Benaroshi sarees are valuable — a piece of clothing that a woman can keep for her entire life.





## **SPECIALTY OF SIRAJGANJ**

Located several hours northwest of Dhaka is Sirajganj (sometime spelled ‘Sirajgong’), a region known for weaving gamcha checked towels and lungi – a colorful, checked waist-wrap commonly worn by Bangladeshi men. Sirajganj is also home to saree weaving factories. Though the number of weavers working in Sirajganj has been in decline over recent years, the ones who remain are often running at full speed in tin-roof workshops, noisy from the clackity-clack of wooden floor looms.

## **EMBROIDERY**

Bangladesh, the art of embroidery finds many forms: Clothing, blankets, and arrases are adorned with colorful floral or geometric patterns — and sometimes used in a sort of figurative story-telling. Fair trade embroidery clusters (like this one in Uttara, a northern suburb of Dhaka) use techniques like mirror work, bubble stitching, dal



chain stitching, and bhorat fill-up stitching as part of their masterful embroidery process.

When the embroiderers begin, they first transfer the design to the fabric. They punch small holes in a paper with the design drawn on it, carefully tracing the lines of its pattern. The paper is then placed atop the fabric and rubbed with a chalk solution, creating dots on the cloth below that will guide the elaborate stitching.



## **NAKSHI KANTHA**

Handmade running stitch quilts, or kantha quilts, are a staple of every home throughout the Indian subcontinent. They are traditionally made from several layers of old sarees, lungis, or dhotis stitched together to make a single quilt.

Kantha quilts with colorful, patterned designs are called Nakshi Kantha, related to the word “naksha” which refers to artistic patterns. Common themes for nakshi kantha motifs include birds, lotus flowers, the tree of life, chakra wheels, animals, or entire scenes that tell

the folk stories of Bengal. There are few places in the world remaining where handmade textiles are still an important part of daily life. You'll find evidence of Bangladesh's traditional arts everywhere — from the crowded city streets of Dhaka to the peaceful villages in the countryside — and it's heartening to know that the country's most popular lifestyle retailer is an artisan-based fair trade brand. As a designer, I came away from my visit feeling inspired by the possibilities of what can be made in Bangladesh — and impressed by the incredible skills of its makers.

### CONCLUSION

The readymade garments (RMG) industry occupies a unique position in the Bangladesh economy. It is the largest exporting industry in Bangladesh which experienced phenomenal growth during the last 25 years. By taking advantage of an insulated market under the provision of multi fiber agreement (MFA) of GATT, it attained a high profile in terms of foreign exchange earnings, exports, industrialization and contribution to GDP within a short span of time. The industry plays a key role in employment generation and in the provision of income to the poor. To remain competitive in the post - MFA phase, Bangladesh needs to remove all the structural impediments in the transportation facilities, telecommunication network, power supply, management of seaport, utility services and in the law and Order situation. The government and the RMG sector would have to jointly work together to maintain competitiveness in the global RMG market. Given the remarkable entrepreneurial initiatives and the dedication of its workforce, Bangladesh can look forward to advancing its share of the global RMG market.



## SUFISM

**Jyotimoyee Talukdar and Deepak Balmiki**

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**B.A 2<sup>ND</sup> SEMESTER**

*"If anybody asks what Sufism is, what kind of religion it is, the answer is that Sufism is the religion of the heart, the religion in which the thing of primary importance is to seek God in the heart of mankind."*

*- Hazrat Inayat Khan-*



Sufism is a way of life in which a deeper identity is discovered and lived. This deeper identity, or essential self, has abilities of awareness, action, creativity and love that are far beyond the abilities of the superficial personality. Eventually it is understood that these abilities belong to a greater life and being which we individualize in our own unique way while never being separate from it.

Sufism is a spiritual and mystical dimension of Islam. It focuses on developing a deep and personal connection with God through love, devotion, and inner experiences. Sufis seek to purify their hearts

and souls to attain spiritual enlightenment and unity with the Divine. They often engage in practices like meditation, chanting, and dancing to reach higher levels of consciousness. Sufism emphasizes love, compassion, and the pursuit of inner wisdom as paths to spiritual growth. It has produced renowned poets, scholars, and teachers who have influenced Islamic culture and spirituality.

## **THE MEANING OF THE TERM SUFI**

Sufism (tasawwuf) is the name given to mysticism in Islam. The term Sufism embraces the philosophy and practices which aim at direct communion between God and man. It's a mystic body of religious practice, which is characterized by focus on Islamic purification, spirituality, ritualism, asceticism and esotericism. and those who practice Sufism are called Sufis. Scholars differ as to the derivation of the term Sufi, for it is not mentioned in the Qur'an or the books of hadith, nor does it figure in the standard Arab dictionaries that were compiled as late as the 8th century A.D. According to Qushayri, author of al Risala, the word Sufi was used as a generic term to describe individuals adopting a particular religious attitude based on austerity and spirituality ,and came into usage only at the beginning of the 9th century.

Sufism as a spiritual tradition does not have a specific founder. Its origins can be traced back to the early centuries of Islam, where various individuals and groups contributed to its development. But, according to the late medieval mystic, the Persian poet Jami, Abd-Allah ibn Muhammad ibn al-Hanafiyyah was the first person to be called a "Sufi."

## **THE ORIGIN AND EVOLUTION OF SUFISM**

It is generally believed that Sufism is derived from two Arabic words i.e. 'Saf' and 'Suf'. The word 'Saf' means a carpet. Since the Sufis meditate upon God on a carpet, Sufism took its birth i.e. pure people who meditated on a carpet. The word 'Sufi' derives its name from another Arabic word 'Suf' which means wool. The Muslim saints who wore garments of coarse wool began to be called Sufi saints. The central aspects of Sufism, such as the continuous remembrance of God, love for him and his creatures and the effort to transcend the mundane concerns in favour of the eternal joys of the divine world, are clearly found in the Qur'an and the Prophet Muhammad's exemplary character.

However, the main character of Sufism, which can be summarised with the term 'esotericism' (from the ancient Greek *esōtērō*, which means 'further inside'), remained the common denominator of the multiple manifestations of Sufism in virtually every time and

place. The esoteric essence of Sufism points to the double meaning of being within an individual devotee, and within the inner circle of the chosen ones. Sufi terminology uses the complementary terms of *zahir* ('that which is external', the exoteric) and *batin* ('that which is inner', the esoteric); these terms refer to the fact that everything existing has an outer appearance and an inner reality. From the natural phenomena of the cosmos, to human beings and the Qur'an itself, everything has a literal, immediately perceptible meaning and a deeper, true reality.

However, Sufism as a historical phenomenon emerged in the 7th/8th centuries CE through the preaching of a movement of ascetics, and developed in Baghdad in the 9th/10th centuries around some charismatic figures, the most influential of which is the master Junayd al-Baghdadi . From Iraq, it quickly spread throughout the rest of the Muslim territories, contributing to the conversion of the new populations that came under the control of Muslim rulers and deeply influencing the religious thought, the arts and the literatures of those areas. Sufism changed over the centuries in its manifestations, accommodating local cultures and taking on different languages, in turn providing them with ideas and concepts that came to be part of the language, the literature and the popular culture.

*"Everything in the universe is within you . Ask all from yourself. "*

*-Rumi-*

### **THE EARLY SUFIS**

To begin with, Renunciation of the world and an intense fear of God —the main features of the religious credo and practice of early Sufism—made its adherents stand out in society at large. But it was only much later that this form of Sufism acquired a full-fledged philosophical doctrine, with its characteristic 'un-Islamic' elements, such as the concept of pantheism and the Unity of Being (*wahdat al wujud*). The early Sufis were ascetics in the true sense of the word and poverty was their ideal. They believed that worldly possessions and worldly concerns distracted one from a dedicated religious life. They were convinced that the desired concentration was possible only when one was not weighed down by material belongings. Some carried this a step further, advocating the renunciation not only of worldly desires, but of desire itself. Only then could one truly devote oneself to earning divine pleasure.



They reasoned that when complete dedication and devotion were required to achieve worldly success in this life on earth, then success in the next, eternal life, without similar or even greater devotion and dedication, was impossible. Ibn Khaldun has aptly summed up the way of life of the early Sufis: ‘The way of the Sufis was regarded by the early Muslims as the way of Truth and salvation. They zealously guarded piety, gave up all objects of worldly attraction for God’s sake, renounced pleasure, wealth and power ,abandoned society and led a secluded life devoted to the service of God. These were the fundamental principles of Sufism that prevailed among the companions and

### **Muslims of the early times.**

Thus we find that the first phase of Sufism was a form of asceticism, the outcome of certain early believers’ personal interpretation of the Islamic concept of God and what this entailed.

## **MAIN CONCEPTS OF SUFISM**

### **Some important concepts in Sufism include:**

1. **Tawhid**: The concept of the oneness of God. Sufis emphasize the belief in the unity and transcendence of God, and strive to experience this oneness in their spiritual journey.
2. **Love and Devotion**: Sufism places a strong emphasis on the power of love and devotion in the path to spiritual enlightenment. Sufis seek to cultivate a deep love for God and view this love as a transformative force.
3. **Ma'rifa**: The experiential knowledge and direct spiritual understanding of God. Sufis seek to attain ma'rifa through personal spiritual experiences and insights, going beyond mere intellectual knowledge.
4. **Surrender and Trust (Tawakkul)**: Sufis emphasize the importance of surrendering to the will of God and placing complete trust in His guidance and providence.
5. **Annihilation and Subsistence (Fana and Baqa)**: Sufis seek to annihilate the ego or the lower self, and experience a spiritual merging with the divine (fana). They then aim to continue their existence in God, while remaining in the world (baqa).
6. **Spiritual Guide (Murshid or Sheikh)**: Sufism often involves the guidance of a spiritual teacher or guide who has traversed the spiritual path and can offer guidance, support, and

teachings to seekers.

The various spiritual practices of Sufism include Dhikr (repeating sacred names or phrases), meditation, whirling, music and chanting, Sama (spiritual gatherings), contemplation, and asceticism.

### **MYSTICISM IN SUFISM**

Mysticism in Islam is understood in terms of a process (tariqa) that is guided by the direction of a spiritual mentor, called a shaykh or a pir having the goal of eventual union with God (Allah). This process is usually a life-long one, during the course of which it is crucial that the initiate combat his or her baser impulses located in the soul. To complete this process, the initiate must place himself or herself completely under the spiritual supervision of the mentor and carry out an ever-increasing series of spiritual (and sometimes physical) exercises. These exercises have the goal of emptying out the personality of the initiate and filling it with the remembrance of the divine and, ultimately, preparing the person for union. Sufism conceives of itself as a mystical quest for the Truth and all its practices serve this end. The journey along the Path to the One is an arduous one and requires many resources. Meditation in the form of dhikr, or remembering God, and muraqaba, or contemplation of the mystery of Being and Creation, are but devices to help along the Way. But, ultimately, it is Allah who in an act of grace unveils Himself to the traveller and no spiritual exercise can even attempt to equal His compassion.

### **SUFI LITERATURE**

Sufi literature consists of works in various languages that express and advocate the ideas of Sufism. Sufism had an important influence on medieval literature, especially poetry, that was written in Arabic, Persian, Turkic and Urdu. Sufi doctrines and organizations provided more freedom to literature than did the court poetry of the period. The Sufis borrowed elements of folklore in their literature.

### **HISTORY OF SUFI LITERATURE**

Sufi literature, written in Persian, flourished from the 12th to 15th centuries. Sufi literature for the longest time in history had been scattered in different languages and geographic regions. From the 19th and 20th centuries onwards, the historiography of

Sufism, especially in the west, has been the meticulous collection of diverse sources and facts regarding the subject.

Sufi literature entered Europe during the Middle Ages. Alexander D Knysh, a professor of Islamic studies at the University of Michigan, claims the first serious attempts to address Sufism in academic discourses can be traced back to the 17th century. The discussions by scholars in the west around this time were concerned with critically analysing and translating the Sufi literature. Notably, the literary output of renowned Persian poets such as Sadi, Attar, Rumi, Jami, and Hafez.

Sufi poetry emerged as a form of mystical Islamic devotional literature that expresses themes such as divine love and the mystical union between man and God, often through the metaphors of secular love poetry. Over the centuries, non-mystical poetry has in turn made significant use of the Sufi vocabulary, producing a mystical-secular ambiguity in Persian, Turkish, and Urdu-language literatures.

The history of Sufi literature is a testament to the enduring power and relevance of mystical teachings within the Islamic tradition. It has played a significant role in shaping the spiritual landscape, offering seekers a glimpse into the depths of the human soul and the possibility of divine union. Sufi literature continues to inspire and illuminate the hearts and minds of readers around the world.

## **THEMES OF SUFI LITERATURE**

The themes of Sufi literature revolve around love, spirituality, and the quest for union with the divine. Sufi poets and writers often explore the depths of human emotions, expressing the longing for a deeper connection with God.

and the yearning for spiritual enlightenment. They use metaphors and allegorical language to convey profound spiritual truths and insights.

Love is a central theme in Sufi literature, symbolizing the intense longing for the divine. Sufi poets often depict love as a transformative force that can awaken the soul and lead to spiritual realization. They explore the different facets of love, including the love for God, the love for humanity, and the love for the self.

Spirituality is another prominent theme in Sufi literature. It delves into the inner journey of the soul, the purification of the self, and the transformation of

consciousness. Sufi writings offer guidance on spiritual practices, such as meditation, remembrance of God, and self-reflection.

## **PROMINENT SUFI WRITERS AND POETS AND THEIR MAJOR LITERARY WORKS**

A few prominent Sufi writers and poets along with some of their major literary works:

1. **Rumi**: Known as Maulana Jalaluddin Rumi, his works include the "Mathnawi," "Divan-e Shams-e Tabrizi," and "Masnavi."
2. **Hafiz**: His notable works include the "Divan-e Hafiz" or "The Hafiz Collection," which is a compilation of his beautiful and mystical poetry.
3. **Attar**: His famous work is "The Conference of the Birds" or "Mantiq al- Tayr," which is an allegorical poem that explores spiritual transformation.
4. **Ibn Arabi**: His influential works include "Fusus al-Hikam" or "The Bezels of Wisdom" and "Al-Futuh al-Makkiyah" or "The Meccan Revelations."
5. **Saadi Shirazi**: His renowned work is "Gulistan" or "The Rose Garden," which is a collection of moral stories and poetry.

These are just a few examples of the many talented Sufi writers and poets who have contributed to the rich tapestry of Sufi literature.

## **CONCLUSION**

Sufism conceives of itself as a mystical quest for the Truth and all its practices serve this end. The journey along the Path to the One is an arduous one and requires many resources. Meditation in the form of dhikr, or remembering God, and muraqaba, or contemplation of the mystery of Being and Creation, are but devices to help along the Way. But, ultimately, it is Allah who in an act of grace unveils Himself to the traveller and no spiritual exercise can even attempt to equal His compassion.

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# Festivals Of Nepal

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**B.A 2<sup>ND</sup> semester**

## Introduction

Nepal is one of the very few diverse destinations with much variation in nature, culture, religion, lifestyle and so on. Each community in Nepal enjoy their traditions in unique manner. Most of these traditions are several centuries old and are celebrated for specific reasons and with color. There is a reason to why Nepal is the Land of Festival. Due to the concentration of numerous communities, the number of festivals in the calendar is numerous. Each community respect and enjoy the culture of the other communities too. This is the main reason for harmonious lifestyle in Nepal. It is not easy to list all the festival of Nepal. However, we have taken efforts to pin down the 10 major festival of Nepal, which have interested tourists from various parts of the world.

## 10 Major Festivals In Nepal

### **1. Losar – New Year of Buddhism :-**

Every region and every religion has its own start of the year. Not everyone look up to the Georgian calendar. When it comes to Nepal, Buddhism is an important religion and locals observe Losar as their beginning of the year. Once again, you need to take the diversity into account. Although the entire country celebrates Losar as New Year, the date of Losar varies with each community. Sonam Losar is celebrated in Yolmo and Tamang communities, Tola Losar is celebrated in Gurung communities and the Sherpa and native Tibetan communities of the hills celebrate Gyalba Losar. All the types of Losar includes dancing, merry making, family feasts, religious rituals, processions in monasteries, mask dances by monks, display of religious scrolls and others. This is the right time to enjoy numerous delicacies in Nepal. Losar is one of the major festivals celebrated by the Tibetan Buddhists. It is celebrated as Tibetan New Year. The term Losar, means “New Year” in Tibetan language, Lo-New and Sar- Year. Losar is celebrated for more than 15 days in Tibet. It is also celebrated in India where the inhabitants follow Buddhism. But in India, the celebration has been restricted for 3



days.

**A. Story Related to Losar :-**

Losar Festival signifies the beginning of a new year. On the very first day of 11th lunar month, Losar is celebrated by the people of Ladakh. The tradition of celebrating Losar was started by the King, Jamyang Namgyal in 17th century. During



his ruling period, he made up his mind to lead a mission against the Balti forces. Although he was advised by his well wishers not to do any such activity during the time of New Year, King Jamyang Namgyal to satisfy the crowd declared that New Year in Ladakh will be celebrated before the real date (two months earlier). Thus, he managed his crowd and also proceeded with his intentions.

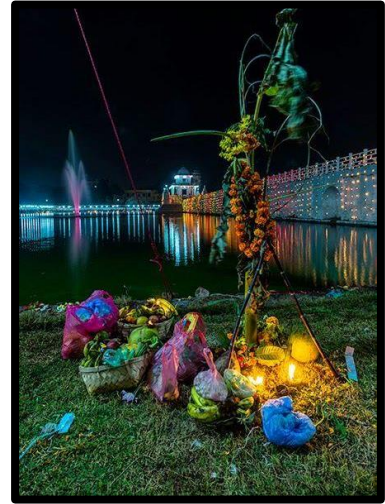
**B. Preparation & Celebration:-**

Since then, Ladakh starts preparing for the New Year on the 29th day of 10th lunar month and thus celebrates New Year in the eleventh lunar month. People store their requirements for the feast like grains, sheep, goats so that they can enjoy with friends and relatives in the evening. They illuminate their houses with lights, which looks attractive. The ornamented shrines look beautiful in the evening. People fix images of ibex on the walls of their kitchen and on the doors which is considered as auspicious. Idols of ibex, which is a symbol of fertility, made of dough are kept on the shelves of kitchen area for the inflow of good luck. People offer prayers to God and greet their elders in the family as well as their relatives on this day. The younger members go out to meet and greet their relatives in the locality whereas, the elder members stay back home to welcome their younger relatives. They carry a khatak scarf as a gift. On the eve of Losar, people following Islam and the Christianity also visit their Buddhist acquaintances and friends. 'Metho,' is the procession of fire that comes out in the evening. The villagers march through the lanes and market places bearing torches of flame that brightens every nook and corner along with chanting slogans. The slogans are chanted to drive away evil spirits, hungry ghosts and bad deeds. People bid farewell to the passing year

by throwing the torches out of the town and welcoming the New Year Thus, they conclude the procession of fire.

## 2. Chhath:-

This is a four-day celebration, which takes place in November or October, based on the lunar calendar. This festival is celebrated by the Mithila natives and it is the iconic celebration of Terai community. The celebrations of this festival are focused on paying tribute to the Sun God for his mercy and light over the people. The locals fast during the daytime, praying for prosperity and wealth. After worshipping the sunset, they sit down for a lavishing feast. Other important rituals of this festival are holy dip in the river, water diving, preparing unique delicacies for Sun God and so on. After the fasting, you get to taste those delicacies. Top dishes to try during this festival are Anarsa and Thekuwa. Unfortunately, these dishes are not usually made during other times.



## 3. Fagu Purnima:-

If you are familiar with Indian festivals, it is quite similar to Holi, the festival of color. Celebrated at the same time as Indians, Fagu Purnima is celebrated in February or March. This festival is enjoyed by spraying color water on each other. According to mythology, Prahalad, a devotee of Lord Vishnu was commissioned to be killed in a fire, by his own demon-king father. His aunt, demoness Holika took him in her lap and set herself on fire, assuming that the fire will kill Prahalad and leave her unaffected because of her powers. However, at the end, Holika burnt to death, while Prahalad walked out of the fire, without a scratch. To save the kid, the locals sprayed water on him. As a tradition, today, locals spray each other with color water, celebrating the victory of good over evil. On the other hand, Holi is the celebration of spring. This is the end of harsh winter and the vegetation starts to flourish. Thus, it is time to start agriculture. Holi is celebrated on two different days. The hilly regions of Nepal celebrate it on the full moon day of February or March. The natives in other areas of Nepal celebrate it on the day after full moon day.

## 4. Dashain :-

This is one of the very few festivals, which are celebrated by most of the people in

Nepal and not just communities. About 80% of people in this Buddhism land are Hindus. This Dashain festival is a Hinduism festival, which is celebrated for 15 straight days. The



first day of Dashain is celebrated as Ghatasthapana, beginning of celebration. Families worship the eight tantric goddesses on the first day and the next nine days are dedicated to each form of Durga. It is quite similar to Durga Pooja of India. On the last five days, people receive blessings from their elders and the festival ends on Kojagrata Purnima, full moon day. The style of this celebration varies with each community. Some communities even sacrifice animals to the deity to celebrate the victory.

However, this tradition is slowly losing interest among youth crowd (source).

## 5. Tihar:-

This festival takes place right after Dashain. Tihar is celebrated for five days. The first two days are celebrated by worshiping crows and dogs for good omen. The third day is celebrated by worshiping cows. During the evening of the third day, people burst crackers and light small earthen lamps in their house, like Diwali of India. On the fourth day, Oxen is worshiped in the morning and during evening, we can watch



the unique Govardhan Pooja. If you are visiting Newar community regions, the fourth day is celebrated as Mha Puja, New Year. The last day is the Bhai Tika (Brother's day). This festival is celebrated between brothers and sisters of family. Sisters pray for welfare of their brothers and put tika on the forehead for longevity. On the other hand, brothers gift sweets and presents to their sisters. During Mha Puja, the families celebrate by performing unique rituals to purify the house. They sit on floors with circular diagrams made with sand. They follow unique rituals during this celebration.

## 6. Teej:-

Both married and unmarried womenfolk worship lord Shiva and celebrate Teej in Nepal, which runs for 3 days during Bhadra month of Nepal lunar calendar. On the first day, women



enjoy 'dar' khana or heavy food, before starting their day long fast. On the second day, married women keep fast for health and prosperity of their husbands while unmarried girls pray for good husbands. The third day is celebrated by worshipping Goddess Parvati and breaking the fast by eating chokho and karkalo ki tarkari, rich food made in pure

ghee. For all the three days, Teej, one of the most important festivals in Nepal, is celebrated through prayer songs, dance and enjoying various traditional sweets, prepared at home. Teej is one of the most significant and wide observed festivals, celebrated in mountain region of Nepal and also in valleys. Women wear red saris and sing songs about womanhood.

## 7. Buddha Jayanthi :-

This is the birth anniversary of Lord Buddha. Born into a royal family in 563 BC, Lord Buddha became the founder of Buddhism. On this auspicious day, devotees visit Lumbini (birthplace of Buddha), Boudhanath, Swayambhunath and other religious sites to lit butter lamps. Lumbini is the main destination to visit during this festival. Nearly 2.5 million tourists visited Lumbini to spot the birthplace of Lord Buddha in 2017 and it is increasing every year. Watch many colorful and interesting parades, conducted by monks and nuns. Take part in story recitals, where elders enjoy reading stories about Lord Buddha. You ought to watch Jatra. This is a long procession, which takes from one city to another, usually in the valley regions. During this procession, the devotees take many chariots with mascots, which links to the theme of the procession.



## 8. Bisket Jatra:-



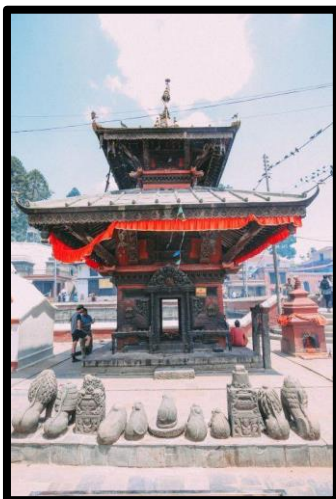
This festival falls on the First Nepalese month of the calendar. Bisket festival is celebrated with zeal in Bhaktapur. It is said that many centuries ago, there lived a princess who was cursed that her husband would die on the wedding bed. Later, a prince who was



blessed by the Goddess came along and married her. On the wedding night, he found snakes crawling out of the princess. He killed the snakes and relieved the princess from the curse. To celebrate this mythology, you can find many chariots of Goddess Bhadrakali along with her consort Bhairav taken for a

procession. Visit Lyasinkhel to spot a tall pole tied with embroidered cloth to represent the snakes. This pole is erected to celebrate the death of the snakes. A few local communities celebrate this festival as New Year celebration.

## 9. Mahashivratri :-



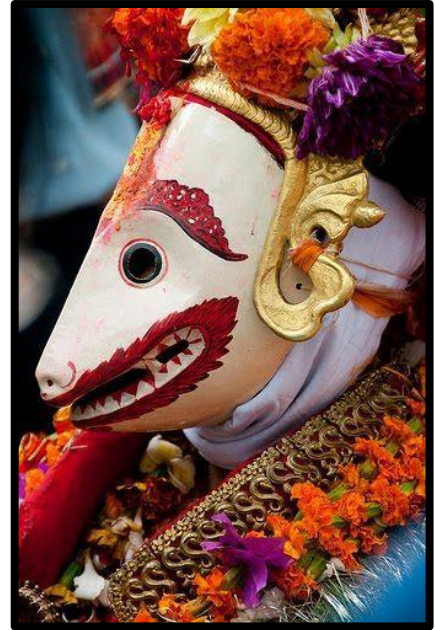
Mahashivaratri, or the night of Shiva, is one of the major festivals of Nepal. Lord Shiva is a supreme god as per Hindu mythology. As per beliefs on the day of Shivratri, the stars are at an optimum position that raises spiritual energy. On this day, thousands of Hindu devotees visit the holiest shrine of Hindus, the Pashupatinath temple, which is also considered the protector of Kathmandu valley and Nepal. For this festival, the Pashupatinath temple is covered with flowers. Lots of Sadhus come all the way from India to pray at Pashupati and perform Lord Shiva's spiritual Tandav dance on this day. Since it's a

night festival, devotees celebrate the whole night, chanting and praying for light over darkness. At home, people gather together, light bonfires, and prepare holy meals on Shivratri.



## 10. Gai Jatra:-

This is the Halloween of Nepal. Yes, the western harvest festival of trick or treat is also celebrated in Himalayas. This festival is celebrated with pranks. People are allowed to prank each other for fun during this day. Many TV shows and plays will be conducted with comical themes. According to the mythology, after the death of his heir, King Pratap Malla was worried about his wife, who was drowning herself in grief. To make her feel relaxed, he called out to his subjects to create a procession to lighten up the queen. The locals came with ghostly make-ups and costumes, which amused the queen. Nepal is riddled with numerous legends and myths. Each of these legends show that good triumph over evil. To celebrate each such story, a festival is celebrated. Thus, you can be sure that the festivals of the land is never ending.



## Conclusion

The land of notable festivals, Nepal is an astounding place for everyone who seeks to explore different cultures and religious customs! Each of the festivals mentioned above has great significance, with wide celebrations all across the country, making it indispensable to indulge in the Nepali life!

## Nobel Laureate Rabindranath Tagore

Anisha Bhumij and Sikhamoni Basumatary

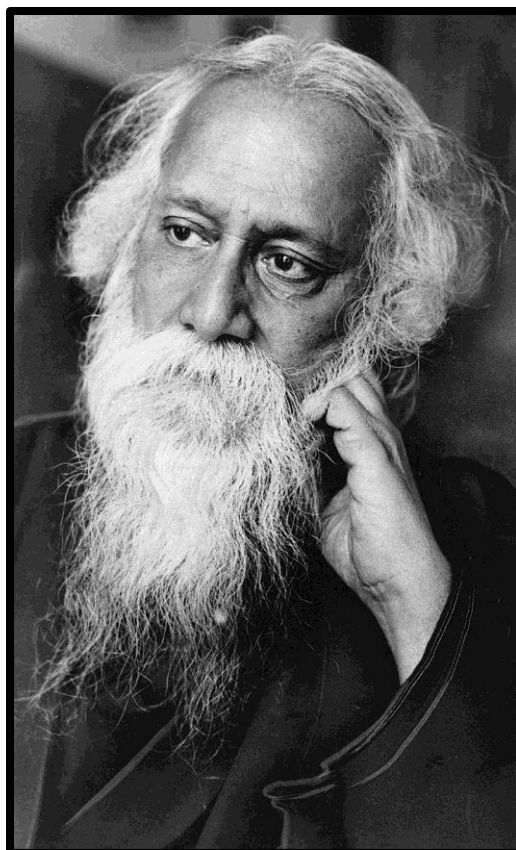
Roll No.: 47 and 233

B.A 2<sup>nd</sup> semester

Rabindranath Tagore brought immense happiness into people's lives. A poet, song composer, Novelist, Playwright, Painter, Teacher and a great scholar born on 7th may 1861 at Calcutta. Considered a Nobel Laureate who was the son of Debendranath Tagore and Sarada Devi.

Poet Rabindranath Tagore won the Nobel Prize for Literature in 1913 for his collection Gitanjali published in London in 1912. The Prize gained even more significance by being given to an Indian for the first time. This honour established Tagore's literary reputation worldwide.

Rabindranath Tagore's most well-known work, Gitanjali is a collection of poems that came out in India in 1910. Tagore then turned it into English prose poems called Gitanjali : Song offerings. It was published in 1912 with an introduction by William Butler Yeats. Tagore based the poems in Gitanjali on devotional songs from India in the Middle Ages . He also wrote music to go with these words. Love is the main theme , but some poems also talk about the struggle between spiritual longings and earthly desires. A lot of the images he uses come from nature, and the mood is mostly low key and quiet.



### • **Story of Gitanjali**

Gitanjali is divided into two parts. To begin, the majority of these songs are composed as dialogues between the poet and God. Even if God's messages were not always spoken, the poet expresses his prayers and sentiments. Aside from certain personal prayers, some songs are also directed to the Bharatvidata the god of India . In two songs mor chitto punyatirtha

jagore dhire (song no. 106) and he mor durbhaga desh (Song no. 108) the poet urged his Countrymen to bend together against both internal and external calamities. It is important to understand that Gitanjali was composed in British India when the protests against the British Government became violent and nonviolent, the poet appealed to Bharatvidhata to awaken his compatriots into the paradise of wisdom and labour. He also asked for the abolition of caste prejudice .

The poet's prayers are not for mortal or material things. They aspire to live a better life. According to Yeats, these songs arose from immense sadness and intense emotion. A single line of his poetry may make anyone forget about the world's problems, Gitanjali's songs can help us purify our bodies and minds in order to grow closer to God. Although the God of Rabindranath is the God of beauty, intelligence and perfection, he is neither a religious or traditional God. This God has no unique picture, nor has the poet ever represented his God by symbols. He resembles the notion of a supernatural force, The God of the Upanishads . The opening song is the collection, Amar matha mata kore dao he tomar charandhular pore, appears to be a prayer from the poet to his God to forcefully lower the poet's head before the Almighty. The Fundamental message of the hymn, however, is that the devotee must give up his pride in order to get ultimate peace and contentment from his God. In Bipode more raksa Kato, he prayed to his God for strength and courage to tackle his issues.

Rabindranath depicted death as the only way to reach his God. Death seems to him as a calm ocean where he may relax when his earthly life has ended. Gitanjali's songs have a strong link to nature. Those songs are generally written during the monsoon season, autumn, or spring. When nature bestows her gifts on us by adorning our surroundings with fresh pictures lights, fruits, and flowers, we become new and pure in our devotion to God . Song nos. 11 and 13 amra bedhechi kasher guccha and Amar nayana vulano etc describe autumn festivals, whereas song no. 12 Amala dhabala pale legeche mandomadhur hawa is composed in the rain. Songs 16 through 20 highlight various aspects of the rainy season.

### **Other Works of Rabindranath Tagore -**

Although Tagore wrote successfully in all literary genres, he was first of all a poet .Among his fifty and odd volumes of poetry are Manasi (1890) [ The Ideal one], Sonar Tari (1894) [The Golden Boat], Gitanjali (1910) [Song Offerings],Gitimalya (1914) [Wreath of Songs ], and Balaka (1916) [The Fight of Cranes].The English renderings of his poetry,

which include *The Gardener* (1913), *Fruit – Gathering* (1916), and *The Fugitive* (1921), do not generally correspond to particular volumes in the original Bengali; and in spite of its title, *Gitanjali* :*Song Offerings* (1910), the most acclaimed of them, contains poems from other works besides its namesake. Tagore’s major plays are *Raja* (1910)[*The King of the Dark Chamber*], *Dakghar* (1912) [*The Post Office*], *Achalayatan* (1912) [*The Immovable*], *Muktadhara* ([*The Water fall*], and *Raktakaravi* (1926) [*Red Oleanders*). He is the author of several volumes of short stories and a number of novels, among them *Gora* (1910), *Ghare – Baire* (1916) [*The Home and the World*] and *Yogayog* (1929) [*Crosscurrents*]. Beside these, he wrote musical dramas, dance dramas, essays of all types, travel diaries, and two autobiographies, one in his middle years and the other shortly before his death in 1941. Tagore also left numerous drawings and paintings, and songs for which he wrote the music himself.

### **Conclusion:**

It’s hard to put Rabindranath Tagore and his ideas in a certain category. As shown in the *Gitanjali*, those ideas are very different, but they fit together well as a whole. They show how the poet really felt. This work is not only a classic that everyone interested in Tagore and the Bengali Renaissance must read, but it is also a must read for anyone interested in philosophy.

## **Major Female Writers of Bangladesh**

**Kritika Dutta**  
**Roll No.: 55**  
**B.A 2<sup>nd</sup> Semester**

The history of Bangladesh's literature extends back many centuries, with the oldest sample of Bengali literature dating back a thousand years. A notable difference is seen in the literary works of pre and post independent period. Literature in Bangladesh is produced in many forms, from novel to poetry in several languages. It was during the Mediaeval times when Bangladesh's literature reached new heights as Muslim rulers became patrons of this art form. Well known Bangladeshi poets of the era are Alasi, Chandi Das and Daulat Kazi.

Female writers also played a very crucial role in shaping the literary works as they brought their stories to make awareness that questions the gender discrimination and deprivation that they face in the society and in their life. Begum Rokeya is one of the most discussed and famous women writers in Bangladesh.

Bangla literature dates back to the 7th century at least and it may be deprived into three main periods. It is the Ancient period from 650-1200, Mediaeval period from 1200-1800 and Modern period from 1800 to present. During the early half of the twentieth century, fiction writings by Muslim women in English remained somewhere of a rarity. Interestingly, among the very few expectations the pioneer was a Bengali woman, Rokeya Sakhawat Hossain, who wrote her first story in English Sultana's dreams.

Writing is an important tool for women to voice their experiences of Identity, sexuality, marriage, love, family etc. But after women started to use traditional forms of writings and literary conversations to convey these personal experience. Language has been Created and shaped by man. Often women's experiences are told from a male perspective. Instead women writers are working to break these conventions and find a new language to womanhood.

**Some of the major Female writers are:-**

### **1. Begum Rokeya**

She was born on 1880. She is the 2nd most famous Bangladeshi Writer. Her biography has been translated into 26 different languages. Rokeya Sakhawat Hossain, commonly known as Begum Rokeya, was a prominent Bengali feminist thinker, writer,



educator, professor, teacher and women empowerment and political activist for Muslim girls from East Bengal, undivided Bengal in present-day Bangladesh. She is widely regarded as a pioneer of women's liberation in South Asia. Rokeya is considered as the



pioneer feminist of Bengal . She advocated for men and women to be treated equally as rational beings, noting that the lack of education for women was responsible for their inferior economic position. Her major works include *Matichur (A String of Sweet Pearls, 1904 and 1922)*, a collection of essays in two volumes expressing her feminist thoughts; *Sultana's Dream (1908)*, a feminist science fiction novella set in Ladyland ruled by women; *Padmarag ("Essence of the Lotus", 1924)* depicting the difficulties faced by Bengali wives; and *Abarodhbasini (The Confined Women, 1931)*, a spirited attack on the extreme forms of purdah that endangered women's lives

and self-image.

Rokeya established her first school aimed primarily at Muslim girls In Kolkata. In 1916, she founded the Muslim Women's Association, an organization that fought for women's education and employment.

In 1926, Rokeya presided over the Bengal Women's Education Conference convened in Kolkata, the first significant attempt to bring women together in support of women's education rights. She was engaged in debates and conferences regarding the advancement of women until her death on 9 December 1932. Bangladesh observes *Rokeya Day on 9 December* every year to commemorate her works fir the society. In 2004, Rokeya was ranked number 6 in BBC's poll of the Greatest Bengali of all time.

## 2. Mahasweta Devi

Maheshwati Devi is the 3rd most famous Bangladeshi writer. Her biography has been translated into 31 different languages. She was born on 14th January 1926. She was born in Bangladesh, but later became an Indian writer in Bengali and an activist.

Her notable literary works include *Hajar Churashir Maa, Rudali, and Aranyer*

**Adhikar.** She was a leftist who worked for the rights and empowerment of the tribal people (Lodha and Shabar) of West Bengal, Bihar, Madhya Pradesh and Chhattisgarh states of India.

She was honoured with various literary awards such as the Sahitya Akademi Award (in Bengali), Jnanpith Award and Ramon Magsaysay Award along with India's civilian awards **Padma Shri and Padma Vibhushan.**



### 3. **Taslima Nasrin**

Taslima Nasrin is the 4th most famous Bangladeshi writer. Her biography has been translated into 51 different languages. She was born on 25th August 1962.



She is a Bangladeshi - Swedish writer, physician, feminist, secular humanist, and activist. She is known for her writing on women's oppression and criticism of religion. Some of her books are banned in Bangladesh. She has also been blacklisted and banished from the Bengal region, both from Bangladesh and the Indian State of West Bengal. She gained global attention by the beginning of 1990's owing to her essays and novels with feminist views and criticism of what she characterizes as all "misogynistic" religions. After living more than a

decade in Europe and the United States, she moved to India in 2004 and has been staying there on a resident permit long term, multiple entry or 'x' visa since. She now lives in New Delhi, India.

### 4. **Sudhana Ahmed**

Sudhana Ahmed was born on 25th June 1971. She is a Bangladeshi playwright, screenwriter, performing artist and a fellow of Bangla Academy in Bangladesh. She has published four

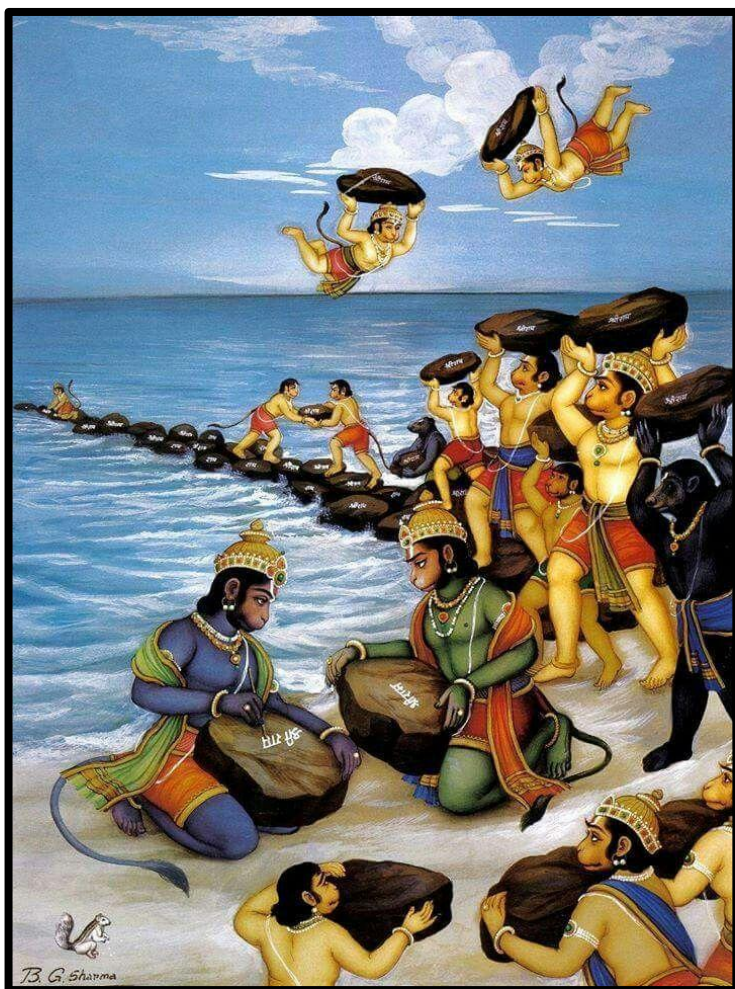
books with six plays. Among the plays, *Maatbring* (The Woodlanders) was performed in the 8th Theatre Olympics in 2018; and *Saptaparee* (Seven leaves) was performed in Bharat Rang Mahotsav (BRM) in 2019; Another play, *Damee Madar* (Goddess of Breathes) has been selected to stage for 2022, arranged by Delhi National School of Drama, India; One of the plays, *Angshupot Upakkhan* has been added in the syllabus of the Bangla literature department of Kazi Nazrul University in Asansol, West Bengal in India. Moreover, some students have started researching her plays for the master's degree and PHD thesis. She was awarded with *Bangla Academy Literature Award 2021* by the government of Bangladesh.





## The Indian Ramayana and Sri Lanka

Monalisha Boruah and Khurenjit Saikia  
Roll No.: 121 and 192  
B.A 4<sup>th</sup> semester



### **Introduction**

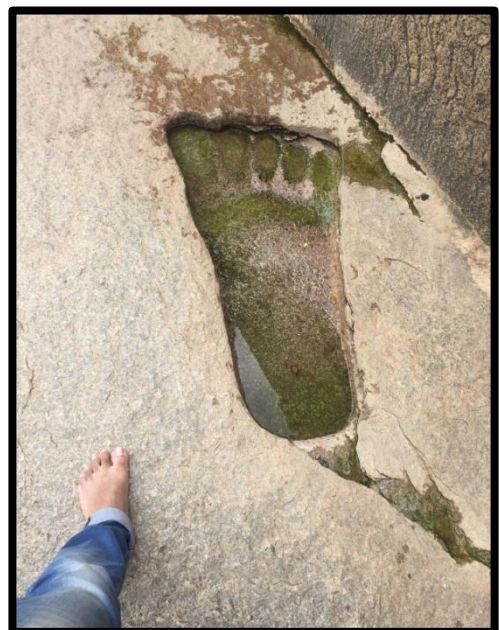
The Ramayan is Valmiki's wonderful literary creation that is considered as one of the most celebrated and ancient historical document of India and its surroundings. It is a literary treasure of India which has become popular in many countries of the world. This epic at first was written by Valmiki in Sanskrit language around 300 BCE and after that many vernacular poets have rewritten and translated in different language .**Story of Ramayan**

The story of this epic revolves round the character Ram who is the symbol of honest and dedicated person. Valmiki has described technically the story of king Dasaratha. He had three wives and four sons named Ram, Bharata Lakshmana and Shatrughna. Ramwins Sita after being able to string the bow of Mahadwa which is preserved by King Janaka from ancient period. In Ayodhya Kanda, Rama was banished from ayodhya for fourteen years. Ram comes to live in the forest with Sita and Lakshmana and king Dasaratha died of grief. Sita gets kidnapped in the forest and taken to Lanka by Ravana and Lakshmana is in pursuit of Ravana to rescue Sita with the help of monkey King Sugriva and his chief minister Hanuman. The monkey armies reached bridging the straits and in Lanka, Ram and Lakshmana captured Ravana after a series of battles and rescue Sita. Then

they come back to Ayodhya. Sita went to Valmiki's heritage as the citizens of Ayodhya were questioning about her purity. She gave birth to two sons, Kusha and Lava. At the end, one day Rama recognised his two sons and bring back to Ayodhya Kingdom with him.

NASA recently discovered bridge named as Adam's Bridge is made of chain of shoals, 30 km long. Studies reveal that it Is manmade and dates back to 1,750,000 years ago which was supposed to be the Treat Yuga of Ramayana making it a crucial aspect for an insight into the mysterious legend called Ramayana. There are many places in Sri Lanka associated with the Ramayana. Rhumassala Kanda, Sita Eliya, Ravana Ella Cave, Ravanakotte, Ravana's palace at Maligawa Tenna, Ganakamadhana Hill, etc. The meridian of Lanka of the Indian astronomers, which was reputed to pass through Ravana's capital, passes through the Maldives Island at 75 degree 53' 15" East Greenwich quite four hundred miles from the present western limit of Lanka. Several book mention "Lanka" of Ramayana as being distinct from the Sinhala Island (which is Sri Lanka). Mahabharata (Aranya), DeviPurana (42, 46), Bhagavata (5.19, 29.30), etc. Length of the bridge between India and Sri Lanka is 30 km (18 miles) which is incomparable to 100 yojanas (800 miles) mentioned in Valmiki's Ramayana. There were also many things that were found which are related to the epic "Ramayana" that makes us believe that the story was true. When Ravaan abducted Sita and got her to his kingdom of Lanka, he is said to have first taken her to a place which is now a tourist spot in Sri Lanka called Sita Kotuwa. According to the mythological tale, from here Ravana took her to Ashok Vatika and surprisingly there is an actual 'Ashokvanam' in Sri Lanka. Going by the mythological tale of 'The Ramayana', when Ram deployed the monkey forces to rescue his wife, Sita. He chose the strongest among them who was named Hanuman to find Sita's exact location. Upon receiving blessings from Ram, the monkey God flew to Lanka to find the exact location of Sita. Full with power and divine blessings, Hanuman was endowed with a special ability to alter his form- i.e, he could maximize his size to that of giant or even minimize his to that of an average monkey! There are footprints that have been said to be of Hanuman near Ashokvanam.

These footprints differ in size and are a reflection of special powers of the monkey God- Hanuman. Ram Setu- although they didn't require a Sri Lanka Visa to travel there in those





times, there was a huge problem in the form of the water bodies, that we now call as the Palk Strait and Gulf of Mannar. In order to get to Ravan's kingdom, Ram had to cross these water bodies. So, he ordered his Supreme army of monkeys to build a bridge between the two lands, and with his divine power the stones floated on the water. With the help of Google maps and complex technology, the Gulf of Mannar and the Palk Strait there is an actual link between the two countries. This link has been dubbed as the Ram Setu or Rama's bridge and even sometimes as the Adam's Bridge.

### **Conclusion**

According to the Vedic astronomers, the island of Lanka was located at the earth's equator where the sun would be directly overhead at the time of the two equinoxes each year. Island should be in meridian through Ujjain at a distance of 100 yojanas from Southern tip of India. Lanka was on the top of a mountain rich in gold and Sal trees surrounded by water. The modern world shows no island in the vicinity of the Earth's equator and India's ancient prime meridian that would suggest an actual geographic location for Lanka based on above requirements. This lead the question of fiction in Ramayana. It is not concluded that it is fiction without knowing the intentions of Valmiki and the changes it would have undergone during the long history.

**RYTHMS OF  
HERITAGE**

**CULTURAL**  
**ethos.**



*"celebrating the Harmony  
of Tradition and Expression  
through Dance "*

*beauty in  
dance.*

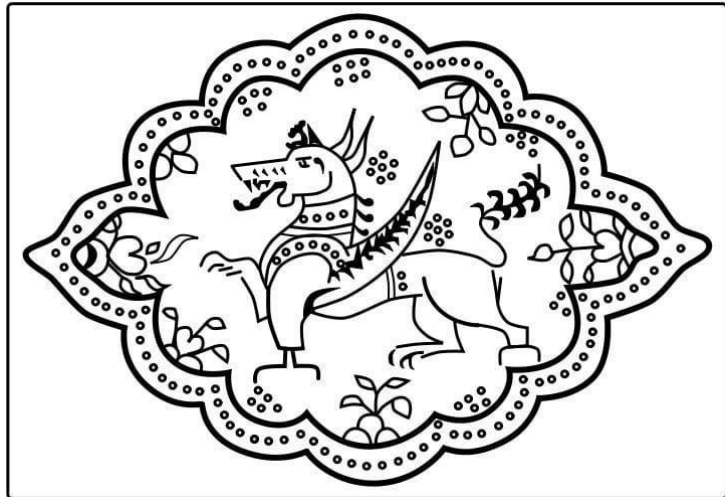
# AHOM DYNASTY IN ASSAM AND IT'S SOUTH ASIAN

## CONNECTION:

Ivlina Gogoi and Mayuri Borah  
Roll No.:17 and 106  
B.A 6<sup>th</sup> Semester

### ORIGIN:

The Ahom Dynasty was a historical dynasty that ruled the Ahom Kingdom in the northeastern region of India. Its origin can be traced back to the 13th century. The Ahom Kingdom was a late medieval kingdom established in 1228 in the Brahmaputra Valley in Assam. It maintained its sovereignty for nearly 600 years having successfully resisted Mughal expansion in Northeast India.



The foundations of the Ahom Kingdom were laid when the first Ahom king, Chaolung Sukaphaa came from south China's Yunnan provision from a town called Mong Mao Lung, with his 9000 companions. He entered the Brahmaputra valley by crossing the Patkai mountain range. Along with him came his three queens, two sons and a retinue of nobles and officials and soldiers. He reached modern-day Namrup on 2 December 1228 and settled in the area on the south bank of the Burhidihing river, the Dikhau reiver in the south and Patkai mountains in the east. Making his capital at Charaideo, he befriended the local tribes consisting of the Barahi and the Marans peoples. The technology Sukaphaa and his people had bought with them was shared with the local people of the region. This technology was the wet rice cultivation with an increased agricultural output of the region. Gradually, the Ahom way of life and polity absorbed other people of the region such as the Barahi, increasing the Ahom numbers significantly. For his position Assamese history, the honorific Chaolung is associated with him.

The ancient kingdom of Kamarupa once covered the present state of Assam. Pragjyaisha, the capital, was located near Guwahati. Kamarupa is mentioned as a frontier kingdom and

tributary of the Gupta Empire in the Allahabad inscription of Samudra Gupta (A.D. 330-375). The Kamarupa -Varman empires (350-650 AD) of the great ruler Bhaskaravarman and his contemporary Harshavardhana ranged up to present day Bangladesh, West Bengal and North Bihar.

The ancient Kingdom of Kamarupa eventually became the Kingdom of Ahom (1228-1826) of Assam being physically distant from the center of India it was ruled by tribal kings for many centuries until the early 19th century. The Kingdom of Ahom remained virtually cut off from the rest of the world for a long time partly because of its geographical location, separated as it was by numerous hills and rivers interspersed by deep valleys, and partly because of the deliberate Ahom policy of isolation. Most of the inhabitants settled along the fertile banks of the Brahmaputra or on the banks of its tributaries.

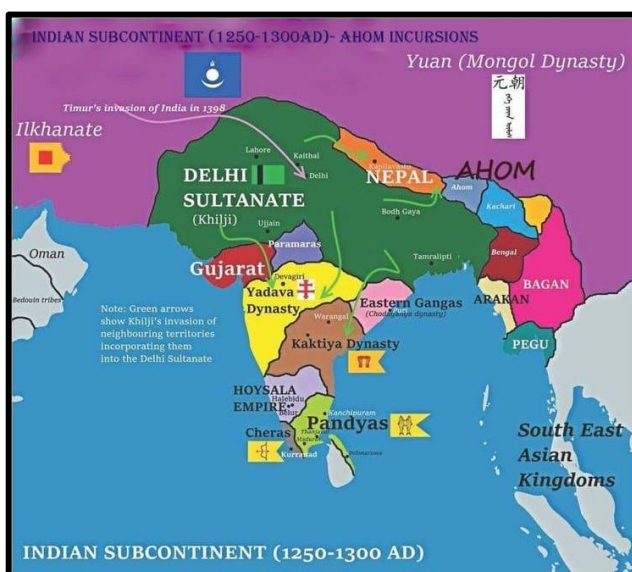
### CONNECTION WITH SOUTH ASIAN COUNTRIES:

The Ahoms were a Tai speaking people came into prominence first in the Yunnan province of China, from where they moved to mainland Southeast Asia in the middle of the 11th century after a long and fierce battle with the Han Chinese. The Tai-Ahoms are traced today to either the Mong Mao Tribe of South China or to the Hukawng Valley in Myanmar. This migration suggests a connection between the Ahoms and the broader Southeast Asian region.

Scholars have argued that during the Aryan settlement in the Indo-Gangetic plains from 1500 BC onwards, the creation of a Hindu state replete with caste system and

the usage of the Sanskrit language were considered mainstream. Since Ahom were never in the Sanskritised part of the Indo Aryan people its importance after the Varman Empire was diminished. It was more connected with the hill tribes from north east India, Nagaland, Burma, Laos, Vietnam, Thailand and Yunnan province's non-Han Chinese people.

The Ahoms were of Tai ethnic origin, and they brought with them



elements of Tai culture, language, and religion. This cultural influence from Southeast Asia played a role in shaping the Ahom society and their interactions within the broader South Asian context. The Ahom Kingdom existed during a time when South Asia was marked by complex political dynamics. They interacted with various South Asian kingdoms, such as the Mughals and various Hindu and indigenous states. The Ahoms successfully resisted Mughal attempts to conquer their territory for several centuries, highlighting their political autonomy.

The Ahom Kingdom engaged in trade with neighboring regions, including South Asia. They were known for their production of valuable goods such as tea, silk, and forest products, which were traded with South Asian states and beyond. The Ahoms left behind a rich legacy of architecture and art, including impressive temples, palaces, and sculptures. These structures reflect a blend of indigenous, Tai, and South Asian architectural styles and artistic motifs.

### **POLITICAL COUNCIL AND CULTURE:**

The Ahom dynasty of Assam was not run in an autocratic fashion, with King being the one-man authority. It was an inclusive government, king with 5 ministers and not autocracy. Ministers had the power to keep a check and ensure that king delivers his duties. They also had the power to remove the king, if he was not doing his job. Ahoms created a new state by abolishing the old political system of *bhuiyans* (landlords). The Ahom state was dependent on forced labour. Those who had to work for the state were called *paiks*.

The Ahom king was the supreme commander of the state as well as the armed forces. The Paiks were the main army of the state. They were divided into two categories i.e. serving and on standby. The entire contingent of the Ahom army consisted of infantry, marines, artillery, elephants, cavalry, and spies. The main weapons of war consisted of bows and arrows, swords, spears, pistols, bolts, and cannons.

Ahom society was divided into clans and with the expansion of the kingdom, the clans moved and took charge of the designated territory. One can say it is a form of local administration under able hands. Owing to the dispersal of clans across the region; local lineage started replacing the clans. The local lineage was recognized by the King and they enjoyed similar powers. These changes took place within the realm of Ahom traditional social structure and ensured a greater stability to the structure.

Ahom queens (Kunworis) played important roles in the matter of state. They were officially designated in a gradation of positions, called the *Bor Kuwori* (*Chief Queen*), *Parvatia Kuwori*, *Raidangia Kuwori*, *Tamuli Kuwori*, etc. who were generally daughters of Ahom noblemen and high officials. One way in which the importance of the



queens can be seen is that many of them are named on coins; typically the king's name would be on the obverse of the coin and the queen's on the reverse.

The Ahoms believed that they were divinely ordained to bring fallow land under the plow with their techniques of wet-rice cultivation, and to adopt stateless shifting cultivators



into their fold. They were also conscious of their numerical minority. As a result, the Ahom polity initially absorbed Naga, Borahi and Moran, and later large sections of the Chutiya and the Dimasa-Kachari tribal peoples. This process of Ahomisation went on till mid-16th century when the Ahom society itself came under the direct Hindu influence. That many indigenous peoples were ceremonially adopted into Ahom clans are recorded in the chronicles. Since the Ahoms married liberally outside their

own exogamous clans and since their own traditional religion resembled the religious practices of the indigenous peoples along with Hindus, the assimilation under Ahomisation had a little impediment.

Ahoms didn't try to ruin the existing culture, didn't try to convert the locals to their practices. They in fact added their bits to the Indian culture and made it richer, by respecting it and by being a part of it. The kings embraced Hinduism, or rather Shaivism and Shakti cult and built a lot of temples in Upper Assam. Ahoms displayed great respect towards all religion and a lot of families used to follow dual religious practices. Ahoms encouraged inter cultural marriages and selective adaptation of cultural traits. Historical works known as *Buranjis* were also written first in the Ahom language and later in Assamese.

Ahom Dynasty witnessed a period of cultural and intellectual flourishing. The Ahom kings patronized the arts, literature, and architecture, resulting in the construction of magnificent structures such as temples, palaces, and fortresses. They also played a crucial role in promoting the local language, literature, and religious practices, blending indigenous traditions with elements from other cultures. The Ahom Dynasty left a lasting impact on the socio-cultural fabric of Assam, with their legacy visible in the rich heritage, traditions, and customs of the region to this day.

### **LACHIT BORPHUKAN - a warrior and a master strategist:**

Lachit Borphukan (24 November 1622 – 25 April 1672) was an Ahom Borphukan, primarily known for commanding the Ahom Army and the victory in the Battle of Saraighat (1671). Lachit Borphukan was a well-recognized and brave commander of the famous Ahom Kingdom. Lachit Borphukan is also considered an icon of the Assamese nationalist movement. He is famous for his successful leadership of the Ahom army in the Battle of Saraighat.



Lachit Borphukan was able to stop the Mughal Empire from expanding more in the region during the late 1600s. The Battle of Saraighat is an important event in the history of ancient India and Lachit Borphukan was a major contributor to the battle.

There are several quotes from Lachit which are still remembered by the locals. “*Dexotke ke Mumai dangor nahain*” which means, “*my uncle is not bigger than my country*” and is something all locals will talk about when they introduce Lachit Borphukan. During the battle, he found his uncle to be not committed to his duties and beheaded him for the lapse.

### **SOME ARCHITECTURAL MARVELS OF AHOM DYNASTY:**

The Ahom architectural panache signifies a unique balance of different architectural styles, from domes and arches to large shikharas and mandapas, and the temples and secular buildings are interspersed with influence from the rich ancestors.

Sivsagar in Assam, was a melting pot of learning where diverse influences converged and new forms of culture and architecture emerged. The ruins of a brilliant chapter in Assam's political history can still be found in the bustling city of Sivsagar. The city is home to several impressive Ahom-built monuments. Some of the monuments are:



**CHARAIDEU MAIDAM**



**RANG GHAR**



**TALATAL GHAR**





## KARENG GHAR

### BATTLES BETWEEN AHOMS AND MUGHALS:

With the successful capture of the Kingdom of Bengal by the Mughals, their eyes were set on the North east of India. The states of Koch and Dhaka where traditional rivals of the Ahom Kingdom were now under the sway of the Mughals. 17 battles were fought between the Ahoms and the Mughals in which the Mughals suffered many defeats due to the tactical guerilla warfare and river battles fought on the Brahmaputra.

Ahom–Mughal conflicts (1616–1682) refers to the series of 17th-century conflicts between the Ahoms and the Mughals over the control of the Brahmaputra valley. Ahom - Mughals conflicts started with the first mughal attack on Ahom kingdom in *Battle of Samdhara* in 1616 till the final *Battle of Itakhuli* in 1682.

**BATTLE OF SAMDHARA** was the first battle fought by Mughals and Ahoms in 1616.

**BATTLE OF ALABOI** was a battle fought between the Mughal Empire and the Ahom kingdom around 5 august 1669. The result was a Mughal victory, but Ram Singh I's next move to open negotiations for peace. Soon after the battle Alaboi, Chakradhwaj Singha died in 1669.

**BATTLE OF SARAIGHAT** was a nava battle fought in 1671 between the Mughal Empire (led by Kachwaha Raja, Ram Singh I) , and the Ahom Kingdom ( led by Lachit Borphukan ) on the Brahmaputra river at Saraighat , now im Guwahati, Assam , India . Although weaker, the Ahom Army defeated the Mughal Army by massive army, clever diplomatic negotiations

to buy time, guerrilla tactics, psychological warfare, military intelligence and by exploiting the sole weakness of the Mughal forces - its navy. The *Battle of Saraighat* was the last battle in the last major attempt by the Mughals to extend their empire into Assam .

**BATTLE OF ITAKHULI** was fought in 1682. The Ahoms pushed back Mughals control to the west of the Manas river. The main battle was fought at the garrison island on the Brahmaputra, in which the Mughal fauzdar, Mansur Khan was defeated and the remnant of the Mughal forces pursued to the Manas river. With this win, the Ahoms recovered Sarkar Kamrup from the Mughals.

In 1817, the Burmese took advantage of the rivalry between the Ahom chiefs, invaded Assam, and established political control. The Burmese presence threatened British commercial interests. In the first Burmese War (1824-1826), the British drove the Burmese out of Assam. Under the Treaty of Yandabo, the territory was annexed by the East India Company in 1826.

The year 1826 saw the final collapse of the Ahom monarchy which ruled for over six- centuries and marked the entry of the British who stepped in to fill the political void in the region due to depletion of state funds as a result of the many wars waged. It was the beginning of the transition from the medieval to the modern age. When the East India Company appeared on the scene, they were heralded by the Ahomese as saviors and were welcomed with open arms. The East India Company desperately needed the gold from Tibet to finance its growing China trade. They believed that such a route might be possible via Assam. Assam was governed as a part of Bengal by the East India Company till its collapse in 1858. The British (United Kingdom) government administered the state from 1858 until 1947. India achieved independence in 1947 and Assam became a state of the Indian Union.

In conclusion, the Ahom dynasty had a notable connection with South Asia through migration, cultural influences, political interactions, trade, and religious syncretism. Their history provides insights into the complex dynamics of cultural and political exchange in the broader South Asian context. It also gives us some outstanding historical structures , which are evidence of strength and wealth as well as their sense of style and artistic sensibility. The Ahom community still exists in Assam, and the History of the Ahom Kingdom is proud to discuss their illustrious past and contributions to the region.



# **INDO-PAKISTAN PARTITION AND ITS REFLECTION IN INDIAN ENGLISH WRITING**

**Akritha Dutta and Gyandeep Gogoi  
Roll No.:50 and 105  
B.A 6th Semester**

In August, 1947, when, after three hundred years in India, the British finally left, the subcontinent was partitioned into two independent nation states: Hindu-majority India and Muslim-majority Pakistan, leading to one of the largest and most tragic population exchanges in history, as millions of Muslims trekked to West and East Pakistan, now known as Bangladesh while millions of Hindus and Sikhs headed in the opposite direction.

India was under British colonial rule, and the struggle for independence had gained momentum. The British were considering granting independence, and the question of how to divide the country became pressing. One of the primary reasons was religious differences. India had a significant Muslim population, and leaders of the Muslim League, led by Muhammad Ali Jinnah, argued that Muslims needed a separate nation where they could protect their political and cultural rights. The last British Viceroy of India, Lord Louis Mountbatten, proposed a plan in 1947, known as the Mountbatten Plan, which involved the partition of British India into two dominions – India and Pakistan. This plan was accepted by the Indian National Congress, the Muslim League, and the Sikh leaders. The partition also led to the Kashmir conflict, as both India and Pakistan claimed the princely state of Jammu and Kashmir, leading to a long-standing dispute that continues to this day.

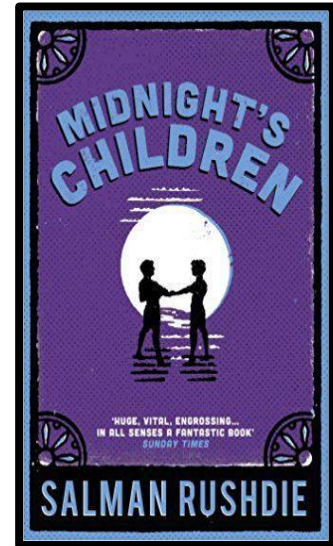
The partition of India and Pakistan and the associated bloody riots inspired many creative minds in the republics of India, Pakistan, and Bangladesh to create literary or cinematic depictions of this event. While some creations depicted the massacres during the refugee migration, others concentrated on the aftermath of the partition in terms of difficulties faced by the refugees in both side of the border. Even now, more than 75 years after the partition, works of fiction, poems and films are made that relate to the events of partition .They capture some of the most harrowing events of the era, but also the courage, sacrifice, and generosity of the human spirit .It is through these books and accounts that partition is still living in our memories.

Partition Literature often deals with the emotional and psychological impact of the

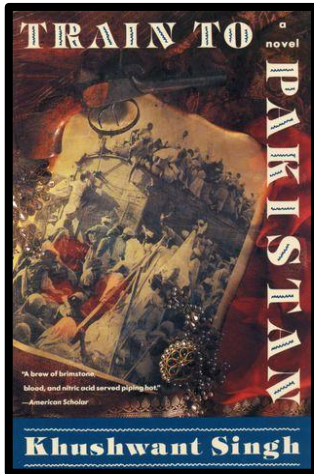
partition, including themes of loss, trauma, and grief. It moreover deals with the themes of communal violence and the displacement of millions of people. These themes are recurring motifs in partition literature and help to shed light on the human experiences of people affected by the partition and its aftermath.

### 1. *Midnight's Children:*

Salman Rushdie's *Midnight's Children*, which won the Booker Prize in 1981, the "Booker of Bookers" in 1993 and was judged "Best of the Bookers" in 2008, has not aged one bit. History, in this novel, is inseparable from story, as its protagonist Saleem Sinai was born on the same day as the nation. The twin hero of *Midnight's Children*, Shiva, though he shares his name with one of Hinduism's most important deities, is ironically the son of a Muslim couple. Yet this embodies the hybrid nature of identity in the subcontinent, which is almost always multicultural. Writing back to the empire, asserting its independence in "chutnified" Indian English, this masterpiece of magic realism borrows the device of the storytelling scribe from the *Mahabharata*, an ancient Indian epic.



### 2. *Train to Pakistan:*



Khushwant Singh's *Train to Pakistan* is one of the most moving accounts of the Partition of India and the way local communities, which had lived peacefully for generations, were torn apart by the forces of communalism. *Train to Pakistan* is set in what at first seems like an island of hope: the imaginary village of Manmo Majra, on the border of India and Pakistan, inhabited primarily by Sikhs and Muslims. In the viciousness of the violence, this small village's traditional social structure and relative harmony is destroyed to a point where all sense of humanity is lost. There is still hope, however, in the resilience of love.

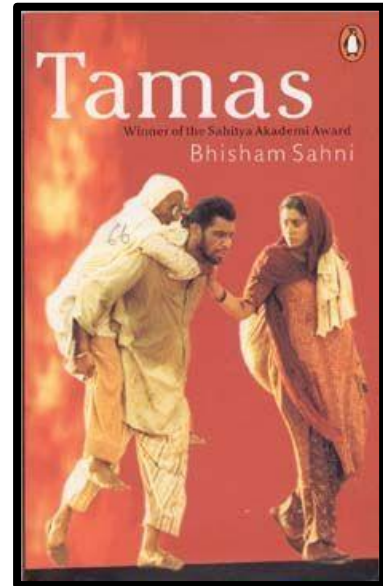
### 3. *Ice Candy Man :*

The book *Cracking India*, initially published as *Ice-Candy-Man* in 1980 written by Bapsi Sidhwa delves into the brutal civil war that took place during the Partition of India in 1947. Narrated from the perspective of Lenny Sethi, a young Parsee girl, the novel depicts the intricate and ever-changing political and social consequences of the Partition of India. The

novel explores the historical events and serves as a coming-of-age tale, delving into Lenny's personal growth and forming her identity amid a changing nation.

#### 4. *Tamas*:

The British Partition of Indian had countless disastrous consequences, many of which are rendered in heartbreaking fashion in Bhisham Sahni's novel, *Tamas*. Partially based on true events that Sahni witnessed himself in the communal riots during India's Partition in 1947, the novel follows the life of people from both communities – Hindu and Muslim, and from various classes and backgrounds, as tensions in cities build up. It presents a snapshot of a violent and fractured period in Indian history and through fictionalization allows the reader to inhabit the minds of those who perpetrated and suffered through its worst crimes.



#### 5. *Azadi*:

*Azadi*, a novel by Chaman Nahal, is considered one of the Gandhi Quartet's most significant works. Nahal's work *Azadi* graphically depicts the tragedies of partition and its aftermath on the Indian subcontinent. Nahal wrote authentically as a refugee, focusing on the dawn of freedom, the horrors of partition, mass migration, atrocities, and the arrival of refugees in India and Pakistan. The actual focus of the story is on man's hopes, worries, loves, and hatred, as well as the perpetual tug of God and the Devil inside him.

#### 6. *Basti*:

Intizar Husain's novel *Basti*, considered one of the finest works written on the theme of partition, recalls and re-evokes the story of Pakistan, from partition until the loss of Bangladesh. Originally written in Urdu and first published in 1979, *Basti* poignantly captures the tragic succumbing of paradise to the corrosive powers of time through the emotional journey of its main protagonist, Zakir. The novel looks beyond the interpretation of partition as just a political decision, and succeeds in capturing the human side of the historic event—the sense of loss at being uprooted from one's 'home', the hope of a new beginning that accompanies the creation of Pakistan, the feeling of helplessness at the progressive deterioration of the newly created nation as a moral ideal, and the frustration at the 'fall of Dhaka'.

#### 7. *Subh-e-Azadi*:

*The Dawn of Freedom* or *Subh-e-Azadi* written by Faiz Ahmed Faiz captures the

desolation of independence and partition. This poem speaks of the heartbreak that the partition brought to the nation. It further reflects upon the disappointment of the poet as the partition was not the result of what the nation had expected and fought for. The theme of this emotionally charged poem is the disillusionment surrounding the partition of India.

**8. *Ajj Aakhaan Waris Shah Nu:***

"*Ajj Aakhaan Waris Shah Nuor Today I Say unto Waris Shah*" written in November 1947 by Amrita Pritam was the first major poem on the biggest tragedy that the sub-continent had witnessed. The poem is about the horrors of the partition of Punjab during the 1947 partition of India. Addressed to the historic Punjabi poet Waris Shah, who had written the most popular version of the Punjabi love tragedy, *Heer Ranjha*, it appeals to him to arise from his grave, record Punjab's tragedy and turn over a new page in Punjab's history.

Therefore, the event of partition that took place in 1947 in the subcontinent of India has aroused the great interest among the fictional writer and historian of different languages and cultures, who in great pleasure and energy responded to it and produced numerous numbers of works. Volumes of literature in different languages have produced since that time. All the writers like, Khushwant Singh and Bapsi Sidhwa etc. explore and describe the harsh and realistic scenes of violence of the times. They maintain a remarkable and worth-praising standard of impartiality. Partition literature humanizes the anguish of the ones who got removed from their places of worship, who boarded trains hoping to reach "home" only to lose their lives to mass hysteria, and those who had to turn against their beloved neighbors to survive.

# The Bangladesh Liberation War Of 1972 And Its Socio-Political

## Impacts

Gagandeep Kaur and Borokha Saikia

Roll No.: 16 and 1

B.A 6<sup>th</sup> Semester

### INTRODUCTION

The Bangladesh Liberation War 1971-1972 is a pivotal chapter in the history of Bangladesh, marking its struggle for independence from Pakistan. This war was a culmination of decades of political, economic, and cultural disparities between East and West Pakistan, separated by over 1,600 kilometers of Indian territory. The people of East Pakistan, now Bangladesh, were subjected to discrimination and exploitation by the West Pakistani government, which led to growing discontent and demands for autonomy.

The war began on March 26, 1971, when the Pakistani military launched a brutal crackdown in Dhaka, the capital of East Pakistan, in an attempt to suppress the



Bengali nationalist movement. This crackdown sparked widespread resistance and eventually evolved into a full-fledged armed conflict. The Mukti Bahini, a Bengali freedom fighters' organization, played a crucial role in the struggle against the Pakistani military.

India also became involved in the conflict, providing support to the Bangladeshi independence movement. On December 16, 1971, after a 13-day-long war, the Pakistani military surrendered, leading to the birth of Bangladesh as an independent nation. The war left a profound impact on the region, resulting in significant loss of life, displacement of millions, and enduring scars in the collective memory of Bangladeshis.



## **BACKGROUND**

The Bangladesh Liberation War, also known as the Bangladesh War of Independence, began primarily due to longstanding political, economic, and cultural grievances between East Pakistan (now Bangladesh) and West Pakistan (now Pakistan). Here are some key factors that led to the war:

One of the major issues was the linguistic and cultural divide between East Pakistan, where Bengali was the predominant language, and West Pakistan, where Urdu was the official language. The people of East Pakistan felt marginalized and discriminated against by the central government in West Pakistan, which led to tensions.

East Pakistan contributed significantly to Pakistan's economy, primarily through the production of jute and other agricultural products. However, a disproportionate share of resources and development funds was allocated to West Pakistan. This economic disparity fueled resentment in East Pakistan.

The central government in West Pakistan dominated political power and was accused of suppressing the democratic aspirations of the people of East Pakistan. Elections in 1970 highlighted these disparities when the Awami League, led by Sheikh Mujibur Rahman, won a landslide victory in East Pakistan but was not allowed to form the government at the federal level.

The government's response to demands for autonomy and self-determination in East Pakistan was marked by repression and violence. The military crackdown in March 1971, known as Operation Searchlight, led to widespread atrocities, including killings and rapes. On March 26, 1971, Sheikh Mujibur Rahman declared the independence of Bangladesh, sparking armed resistance against the Pakistani military forces. The conflict gained international attention, and India provided support to the Bangladeshi resistance. India formally intervened in the war on December 3, 1971, following a preemptive strike by Pakistan on Indian airbases.

## **NOVELS**

The Bangladesh Liberation War is a significant historical event that has been reflected in numerous novels over the years. This war, which resulted in the independence of Bangladesh from Pakistan, is a subject of great importance and has been explored in various literary works. Here are some novels that reflect the Bangladesh Liberation War:

*A Golden Age* by Tahmima Anam: This novel tells the story of a widow named Rehana Haque, who becomes involved in the Bangladesh Liberation War when her children become freedom fighters. It provides a personal and emotional perspective on the war.

*The Good Muslim* by Tahmima Anam: This is the sequel to "A Golden Age" and continues to explore the impact of the Bangladesh Liberation War on the lives of its characters. It delves into the post-war period and the challenges of rebuilding a nation.

*The Shadow Lines* by Amitav Ghosh: While not solely focused on the Bangladesh Liberation War, this novel by acclaimed author Amitav Ghosh touches upon the political and social contexts of the war. It explores the borders, both physical and psychological, that divide people.

*My Sister, the Serial Killer* by Oyinkan Braithwaite: Although not centered on the war itself, this novel takes place in Nigeria during the 1970s and references the Bangladesh Liberation War as a distant but impactful event on the characters' lives. It's a unique perspective on how global events can shape personal experiences.

*The Naming of Strays* by Mohini Kent: This novel offers a unique perspective on the war, focusing on the experiences of an American volunteer who goes to Bangladesh to help during the conflict. It provides an outsider's view of the war and its impact on the country.

*In the Time of the Others* by Nadeem Zaman: This novel follows the lives of a group of young people during the Bangladesh Liberation War. It explores themes of love, loss, and identity against the backdrop of the war.

*Rajmohan's Wife* by Bankim Chandra Chattopadhyay: While not a contemporary novel, this 19th-century Bengali novel is considered one of the earliest works of Indian literature to address the issue of colonialism and the struggle for independence, which ultimately led to the Bangladesh Liberation War.

These novels offer various perspectives on the Bangladesh Liberation War, from personal stories of those directly affected by the conflict to broader explorations of its historical and social impact. They provide readers with insights into the complexities of this important chapter in South Asian history.

## **POLITICAL IMPACTS**

The Bangladesh Liberation War had significant political consequences for the region and the world. The most immediate and significant consequence of the war was the emergence of Bangladesh as an independent nation. Prior to the war, Bangladesh was known

as East Pakistan and was part of Pakistan. The war resulted in the creation of an independent Bangladesh.



The war had a major impact on the relations between India and Pakistan. India supported the Bangladeshi independence movement and provided military assistance to the Mukti Bahini

(Bangladeshi freedom fighters). This led to a conflict between India and Pakistan, which eventually resulted in the signing of the Instrument of Surrender on December 16, 1971, and the creation of Bangladesh. The war strained India-Pakistan relations for many years and left a legacy of distrust and animosity.

The Bangladesh Liberation War had significant geopolitical consequences. It shifted the balance of power in South Asia and weakened the unity of the Muslim-majority countries in the region. Pakistan, which had previously been the most populous Muslim country in the world, was split into two, with the creation of Bangladesh. This had implications for the Organization of Islamic Cooperation (OIC) and the broader Muslim world.

In Bangladesh, the war led to significant political changes. Sheikh Mujibur Rahman, the leader of the Awami League and a key figure in the independence movement, became the first Prime Minister of Bangladesh. The war also resulted in the establishment of a democratic system of government in Bangladesh.

The war resulted in a humanitarian crisis, with millions of people being displaced, killed, or suffering from various forms of violence and atrocities. This had a profound impact on the social and political fabric of the region, leading to efforts to address issues related to justice, reconciliation, and the treatment of war crimes.

The Bangladesh Liberation War garnered international attention and support for the cause of Bangladesh's independence. Many countries recognized Bangladesh as an independent nation following the war, and Bangladesh became a member of the United Nations in 1974.

The emergence of Bangladesh as an independent nation also had implications for regional dynamics in South Asia. It added another player to the region's complex geopolitical landscape and influenced the relationships between neighboring countries, including India, Pakistan, and China.

The Bangladesh Liberation War had far-reaching political consequences, including the emergence of Bangladesh as an independent nation, shifts in regional and global geopolitics, changes in domestic political leadership, and lasting effects on relations between India and Pakistan. It remains a significant event in the history of South Asia and continues to shape the region's politics and relations to this day.

### **SOCIAL IMPACTS**

The Bangladesh Liberation War had significant social consequences for both Bangladesh and the wider region. The war resulted in a substantial loss of life. Estimates of the number of casualties vary, but it is widely believed that hundreds of thousands of people were killed during the conflict. The war's human toll had a profound impact on families and communities, leaving a lasting legacy of trauma.

The conflict forced millions of people to flee their homes, both internally within Bangladesh and to neighboring India. The war created one of the largest refugee crises in history, with millions of Bangladeshis seeking shelter in India. This mass displacement had profound social and economic consequences for both countries.

The war saw the active participation of women in various roles, including as combatants, nurses, and support staff. This participation had a transformative effect on gender roles in Bangladesh and contributed to increased awareness of women's rights and empowerment.

After the war, there were efforts to hold individuals accountable for war crimes and atrocities committed during the conflict. The war crimes trials and tribunals had social and political implications, as they sought to address issues of justice and reconciliation. It played a role in the revival and promotion of Bengali culture and language. It helped foster a sense of cultural pride and identity among the people of Bangladesh.

The war had a significant economic impact, with infrastructure damage and disruptions to agriculture and industry. Rebuilding the nation's economy was a major social and political challenge in the aftermath of the conflict. It had a lasting impact on the relationship between Bangladesh and Pakistan. It created tensions and mistrust between the

two countries, which persisted for many years. The social consequences of the war influenced diplomatic and political relations in the region.

It garnered international attention and support, with many countries and organizations expressing solidarity with the Bangladeshi people. This international support had social and political implications and contributed to Bangladesh's recognition as an independent nation. Overall, the Bangladesh Liberation War had profound and far-reaching social consequences, shaping the nation's identity, politics, and society in the decades that followed. It remains a pivotal moment in the history of Bangladesh and South Asia.

## CONCLUSION

The Bangladesh Liberation War was a momentous chapter in the history of the Indian subcontinent, resulting in the creation of the independent nation of Bangladesh. After years of political and cultural oppression, the people of East Pakistan (now Bangladesh) rose up against the West Pakistani government, leading to a brutal conflict that ultimately ended with victory for the Bangladeshi independence fighters.

It was the Triumph of the Human Spirit. The Bangladesh Liberation War showcased the indomitable spirit of a people determined to



achieve their right to self-determination. Despite facing immense odds, the Bangladeshi people, with the support of India, demonstrated unwavering courage and resilience.

The war also witnessed widespread atrocities and human rights abuses. Both sides of the conflict were accused of committing war crimes and acts of genocide, leading to significant loss of civilian lives and suffering. This serves as a reminder of the devastating impact of armed conflicts on innocent civilians.

The Bangladesh Liberation War had a significant international impact. India played a crucial role in supporting the Bangladeshi independence movement, and the conflict strained India's relations with Pakistan and the global community. The war's outcome reshaped the geopolitics of South Asia.



The war culminated in the emergence of Bangladesh as an independent nation on December 16, 1971, with the unconditional surrender of the Pakistani military in Dhaka. This moment marked the end of years of political and economic exploitation by West Pakistan and the beginning of a new era for the people of Bangladesh.

The Bangladesh Liberation War left a lasting impact on the nation's collective memory. It is commemorated every year as Victory Day in Bangladesh, a reminder of the sacrifices made by those who fought for independence.

In the aftermath of the war, efforts were made to address the wounds of the conflict and promote reconciliation between Bangladesh and Pakistan. The International War Crimes Tribunal in Bangladesh sought to hold those responsible for war crimes accountable.

While Bangladesh gained its independence, the nation faced numerous challenges in the post-war era, including political instability, economic difficulties, and natural disasters. However, it has made significant progress in various fields since its independence.

In conclusion, the Bangladesh Liberation War of 1971 remains a pivotal event in South Asian history. It symbolizes the aspirations of a people for self-determination, the devastating consequences of conflict, and the resilience of nations in the face of adversity. The creation of Bangladesh stands as a testament to the power of a united people striving for freedom and independence.

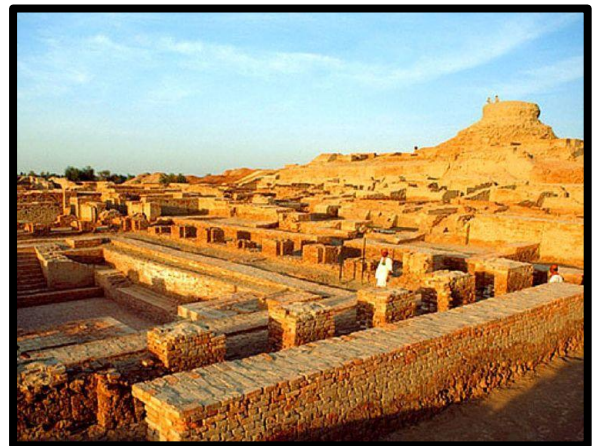
# Cultural Heritage Sites of Pakistan

Sikhamoni Deka and Riya Bhuyan  
Roll No.:201 and  
B.A 6<sup>th</sup> Semester

Pakistan, a country with a rich tapestry of history and culture, is home to an array of cultural heritage sites that stand as a testament to its diverse past. From ancient archaeological ruins to majestic mosques and forts, these sites not only offer a glimpse into the country's multifaceted history but also showcase its architectural prowess and the blend of various cultural influences over the centuries. This article explores some of Pakistan's most famous cultural heritage sites, delving into their historical significance and the stories they tell.

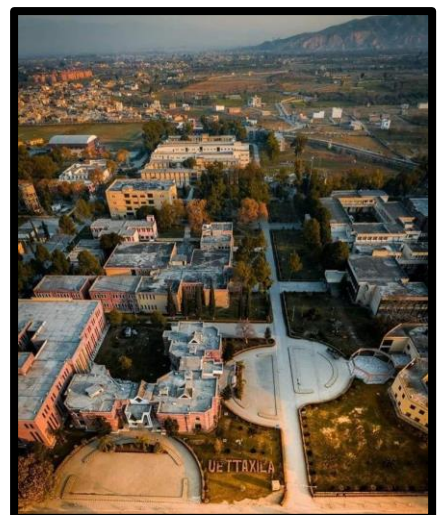
## **The Majestic Ruins of Mohenjo-Daro**

Mohenjo-Daro, situated in the province of Sindh, represents one of the most important urban settlements of the Indus Valley Civilization, dating back to 2500 BCE. This ancient city, discovered in the 1920s, was once a flourishing center with advanced urban planning, sophisticated engineering, and a complex social structure. The Great Bath, one of Mohenjo-Daro's most famous landmarks, highlights the civilization's architectural ingenuity and understanding of public sanitation. Despite challenges in preservation and environmental threats, Mohenjo-Daro continues to be a vital link to understanding the early history of South Asia and the remarkable achievements of its people.



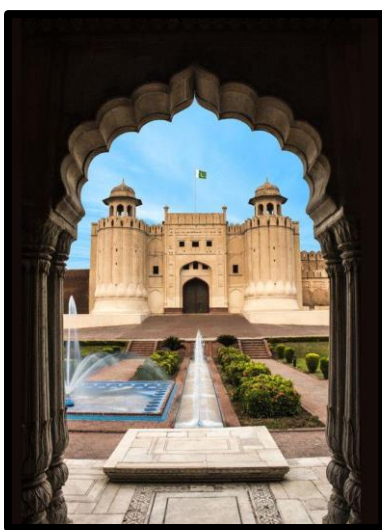
## **The Enigmatic Beauty of Taxila**

Located in the Rawalpindi district of Punjab, Taxila is another gem from ancient times, showcasing the



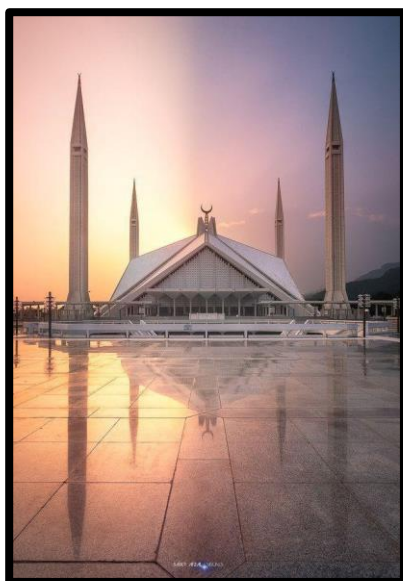
cultural confluence of various civilizations, including the Greeks, Persians, and Mauryans. From the 6th century BCE to the 5th century CE, Taxila was a renowned center for learning and a pivotal node on the Silk Road, facilitating the exchange of ideas, goods, and cultures. Its archaeological sites include monasteries, stupas, and educational institutions, offering insights into the religious and educational advancements of the time. Taxila's significance is not merely archaeological but also philosophical, reflecting the spread of Buddhism and its harmonious coexistence with other cultures and religions.

### **The Architectural Marvel of Lahore Fort**



Nestled in the heart of Lahore, the Lahore Fort is a magnificent example of Mughal architecture, reflecting the grandeur and opulence of the Mughal Empire. Constructed in the 16th century under the reign of Emperor Akbar, the fort has witnessed numerous modifications by subsequent rulers, each adding their touch to its expansive complex. With its impressive gates, courtyards, halls, and gardens, the fort embodies the rich aesthetic and cultural values of the Mughal era. The Sheesh Mahal, or the Palace of Mirrors, is particularly noteworthy for its intricate mirror work, epitomizing the luxurious lifestyle of the Mughal royalty.

### **The Spiritual Solace of Faisal Mosque**



Faisal Mosque, located in Islamabad, stands as a modern architectural wonder and a symbol of the Islamic heritage of Pakistan. Completed in 1986, it is one of the largest mosques in the world, featuring a contemporary design that breaks away from traditional mosque architecture. Designed by Turkish architect Vedat Dalokay, the mosque's unique tent-like structure represents a blend of Islamic art with modern aesthetics, set against the backdrop of the Margalla Hills. Faisal Mosque not only serves as a place of worship but also as a cultural icon that bridges the past with the present.

## **The Historic Fortitude of Derawar Fort**

In the heart of the Cholistan Desert lies Derawar Fort, an imposing structure with a history that spans over a millennium. The fort's current form was established in the 18th century by the Rajput ruler of Bahawalpur, Nawab Sadeq Mohammad Khan I. Encircled by massive bastions that seem to rise out of the desert sands, Derawar Fort is a striking example of Islamic military



architecture. Its location in the desert adds to its mystique, serving as a reminder of the region's strategic importance and the legacy of the Rajput dynasties that once ruled the area.

## **Conclusion**

Pakistan's cultural heritage sites are as diverse as its landscape, each narrating a different story from a bygone era. These sites not only attract tourists and history enthusiasts from around the globe but also serve as a source of pride for the Pakistani people, reminding them of their rich ancestral legacy. From the ancient ruins of Mohenjo-Daro and Taxila to the architectural splendors of Lahore Fort and Faisal Mosque, and the rugged beauty of Derawar Fort, Pakistan's heritage is a mosaic of human achievement and natural beauty. Preserving these treasures for future generations is imperative, as they hold the keys to understanding the complex tapestry of human history and culture in this region. Through continued conservation efforts and sustainable tourism practices, Pakistan can ensure that its cultural heritage remains vibrant and accessible, offering endless inspiration and education for all who seek to explore .

## **Water Wives of Maharashtra**

**Anurag Das and Happy Chetia**

**Roll No.: 82 and 199**

**B.A 6<sup>th</sup> semester**

### **Introduction-**

Water is the most essential and indispensable resource that sustains life and livelihood. The term "water wives" in the context of Maharashtra, India, typically refers to women who are often forced to marry multiple husbands due to water scarcity and the social and economic challenges associated with it. However, in the recent times, The scarcity of water has become an alarmingly growing concern across the world. Specifically in India, the situation is quite critical as 600 million people face water scarcity which is nearly 43% of the total population in India. India has been facing a constant water crisis as it possesses just 4% of the freshwater resources of the world, even though 16% of the world's population resides in India. For this reason, nearly one third of the 700 Indian districts face acute water shortage, out of which, as many as 256 districts have reported "critical" and "over exploited" groundwater levels. This scarcity is expected to aggravate further in the near future as the demand for fresh water is projected to be twice its availability by the year 2030 and if the current trends continue, then India could experience a drop of 6% in its GDP due to water scarcity.

### **Water Crisis In Maharashtra-**

Maharashtra is a state in the south-central India. It is situated in the Peninsular region of India. Maharashtra is the third largest Indian state in terms of area and the second most populous state of India. Maharashtra has been facing a water crisis of unprecedented measures. Following years of drought, the rivers currents have ebbed, water in dams and reservoirs has depleted and over-exploitation of groundwater has raised concerns over the long-term availability of water. The water levels in the reservoirs and dams is extremely low. Maharashtra faces acute problem of water shortage because 35% area of the state is drought prone and receives very less and irregular rainfall. Nearly 50% of the water that is used for the irrigation purposes is sourced from wells, and this has resulted in the steady decline in water tables in Maharashtra.

### **Water Crisis and its Impact on Women-**

A Report from the IPCC (United Nations) has revealed that women are more susceptible and vulnerable to the adversities of the environment. Women are believed to be



the worst victims of environmental degradation. Especially in the regions where the water supply is either insufficient or unsafe, the effect on the lives of women and girls is



disproportionate as the primary responsibility for collecting water is usually carried by women and girls. It further creates social issues like a lower level of literacy in women as many girls drop out of school to

be additional hands in water collection. The intervention is therefore required to solve the global problems of access, equity and sustainable use by active inclusion of women's knowledge. Besides, this further deprives women of sanitation facilities, physical and mental health. Carrying as heavy as 20 kg water containers on their heads and backs has profound impact on their physical health, deforming their spines and leading to problems during pregnancy and childbirth and other long term health problems. Spending long hours in the course of collecting water considerably reduces the quality of life of the women and their whole fate is shaped by the scarcity of water.

In one of such instances in India, the acute water scarcity in the State of Maharashtra further aggravated the problem for women. Due to the extreme shortage of water, men marry multiple times because a greater number of women in the house will imply that more drinking water could be fetched, even when polygamy is a punishable offence in India. Such wives are known as "Water Wives". This practice first originated in Village Danganmal of Maharashtra, where one needs 8 to 12 hours to fetch water from a nearby well or dam reservoir, and because today over 19000 villages in Maharashtra have no access to water, this practice became more popular in other nearby villages too with time. The present study aims to present the problem of water scarcity in context with the women in this region.

### **Water Wives: A Unique Solution to Mitigate Water Crisis in Danganmal-**

Danganmal is a small parched village in the Konkan Region of western Maharashtra. It is a small isolated hamlet with a population of nearly 500 individuals and 100 families

residing in thatched roof houses made up of mud and wooden beams. It is situated on hilly terrain. Temperature in Danganmal remains fairly low around 35 to 26 degrees Celsius in summers and 28 to 16 degrees Celsius in winters. However, the weather is incessantly hot here because of the Rocky Terrain of the place. The village faces annual droughts in summers which causes the well to get dried up and the cattle also dies. The crops that are cultivated also those with low water requirement such as Pulses and Millets, i.e. Urad, Nachni (Ragi), Vari and Bhagar. These are cultivated in the farming months of June to November, when the region experiences scanty rains. Most men work as the farm laborers and earn minimum wages. Vegetables are usually consumed only once a week or once a fortnight as the nearest weekly market is 25 kms away at Kasara town. Besides, there are no water pipeline connections to supply water to the village. Due to the absence of taps and water connection in the village, the water has to be fetched manually. And with accordance to the pre-ascertained gender roles and stereotypes, in Danganmal village too, women bear the sole responsibility of collecting water. They have to walk for a long distance for hours to fetch water from the well or the dam reservoir and this to and fro journey takes around 8 to 10 hours each day. To overcome this problem, the village has come up with a unique solution to cope with the problem, i.e., Polygamy. Men of the village marry multiple times as a greater number of women in the house would imply that more water could be fetched. The first wife would do all the household work like cooking, cleaning, cattle rearing and raise children and the other wives would be responsible for fetching water. Marrying twice or even thrice for water has been a norm in Danganmal from the past many years and these second and third wives are commonly known as “Water Wives” or “Paani Bai” as the sole purpose of their marriage is so that they can fetch water for the household.

Secondly, it is also alarming that despite the fact that Polygamy has been strictly banned under the section 11 of the Hindu Marriage Act, 1955 and section 4 of the Special Marriage Act 1954, and despite being a punishable offence under the section 494 of the Indian Penal Code, amounting to imprisonment upto 7 years and fine, the cases of these “water wives” have been outside the purview of law from the longest time and have never reached the courts of law. The local leaders have been aware about the situation but they did not intervene. Danganmal, being an isolated village/hamlet, ever attracted much attention of the local governments, administration or the media, which is why, the tradition of “water wives” is going on smoothly.

Thirdly, it is thought worthy that why do these “water wives” even agree to enter into such a marriage in which she has no respect, value or rights. She is a mere commodity of utility, as good as a water pipeline for the household. But the problem is that it has become an obligatory part of an individual’s life, especially women, such that a woman who is unmarried, divorced or widowed are stigmatized in everyday life and considered as incomplete by the society. She loses her social status in the society and is subjugated or even considered inauspicious at times. This is the reason why these “water wives” accept this life of humiliation, just in lieu of the title of being a married woman

#### **Water Wives: The Multifaceted Contributing Factors-**

In context of the case study of village Danganmal and the malpractice of “Water Wives” prevailing therein, the problem is just not limited to the environmental crises. Although the root cause of this malpractice is the acute water crisis, but there are other issues too that come to light. On one hand, it highlights the alarming situation of water crises and the problem of environmental degradation. Over-exploitation of ground water resulted in the depletion of water in the dams and reservoirs. Meanwhile, insufficient and irregular rainfall, especially in the monsoon-shadow regions led to annually recurring droughts. This is one of the primary reasons that instigated the malpractice of “water wives” in the village. Besides the environmental crisis, political and administrative failure and ignorance has further aggravated the problem. Danganmal is a small, isolated hamlet. For this reason, it has long been a non-priority for the policy makers and the administration. Though the situation therein can be well mitigated through adequate and pro-active and efficient policy making and implementation of the existing policies. For instance, in the year 2019, state government of Maharashtra implemented the Maharashtra State Water Policy under which the official records claim that each day, 6,290 tankers are being supplied water to 4,920 villages and 10,506 hamlets. However, in reality, these water tankers arrive in the only once in a while, and even when they do, the water is not sufficient to fulfill the needs of the entire population of the village. Jalyukta Shivir Abhiyan was a scheme launched by the Maharashtra state government in the year 2014 after Maharashtra experienced consecutive droughts every year. The scheme aimed at mitigating the problem of water scarcity in the drought-prone villages of Maharashtra in a systematic manner by decentralizing the water bodies, increasing the level of groundwater, rejuvenating the water storage capacity of dams, tanks, dams and other water bodies through people’s participation etc. However, the scheme was later withdrawn and scrapped in 2019 as it performed poorly due to corruption and improper fund allocation. Therefore, none of the relief and developmental policies have actually reached to the relief of

Denganmal on ground.

### **Conclusion-**

The plight of women in village Denganmal strongly proves the contention that women are more susceptible and vulnerable to the adversities of the environment. Women in Denganmal, especially those who are merely “water wives” of the husband lead a very marginal life due to the scarcity of water. Their entire life revolves around this deficiency. The impact of water crises on the lives of the members of the village is so profound that the institution of marriage is being guided by this scarcity. However, the problem is multi-faceted. Besides the environmental factors, the inaction and ignorance of the policy makers and the local authorities have also contributed to the prevalence of the malpractice of polygamy in Denganmal. Social factors have further aggravated the problem by attaching stigma and taboo with the women who are unmarried, widowed or divorced. This stigma forces these women to lead a life of humiliation where they are deprived of even basic respect. Their worth is equivalent to that of a tap or water pipeline. But this commodified and dehumanized life is readily accepted by her in lieu of the label of being married so that she can be accepted by the society.

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## Bhutan and Monarchy

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Bhutan is the constitutional monarchy located in the eastern Himalayas. The country's monarchy has played a significant role in its governance and culture. As the last update in September 2021, Bhutan was led by King Jigme khesar Namgyel Wangchuck , who ascended to the throne in 2008 after his father abdicated.

Bhutan's monarchy has gone through several reforms and transitions over the years. In 2008, Bhutan transitioned to a democratic system with a constitutional monarchy, where the king's role is more ceremonial, and the country is governed by an elected parliament. Under the guidance of the monarchy, Bhutan has also adopted the unique concept of Gross National Happiness (GNH) as a measure of progress and well – being , focusing on factors beyond economic growth, such as cultural preservation and environmental conservation.



The history of the monarchy in Bhutan is deeply rooted in the country's past, characterized by a hereditary system of rules known as the Wangchuck Dynasty. Here is a brief overview of the history of the Bhutanese monarchy:

1. Early history: Bhutan's monarchy traces its origins to the 17<sup>th</sup> century. In 1616, zhabdrung Ngawang namgyal unified Bhutan under a single authority, establishing the Drukpa kagyü school of Buddhism as the state religion. Although not a king in the traditional sense, zhabdrung played a pivotal role in shaping Bhutanese history and governance.



2. **Foundation of the Wangchuck Dynasty:** the Wangchuck Dynasty was founded in 1907 when Sir Ugyen Wangchuck was unanimously elected as the first hereditary king of Bhutan by the country's leaders and the people. This marked a significant turning point in Bhutan's history, as it transitioned from fragmented regional rule to a unified monarchy.
3. **Consolidation of power:** King Ugyen Wangchuck and his successors worked to consolidate Bhutan as a cohesive nation – state. They implemented administrative reforms, established a centralized government, and modernized the country's infrastructure.
4. **Constitutional transition:** in 2008, Bhutan underwent a major political transformation with the promulgation of its first constitution. This established Bhutan as a constitutional monarchy, defining the roles and power of the king, the government, and the parliament. King Jigme Khesar Namgyel Wangchuck, who ascended the throne in 2006, oversaw this transition.
5. **Relations with neighbors :** Bhutan maintained a careful balancing act in its relation with neighbouring countries, particularly India and Tibet. The monarchy played a crucial role in these diplomatic endeavors.
6. **Modern role :** As the last update in September 2021, King Jigme Khesar Namgyel Wangchuck continued to serve as the monarch, playing a symbolic and unifying role in Bhutanese society while the country operated as a parliamentary democracy.

The Bhutanese monarchy has evolved over time, blending tradition with modern governance structures to ensure the stability and progress of the most recent developments.

Beginning in the early 1960s, King Jigme Dorji Wangchuck embarked on a program to reform the country's economy and its quasi-feudal social system. New roads and hospitals were built, and a system of secular schools was established as an alternative to education in Buddhist monasteries. Transformation of the social system began with the abolition of slavery, the restriction of Bhutia polyandry and Nepalese polygamy, and a slight liberalization of royal rule. Bhutan's government institutions were also restructured, though the King retained firm control over the country's political life. Political instability occasionally surfaced, notably in 1964, when the prime minister was murdered in a dispute between rival political factions, and in 1965, when an unsuccessful assassination attempt was made on the king himself. Limited numbers of tourists were permitted to enter the country beginning in the

1970s, and in 1971 Bhutan officially ended its political isolation by joining the United Nation.

In 1972, 16 year old Jigme Singye Wangchuck succeeded his father as king. The new kings agreed to abide by the treaty with India and also sought to improve ties with China. Jigme Singye Wangchuck continued his father's reform and development policies, channeling money into infrastructure, education and health, but he also try to preserve Bhutan's rich cultural heritage and natural environment. In 1988 Bhutan launched a national policy demanding that everyone adhere completely to Buddhist tradition. Bhutanese of Nepalese origin, who constituted between one- third and one- half of Bhutan's residents and who were primarily Hindu, viewed the policy as an attempt to suppress Nepalese culture. Violent protests and ethnic antagonism broke out, and thousand of Bhutan's Nepalese residents fled to Nepal. By the early 1990s it was estimated that some 100,000 Nepalese from Bhutan were housed in refugee campus in Nepal; the government of Bhutan and Nepal held regular meeting to resolved the refugee issue but still have not reached a final agreement after several decades.

By the turn of 21<sup>st</sup> century, Bhutan had moved to embrace democracy, as well as to eliminate vestiges of its historical isolation from all angels – geographic, political, economic, social and technological. Accelerating this initiative was the abdication of the king of 2006 and the transfer of the throne to his political progressive son, Jigme khesar Namgyel Wangchuck. By the end of 2007 the country had held direct elections-the first in its history – for the National Council, the upper house of a new bicameral parliament. Election in March 2008 for the National Assembly, the lower house of the new parliament, marked the completion of the change to a democratic system.

In the decade that followed, both democracy and economic development showed promising growth and success. Through the unresolved refugee crisis left the refugees in Nepal excluded from the political process, Bhutan continued to increase political participation within the country and held competitive elections every five years. Three different political parties won in the country's first three elections. Economic growth was among the most rapid in the world, and extreme poverty was nearly eradicated. The development of both democratic institution and economic growth was reinforced by a number of successful initiatives, such as a substantial increase in school enrollment and youth literacy.

Much of Bhutan's headway came from India's nearest and investment in the country, which holds significant geostrategic importance to India. Bhutan's position as a middleman

and a buffer between India and Chinese interests was put on display in the summer of 2017 when a standoff occurred between Indian and Chinese troops in a small plateau claimed by the two countries and by Bhutan. The standoff occurred after Bhutan noticed Chinese workers attempting to build a road along the plateau, promoting India to send troops to the construction site. Hundreds of troops from each side amassed at the site, and thousands of others were in the vicinity. Though India and China both withdraw from the plateau after two months, both countries have since fortified their military presence in the region.

## Rudaali Pratha of Rajasthan

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### **Rajasthan Rudaali Pratha**

According to this custom, in certain areas of Rajasthan, women are hired as trained mourners following the demise of a family member. These women are referred to as a 'rudaali' (roo-dah-lee), literally termed as female weeper. They in turn openly utter the sorrow of family members who are not allowed to exhibit emotion due to societal status. The rudaalis create a sight weeping out loud. The impact of their grief also compels other natives at the funeral to weep. These ladies are trained mourners, they always dress in black.



When anyone dies in the relations in Rajasthan, these ladies are hired to weep for.

They have to sit down and weep, they make a sight, crying out loud, beating the earth thrashing themselves (they don't beat each other) screaming and weeping, I mean actual crying they are trained tear shedders. They obtain the particulars of the dead person, his or her near and dear ones.

Even though this custom is not much in existence these days and has almost ended yet Rudaalis or Hired female weepers in Rajasthan is accepted as a weird custom without laws. Even the sons born to rudaalis don't carry the name of the father. That way, everyone can identify them as illegitimate children. Rudaalis are pushed to the very margins of society and yet, they pray to the god Bheruji, who is himself said to be a lusty bachelor who loved seducing young girls, especially from lower castes, for these upper-caste men to live long lives. Even for the task at hand, of crying for the death of someone they don't know personally yet they can cry, although sadly rudaalis don't receive a lot in payment. Earlier the Rudaalis used to be paid Rs. 5-6 for a show of grief which would last for the whole 12 days

since the death, along with some leftover chapattis and raw onions and some other valuables if they manage to impress the family by the scene of shedding economical tears!

The Rudaali tradition is not as prevalent now as it was some 30 years ago, due to the technological advances and modern outlook taking over. But since it was a profession for a certain group of women in every other rural part of Rajasthan, the Rudaalis find it hard to make their ends meet by practicing this profession now.

The hope is to see these women find another source of earning which comes along with a better standard of living.



# East ASIA



*"Eastern Visions: Exploring the Tapestry of East Asia"*



# Exploring the Exquisite Diversity of East Asian Cuisine

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## **Introduction: A Tapestry of Flavors and Traditions**

East Asian cuisine stands as a testament to the region's rich cultural heritage, spanning centuries of culinary innovation and tradition. From the delicate precision of Japanese sushi to the fiery complexity of Sichuan dishes, and the vibrant flavors of Korean BBQ to the diverse street foods of Taiwan, East Asian cuisine offers a captivating journey through the senses. In this exploration, we delve deep into the culinary traditions of Japan, China, Korea, and Taiwan, uncovering the stories behind their iconic dishes, the cultural significance of their culinary practices, and the global influence of their flavors.

### **Japan: The Artistry of Simplicity**



Japanese cuisine, renowned for its emphasis on fresh, seasonal ingredients and meticulous preparation, embodies the concept of wabi-sabi – finding beauty in simplicity and imperfection. At the heart of Japanese culinary tradition lies a reverence for nature and an unwavering commitment to quality.

Sushi, perhaps Japan's most famous culinary export, is a masterclass in simplicity and elegance. The combination of vinegared rice, fresh seafood, and carefully selected condiments creates a harmonious balance of flavors and textures that tantalize the palate.

Whether enjoyed as nigiri, maki, or sashimi, sushi reflects the artistry and precision of Japanese culinary craftsmanship.

Beyond sushi, Japanese cuisine boasts a diverse array of dishes that showcase the country's culinary diversity. Tempura, with its light, crispy batter and delicate dipping sauce,

highlights the mastery of Japanese frying techniques. Ramen, a beloved comfort food, features chewy noodles swimming in a rich broth flavored with soy sauce, miso, or pork bone.

Tea ceremony, an integral part of Japanese culture, underscores the ritualistic nature of dining in Japan. From the precise movements of the tea ceremony to the artful presentation of kaiseki, a traditional multi-course meal, Japanese dining experiences engage all the senses and elevate food to an art form.



### **China: A Culinary Odyssey Across Regions**

China's vast expanse is home to a multitude of regional cuisines, each with its own distinct flavors, ingredients, and cooking techniques. From the fiery spices of Sichuan cuisine to the delicate dim sum of Cantonese fare, Chinese culinary traditions reflect the country's diverse landscape and rich cultural heritage.



Sichuan cuisine, known for its bold flavors and liberal use of spices, is characterized by its numbing heat and complex flavor profiles. Dishes like Mapo Tofu, Gong Bao Chicken, and Sichuan Hot Pot showcase the region's penchant for combining spicy, sour, sweet, and salty flavors in perfect harmony.

Cantonese cuisine, on the other hand, emphasizes freshness and simplicity, allowing the natural flavors of ingredients to shine through. Dim sum, a quintessential Cantonese dining experience, features an assortment of small, bite-sized dishes served in bamboo steamers. From delicate dumplings to flaky pastries, dim sum offers a tantalizing array of flavors and textures.

Northern Chinese cuisine, influenced by the wheat-growing regions of the country, features hearty dishes like dumplings, noodles, and savory pancakes. Peking Duck, a famous dish from Beijing, is renowned for its crispy skin and succulent meat, served with hoisin sauce and thin pancakes.

## Korea: A Feast for the Senses

Korean cuisine, characterized by its bold flavors, vibrant colors, and communal dining traditions, offers a sensory journey like no other. At the heart of Korean culinary culture lies a deep respect for nature, a reverence for tradition, and a commitment to balance and harmony.



Korean BBQ, with its sizzling grills and tantalizing aromas, is a beloved culinary experience that celebrates the joy of shared meals and interactive dining. Marinated meats, grilled to perfection and served with an assortment of banchan (side dishes), create a symphony of flavors that delight the senses.

Kimchi, Korea's iconic fermented vegetable dish, is a staple of Korean cuisine and is served with virtually every meal. Its spicy, tangy flavor adds depth and complexity to a wide variety of dishes, including soups, stews, and stir-fries.

Bibimbap, a colorful dish of rice topped with assorted vegetables, meat, and a fried egg, is another Korean favorite known for its vibrant flavors and visually stunning presentation. The combination of textures and flavors in bibimbap creates a harmonious balance that is both satisfying and delicious.



## Taiwan: Where Tradition Meets Innovation



Gua bao, a steamed bun filled with braised pork belly, pickled mustard greens, and crushed peanuts, is one of Taiwan's most famous street foods. The combination of tender pork, tangy

Taiwanese cuisine, influenced by Chinese, Japanese, and indigenous culinary traditions, offers a vibrant and eclectic culinary landscape. From bustling night markets to humble street stalls, Taiwan delights diners with its diverse array of flavors and innovative twists on traditional dishes.

Gua bao, a steamed bun filled with braised pork belly, pickled mustard greens, and crushed peanuts, is one of Taiwan's most famous street foods. The combination of tender pork, tangy



pickles, and crunchy peanuts creates a symphony of flavors and textures that is uniquely Taiwanese.

Beef noodle soup, a hearty and comforting dish, features tender beef simmered in a rich, aromatic broth flavored with spices and herbs. This beloved Taiwanese staple is enjoyed by locals and visitors alike and is often considered Taiwan's national dish.

### **Cultural Significance and Global Influence**

Beyond their culinary delights, East Asian cuisines hold deep cultural significance and serve as a reflection of the region's history, values, and traditions. The act of sharing a meal is a central part of East Asian culture and is seen as a way to foster connections, strengthen relationships, and celebrate shared experiences.

In recent years, East Asian cuisine has gained popularity on the global stage, with restaurants around the world embracing the flavors and techniques of Japan, China, Korea, and Taiwan. From Michelin-starred fine dining establishments to humble neighborhood eateries, East Asian cuisine has found a place in the hearts and palates of food enthusiasts everywhere.

### **Conclusion: A Celebration of Flavor and Tradition**

In conclusion, East Asian cuisines offer a rich tapestry of flavors, textures, and culinary traditions that continue to captivate and inspire people around the world. From the precision of Japanese sushi to the bold flavors of Sichuan cuisine, East Asian culinary heritage celebrates the beauty of food and the richness of culture.

As global appreciation for East Asian cuisine continues to grow, it serves as a reminder of the power of food to unite people, bridge cultures, and create lasting memories. Whether enjoying a bowl of steaming ramen in Tokyo or savoring the flavors of Korean BBQ in Seoul, the culinary delights of East Asia invite us on a sensory journey that celebrates flavor, tradition, and community.



## **Popular Festivals Of East Asia**

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### **Country Names-**

1. Thailand
2. North Korea
3. South Korea
4. Japan
5. China

### **Festival names-**

#### **1. Thailand:**

- a) Songkram Festival (water festival).
- b) Surin Elephant Festival.

#### **2. North Korea:**

- a) Worker's party of Korea foundation day
- b) The day of the sun

#### **3. South Korea**

- a) Boryeong Mud

#### **4. Japan**

- a) Hanami

#### **5. China**

- a) Dragon Boat
- b) The Chinese New Year

### **1.a) Songkram Festival (water festival)**

Thai New Year or Songkran. Songkran is Thailand's most famous festival. An important event on the Buddhist calendar. The Songkran, a festival marking the Thai New Year is all about making a fresh start with a splash. The name songkran comes from a Sanskrit word meaning 'passing' or 'approaching'. Although getting well and truly soaked is what makes this festival so famous. Water is an important element of Songkran, especially in more recent times when the throwing of water has become a huge part of the annual celebrations. Songkran Festival takes place in April every year, from the 13th to the 15th. 13th of April marks the beginning of the celebration of the coming New Year. The festivities last till the 15th of April which is the day of Thai New Year. It's a week full of cheer, celebration and reflection on the year that has passed.



### **b) Surin Elephant Festival**

The Surin Elephant Round-up is a cultural festival held every year in Surin Province, Isan, Thailand. Surin is typically termed as the 'land of elephants' in Thailand, and this



majorly influences the annual event Surin Elephant Festival. Usually the event is organized during the third week of November on the weekend. The festival has its origins in the royal hunts which were conducted in Surin province during medieval

times .The elephant parades , their buffet breakfast, skill demonstrations,cultural shows,ancient elephant warfare techniques, and much more, are truly a sight to behold. It’s a festival of fun and frolic among the local’s which has now majorly become a part of tourist fancy. The festival, in its contemporary form, was first organized in the 1960s. when civil war in Cambodia and the steady decline in economic value of elephants forced the elephant handlers to seek occupations in the entertainment and tourism industry. There are two entrances for the event. The one beside the Airport is the VIP entrance. The entry is through the southwest corner of the si Narong Stadium.

### **2.a) Worker’s party of Korea foundation day**

The worker’s party of Korea is the founding and sole ruling party of the Democratic People's Republic of Korea, commonly known as North Korea. It’s a national holiday. The national holiday’s observed in North Korea to honour a combination of political events military achievements and the leaders Kim il-Sung and the Kim Jung ii. The worker’s party of Korea was founded on ocotber 10<sup>th</sup> 1945. Though the history of the formative years differs depending on whether the source of information is from inside or out side North Korea.



### **b)The Day of the Sun**



The Day of the Sun is an annual public holiday in North Korea on 15 April, the birth anniversary of Kim Il Sung, founder and Eternal President of North Korea.It is the most important national holiday in the country, and is considered to be the North Korean equivalent of Christmas.It was designated an official holiday in 1967

but only declared “the Day of the Sun” in 1997 – 3 years after his passing. It was designated as an official holiday in 1967 but only declared “The day of the sun” in 1997-3 years after

passing. North Koreans commemorate the holiday by visiting locations that have a connection with the leader's life, such as thousands of statues scattered across the country or mangyongdae, his birth place in the capital, including visits to the kumsusan palace of the sun, where Kim ilsung's body lies in rest and the Mansu Hill grand monument, which features a very tall statue of the leader.

### **3.a)Boryeong Mud**

The Boryeong Mud Festival is an annual festival which takes place during the summer in Boryeong, a town around 200 km south of Seoul, South Korea. The mud is taken from the Boryeong mud flats, and trucked to the Daecheon beach area, where it is used as the centrepiece of the 'Mud Experience Land'. The mud is considered rich in minerals and used to manufacture cosmetics. The festival was originally conceived as a marketing vehicle for Boryeong mud cosmetics.



Although the festival takes place over a period of around two weeks, it is most famous for its final weekend, which is popular with Korea's western population. The final weekend of the festival is normally on the second weekend in July. For the period of the festival several large attractions are erected in the seafront area of Daecheon. These include a mud pool, mud slides, mud prison and mud skiing competitions. This is a ticketed event and the tickets can be purchased online or at the venue. Colored mud is also produced for body painting. A large stage is erected on the beach, which is used for live music, competitions and various other visual attractions. A small market runs along the seafront selling cosmetics made using the mud from Boryeong. Various health and beauty clinics offer massages. Boryeong mud festival is extremely popular not only with foreigners but also Koreans. This mud events in south Korea attracts local from all over the country and of all ages. It's busy and crowded.

### **4.a)Hanami**

Hanami is the Japanese traditional custom of enjoying the transient beauty of flowers. Flowers in this case almost always refer to those of the cheery or, less frequently, plum



trees. In modern-day Japan, Hanami mostly consists of having an outdoor party beneath the sakura during daytime or at night. In some contexts the Sino- Japanese term kan. A more ancient form of hanami also exists in Japan, which is enjoying the plum blossoms instead, which is narrowly referred to as umemi. This kind of hanami is popular among older people, because they are calmer than the sakura parties, which usually involve younger people and can sometimes be very crowded and noisy. Hanami is the Japanese traditional custom of enjoying the transient beauty of flowers. Flowers in this case almost always refer to those of the cheery or, less frequently, plum trees.



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### **a)Dragon Boat**



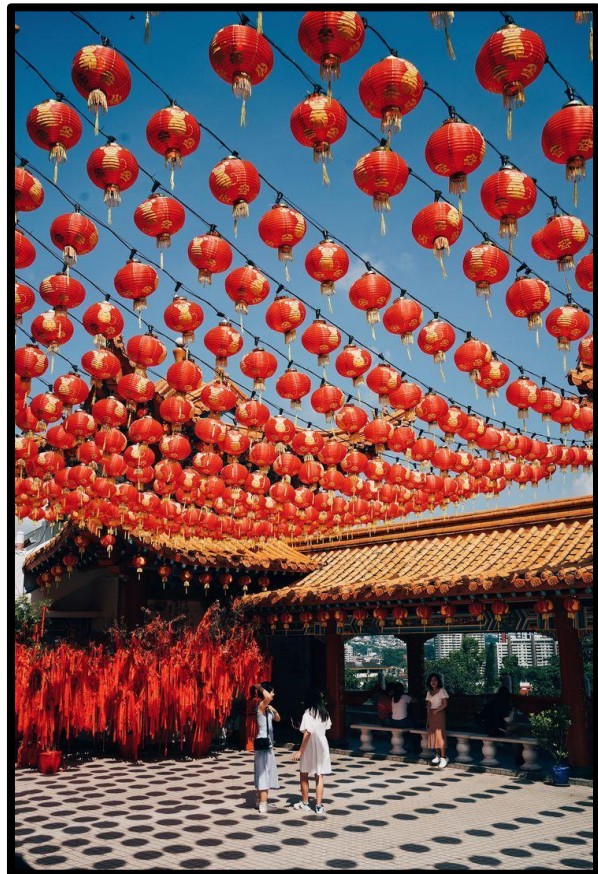
The Dragon Boat Festival in a traditional holidays that commemorates the life and death of the famous Chinese scholar. The festival occurs on the fifth day of the fifth month on the Chinese Lunisolar calendar. The Dragon Boat Festival is a celebration where many eat rice dumplings,



drink realgar wine and race Dragon Boats. Other activities include hanging icons of Zhong kui, hanging mugwort and calamus, talking long walks, writing spells and wearing perfumed medicine bags. All of these activities and games such a making on egg stand at noon were regarded by the ancients an effective way of preventing disease, evil, which promoting good health and well being. People sometimes wear totes mans to find of still evil spirits or they may hang picture of Zhong kui, a guardian against the evil spirits, on the door of their home. The festival was long marked as a cultural holiday in China.However it wasn't until 2008 that the Dragon Boat Festival was recognized as a traditional and statutory public holiday. People's republic of China.

### **b)The Chinese New Year**

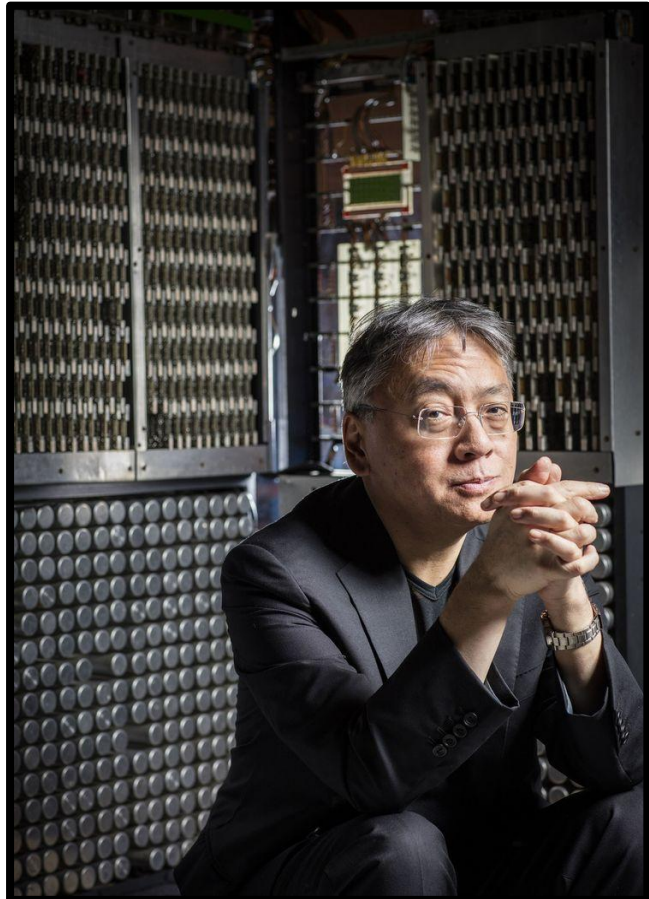
Chinese New Year started with a mythical beast called Nian during the annual Spring Festival. The Nain would eat villagers, especially children in the middle of the night. The day after, the villagerscame back to their town and saw that had been destroyed. Then the tradition grew when new year was approaching, the villages would wear red clothes, hang red lanterns, reds pring scroll on windows and doors and used firecracker and drums to frighten away the Nian. The New Year's Eve dinner is very large, sumptuous and traditionally includes dishes of meat and fish, most reunion dinners also feature a communal hot pot as it is believed to signify the coming together of the family member for the meal.



## Nobel Laureate (East Asia): Kazuo Ishiguro.

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Kazuo Ishiguro (born November 8, 1954, Nagasaki, Japan) Japanese-born British novelist known for his lyrical tales of regret fused with subtle optimism. In 2017 he won the Nobel Prize for Literature for his works that "uncovered the abyss beneath our illusory sense of connection with the world." At the age of five he moved with his family to England, where his father an oceanographer had received a research position growing up in Surrey. Ishiguro immersed himself in English literature and developed a keen interest in storytelling. His multicultural upbringing significantly influenced his writing, allowing him to explore themes of identity, memory and displacement with depth and nuance. Ishiguro's exposure to both Japanese and western cultures provided him with a unique perspective that resonates throughout his body of work.



### **Literary career:**

Ishiguro's literary career began with the publication of his debut novel "*A Pale view of Hills*" in 1928 "*An Artist of the Floating World*" in 1986. However it was his third novel, "*The Remains of the Day*" (1989), that propelled him to international acclaim. The novel, which explores themes of duty, regret and nostalgia through the lens of an English butler Stevens, won the Man Booker Prize and was adopted into a successful film starring Antony Hopkins and Emma Thompson. Subsequent works such as "*The Unconsoled*" (1995), "*When*

*we were orphans*" (2000) and "*Never Let me Go*" (2005), further solidified Ishiguro's reputation as a master storyteller. Each novel showcased his unparalleled ability to evoke profound emotions and provoke throughout while navigating the intricacies of human nature.

### **Nobel Prize in Literature:**

In oct 2017 the Swedish Academy awarded Kazuo Ishiguro the Nobel Prize in Literature, citing his "novels of great emotional force" that have uncovered the abyss beneath our illusory sense of connection with the world" The academy recognized Ishiguro's exceptional contribution to literature praising his exquisitely profound insights into the human condition. Ishiguro's Nobel lecture, delivered in Stockholm in Dec 2017, reflected on his literary journey and explored the themes that permeate his work. He emphasized the importance of storytelling in understanding ourselves and others, underscoring the power of fiction to illuminate universal truths and bridge cultural divides.

### **Legacy and Influence:**

Kazuo Ishiguro's impact on contemporary literature extends far beyond his own writings. His oeuvre has inspired countless writers and readers encouraging them to confront existential questions and grapple with complexities of human existence. Ishiguro's ability to blend genres and transcend literary boundaries has earned him a place among the most revered authors of our time. As the recipient of numerous awards and accounts, including the Nobel prize, Ishiguro's legacy is firmly established in the annals of literary history. His work continues to resonate with readers of all ages and background, offering profound insights into the human experience and reminding us of the enduring power of storytelling.

### **Conclusion**

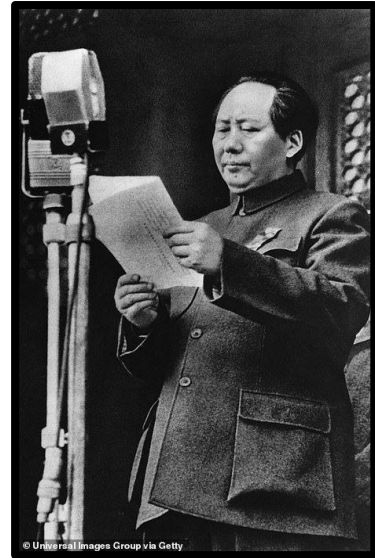
Kazuo Ishiguro's indelible mark on the literary landscape is characterized by his profound exploration of memory, identity, and the human condition. Through his evocative narratives and complex characters, Ishiguro invites readers into worlds where the past and present collide, revealing the fragile nature of our connections with others. His recognition by the Nobel Prize in Literature underscores his exceptional ability to weave tales that not only transcend cultural boundaries but also offer deep reflections on life's most poignant themes. Ishiguro's legacy, enriched by his unique cultural perspective and masterful storytelling, continues to inspire and resonate with a global audience, cementing his status as a pivotal figure in contemporary literature.

# The Cultural Revolution Of China Under Mao Zedong

Jahnabi Baruah  
Roll No.:30  
B.A 4<sup>th</sup> Semester

## **Introduction**

A cultural revolution is a significant and often rapid change in the culture, values, beliefs and norms of society. It typically involves a fundamental transformation of the way people think, behave and interact within a society. Cultural revolutions be driven by various factors, including political, social, economic or technological changes. One of the most well-known examples of a Cultural Revolution is the "Cultural Revolution" that occurred in China. This was initiated by Chairman Mao Zedong to reshape Chinese society, eradicate traditional cultural values, and promote communist ideology. Believing that current communist Leaders were taking the party, and China itself, in the wrong direction, Mao called on the nation's youth to purge the impure elements of Chinese society. The Cultural Revolution continued various phases until Mao's death, and its tormented legacy would resonate in Chinese society for decades to come .It officially came to an end on 9 September 1976.



## **The Cultural Revolution Begins**

In the historical context of China in the mid-20th century, the people's Republic of China was founded in 1949, and Mao Zedong emerged as its paramount leader. In the 1960s, the Chinese Communist Party leader Mao Zedong came to feel that the current party leadership in China, as in the Soviet Union, was moving too far in a revisionist direction, with an emphasis on expertise rather than on ideological purity. Mao's own position in government had weakened after the failure of his "Great Leap Forward and the economic crisis that followed Chairman Mao Zedong gathered a group of radicals, including his wife



Jiang Qing and defense minister Lin Biao, to help him attack the current party leadership and reassert his authority.

Mao launched the so-called Cultural Revolution In August 1966, at a meeting of the Plenum of the Central Committee. He shut down the nation's school calling for a massive youth mobilization to take current party leaders to task for their embrace of bourgeois values and lack of revolutionary spirit. In the months that followed, the movement escalated quickly as the students formed paramilitary groups called the Red Guards, attacked and harassed members of China's elderly and intellectual population. A personality cult quickly sprang up around Mao, similar to that which existed under Josef Stalin, with different factions of the movement claiming the true interpretation of Maoist thought. The population was urged to rid itself of the Four Olds: Old Customs, Old Culture, Old Habits, and Old Ideas. The Cultural Revolution officially came to an end on 9th September 1976.

### **Victims of the Revolution**

Historians believe somewhere between 500,000 and two million people lost their lives as result of the Cultural Revolution. Perhaps the worst affected region was the southern province of Guangxi where there were reports of mass killings and cannibalism. Appalling acts of barbarity also occurred in Inner Mongolia where authorities unleashed a vicious campaign of torture against supposed separatists.

Even China's feline population suffered as Red Guards tried to eliminate what they



claimed was a symbol of "bourgeois decadence"." Walking through the streets of the capital at the end of August (1966) people save dead cats lying by the roadside with their front paws tied together." writes Dikotter. Yet contrary to popular belief, the government was responsible for most of the bloodshed, not the Red

Guards. But based on the government's published histories well over half, if not two-thirds people who were killed or imprisoned during the Cultural Revolution suffered that from 1968 to early 1970 as the army moved in to halt the violence. The lives of some of the Communist party's most powerful figures were upended by the turbulence, including future leader Deng

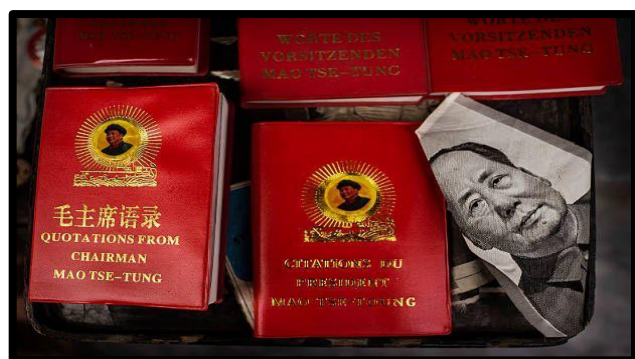


Xiaoping, who was purged. In 1967, Xi Zhongxun, the father of China's current president Xi Jinping, was publicly humiliated, beaten and sent into exile. President Xi's half-sister, Xi Helping is said to have taken her own life after being persecuted.

As the Cultural Revolution unfolded, top party officials and even military leaders were purged. Liu Shaogi and Deng Xiaoping, once prominent figures, were sidelined. Liu was beaten and imprisoned, died in prison in 1969. With different factions of the Red Guard movement battling for dominance, many Chinese cities reached the brink of anarchy by September 1967; when Mao had Lin send army troops into restore order. The army soon forced many urban members of the Red Guards into areas, where the movement declined. In 1969, Lin was officially designated Mao's successor. He soon used the excuse of border clashes with soviet troops to institute martial law. Disturbed by Lin's premature power grab, Mao began to maneuver against him with the help of Zhon Entai, China's premier, splitting the ranks of power atop the Chinese government. Lin's brutal end led Chinese citizens to feel disillusioned over the course of Mao's high-minded Revolution which seemed to have dissolved in favor of ordinary pamer struggles.

### **Little Red Book**

The Cultural Revolution's official handbook, *the Little Red Book*, a pocket-sized collection of quotations from Mao that offered a design for Red Guard life. In 1964, Mao published the "Little Red Book", containing Mao's thoughts and directives were widely distributed. This book played a significant role in indoctrinating the masses.



### **China Affected by Cultural Revolution.**

Mao had hoped his revolutionary movement would turn China into 50 years many believe it had the opposite effect, paving the way for China's embrace of capitalism in the 1980s and its subsequent economic boom. "A common verdict is no Cultural Revolution,

economic reform Roderick Mac Farquhar and Michael Schoenhals write in their book on the period, *Mao's Last Revolution*. "The Cultural Revolution was so great a disaster that it provoked an even more profound cultural revolution, precisely the one that Mao intended to forestall".

Another enduring legacy, experts say, is the obsession of today's ruler's with stability and political control. Leaders such as Xi Jinping, a 13 year-old Beijing school boy when the Cultural Revolution began, had a front row seat to the mayhem, and some even partook in the violence. "They saw a China that was totally chaotic for about years sometimes, says Walder, a Stanford University expert on the period." They view the loss of the party's control as something that will lead to chaos". Dikotter believes the nightmare upheaval also served to destroy any remaining faith the Chinese people had in their great teachers. "Even before Mao died people buried Maoism". The Chinese government has oscillated between acknowledging the mistake of the era and dove playing its significance in recent years.

### **Conclusion**

The Cultural Revolution under Mao Zedong was a tumultuous and transformative period in China's history. Initiated with the aim of preserving and perpetuating communist ideology, it ultimately unleashed a wave of social and political upheaval that had far reaching consequences. The decade-long campaign saw the emergence of the Red Guards, persecution of perceived enemies, and the suppression of traditional Chinese culture and intellectualism. While the Cultural Revolution left an indelible mark on China, it also led to wide-spread suffering, loss of life and economic stagnation. Mao's attempt to consolidate power and maintain ideological purity through radical means resulted in a society deeply scarred by violence, upheaval and distrust. Today China's complex legacy of the Cultural Revolution continues to shape its politics, society and cultural identity, reminding of the enduring impact of this tumultuous chapter in Chinese history.



# ZEN

*"Embracing Zen amidst nature's splendor."*

"IN THE QUIET OF NATURE, ZEN  
SPEAKS ITS TRANQUIL WISDOM."





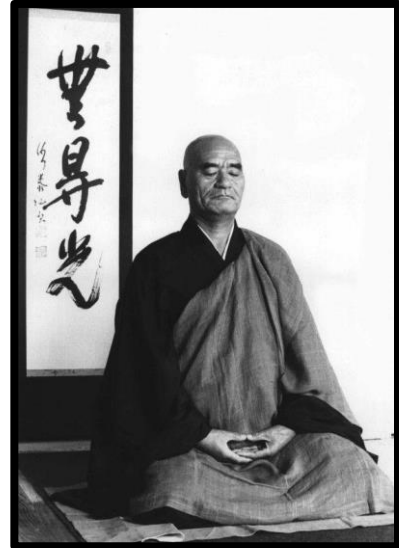
## Buddhism It's Origin and Practice of Zen

Nikita Deb and Puja Chetry

Roll no.: 162 and 119

B.A 4<sup>th</sup> semester

The term Zen is derived from the Japanese pronunciation of the middle Chinese word, an abbreviation of the Sanskrit word dhayana("meditation "). Zen emphasizes rigorous self restraint, meditation practice and insight, "perceiving the true nature "of oneself as Buddha mind (Bodhichitta and Buddha nature) and the personal expression of this insight in daily life for the benefit of others. Zen grew from the experience of Shakyamuni Buddha, who realised awakening in the poster of dhayana (Zazen meditation) in India in the 5th Century BCE.



Zen Buddhism is a stripped down determined uncompromising cut to the chase. Meditation based Buddhism that takes no interest in doctrinal refinements not relying on scripture doctrine or ritual, Zen is verified by personal experience and it passed from master to disciple hand to hand, ineffably through hard intimate training.

Compiled by the Chinese Buddhist monk the Daoyun in 1004, Records of the Transmission of the lamp (Chingde chongdeng lu) offers an authoritative introduction to the origins and nature of Zen Buddhism. The work describes the Zen school as consisting of the authentic Buddhism practiced by monks and nuns who belong to a large religious family with five main branches each branch of which demonstrates its legitimacy by performing Confucian-style ancestor rites for its spiritual ancestor or patriarchs. The genealogical tree of this spiritual lineage begins with the seven Buddha's of consisting of six mythological Buddha's of previous eons as well as Siddhartha Gautama or Shakyamuni, the historical a Buddha of the current age. The spiritual awakening and wisdom realized by these Buddhas then was transmitted from master to disciple across 28 generations of Semi historical or mythological Buddhist teaches in India, concluding with Bodhidharma, the monk who supposedly introduced true Buddhism to China in the 5th Century. This true Buddhism held

that its practitioners could achieve a sudden awakening to spiritual truth, which they could not accomplish by a mere reading of Buddhist scriptures.

Although Zen Buddhism eventually developed tradition of study and ritual its emphasis on personal experience has always made it a practice-oriented tradition the practice is meditation "Sitting Zen"(Japanese: zazen )has always been central in Zen training centers where monks rise early each morning for meditation practice and do long retreats consisting of many silent unmoving hours on the cushion.

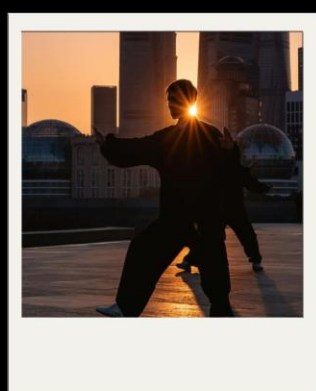
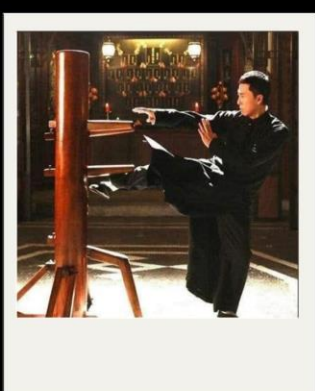
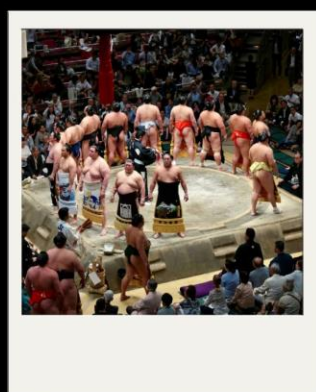
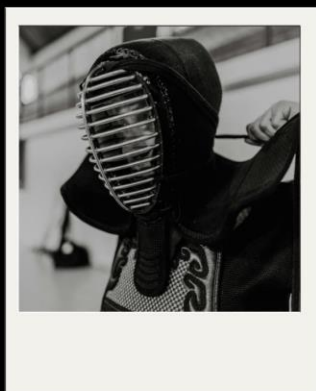
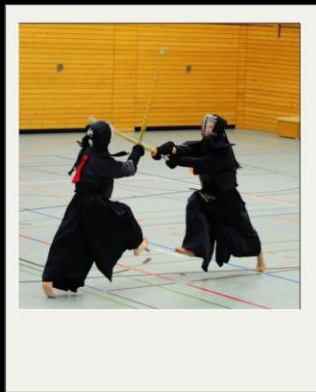
Zazen is an intensely simple practice. It is generally taught without steps, stages, or frills "Just sit" the master admonishes, by which he or she means sit upright in good posture, paying careful attention to breathing in your belly until you are fully alert and present. This sense of being present with illumination and intensity is the essence of zazen, and although there are many approaches to Zen meditation, they all come back to this.

In the Zen monastery, life is entirely organized around sitting in the meditation hall. But zazen is also understood to be something more than this sitting. It is conceived as a state of mind being that extends into activities. Work is zazen; eating is zazen; sleeping, walking, standing, going to the toilet all are zazen practice. In Soto Zen, the Japanese school practiced extensively in the West, there is an especially strong emphasis on this "moving Zen". Soto monastic life tends to be highly ritualized, so as to promote concentration in all things. There is, for instance, a special elegant and mindful practice, called oyoki, for eating ritualized meals in the meditation hall.

In Koan Zen contemplation of a koan begins with zazen practice. The practitioner comes to intense presence with body and breath, and then brings up the koan almost as a physical object, repeating it over and over again with breathing, until words and meaning dissolve and the Koan is "seen".

Zen Buddhism recognizes the necessity of formal education; one must not forget that centuries ago monks translated and studied sutras, and the monks and nuns received religious education that was rigorously prescribed according to vinaya.





# DISCIPLINE

# MARSHALL

"The journey of a thousand miles begins with one step"  
- Lao Tzu

# MARTIAL ARTS OF EAST- ASIA

**-Shyamal Dutta and Trishna Gogoi**

**Roll No.:109 and 207**

**B.A 6<sup>th</sup> semester**



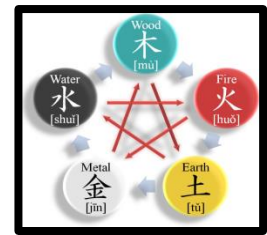
East Asian martial arts, rooted in centuries of tradition and culture, encompass a diverse range of combat disciplines with ancient origins. These arts are deeply influenced by philosophical and spiritual traditions, promoting values like balance, harmony, and mental discipline. Some well-known East Asian martial arts include Karate, Kung Fu, Judo, Taekwondo, and Aikido, each with its unique techniques and philosophy. Training in these martial arts involves forms, sparring, and weapons training, emphasizing discipline, respect, and ethical codes. While some have evolved into competitive sports, they continue to provide numerous health benefits and personal development opportunities. With a global following, East Asian martial arts have left an indelible mark on popular culture and remain a significant part of East Asian heritage, adapting and evolving to meet the demands of the modern world.

## **China**

Chinese martial arts, often referred to as Kung Fu or Wushu, are a diverse and ancient tradition encompassing a wide range of combat techniques, self-defense methods, and philosophical principles. Rooted in China's rich history, these martial arts have evolved over thousands of years and have had a profound influence on both Chinese culture and the global martial arts community. Influences from neighboring cultures, such as the contributions of Bodhidharma to the Shaolin Temple, enriched the martial tradition. Moreover, the fusion of philosophical systems like Taoism, Confucianism, and Buddhism played a pivotal role in shaping the principles and ethics of Chinese martial arts. Chinese martial arts encompass various styles, including Shaolin Kung Fu, Tai Chi, Wing Chun, and many others, each with its unique techniques and philosophy. Beyond physical combat, they emphasize mental discipline, self-cultivation, and a harmonious connection between mind and body. These arts are not only practiced for self-defense but also for health, fitness, and spiritual development.

Weapons training, such as swordsmanship and staff techniques, is also a significant component. Chinese martial arts have a lasting legacy and continue to be practiced and admired worldwide for their cultural significance, physical prowess, and philosophical depth. The concept of the five elements (Wood, Fire, Earth, Metal, Water) from traditional Chinese medicine and philosophy has influenced some styles of Chinese martial arts. These elements are used metaphorically to explain principles, techniques, and even the strategies behind certain martial arts styles. Here's how they can be applied:

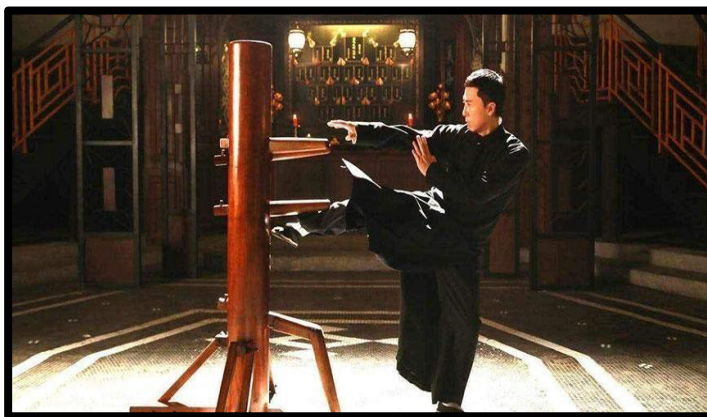
- **Wood (Mu):** Wood represents growth, flexibility, and the ability to adapt. In martial arts, the Wood element may correspond to techniques that emphasize flexibility, fluidity, and adaptability, such as evasive footwork and flowing, continuous movements.
- **Fire (Huo):** Fire symbolizes energy, speed, and explosiveness. Martial arts styles that incorporate quick strikes, explosive power, and rapid movements can be associated with the Fire element. These styles often prioritize speed and precision in their techniques.
- **Earth (Tu):** Earth represents stability, balance, and rootedness. Martial arts that focus on strong stances, grounding, and a solid foundation align with the Earth element. Stability and balance are crucial for effective techniques and defense.
- **Metal (Jin):** Metal symbolizes sharpness, precision, and efficiency. Martial arts styles that emphasize precise targeting, economy of motion, and the ability to redirect an opponent's force can be linked to the Metal element. Techniques in these styles are often highly efficient.
- **Water (Shui):** Water signifies adaptability, fluidity, and the ability to change form. Martial arts that incorporate flowing movements, circular techniques, and an emphasis on redirecting an opponent's force instead of opposing it may align with the Water element.



These elemental associations are not universal to all Chinese martial arts styles, and the interpretation of the elements can vary. Some styles, like Baguazhang, explicitly incorporate the five elements into their philosophy and training, while others may use them more symbolically. Nonetheless, the concept of the five elements adds depth to the understanding and practice of martial arts, providing a framework for both technique and philosophy.

One of the most striking aspects of Chinese martial arts is their incredible diversity. There are numerous styles, each with its own unique techniques, philosophies, and training methods. Some of the most famous styles include Tai Chi, Wing Chun, Shaolin Kung Fu, and Baguazhang, among many others.

**Tai Chi:** Tai Chi, also known as Tai Chi Chuan or Taijiquan, stands as a multifaceted Chinese martial art and mind-body practice with widespread global acclaim. Rooted in the harmonious integration of mind and body, Tai Chi's slow, flowing movements, coupled with focused breathing and mindfulness, offer profound stress reduction and relaxation. Renowned for its health benefits, it enhances balance, flexibility, and posture, making it particularly beneficial for older individuals seeking to prevent falls and maintain mobility. As a low-impact exercise, it welcomes participants of all ages and fitness levels, catering to those with joint issues due to its gentle, joint-friendly nature. Tai Chi is often associated with the concept of Qi (or Chi), an essential energy in traditional Chinese medicine. Practitioners aim to cultivate and circulate Qi through their bodies, promoting overall well-being.



**Wing Chun:** Wing Chun, the traditional Chinese martial art, distinguishes itself through its practicality, efficiency, and unique principles geared toward close-range combat. Characterized by its emphasis on swift and precise strikes, trapping techniques, and simultaneous defense and offense, Wing Chun thrives in confined spaces, offering an effective means of self-defense. Wing Chun uses a stable and balanced stance, known as the "Yee Jee Kim Yeung Ma." This stance provides a solid foundation for generating power and maintaining stability during combat. At its core lies simplicity and economy of motion, eschewing flashy techniques in favor of direct, economical movements that make it accessible to individuals of various ages and physical capabilities.



**4.Shaolin Kung Fu:** Shaolin Kung Fu, originating from the Shaolin Temple in China, is one of the most iconic and widely recognized martial arts in the world, stands as an enduring symbol of martial arts excellence with a history that spans over 1,500 years.

The history of Shaolin Kung Fu is a legendary and intricate narrative that finds its roots in the early 5th century AD at the Shaolin Temple on Mount Song in Henan Province, China. It is steeped in myth, with one tale attributing its inception to the arrival of Bodhidharma, an Indian Buddhist monk who is said to have introduced



physical exercises to fortify the bodies and minds of the temple's monks. Over time, the monks integrated their martial knowledge with meditation and breath control, giving rise to the foundation of Shaolin Kung Fu. Developed by Buddhist monks, it blends physical conditioning, self-defense, and spiritual cultivation into a rich and multifaceted tradition. Within its diverse array of styles, Northern Shaolin is renowned for its acrobatic kicks and fluid movements, while Southern Shaolin emphasizes robust stances and powerful strikes. The rigorous physical conditioning regimen of Shaolin Kung Fu cultivates remarkable strength, flexibility, balance, and endurance, honing practitioners into finely-tuned martial artists.

### **Japan**

Japanese martial arts, collectively known as "Budo" or "Bujutsu," represent a multifaceted tapestry of disciplines deeply rooted in Japan's history and culture. These martial arts systems, originating from the samurai warriors of feudal Japan, encompass a wide spectrum of combat techniques, philosophies, and traditions. With an emphasis on both physical prowess and mental discipline, Japanese martial arts are a unique fusion of combat skill and spiritual development. From the graceful and flowing movements of Aikido to the precision strikes of Kendo, each discipline reflects the values of honor, respect, and self-improvement. This rich martial heritage not only serves as a vehicle for self-defense but also offers a profound exploration of Japanese history and philosophy, making it an enduring and globally influential aspect of Japanese culture. The history and origin of Japanese martial arts



are deeply intertwined with the evolution of Japan itself. The foundations of Japanese martial arts date back to ancient Japan, where various warrior clans developed combat techniques for self-defense and warfare. Japan is home to a wide variety of martial arts, including Karate, Judo, Kendo, Aikido, Jiu-Jitsu, Sumo, and more. Each has its own unique techniques, strategies, and training methods.

**Karate :** Karate, the Japanese martial art that originated in Okinawa, presents a profound fusion of history, philosophy, and physical expertise. Rooted in the historical crossroads of Okinawa, Karate emerged as a synthesis of indigenous self-defense methods and Chinese martial arts influences, evolving into a systematic and disciplined approach to combat. Karate's philosophy, exemplified by the term "Karate-do," signifies "the way of the empty hand," emphasizing its commitment to personal growth, moral values, and self-discipline, transcending mere physical combat. Karate training is a meticulous journey involving rigorous physical conditioning, the meticulous practice of kata (choreographed patterns of movements), and the fine-tuning of techniques. The belt ranking system serves not only as a measure of technical skill but also as a motivational tool, instilling a sense of achievement and progress. Culturally, Karate is deeply ingrained in Japanese customs, as evidenced by traditional attire, precise etiquette, and specialized Japanese terminology. Yet, its influence reaches far beyond Japan's shores, encompassing a global community of practitioners. This inclusivity and adaptability have fueled its international appeal, fostering cross-cultural understanding and mutual respect. However, Karate is more than just a means of self-defense; it is a comprehensive pathway to personal development. Practitioners cultivate not only physical fitness but also mental resilience, ethical principles, and a profound appreciation for the marriage of tradition and self-growth. Karate's enduring legacy lies in its capacity to simultaneously honor Japan's rich martial heritage and shape individuals of character and discipline worldwide.



**Judo :** Judo, founded by Jigoro Kano in the late 19th century, stands as a profound and multifaceted martial art that seamlessly combines physical techniques, philosophical principles, and a strong emphasis on personal development. At its core, Judo embodies the concept of "Ju-no-ri," which emphasizes maximum efficiency and minimum effort,

showcasing its reliance on technique and leverage over sheer physical strength. This philosophy extends to the principle of "Jita Kyoei," mutual benefit and welfare for all, highlighting the art's commitment to the well-being and growth of both the practitioner and



their opponent. Judo's training encompasses a wide array of techniques, including throws, pins, joint locks, and strangles, all governed by stringent rules and safety measures in competitive settings. The art's effectiveness in self-defense and sport has earned it a place in the Olympic Games, further underlining its global recognition and reach.

**Kendo :** Kendo, the Japanese martial art of swordsmanship, stands as a profound and multifaceted discipline that is deeply intertwined with Japan's cultural heritage. Its historical roots trace back to the samurai, where the art of the sword was a defining skill in feudal Japan. This historical context imbued Kendo's techniques with the essence of battlefield strategies, turning combat into a nuanced and disciplined practice. Philosophically, Kendo is a wellspring of profound principles. "Kikentai no icchi," the unity of mind and body, signifies the inseparable connection between physical actions and mental state, fostering self-discipline and self-awareness. "Rei," the principle of respect, is woven into the very fabric of Kendo, governing interactions within the dojo and reflecting broader Japanese cultural values. Kendo's training methods are meticulous, employing bamboo swords (shinai) and protective armor (bogu) to enable rigorous yet safe practice.



Across Korea, Mongolia, and beyond, diverse martial art forms showcase unique cultural traditions and combat techniques. Sumo, deeply rooted in Japanese culture, emphasizes strength, strategy, and ritualistic elements within the ring. Meanwhile, Mongolia's wrestling, known as Bōkh, highlights agility and physical prowess, often accompanied by vibrant ceremonies. Mixed Martial Arts (MMA), a global phenomenon, blends techniques from various disciplines, offering a dynamic synthesis

of striking and grappling arts. Fencing, with its origins in Europe, has gained international recognition for its blend of precision, speed, and strategic thinking. Together, these martial arts exemplify the rich heritage and ongoing evolution of combat sports across different regions, each contributing to a global tapestry of athleticism and cultural exchange.

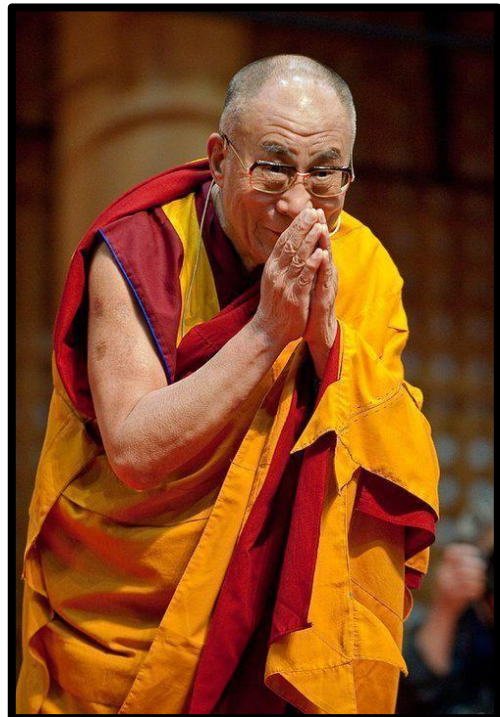
In conclusion, East Asian martial arts encompass a rich tapestry of disciplines, each with its own unique history, philosophy, and techniques. From the dynamic kicks of Taekwondo to the graceful movements of Tai Chi, and from the precision strikes of Karate to the powerful throws of Judo, these martial arts not only promote physical fitness and self-defense but also cultivate mental discipline, focus, and respect. With their global popularity and ongoing evolution, East Asian martial arts continue to inspire and empower practitioners of all ages and backgrounds.

# The Spiritual Leadership Of Dalai Lama And The Tibetans

Dimpol Sonowal and Dharitri Changamai  
Roll No.: 164 and 216  
B.A 6<sup>th</sup> semester

## **Introduction:**

Dalai Lama is the title given to the foremost spiritual leader of the school of Tibetan Buddhism by the Tibetan people. He is the head monk of Tibetan Buddhism and back from the origin is responsible for governing Tibet. The Dalai Lamas are considered as the successors who are believed to be the incarnations of Avalokitesvara who represent Buddhist values and traditions. Since the 17<sup>th</sup> century, his dignity has been considered as a symbol of unification. Tibetan Buddhists believe that the Dalai Lamas are the manifestation of the Buddha of Compassion and are enlightened beings, who have chosen to take rebirth (reincarnation) in order to serve humanity. The first Dalai Lama was identified in the 15<sup>th</sup> century.



The Dalai Lama has always been considered as an important figure for figure bringing Buddhist teachings to the international community and has political dominance over Central Tibet whereas his religious authority went beyond the boundaries. The Dalai Lama is part of the largest and most influential tradition which is the Geluk tradition of Tibetan Buddhism. There have been 14 Dalai Lama till now and they believe that the Dalai Lama is the reincarnation of the previous one who was born again to complete their work.

The 14<sup>th</sup> and current Dalai Lama is Tenzin Gyatso who was selected as a reincarnation of the 13<sup>th</sup> Dalai Lama at the delicate age of 15. He currently lives as a refugee in India. He is the highest spiritual leader of Tibet and retired as a political leader in 2011 for an egalitarian government. The current Dalai Lama is 81 years old, unlike previous lamas who have died at a young age. He believes that he would be the last Dalai Lama as he does not believe in reincarnation.

Dalai Lama has been the only spiritual leader who has fought for the autonomy of Tibet and has been following the traditional function of holding contrasting religions and discordant regional groups together. Since he has been in the authoritative position, he focused on the areas of women's rights, sexuality, economic stability, environment, peace, physics, Buddhism, science, health, etc. The Indian Government bore all the expenses for the education of the Tibetan children and instituting schools for them. Since 1959, Dalai Lama has been living in India and became the spiritual head of the state and supported his followers throughout.

Tibetans are a group of people who speak their own language and have their own traditions, festivals, and arts. They are made up of several related ethnic groups, including the Ü-Tsang, the Drokpa nomads, and the Khambas. Tibetans have been formally recognized as one of China's 56 ethnic groups since 1950.

Tibetans are lifelong residents of the Qinghai-Tibetan plateau and cannot easily move to higher or lower elevations. Over 90% of the population are involved in farming and herding. Nomads live above 4,800–5,500 meters, while the upper altitude limit for crops is around 4,500 meters.

Tibetans generally call themselves “Bodpa” and speak dialects derived from the written Tibetan language. The most important element of Tibetan culture is religion, and Tibetan Buddhism is the foundational element of Tibetan life. Tibetans commonly distinguish between three religious traditions: the divine dharma (lhachos), or Buddhism; Bon dharma (bon chos); and the dharma of human beings (mi chos), or folk religion.

The majority of Tibetans live in the Tibet Autonomous Region of China, but significant numbers also live in the Chinese provinces of Gansu, Qinghai, Sichuan, and Yunnan, as well as in India, Nepal, and Bhutan.

### **Conclusion**

Dalai Lama is a significant and persuasive position that is not just related to religion but politics as well. Being at the Dalai Lama's position involves obligations, responsibilities, and powers for the people of the state. It involves the complicated process of finding the next Dalai Lama as it is believed that the next Dalai Lama is the reincarnation of the previous one and thus it can take several years to find the next one. It is a religious and spiritual practice that is done by the high Lamas and monks with rituals and prayers.



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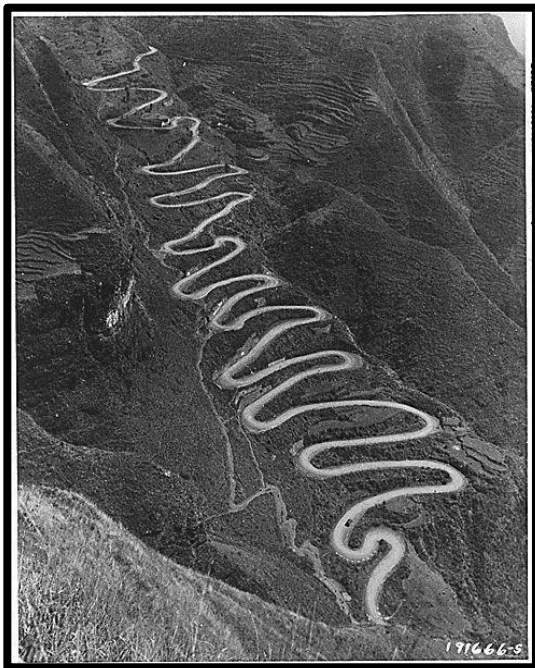
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# **TRACING THE STILWELL ROAD: A HISTORICAL TAPESTRY OF SIGNIFICANCE AND MOTIVES**

**Niha Saikia and Jayanta Sonowal**

**Roll No.: 202 and 136**

**B.A 6<sup>th</sup> Semester**



The Stilwell Road, also known as the Ledo Road, is a historical transportation route that stretches from Ledo in India to Kunming in China. It was constructed during World War II, primarily to serve as a critical supply route for the Allied forces fighting against Japan in the China-Burma-India Theater.

Understanding the significance and motives behind the Stilwell Road is essential because it not only played a pivotal role in the Allied war effort but also had far-reaching geopolitical implications. This road served as a lifeline, enabling the transportation of crucial supplies, weapons, and troops to support the Chinese Nationalist forces and their American allies in their fight against Japanese aggression. Moreover, comprehending the motives of the nations involved sheds light on the complex web of strategic interests and diplomatic maneuvering during this tumultuous period in history.

## **Historical background:**

The historical context of the Stilwell Road is intricately tied to the tumultuous period of World War II. It was constructed during a time when the world was embroiled in the largest and most devastating conflict in history, from 1939 to 1945. The road's location is in the remote and challenging terrain of Southeast Asia, connecting Ledo in Assam, India, to Kunming in Yunnan Province, China. This route passed through the mountainous regions of Burma (now Myanmar) and Assam, spanning approximately 1,079 miles (1,736 kilometers).

The strategic importance of establishing a road connection between India and China during this time cannot be overstated. Several key factors contributed to this significance:

- **Supply Route for China:** China was a critical ally of the Allied powers in the Asia-Pacific theater. However, with Japan's occupation of the Chinese coast and the subsequent loss of major ports, supplying Chinese forces with essential war materials became a major challenge. The Stilwell Road provided an overland supply route that bypassed Japanese-controlled areas, ensuring a steady flow of supplies to China.
- **Strategic Positioning:** The road's location allowed for the movement of troops, supplies, and equipment between India and China. This was strategically vital for the Allies as they sought to apply pressure on Japanese forces from multiple directions, effectively encircling them.
- **Diversification of Supply Lines:** Prior to the construction of the Stilwell Road, the primary supply route to China was the Burma Road, which became increasingly vulnerable to Japanese attacks. The Stilwell Road offered an alternative, reducing dependence on a single supply route and enhancing the resilience of the Allied war effort.
- **Geopolitical Considerations:** The road symbolized a commitment to supporting China's resistance against Japan, which had a broader diplomatic significance. It was seen as a demonstration of solidarity among the Allied powers and their determination to counter Japanese aggression in the Pacific.

In essence, the Stilwell Road was not just a physical connection; it was a lifeline that sustained the Allied war effort in the region and played a crucial role in shaping the course of World War II in Asia. Its construction was a testament to the strategic thinking and collaborative efforts of nations fighting against a common enemy.

#### **The significance of the Stilwell road:**

The Stilwell Road was really important during and after World War II. It helped the Allies in many ways, like in the war, moving supplies, trade, and politics.

Economically, during the war, it was like a lifeline. It helped move important things like weapons, ammo, fuel, and food from India to China. This was crucial for China and the United States to fight against Japan. After the war, the road still helped a lot. It made it easier for India and China to trade and do business, which helped the region grow economically.

Politically, during the war, building and using the Stilwell Road showed that the Allies, especially the United States, supported China in its fight against Japan. This made their friendship stronger. After the war, the road had a say in politics too. It affected discussions about Tibet, a place both India and China were interested in. The road's existence made things more complicated in their talks. In the military, during the war, the Stilwell Road helped move troops around. This was really important to stop Japan's advances. It also helped take wounded soldiers away from danger. After the war, the road still mattered in the military. It could be useful if there were more problems in the area. This made military plans more complicated. The road was also a big help for the Allies during the war. It made sure that China and the Allies always had the things they needed to fight Japan. It was safer than other routes that Japan could attack. In the big picture, the Stilwell Road had a big impact on the world. It showed that America supported China and changed how power was shared after the war. It also had a say in the talks about Tibet, a place that both India and China cared about.

So, the Stilwell Road was really important. It helped in many ways during and after the war, and its effects were still felt in the world's politics and relations.

### **Motive behind the Stilwell road:**

The motives of various stakeholders, including the United States, China, and India, in supporting the construction of the Stilwell Road during World War II were driven by a combination of strategic and political considerations. This road was perceived as a tool for maintaining regional influence, and here's an analysis of each stakeholder's motives:

#### **➤ United States:**

- Strategic Motives: The United States viewed the Stilwell Road as a critical means to support its ally, China, in resisting Japanese aggression. It recognized the importance of maintaining a robust supply route to China as Japanese forces had cut off traditional supply lines through Southeast Asia.

Ensuring China's ability to continue fighting was vital to the overall Allied strategy in the Pacific.

- Political Considerations: Supporting China was not only a military strategy but also a political one. The U.S. sought to bolster China's Nationalist government under Chiang Kai-shek as a counterforce to Japanese expansion in Asia. This was aligned with the broader goal of containing Japanese imperialism in the region.

➤ **China:**

- Strategic Motives: For China, the Stilwell Road was a lifeline. It allowed the transportation of much-needed war materials, which were in short supply due to Japanese occupation of the Chinese coast. The road ensured that China could continue its resistance against Japan, preventing a complete Japanese conquest.
- Political Considerations: China's government under Chiang Kai-shek saw the road as a symbol of international support. It bolstered China's position on the global stage and signaled that the Allies were committed to helping China maintain its sovereignty.

➤ **India:**

- Strategic Motives: India's support for the Stilwell Road was influenced by its own strategic interests. Assam, where the road originated, was a crucial base for Allied operations in Southeast Asia. The road enhanced India's strategic importance as a staging point for military activities in the region.
- Political Considerations: India, under British colonial rule during this period, also had political considerations. Supporting the Allied war effort and the construction of the Stilwell Road was a way to strengthen ties with the United States, which could potentially be beneficial in post-war negotiations.

➤ **Perceived Tool for Regional Influence:**

- All three stakeholders saw the Stilwell Road as a tool for maintaining regional influence. By establishing and controlling this critical supply route, they were



able to exert influence not only in China but also in Southeast Asia. It allowed them to participate actively in shaping the post-war order in the Asia-Pacific region, which was pivotal for their long-term strategic interests.

In essence, the motives behind supporting the construction of the Stilwell Road were a combination of military necessity, political strategy, and a desire to maintain influence in a rapidly changing and geopolitically significant region during and after World War II.

### **The legacy of the Stilwell road:**

The Stilwell Road has had a big effect on the region, and it changed things in different ways. But, it's also made people argue and discuss some things. Let's take a closer look:

#### **The Good Impact:**

The Stilwell Road helped the region connect better. It was like a path that made it easier for India and China to trade with each other. Even after World War II, it kept helping them do business and grow their economies. The road also had a say in how countries talked to each other after the war. It made things more complicated when people discussed Tibet and how India and China worked together. It even influenced how power was shared in the world after the war. Building the Stilwell Road didn't just mean a road. It also meant building better things like roads and places to live in remote areas of India and Myanmar. It made these places better for people to live in and do business. Even though it wasn't as important for the military after World War II, the road still mattered in the early years of the Cold War. It could be used for moving soldiers and equipment in the region.

#### **The Not-So-Good Stuff:**

The road being close to Tibet was a problem. Both India and China wanted Tibet, and the road made things more complicated. People argued about who should control Tibet and how it connected to the road. Building the road had bad effects on nature. Trees were cut down, and the environment changed in the area. People talked about these bad effects, especially because they care about the environment today. Some people think the road reminds them of the time when India was ruled by the British. They think it has connections to that time, which has led to discussions about colonialism. After the Cold War, the road wasn't as important for the military. Some people wondered if it still matters now and if we should

change it for today's needs. So, the Stilwell Road did a lot of good things for the region, but it also made people argue about politics, nature, history, and whether it still fits in today's world.

### **Conclusion:**

The Stilwell Road, which was built during World War II, had great importance because it played a crucial role in supporting the Allies' war effort in the China-Burma-India theater. Its significance can be seen in several key aspects:

Firstly, it was vital for the Allied war effort. This road served as a lifeline, ensuring that essential materials like weapons, food, and supplies could reach Chinese and Allied forces. This was incredibly important in their resistance against the Japanese aggression during the war.

Secondly, the road had strategic importance. It allowed the movement of troops and supplies, played a pivotal role in deploying forces strategically, and provided alternative supply routes. This reduced their reliance on vulnerable sea routes that were susceptible to Japanese attacks. Additionally, the Stilwell Road had political significance. It demonstrated the strong commitment of the United States to support China during the war. It not only supported the war effort but also elevated China's standing on the global stage. It served as a political tool for strengthening alliances and diplomatic ties. Economically and regionally, the road had a positive impact. It improved connectivity in the region and promoted economic development. Its lasting implications continued after the war, fostering trade and commerce in the area.

Lastly, the road's legacy extended into post-war diplomacy and geopolitics. It influenced discussions about the status of Tibet and played a role in reshaping global power structures during the post-war era. The enduring importance of the Stilwell Road in historical and geopolitical narratives highlights its multifaceted role in shaping the history of the Asia-Pacific region during and after World War II. It remains relevant in the broader context of international relations, underscoring its significance in the annals of history.

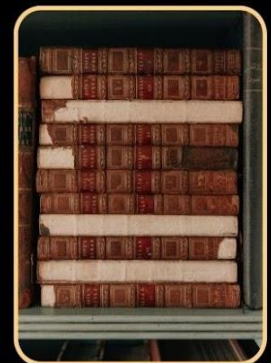
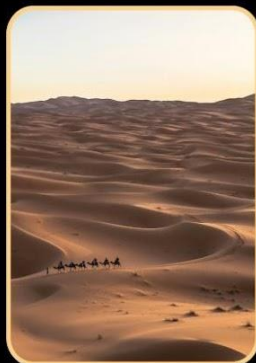
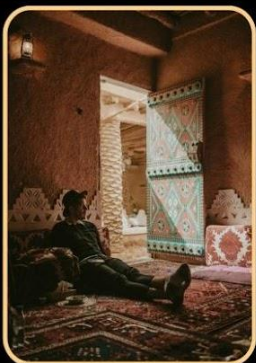
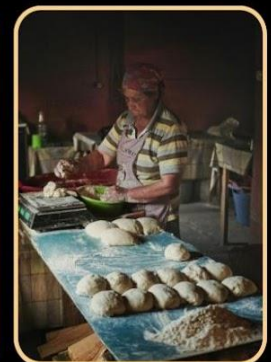
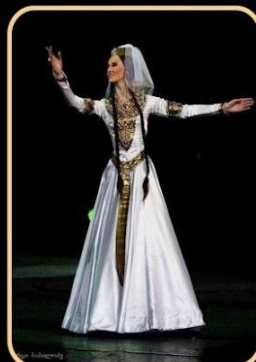
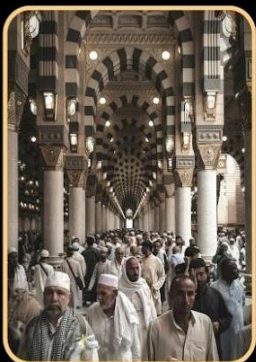
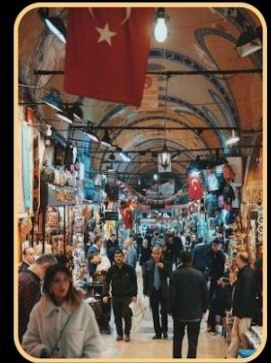
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*Navigating the Cultures of West Asia*





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## **TOURISM AND DUBAI**

Suhani Deb And Kabita Dutta

Roll No: 41 And 32

B. A 2<sup>ND</sup> SEMESTER

### **Introduction**

Dubai is one of the world's leading tourism destinations and tourism in Dubai is a major source of revenue. The city hosted 14.9 million overnight visitors in 2016. In 2018 Dubai was the fourth most visited city in the world based on the number of international visitors. Dubai is a city and emirate in the United Arab Emirates (UAE) known for luxury shopping, ultramodern architecture and a lively night life scene. Burj Khalifa, an 830m tall tower, dominates the skyscraper filled skyline. At its foot lies Dubai Fountain with jets and lights choreographed to music.

Dubai has been named the top destination worldwide, consolidating its status as a leading hub for both tourism and business. Tourism is a major economic source of



income in Dubai.

### **Description**

Location- Dubai is the most populous city in the United Arab Emirates. It is located on the southeast coast of the Persian Gulf, one of the seven emirates that make up the country. The city of Dubai is located on the emirates northern coastline and heads up the Dubai-Sharjah-Ajman metropolitan area.

## ● **Why Dubai is one of the more popular cities in the world-**

### **1. The City Skylines-**

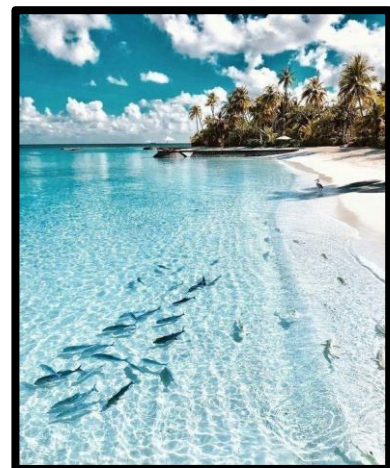
Tourists around the globe know that the best way to catch visitor's attention is to have really tall and majestic buildings. You might even notice that on postcards in every country there's bound to be some skyscrapers or large buildings pasted there as abstract art. In Dubai, Downtown has Burj Khalifa (tallest man made structure on earth), at the Marina it is a home to 4 out of 5 tallest residential buildings in Marina it is a home to 4 out of 5 tallest residential buildings in the world. No matter where you look in the city of Dubai you can always find a great place to take pictures on as everything seems to be a great view.

### **2. Dubai's Multicultural City-**

200+ different nationalities live in Dubai and call it their home, majority of the workers are all from different countries, Dubai is said to be one of the most cosmopolitan cities in the world. The diversity in this city brings attention to a lot more tourists around the globe.

### **3. The mesmerizing Beaches-**

A lot of people travel and get attracted by beautiful beaches, in Dubai beaches are so common as there's at least 1,000 km of coastline in the city, not to mention 300 days of sunshine per year - which means you can enjoy the sun and the sand almost anytime! Dubai's government also makes sure that beaches are cleaned, they make sure to provide a lot of rules and regulations that citizens and visitors are required to follow, of course to keep one of the main tourist attractions clean.





**4. Shopping Spot-**

Dubai is the home of the biggest mall in the world (Dubai Mall) it is filled with high-end retail on every corner. Visitors come far and wide just to browse and buy in Dubai Mall, the diversity of the culture around Dubai is also captured in the retail the mall offers. Dubai has a month-long shopping festival with giveaways and concerts where shoppers can enjoy, they can also win cars and gold! The biggest shopping events in Dubai include Dubai Shopping Festival, Dubai Summer Surprises, and GITEX Shopper Festival.

**5. High Paying Jobs and Luxurious Lifestyle-**

Dubai is known for its high paying jobs with high paying jobs with luxurious lifestyles. This is one of the reasons why Dubai is a favorite destination for Expats.

Dubai has a low unemployment rate in the world. Companies in Dubai need employees all the time as Dubai is noted to be a successful business hub across the country. Almost every company offers high paying jobs to people from all over the world.

**6. The Modern Art and Design capital of the Middle East-**

A lot of tourists make sure to visit museums and art galleries around the globe as the culture of a country is sprouted and seen in the art and art style displayed. Dubai is noted to be the capital of Modern Art and Design across the UAE, from Alserkal Avenue art district to undoubtedly amazing art galleries sprouting through the Financial Centre, Dubai shows its diversity in art as well.



Dubai Design District has recently opened, Dubai also has art and design festivals that many visitors across the globe enjoy.

**7. Biggest fountain display in the world-**



The Dubai Fountain, a pretty spectacular sight. Made by the people who created the iconic Bellagio fountain in Las Vegas. The Dubai Fountain is illuminated by 6,600 lights and 25 colored projectors. It's almost 1,000 long. It shoots water up 500 ft into the air which is accompanied by amazing classical or contemporary music.

## 8. **A Popular luxury travel destination-**

The Dubai International Airport (DXB) recently has been noted to be the busiest airport in the world for international passenger traffic. Over 70 million passengers from across the globe pass through the DXB.

Emirates Airline, Dubai's state carrier, has also made it into thE world's biggest international airline, more than 2% of the entire population of the planet has a direct flight to the City, no matter where you are you can easily go to Dubai due to the popularity and high demand of its travel hubs. With all of these in mind, Dubai undoubtedly deserves its popularity.

## ● **Chief tourist attractions in Dubai-**

### 1. **Burj Khalifa-**

The Burj Khalifa (known as the Burj Dubai prior to its inauguration in 2010) is a skyscraper in Dubai, United Arab Emirates. It is the world's tallest building. With a total height of 829.8 m (2,722 ft, or just over half a mile) and a roof height (excluding antenna, but including a 242.6 m spire of 828 m (2,717 ft), the Burj Khalifa has been the tallest structure and building in the world since its topping out in 2009, supplanting Taipei 101, the previous holder of that status.

Construction began on 12 January 2004, with the exterior of the structure completed on 1 October 2009. The building officially opened on 4 January 2010 and is part of the 2 km<sup>2</sup> (490-acre) Downtown Dubai development at the 'First Interchange' along Sheikh Zayed Road, near Dubai's main business district. The tower's architecture and engineering were performed by Skidmore, Owings &



Merrill of Chicago, with Adrian Smith as chief architect, and Bill Baker as a chief structural engineer. The primary contractor was Samsung C&T of South Korea, together with local company Arabtec and the Belgian group BESIX.

## **2. Dubai Mall-**

Dubai Mall is a shopping mall in Dubai. It is the largest mall in the world by total land area and the 26th-largest shopping mall in the world by gross leasable area, tying with West Edmonton Mall and Fashion Island (Bangkok)—both of which are older than it. It has a total retail floor area of 502,000 square metres (5,400,000 sq ft).

Located in Dubai, United Arab Emirates, it is part of the 20- billion-dollar Downtown complex (called Downtown Dubai) adjacent to the iconic Burj Khalifa, and includes over 1,200 shops. In 2011, it was the most visited building on the planet, attracting over 54 million visitors each year appears in the TV show, the Grand tour. The Dubai Mall was featured in the documentary show called Megastructures that aired on the National Geographic Channel. The mall was also featured in the BBC One program. The Apprentice (UK series nine) and Week 5: Dubai Discount buying, where the candidates had to purchase items for the least amount of prices by utilising their negotiation skills.



## **3. Dubai Aquarium and Underwater Zoo-**

Dubai Aquarium & Underwater Zoo is home to thousands of aquatic animals, comprising over 140 species. Over 400 Sharks and Rays live in our 10 million litre tank, including Sand Tiger Sharks, Giant Groupers, and a host of other marine species. A series of carefully designed experiences will allow our visitors to come face to face with our aquatic residents for memorable moments with friends and family. It is located inside Dubai Mall, the Dubai Aquarium and Underwater Zoo (DUAZ) is one of the largest aquariums in the world. The mall area's free display offers a fantastic tank view for anyone who enjoys the mall. The average time to visit the Aquarium Tunnel is approximately 15 to 30 minutes. Underwater Zoo, located on Level 2, takes about 45 mins – 1.5 hours. This time could



increase should you wish to stay and watch shows. The Glass Bottom Boat ride lasts approximately 15 – 20 minutes.

#### **4. Palm Jumeirah-**

The Palm Jumeirah is an archipelago of artificial islands on the Persian Gulf in Jumeirah, Dubai, United Arab Emirates. It is part of a larger series of developments called the Palm Islands, including



Palm Jebel Ali and Palm Deira, which, if completed, will together increase Dubai's shoreline by a total of 520 kilometres (320 mi). It has an estimated population of at least 10,000 as of 2017. The islands were created using land reclamation. The construction was done as a joint venture by two Dutch specialist companies, Van Oord and Boskalis. The same companies also created The World. The recently opened destinations The Pointe, Club Vista Mare and Nakheel Mall are the latest additions to Palm Jumeirah.



The Palm Jumeirah Dubai has a number of hotels, resorts, and hotel residences:

- **Anantara The Palm Dubai Resort**
- **Atlantis, The Palm**
- **The Fairmont Palm Hotel & Resort St. Regis Dubai - The Palm**
- **Emerald Palace Kempinski Dubai Retail and Dining Destinations:**
- **Nakheel Mall**
- **The Pointe**
- **Palm Views West and East**
- **The Boardwalk**
- **Al Ittihad Park**

### **Contribution to World Economy**

Tourism is a major economic source of income in Dubai and part of the Dubai government's strategy to maintain the flow of foreign cash into the emirates. The tourism sector contributed in 2017 about 4 billion to the GDP making a 4.6% of the GDP and provided some 570,000 jobs, accounting for 4.8% of total employment. The contribution of the sector to the GDP rose by 138% during the years 2007-2017. The government's decision to diversify from a trade based but oil reliant economy to one that is service and tourism oriented resulted in the property boom from 2004 to 2008. Construction on a large scale has turned Dubai into one of the fastest growing cities in the world the property boom is largely driven by mega projects such as the offshore Palm Islands and The World and the inland Dubai Marina, Burj Khalifa complex, Dubai Waterfront, Business Bay, Dubai land and Jumeirah village.



# Orhan Pamuk: A Nobel Laureate's Literary Journey from West Asia

Sujit Gogoi and Leena Bora  
Roll No: 84 and 105  
B.A 2<sup>nd</sup> Semester

## **Introduction:**



Ferit Orhan Pamuk is a Turkish novelist, screen writer, academic, and recipient of the 2006 Nobel Prize in literature. One of Turkey's most prominent novelists, he has sold over 13 million books in 63 languages, making him the country's best-selling writer.

Ferit Orhan Pamuk was born on 7 June 1952 in Istanbul, Turkey. He grew up in a wealthy but declining upper- class family. Ferit Orhan Pamuk has become a celebrated figure but also on the Global stage. His profound exploration of the human condition, deep-rooted cultural narratives and unapologetic political engagement have earned him the highest honor in literature – the Nobel Prize. In

this article, we delve into the life and literary contribution of this remarkable West Asian Nobel Laureate.

### ● **Early life and Education:**

Orhan Pamuk's upbringing in Istanbul profoundly influenced his future as a writer. The city's unique blend of Eastern and Western cultures evident in its history, architecture and people, left an indelible mark on his perspective. Pamuk pursued his studies in architecture and journalism, but his passion for literature soon took centre stage. He began writing in his early years, laying the foundation for a career that would redefine modern Turkish literature.

- **Pamuk's literary works:**

Orphan's literary oeuvre is a reflection of his deep connection to Turkey's cultural and historical tapestry. His novels transport readers to heart of Istanbul, where the East meets the West. Notable works include:

1. *My Name is Red* (1998): this historical novel blends art, love and mystery against the backdrop of 16<sup>th</sup> century Ottoman Empire, showcasing Pamuk's fascination with the interplay of cultures and the clash of traditions.
2. *Snow* (2002): A politically charged novel, *Snow* explores the tension between secularism and religious conservatism in modern Turkey, providing a powerful commentary on the country's social and political landscape.
3. *The Museum of Innocence* (2008): This poignant love story intricately weaves personal and cultural histories, offering readers a glimpse into the complexities of human relationships.
4. *A Strangeness in My Mind* (2014): Pamuk's exploration of contemporary Istanbul and the life of street vendors showcases his ability to capture the evolving spirit of the city.

- **Signature Themes:**

Pamuk's works are often characterized by their exploration of identity, modernity, and the cultural intricacies of West Asia. His novels, such as *Snow* (2002) and *The Museum of Innocence* (2008), delve into the complexities of Turkish society, blending elements of history, politics, and personal narratives. These narratives provide readers with a window into the socio-political landscape of Turkey and the broader region.

- **Nobel Prize in Literature:**

In 2006, Orphan Pamuk was awarded the Nobel Prize in the Literature, making him the first Turkish citizen to receive this prestigious honor. The Swedish Academy recognised his ability to "discover new symbols for the clash and interlacing of cultures" and his "quest for the melancholic soul of his native city." Pamuk's Nobel prize win brought global attention to Turkish literature and emphasized the importance of literature as a means of

understanding complex socio-political issues. It also inspired a new generation of Turkish writers to explore their own cultural identities and engaged with contemporary challenges.

- **Impact and Legacy:**

Orhan Pamuk's impact on literary world extends beyond his novels. He is an advocate for freedom of speech and human rights, often using his platform to speak out on these issues in Turkey and globally. His willingness to address controversial topics in his admirers and critics, but it undeniable solidifies his position as a fearless writer.

### **Conclusion:**

Orhan Pamuk's literary journey from the vibrant streets of Istanbul to the international stage as a Nobel laureate showcases the power of story telling to bridge cultural divides and foster understanding. His novels serve as windows into the rich tapestry of West Asian culture and history, while also addressing universal theme of love, identity and the human condition. Pamuk's legacy continues to shape the world of literature, inspiring readers to explore the depths of their own cultural heritage and the stories that connect us all.

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# The Discovery Of Oil In Middle East Asia

Parishmita Dutta and Baishali Debnath  
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B.A 2<sup>nd</sup> semester

## Introduction

### **Importance of oil in daily lives:**

The Middle East is an area of decision for the United States in the critical years ahead. Few Americans realize this; they neither know how much nor care about the lands east of the Mediterranean. This lack of interest and understanding has spawned gave error in our foreign policy that promise sorrows and dangers for the future. This is tragic for the destiny of civilization has been decided there often in the past ; and it may be again in own lifetime Many reasons will bring this about , but large among then looms oil . We live in an age of oil. Oil means power for peace or war as the communists press on relentlessly to rule the world. We of course get energy from many sources, and coal that made our industrial age possible is still a basic one. Someday we may be able to get all we need from the atom and the sun direct. But the energy that drives man over the earth, carries him across the sea, and hurls him through the air comes from oil. Without oil our machines, many of our factories, our way of life would come to a halt. Without oil we could not hold the sea, which permits us to hold together the far- flung fragments of the free world and thereby keep an uneasy peace.



### **Early Beginnings: 19C / 20C by G.B Reynolds:**

In 1901, William Knox D'Arcy a millionaire London socialite, negotiated an oil concession with Mozaffar al-din Shah Qajar of Persia. He financed this with capital he had

made from his shares in the highly profitable Mourt Morgan mine in Queensland, Australia. D'Arcy assumed exclusive rights to prospect for oil for 60 years in a vast tract of territory including most of Persia. In exchange the Shah received £ 20,000 (£ 2.3 million today), an equal amount in shares of D'Arcy's company and a promise of 16% of future profits. D'Arcy hired geologist George Bernard Reynolds to do the prospecting in the Persian desert. Conditions were extremely harsh: "small pox raged, bandits and warlords ruled, water was all but unavailable and temperature often soared past 50°C. After several years of prospecting, D'Arcy's fortune dwindled away and he was forced to a Glasgow - based syndicate the Burma oil company.

By 1908, having sunk more than £500,000 into their Persian venture and found no oil, D'Arcy and Burma decided to abandon exploration in Persia. In early May 1908, they sent Reynolds a telegram telling him that they had run out of money and ordering him to "cease work, dismiss the staff, dismantle anything worth the cost of transporting to the coast for re-shipment, and come home." Reynolds delayed following these orders and in a stroke of luck, struck oil shortly after, on 26 May 1908. However, according to Arnold Wilson, "The service rendered by G.B. Reynolds to the British empire and to British industry and to Persia was never recognized.

### **The Anglo-Persian Oil Company:**

The Anglo-Persian Oil Company (APOC) was a British company founded in 1909 following the discovery of a large oil field in Masjed Soleiman, Persia (Iran). The British government purchased 51% of the company in 1914, gaining a controlling number of shares, effectively nationalizing the company. It was the first company to extract petroleum from Iran. In 1935 APOC was renamed the "Anglo-Iranian Oil Company" (AIOC) when Reza Shah formally asked foreign countries to refer to Persia by its endonym Iran.

### **How Middle East dominant oil production?**

Oil has dominated world energy consumption for many decades although its share has declined from almost 50 percent in 1975 to about 40 percent at present. This decline is due to improvement in energy efficiency consumers switch to substitutes, including coal and natural gas; a desire to reduce dependency on foreign oil, largely because of the oil price increase of the mid 1970s to the early 1980s and recent concerns about global warming and



climate change.

The middle East and North Africa region has the world largest proven reserves of crude oil, accounting for almost 70 Percent of global reserve at the end of 2001 , but it produces only about 35 percent of global oil output. The middle eastern members of the organisation of the petroleum exporting countries hold 95 percent of the organisation existing spare capacity, making them the supplier of last resort. Indeed , most other producer are operating at close to full capacity and play only marginal role in meeting unexpected supply shortfalls. While out exploration and production in the former Soviet union , Africa, and South America have increased in recent years production in the North sea and elsewhere is declining.

### **Important oil field in middle East:**

The total crude oil and condensate production of middle East in 2022 increased by 7.10% when compared to 2021.

In 2022, Saudi Arabia had the highest crude oil production, followed by Iraq and the UAE, according to global data.

Here is a list of the Middle East region's top crude oil producing fields.

#### **1) Ghawar field , Saudi Arabia :**

Located approximately 100 km west of Dhahran and 200 km east of Riyadh in Saudi Arabia's Al Hasan province, Ghawar is the world's biggest conventional onshore oil field both by reserves and daily output. The Ghawar field that produced Arabian light crude oil has contributed more than half of Saudi Arabia's cumulative crude production since 1938.



#### **2) Greater Burgan field, Kuwait :**

The greater Burgan field comprises three major fields namely Burhan, Magwar, and Ahmadi. It has three major reservoirs namely the Burgan, Maudud and wara beside two small fields named Marrat and Minagish.

Discovered in February 1938, the Burgan field is one of the oldest and the world's second biggest oil field, after Saudi Arabia Ghawar oil field.

**3) Rumaila oil field, Iraq :**

Rumaila oil field lies close to the Kuwait border, approximately 50 km west of Basra in southern Iraq . At 1.5 million barrels of oil a day (Mbopd) capacity, it is the world's third biggest producing field and delivers approximately only third of Iraq's total oil supply.

The gaint onshore field which has been producing since 1954 , is still left with an estimated 17 billion barrels of recoverable oil reserves.

**4) Khurais complex ,Saudi Arabia :**

The khuras oil field, located 250 km south west of Dhahran , Saudi Arabia is the second biggest oil field in Saudi Arabia , after the Ghawar oil field.

**5) Shaybab , Saudi Arabia:**

Shaybah is a producing conventional oil field located onshore Saudi Arabia and is operated by Arabian oil. According to global data , who tracks more than 34,000 active and developing oil and gas field world wide , the field is located in block Saudi Arabia Aramco concession Area.

## The Ottoman Empire: Rise and Fall

**Ankita Phukan and Akashdeep Borah**  
**Roll No.: 130 and 115**  
**B.A 4<sup>th</sup> Semester**

The Ottoman Empire, born in the 14th century, grew from a small Anatolian principality to a vast multi-ethnic empire stretching across three continents. Its rise was fueled by strategic military conquests, efficient administration, and religious tolerance.



The empire's founder, Osman I, laid the groundwork for expansion, consolidating power in Anatolia. Successive rulers expanded Ottoman territory through military campaigns, capturing key cities like Constantinople in 1453, which became the empire's capital. They established a system of governance based on meritocracy and religious pluralism, granting autonomy to various religious and ethnic groups within their domains. The empire's economic prosperity was driven by trade routes and control over lucrative

markets.

Despite its zenith during the 16th and 17th centuries, the empire faced internal challenges and external pressures. Corruption within the bureaucracy, succession disputes, and military defeats weakened its stability. European powers, emboldened by the Renaissance and Age of Exploration, challenged Ottoman dominance in trade and geopolitics. The empire's failure to modernize its military and economy left it vulnerable to European encroachment.

By the late 19th century, the Ottoman Empire had entered a period of decline marked by territorial losses and internal unrest. Nationalist movements within its diverse population sought independence, further fracturing the empire. World War I dealt a final blow, leading to

its partition by Allied powers. In 1923, the Republic of Turkey emerged under the leadership of Mustafa Kemal Atatürk, marking the end of the Ottoman Empire's nearly 600-year reign. Despite its fall, the Ottoman legacy endures through its cultural, architectural, and legal contributions to the world.



# Mapping The Birth Of Islam

Priyasmita Khanikar and Bhaskar Jyoti Gogoi

Roll No.: 204 and 108

B.A 6<sup>th</sup> semester

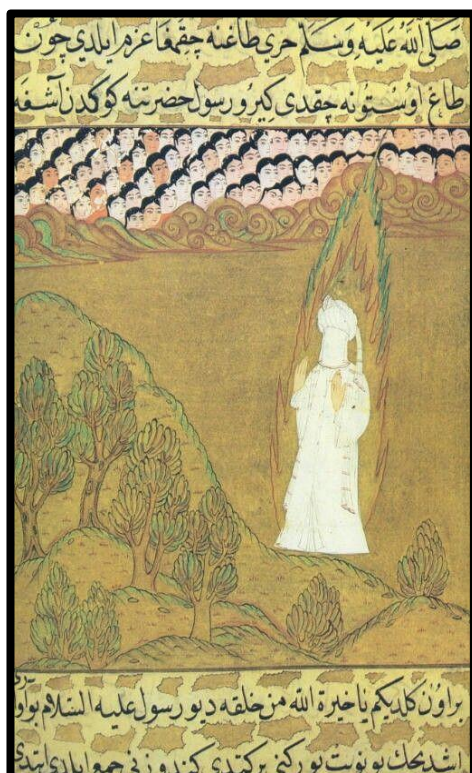
## INTRODUCTION

Islam, a global faith, stands as the second largest religion, embraced by a staggering 1.9 billion individuals, roughly a quarter of our planet's population. Its origins trace back to the 7th century CE when the Prophet Muhammad introduced it to the world in what is now Saudi Arabia.

The word "Islam" means "Submission to God" and "Muslim" refers to a person who submits to God.

The root meaning of Islam is "peace, safety and security". Muslims greet each other with "As-salāmu'alaykum", meaning "peace be upon you".

Islam and The Prophet Muhammad illuminate a tapestry of history, spirituality and culture. Muhammad, born in the bustling city of Mecca was not only a prophet but a visionary leader who conveyed a message of monotheism, compassion and social justice. His journey from the cave of Mount Hira to the transformational teaching of the Quran continues to resonate with millions, forging a profound connection between humanity and the divine. As we explore this captivating narrative, let us embark on a unique voyage into the heart of Islam and the enigmatic Life of Prophet Muhammad.



## THE LIFE OF PROPHET MUHAMMAD

In the year 570 CE, in the heart of Mecca, the great city of the Arabian Peninsula, a remarkable figure was born. Muhammad Ibn Abdullah, as he was known in full, belonged to the revered Quraish tribe.



Tragedy struck early in his life when he lost both his parents, leaving him an orphan. Raised first by his grandfather and later by his uncle, Abu Talib. Muhammad grew up amidst a society marked by rampant injustice, poverty and discrimination against women and orphans. The stark contrast between the opulent and the destitute troubled him, igniting a fire within him to mend his community's woes.

As a young man, Muhammad embarked on a career as a merchant navigating the bustling trade routes that connected Arabia, Syria and Yemen. It was on these journeys that faith would introduce him to Khadija, a wealthy widow fifteen years his senior. She would become not only his employer but also his life partner when they married in 595 CE, defying age-old conventions.

Muhammad's early life was a blend of resilience, moral conviction and an unwavering commitment to justice. These qualities would soon become central as he embarked on a spiritual journey that would receive the course of history.

## **THE ORIGIN AND THE INITIAL SPREAD OF ISLAM**

Muhammad's was in his late thirties, when the course of his life took a profoundly transformative turn. Amidst solitary prayers and deep contemplation in the solitude of Mount Hira's cave he began to hear divine voices and witness celestial visions. Then, in a momentous encounter in 610 CE the Angel Gabriel, known as Jibril in Arabic, appeared to Muhammad. Jibril conveyed a profound message: there was only one God, and Muhammad was chosen as his messenger. This divine calling marked the beginning of his prophethood, placing him in the lineage of revered figures like Abraham, Moses and Jesus. These revelations, meticulously recorded by his companions, would eventually constitute the holy Quran.

Mohammad's message of monotheism and social justice began to gather followers, with his devoted wife Khadija being the first to embrace his teachings. Yet, the message of One God challenged the deeply ingrained polytheism of the Quraish tribe. Fearful that Muhammad's teachings would disrupt their lucrative trade, which relied on idol worship at the Kaaba, the Quraish reacted with fierce opposition.

They subjected Muhammad and his followers, especially the vulnerable among them, to

relentless persecution.

Enduring a decade of brutal persecution, Muhammad, his family and his followers sought refuge in the city of Medina in 622 CE, a journey known as "The Hijrah". In Medina, they found a welcoming community that allowed them to practice their faith freely. Here, the first mosque was erected, and Muslims turned their faces towards Mecca in prayer.

Despite their new sanctuary, the Quraish did not relent in their hostility. Battles ensued, and eventually, the Muslims emerged victorious. In 629 CE, Muhammad, with 1500 devoted converts, returned to Mecca and assumed control of the city. Over the next two years Islam's message resonated far and wide, with most of the Arabian Peninsula embracing the faith.

In 632 CE, Muhammad, having led Islam to prominence, passed away, leaving behind a legacy that would shape the lives and beliefs of millions as the leader of Islam and the ruler of Southern Arabia.

### **DEVELOPMENT OF ISLAM IN CENTRAL ASIA AND ITS SPREAD TO OTHER ASIAN COUNTRIES**

Central Asia, comprising modern Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan, exhibits geographical diversity into three zones: The Oasis belt in the south, the Steppe-desert zone in the north and central areas, and the high mountain zone in the southeast.

The Oasis belt, encompassing regions like Transoxiana, saw the Islamicization process commence in the 7th century through Arab invasions. Initially of diverse cultural and religious backgrounds, the Oasis belt had Zoroastrianism, Buddhism, and Manichaeism as prevalent faiths. Arab armies imposed Islam by force initially but later adopted a more moderate approach, leading to the integration of the region into the Muslim world by the 9th century. Notable Central Asian scholars made significant contributions to various fields, and despite the disruption caused by Mongol invasions in the 13th century, the region experienced culture revival under the Timurid rulers in the 14th-15th centuries. However,

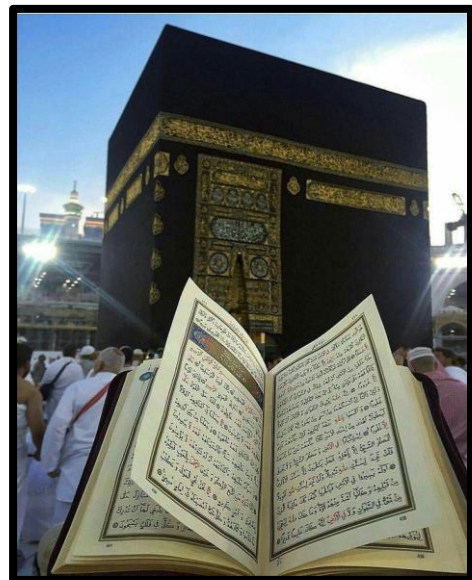
from the 16th century onward, Central Asia faced isolation due to factors such as wars, hostile neighbours, and changes in global trade routes.

The steppes and deserts, inhabited by Turkic-speaking nomads experienced a slower Islamicization process compared to the Oasis belt, with itinerant Sufi missionaries playing a crucial role. The high mountains of Badakhshan, part of Tajikistan, were inhabited by Pamiri tribes, predominantly converting to the Ismaili sect of Shia Islam from the 11th century onward, maintaining isolation from the lowlands' Muslims communities until the 20th century.

### **THE QURAN (Muslims' Holy Book of Guidance)**

The Quran is the sacred book Muslims turn to for life guidance. It's the final divine revelation from God, delivered through Angel Gabriel to Prophet Muhammad (peace be upon him) about 1400 years ago. Islam continues the teachings of earlier Prophets like Noah, Abraham, David, Moses, and Jesus (peace be upon them), who also received divine scriptures. Their core message: believe in One God, avoid sin, and seek God's favor. All Prophets preached about the afterlife, promising paradise for the obedient and warning of hell for the disobedient.

The Quran is unique because it remains unchanged since it was first revealed. It was carefully written down during the early days of the religion. What makes it special is that it combines spiritual guidance with practical advice for the well-being of people, society, and the environment. Its message is timeless and applies to everyone, regardless of their background.



This sacred text provides guidance on various aspects of life, from ethics in business to family matters like marriage, divorce, and parenting. It doesn't harm the body or neglect the soul, nor does it humanize God or deify humans. Instead, it shows signs of God's existence in the universe and how everything fits into the grand scheme of creation.

## **THE FIVE PILLARS OF ISLAM REPRESENT THE FUNDAMENTAL PRINCIPLES OF THE FAITH**

1. Shahada (Faith) - This entails the declaration of faith in one God, Allah, and His messenger (peace be upon him).
2. Salah (Prayer) - Muslims are obligated to perform ritual prayers five times a day, a practice that continues throughout their lifetime.
3. Zakat (Almsgiving) - Zakat involves the act of giving a portion of a Muslim's wealth to those in need. This act of generosity is a lifelong commitment.
4. Sawm (Fasting) - During the holy month of Ramadan, Muslims engage in fasting as an act of devotion and self-discipline.
5. Hajj (Pilgrimage) - It is an obligation for every Muslim to undertake the sacred pilgrimage to Mecca at least once in their lifetime, provided it is within their means.

These Five Pillars serve as the bedrock of Islamic belief and practice, guiding the lives of Muslims worldwide.

## **DIFFERENT SECTS OF ISLAM**

Similar to many religions, Islam comprises various sects, each with its distinct set of beliefs, customs, and traditions. However, despite these differences, there are common threads that unite them all. To truly appreciate the extensive and rich history of the Islamic faith, it's essential to first identify the specific branch of Islam to which you belong.

Islam encompasses five distinct sects: Sunni, Shi'a, Ahmadiyya, Ibadi, and Sufism. If you're intrigued by the beliefs of each sect, this breakdown will provide you with a solid understanding.

### **Sunni** -

Sunni Islam stands as the most widespread sect, comprising roughly 90% of Islamic

adherents. Predominantly concentrated in regions like Saudi Arabia, Egypt, and the Middle East, Sunnis derive their name from their commitment to the Sunnah, or the tradition of Prophet Muhammad.

In the Sunni tradition, it is believed that the Prophet Muhammad did not designate a successor before his passing. Instead, Sunnis assert that the community was tasked with choosing his successor through a democratic process. They ultimately recognized Abu Bakr Siddique, the Prophet's father-in-law and close confidant, as the rightful successor.

Underpinning this belief system is the conviction that both individuals and Imams can approach Allah with their prayers, although Allah's revelation will only manifest on Judgment Day—an essential tenet that distinguishes Sunni Islam from other sects.

### **Shi'a** -

Shi'a followers constitute the second-largest Islamic sect, predominantly found in regions such as Iran and Iraq. In stark contrast to Sunni beliefs, Shi'a adherents contend that Prophet Muhammad personally appointed his successor. They maintain that the divine lineage was passed to Muhammad's son-in-law, Ali ibn Abi Talib.

According to Shi'a doctrine, multiple Imams emerge following the Prophet Muhammad's passing. These Imams embody Allah's divine perfection on Earth, serving as both religious and political leaders within the Muslim community. While some Shi'a followers subscribe to the belief in twelve Imams throughout history, culminating with a future appearance, others advocate for a more modest count of five to seven Imams. Unlike Sunni Islam, Shi'a adherents do not anticipate seeing Allah on Judgment Day.

Shi'a Muslims adhere to unique customs and religious practices, including the practice of temporary marriage.

### **Ahmadiyya** -

The Ahmadiyya sect, a more recent addition to the Islamic landscape, enjoys prominence in Africa, Indonesia, and parts of South Asia. Unlike other Islamic sects, Ahmadiyya followers do not regard Prophet Muhammad as the final prophet. Instead, they adhere to the teachings of Mirza Ghulam Ahmad, considered their most recent prophet,



responsible for renewing contemporary faith.

Despite this theological distinction, Ahmadiyya believers closely align with Sunni Islam in their reverence for the Quran as their instructional source from Allah, adhering to its core tenets.

### **Ibadi -**

While not one of the most prevalent Islamic sects, Ibadi boasts a storied history predating both Sunni and Shi'a branches. Often characterized as an orthodox interpretation of the faith, Ibadi shares certain beliefs with Shi'a, including the conviction that Allah will not reveal Himself on Judgment Day.

A fundamental point of divergence lies in their approach to leadership within the Muslim community. Unlike Sunni and Shi'a traditions, which advocate for appointing a ruler in the absence of Muhammad, Ibadi adherents assert that external leadership is unnecessary. They also reject the notion that a Muslim ruler must be from Muhammad's tribe.

### **Sufism -**

Sufism stands out as a unique branch of Islam renowned for its mystical teachings. While adhering to the teachings of the Shi'a successor of Muhammad, Sufi followers undergo special training aimed at fostering a direct connection with Allah on Earth. Their faith emphasizes that purity of the inner self enables believers to connect directly with God.

Diverging from other sects that reserve this connection for the afterlife in Paradise, Sufism promotes the immediate experience of this relationship on Earth. Most Sufi followers are located in Turkey and Persia, but the influence of Sufism continues to grow and spread annually.

## **CONCLUSION**

As we conclude our exploration of Islam's heart, we unveil a vibrant faith that has indelibly shaped the destinies of individual, communities and entire nations. This dynamic faith not only endures the test of time but thrives, inspiring and uniting millions world-wide. Islam's influence transcends borders and cultures, captivating hearts across the ages. It bridges divides, fostering connections among diverse peoples and leaving an indomitable mark on

art, architecture, literature and societies. This faith isn't merely a religion: it's a living testament to humanity's capacity for faith, compassion and the pursuit of meaning. Islam's ongoing journey reminds us of the enduring power of faith to shape our world and enrich our souls.

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# CENTRAL CANVAS

UNVEILING THE RICH PALETTE OF CENTRAL ASIA



## Popular Festivals of Central Asia

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Festivals are an indispensable part of any culture. Festivals have been a cause for people coming together on a particular occasion to celebrate happiness together. No part of the globe is untouched by festivals. Central Asia also celebrates many festivals in its different corners.

Central Asia is a region in the Asian continent that extends from the mountains of western China to the shores of the Caspian sea. The region of Central Asia consists of Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan, Turkmenistan, Mongolia, Afghanistan, Armenia, with an appropriate size of Western Europe. The festivals of Central Asia represent the national clothes and folk music and dance of Kazakh, Kyrgyz, Tajik, Turkmen, karakalpak, Turkish, Azerbaijani and Jewish culture. The traditional festivals of Central Asia can be categorized as follows:-

### Kazakhstan

Human culture is often characterized by an array of absolutes and shrines, which act as a means through which we are supposed to understand the power of nature and through which we come to accept man's place in the universe. In terms of events and festivals, Kazakhstan is definitely the most culturally active country in Central Asia. One of the most popular festivals in Kazakhstan is Nauruz. The festivals in Kazakhstan are the celebration of ethnicity, diversity, and unity among fellow communities. People dress in traditional attire, exchange greetings and indulge in delicious food and sweets. Nauruz embodies the spirit of unity and diversity bringing together people from different ethnic backgrounds to celebrate the shared cultural heritage of Kazakhstan.



Nauruz is famous for the traditional Persian new year celebration symbolizing the arrival of spring and the renewal of nature.

## **Nauryz Festival**

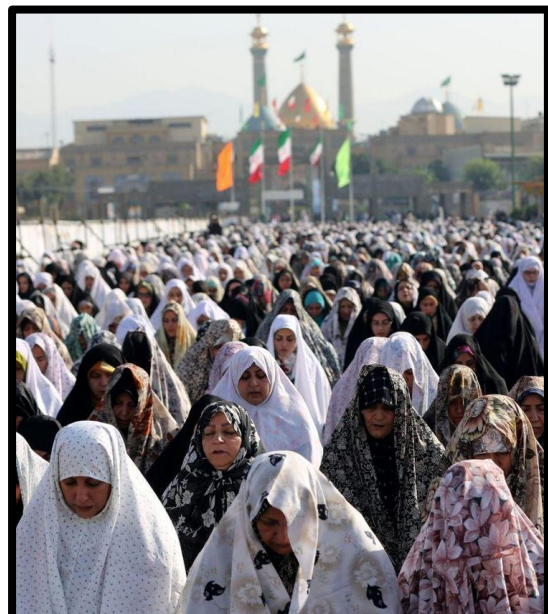
Nauryz is the most important holiday in the Kazakh calendar. Nauryz means ' new day'.It is celebrated over several days from March 21st and marks Persian new year which begins on the vernal Equinox.The month of March is known as Nauryz in Kazakhstan.since 2009,there have been officially three days of bank holidays for Nauryz beginning on March 21st. Nauryz celebrations today are a mixture of old and new,ranging from preparing rich food to rock concerts.In fact,these days it seems that anything goes in marking Nauryz, with the prevailing rule being the more festive,the better.

## **Kyrgyzstan**

Kyrgyzstan is a hidden treasure trove of cultural wonders, and its festivals are no exception. Kyrgyzstan celebrates the National Horse Games Festival on the fourth Saturday of July. The villagers celebrate the summer pasture by performing traditional ulak-tartysh games, national dances and food, horseback races and wrestling. The festival is organized in different regions and the main activity is horse riding and bird hunting. The most spectacular one that is worth taking part in is Song kul National Horse Games Festival on the shore of Song Kul lake. The annual ethno-fest is held on the south shores of Issyk-kul lake, one of the most picturesque places of Kyrgyzstan. This is a unique festival where nomadic traditions like eagle hunting, horseback riding,yurt-building are presented. The festival aslo presents the traditional dishes and exhibition of handicrafts.

## **Eid-al-fitr**

Eid-al-fitr, also known as the "festival of breaking the fast ",is a joyous and significant religious celebration observed by Muslim worldwide, including in Kyrgyzstan. This annual festival marks the end of Ramadan, the holy month of fasting, prayer and reflection. For the Muslim community in Kyrgyzstan Ed-al-fitr holds deep cultural and spiritual significance, bringing together families and communities to partake in special prayers, fasts and acts of charity. As the crescent moon is





sighted, signaling the end of Ramadan the festivities began in Kyrgyzstan, mosques and prayer ground adorned with vibrant, decorations and people dress in their first traditional other to attend the Eid prayer services. The atmosphere is filled with a sense of gratitude love and unity as Muslims gather to express their devotion to Allah, seeking blessings for the future. Following the prayers, family and friends come together to exchange warm greetings and heartfelt and warm embraces, expressing their joy and gratitude for the spiritual journey they have undertaken during Ramadan.

### *Uzbekistan*

Uzbekistan celebrates Boysun Bahori Festival in which Boysun is a small village in the Baisun Tau Mountains with their traditions and lifestyle that haven't changed since pre-Islamic times. This festival is the celebration of preservation of those traditions. In 2001 this unique culture got the name of Masterpiece of oral and Intangible Cultural Heritage by UNESCO. Since then the region celebrates Boysun Bahori Festival with traditional dances, songs, competition and exhibition of handicrafts. Moreover, In Uzbekistan April Fool's Day or the World Day of Laughter is celebrated in its own way. The festival is a tribute to National H Khoja Nasreddin and for two days Bukhara is filled with laughter. This great event is filled with satirical miniatures anecdotes and short tales. The Boysun Bahori Festival is a celebration of this unique culture. In the era of globalization these traditions are being lost and can only be found in small villages far from large cities. The goal of this festival is to gather and preserve these traditions, not only in Boysun, not only in Uzbekistan, but around the world. The area around Boysun is especially pretty in the spring when the surrounding mountains are covered in green foliage and flowering meadows, and for this reason the Boysun Bahori (Boysun spring) Festival is held in the spring. A large yurt camp is set up near the mountains and includes workshops and stages, where folk ensembles can perform. There are also arenas for traditional sports, including Kurash (wrestling), Kupkari (horse game), and other competitions. A special place is given to darboz, or tightrope walking where acrobats combine circus pageantry with theater.



### Tajikistan

The annual cultural festival is held in Khorog, on the show-stopping background of Pamir Mountains also called "roof of the world". The celebration of culture is now a national holiday that started with a small festival in 2008. This is a unique fest of pamir traditions, music and customs. To celebrate the day all the artists, craftspeople, dancers, singers and poet of the Gorno Badakhshan region and neighboring countries gather for the show. They also celebrate the snowdrop festival in which the mountainous country is wrapped with snow most time of the year. Spring and warm sun are so much expected here that they even have a special day to celebrate the arrival of spring. Snowdrop festival is the celebration of the first snow drops. According to tradition, children are looking for snowdrops and the one who finds it first is the lucky one. Another beautiful tradition is to present snowdrops to women as a symbol of a new life, beauty and youth. Women put flowers to thank God for the spring.

### **Sada**

Sada, which celebrates the discovery of fire, according to mediabile sources took place 50 days before the onset of Nowruz. While Nehrgon occurred on the day of the autumn equinox. Coinciding with the harvest, the later was



celebrated on different days between September 23 and October 22. In the minds of the believers, this trio of folk festivals have long been perceived as a symbolic embodiment of defiled spirits, their main protectors and patrons, all of whom have special sacred powers. The etymology of the word sada is still unclear. Some Islamic authors believe that it comes from the word for the number 100 in persian-sad. Others suggest that it refers to the 5 month period of the great winter while others maintain that the name of the festival is also associated with the legend of the children of the first man or the first human couple. The celebration of sada as depicted in the miniature of Sultan Mahmud takes place around the fire, which represented the festival's primary symbol-the sun. In the center of the

composition sits the grand son kayumars, khushang, sitting below the first man himself and the first King of the Iranian peoples, Kayumars, from the Pishdadian dynasty.

## **Mehrgon**



Mehrgon as a harvest festival is known to have existed among the Tajis since the 10th century. Today, it is being revived under the name of Idi Hosilot or Mehrgon, although in the mountainous regions of Tajikistan it never faded and has been preserved through the generations Tajiks

living outside the country also this festival for a month under various names including Melon festival and Honey Festival. The repast during the public holidays of sada, Mehrgon and Nawryz was and remains an important social link that can unite society and maintain the continuity of traditions of Tajiks ethnic culture. These are special rituals, sacralized and socialized forms of communication. These unite representatives of the clans fellow citizens and friends consist of dishes than can symbolize the social position of a person or a whole group.

## **Turkmenistan**

It is celebrated on the second Sunday of August of each year. Nowruz Bayram is one of the popular festivals of Turkmenistan on 21st March. In Turkmenistan, as it is the first day of the new year, according to the Iranian calendar. On this day, the people cook traditional Turkmenistan food and share it with their families. Later communities get together for street carnivals. Turkmenistan also celebrated "A drop of water – A grain of Gold" festival. This festivals celebrated on the first Sunday of April every year in Turkmenistan.

This is celebrated as a National Holiday in Turkmenistan. This day is celebrated because water in this culture has been treated as a valuable gift as a tradition in the history of Turkmenistan. Throughout the country many events, sports, exhibitions take place. There is demonstration of efficient use of water. There are more holidays and festivals in Turkmenistan than there are days in the year. The crowds are trained flag wavers and applauders, and tourists are generally not invited to these holidays.



## **Nowruz Bayram**

Held on March 21, this festival takes place on the spring equinox. It is a public holiday in Turkmenistan and the first day in the new year of the Iranian calendar; for this reason, it is sometimes referred to as Persian New Year. The festival is a celebration of the new and what is to come of the year ahead, while reflecting on the old is also part of the day. Typical meals are cooked and shared with families. Later, communities get together for street carnivals.



## **Afghanistan**

Afghans are enthusiastic about their national celebrations. Afghanistan holidays are observed with zeal, and people are devoted to religious events. Nau Roz, or the New Year, is the best known and most joyous time in the country, along with the Independence Day celebration.

### **Ashura**

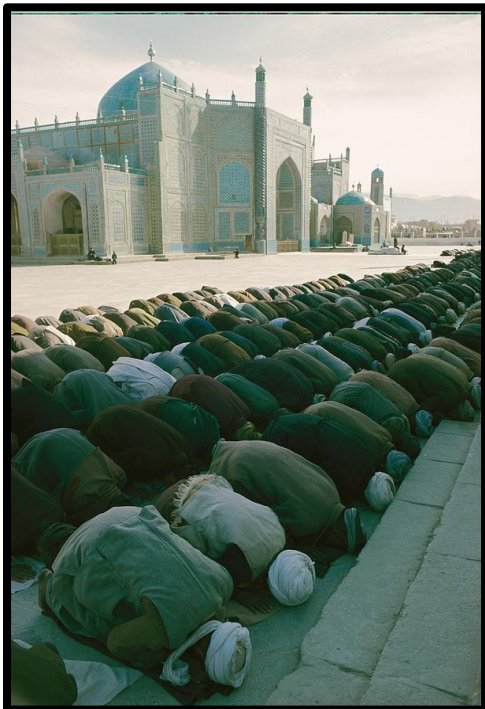
During the month of Muharram, Afghans commemorate the martyrdom of Imam Hussain, the grandson of Prophet Mohammed. Ashura marks the 10th day of the month-long mourning.

### **Nowruz**

Held between January and March (whichever date the New Year falls according to the Islamic calendar), Nau Roz is the most popular festival of Afghanistan.

## **Ramadan**

Ramadan is one of the most sacred traditions of the Islamic faith. It usually falls between the months of September and November each year, depending on the calendar.



During the month- long observance, Afghans don't eat or drink anything during the day and almost all restaurants and businesses are closed.

### Armenia

Traveling is for sure an exciting activity. What makes it even more interesting, is to visit a country during traditional festivals and celebrations. There are many traditional festivals in Armenia that you would not want to miss. Some of them come from old times, some of them are relatively new. But we guarantee that any of the festivals that you will be lucky to attend will be one of the most memorable and joyful experiences in your life. Here is the list of traditional festivals in Armenia, that will make you feel the Armenian spirit and collect the best memories. Wine festivals in Armenia. Wine culture is very developed in Armenia.



Alongside with cognac, wine is also a very popular drink that you will find in every traditional Armenian feast. Armenian winemaking culture started in the cages of Areni village. Armenians love wine, and of course they celebrate it in the most festive way. There are 2 big wine festivals in Armenia, that you would not want to miss. HayBuis" Armenian Herb Festiva "HayBuis" is a festival in Armenia dedicated to herbs and flowers. It was organized in 2015, and since then, every year on June 30 it takes place in Yenokavan village, Tavush region. The purpose of this festival is to introduce people to the big variety of Armenian herbs and plants, and how to make them useful in our daily life and in benefit of the country. During the festival participants will have an opportunity to attend master classes, in which they will learn how to use plants in different fields, such as culinary, art, architecture, handicraft, medicine and so on. Also, the festival organizes educational games, lectures about healthy lifestyle, ecology, and development of environmental thinking. This festival is a great example of ecotourism. The list of traditional festivals in Armenia is endless. There are many interesting festivals, which help to understand the nation's culture and traditions. Being outside of the city, Camping, hiking, and attending this types of festivals is a great way to explore Armenia and learn more about its beautiful nature.



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## Major Dance Forms Of Central Asia

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Dance is an art form consisting of sequences of body movements with aesthetic and often symbolic value, either improvised or purposefully selected to express an idea, emotion, or story. Dance can be categorized and described by its choreography, by its repertoire of movements or by its historical period or place of origin. Dance is typically performed with musical accompaniment, and sometimes with the dancer simultaneously using a musical instrument

themselves. Dance is not solely restricted to performance, as dance is used as a form of exercise and occasionally training for other sports and activities. Dance was practiced as a devotional

union between the ancestral and earthly realm through ritualistic performances in architecture spaces. It transmits culture, emotions, tells stories and can be a testimony of a historical moment or a place of origin.

**Five types of dancing elements are involved which are essential components. They are:-**

- 1. Body** - The main tool used in dance is the human body. Dancers can move their complete bodies or just choose areas of their bodies to perform professional dancers work to develop their bodies in a remarkable manner to express power and agility.
- 2. Action** - The dancer's movements when dancing, whether they are stationary or in motion across the floor and through the air, are referred to as their "action".
- 3. Space** - Regardless of the type of dance, performers move through space in a variety of levels, directions, and paths. Additionally, they move in relation to other dancers, frequently in extremely specific ways.
- 4. Time** - One of the fundamental components of dance is time since it affects the rhythm of the motions. Dances by performers are frequently choreographed according to the musical meter.
- 5. Energy** - Energy, the last component of dance, describes how the dancers move

through both time and space. Dancers can create motions that are smooth or abrupt, tight and constrained or light and relaxing, using their bodies and technique.

Dance is an integral part of life in Central Asia; it can be seen both in rural settings and on the proscenium stage, from highly developed virtuosic classical styles to nuanced and subtle folk-dance forms. Western audiences might be surprised to learn that Central Asia has ancient and classical music and dance traditions, like ballet: Shash maqam (meaning the 'sixth maqam' in Persian). This classical tradition was patronized in the multi-ethnic royal courts of Bukhara and Samarkand by the emirs, much like it was patronized in the French court of King Louis XIV. As a second generation dancer and foreigner who has been passionately studying, practicing, researching, seeking out and performing traditional and contemporary dance forms from the region of Central Asia for nearly two decades.

**Kazakhstan** : Ancient dance culture doesn't allow any celebrations to happen without dancers and dance competitions of all kinds. But in recent years Kara Jorga, which has almost been forgotten for decades, has emerged as Kazakhstan's most famous dance song, whose lyrics tell about the importance and the beauty of dancing. It is basically an invitation for everyone to join the dance and have a good time together. The song is so important for the Kazaks that it was even nominated to be listed as Intangible Cultural Heritage of Humanity.

The dance used to be performed by young horsemen showing off their abilities so there is often some kind of competition and dance-off involved.



Kara Zhorga or Kara Zhorga - is one of the oldest folk dances of the Kazakh people. The meaning of the word Kara Zhorga is Black Horse. Why is it called a Black Horse?

Actually the dance Kara Zhorga describes the life of Kazakh people. Endless Steppe, a person who is riding a horse and controlling the shipherd, and the horses are running down the hill, and a busy and noisy Aul(Kazakh village)children are playing a game. Kara Zhorga - a celebration dance, also the text of the song Kara Zhorga proves that.

The process of the dance. One of the men goes into the center and shows the difficult dance movements, actually the main dancing part of the body is shoulders, hands and arms,

crossed legs. Man starts dancing and takes one of the horses and sits on it, and the man is dancing with difficult tricks by riding the horse. And other people follow him, but not riding a horse, just starting dancing. Boy and girl standing opposite each other and dancing by moving their shoulders, arms. The legs of the person have to be crossed and the hands have to stand on the hips and move the shoulders and arms to front and back or left or right like strong shaking.

Some information is telling that the person who received the dance is Arystan Shadetuly. 'But the famous Kazakh dancer and choreographer Shara Zheinkulova(1912-1991)also demonstrated this popular Kazakh folk dance.

Actually, Kara Zhorga - is not only Kazakh National Dance. From the Mongolian Dance we can also recognise the movement of Kara Zhorga, too. That proves that Kara Zhorga is one of the oldest dances in Central Asia.

**Uzbekistan** : Uzbek dances stand out with their complicated hand gestures in combination with vivid facial expressions. Uzbekistan differentiates between three schools of classic dance, which are regarded as high art and are characterized by different movements, and

traditional folk dances with a huge regional variety.



One of these genres of folk dances, which has risen to considerable popularity all over Uzbekistan, is the Lazgi originating in a region near the Aral Sea. The movements are reflecting chores of people's everyday life, like picking fruit or spinning.

Fear not, not all Lazgi dancers are as beautiful as Hulka Abduleva above. In truth, most of them look rather like the guys below. Here are three schools of **dance in Uzbekistan**: Khorezm, Fergana, and Bukhara. Each one has its peculiarities and specific features. Khorezm dance is well known because of its fiery nature. The most popular style of dance is "Lazgi", which has been included in the Representative list of the Intangible Cultural Heritage of Humanity by UNESCO in 2019. The music consists of an introduction and main body including folk melodies. First, slow and simple dance movements are made with the

fingers, wrists and shoulders, and then the whole body starts to move. The pace accelerates and becomes increasingly energetic. Men and women dance it very differently. In contrast to Khorezm, Fergana is fluent and lyrical, with smooth rounded movements of dancer's hands. Bukhara dance is complex and measured. Some local monuments of the early Middle Ages portray this original art and its place in the life and culture of the residents of Bukhara region.



**Tajikistan:** In Tajikistan , dancing is strongly connected with every important event. The dances are as varied as they are ancient: from the aggressive and warlike shamsher gazi, performed with swords by men to the oldest form,

pantomime dances imitating animals you can pick your favorite. Also dances with various objects like axes, jugs or even spoons are popular. Most of them contain some dramatic aspects, some of them also contain some comical ones. Different regions have different dances, different costumes and also the music varies.



Women wear their beautifully embroidered, traditional dresses and put all their grace, elegance and coyness in the difficult dance moves rich in detail. The Tajik Eagle dance gives a special insight into the people's ancient culture. The dancer mimics with great

skill the movement so fan eagle and leaves the audience with the impression of having watched an eagle gliding majestically across the sky.

**Tajik Dance:** Tajik Dance is an umbrella term for the various traditional and folkloric dancers originating from Tajikistan. They have several styles: Pamir, Mountain,



Bukhara, Southern, Hisar Valley, and Northern Tajikistan, and each of them is distinguished by costumes, movements, and manners characteristics for the population of these regions. Tajik dances were born before the Early Middle Ages and were an integral part of everyday life, accompanying all significant events, births, family holidays, etc. They are divided into : pantomime dance (the most ancient), based on imitation of animals and birds; ceremonial dance; dance beside death bed, still preserved in Pamir. Men's dances are frequently aggressive. The movements are sharp, dynamic, swift in order to symbolize power and force. **TAMAN SIBUGA** is a royal dance style and also an entertainment art of the Basoga people in Uganda. Literally, it means “ do not break the gourd”. Gourds are fruits much like pumpkins, but are not edible. They are used for storage of grains, fetching in water, carrying in milk or beer and other things. Tamenhaibuga dance has connection to the gourd, a symbol of royalty and unity, and it is also rooted in the Basoga chiefs places **TAKENOKO-ZOKU** (“bamboo shoot tribe”) describes a type of dance group active from the mid-1970s to the mid-1980s in Tokyo, especially in Harajuku. The Teenagers, mainly girls but often with one boy leading, were colorfully dressed and danced in a distinctive style on the sidewalk to music from stereos. To an extent, they were precursors to the groups that would eventually arise in the 1990s. **TANOURA** is an Egyptian folk dance with roots in Sufi dances. It merged with Folk and Baladi elements to create its own style. The word “Tanoura ” refers to the colorful skirt worn by the whirler, with a color representing each Sufi order. It may also refer to the dancer, traditionally a Sufi man. The dance is associated with Sufism and is performed at Sufi festivals, but it is also practiced by non-Sufis as a folk dance or concert dance.

**Kyrgyzstan:** Like in its neighbor Kazakhstan, the Kara Jorgo is the dance of choice of the Kyrgyzs people. After the fall of the UDSSR, especially young people are rediscovering their roots and national identity, Kara Jorgo being an important part of the process. While the movements are a bit slower than in Kazakhstan, there is just no party going on in Kyrgyzstan without the



characteristic shoulder and arm moves, resembling a hunter looking for prey, But also more difficult forms of traditional Kyrgyz dances are well alive, how these beautiful ladies are showing us.

**Uyghuristan:** Sanam is the most popular folk dance among all the Uyghurs in Northwest China's Xinjiang Uyghur Autonomous Region. It mainly originated in southern Xinjiang with its advanced agriculture and culture and a dense population of Uyghurs. Informing the Uyghur classic music called the Twelve Muqam,



Sanam was included, meaning it must be even older than the centuries-old Muqam. At the same time Sanam was popularized among the Uyghurs as an independent dance. The dancers also improvise, following the tempo of the music. One, two, three or five people dance together. The tempo quickens gradually until music and dance reach their climax and people shout “Kai-na ! (come on)” or “Balika Leila! (Wonderful)” The shouting, drumming and music create great excitement.

Since 1949, released from feudal ethics, the Uyghur women have joined in the mass Sanam dance. The movements are graceful, elegant, and varied, determined by the music, tempo, and occasion. The primary feature is coordination of different parts of the body- head, shoulder, wrist, waist, and legs. For instance, head movements include turning the neck and shaking. The wrist revolves, crosses, and performs wave like movements. Waist movements include lifting the chest, turning sideways, and bending backward. Leg movements are more varied,



including pointing the toe, kicking backward, stamping, and turning.

Particularly in Central Asia, dance form exist for every occasion from rites of passage, to death dances, dance span to miming folktales, daily chores, regional environments, indigenous animals, staple food crops, seasonal celebrations, and expressing the full range of emotions through poetry. Clichés associating contemporary, innovative, and progressive attributes with the West, versus traditional, stagnant, and nationalistic qualities with the East, limit opportunities for artist's individual expression and self-definition.

The lines between the traditional and contemporary are often seamlessly blurred by professional dance artists in Central Asia. Central Asia did not experience an industrial revolution on the same scale as Europe. Artists inhabit, embody, and understand both worlds; for example they might visit their family in a village on the week end and live and work in an urban city exposed to pop culture and world trends through the internet during the rest of the week. For this reason, professional dance artists in Central Asia are well equipped to straddle the past and present, acting as time travelers, transporting their audiences into liminal spaces.

Classical and Contemporary are borderless definitions of dance which have origins in Europe and the United States and therefore reflect European and American ideals, environments, culture, and aesthetics. These dance forms are not preceded by the adjectives 'ethnic', 'character,' or 'folk' and are recognized as international genres of dance. Central Asian dance forms required equal levels of artistic craftsmanship, however, these dance forms have not been accorded the same visibility and respect on the world stage as dance mediums which are par to four communal heritage. Dance practitioners are not recognized as actors of intangible heritage, vital pieces of our humanity and collective history will be lost. When dance forms like those of Central Asia remain unseen and marginalized, we in turn are deprived of vital pieces of cultural inheritance.

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**THE  
NOBELISTA  
2023**



## **NOBEL PRIZE IN LITERATURE 2023**



The Nobel Prize for Literature is the world's most important international literary honor. Alfred Nobel - the Swedish scientist, engineer, and inventor - left his fortune to establish awards for physics, chemistry, physiology/medicine, peace, and literature. The Swedish Academy on October 5 awarded the 2023 Nobel Prize in Literature to Norwegian author Jon Fosse. The academy hailed his "innovative plays and prose which give voice to the unsayable". His works include the Septology series of novels, *Aliss at the Fire*, *Melancholy* and *A Shining*.

"His huge oeuvre, spanning a variety of genres, comprises about 40 plays and a wealth of novels, poetry collections, essays, children's books and translations," said Anders Olsson, chairman of the Nobel committee for literature. "Fosse blends a rootedness in the language and nature of his Norwegian background with artistic techniques in the wake of modernism."

Born in 1959 in the Norwegian coastal town of Haugesund, Jon Fosse is considered one of the most important contemporary European writers. He has been described as "the Beckett of the 21st century" by French daily *Le Monde* and as "one of the most provocative

pens in contemporary theater” by Canada’s The Globe and Mail. Fosse published his first novel, *Red, Black*, in 1983. He has since published numerous novels, stories, books of poetry, essay collections, and even children’s books. After his first play, whose English title is "*And we will never be parted*", was published in 1994, the prolific author went on to write some 40 theatrical pieces. His international breakthrough as a playwright came with the 1999 staging of "*Someone Is Going to Come*" by late French theatre director Claude Regy. The play centers on a man and a woman who move to a run-down house in the middle of nowhere to be alone, but quickly become paranoid that "*Someone is going to come*", sparking hidden jealousies within the couple. According to the Booker Prizes website, his plays have since been staged more than a thousand times around the world in 50 languages.

Fellow Norwegian author Karl Ove Knausgaard, who used to be his student, details how influential Fosse’s work was for him in "*My Struggle*". Fosse was made Chevalier of the Ordre national du Merite of France in 2003.

Fosse's breakthrough plays *Namnet* (1995; *The Name*, 2002), *Natta syng sine songar* (1998; *Nightsongs*, 2002), *Draum om hausten* (1999; *Dream of Autumn*, 2004), and *Dødsvariasjonar* (2002; *Death Variations*, 2004) explore the existential themes of human emotion, paradox, experience of divinity, and vulnerability in a harrowing yet innovative way with language and modernist artistic techniques. Fosse developed his dramatic ingenuity through the influences of Vesaas, Beckett, Bernhard and Trakl. For his plays, he has been regarded as the most performed Norwegian playwright after Henrik Ibsen.

The author is internationally celebrated in literary circles and has been called "the most produced living playwright." He has won prestigious European awards and has long been fully subsidized by the Norway government, with a lifetime stipend and a residence near the Royal Palace in Oslo. In 2007 he was made a Knight in France's National Order of Merit.

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The image features a central black rectangular area containing the text 'SEMINAR SECTION' in a bold, white, serif font. This central area is framed by large, flowing, wavy shapes in shades of light orange and pink. These shapes have a soft, textured appearance, resembling watercolor or a fine stippled effect. The overall composition is modern and artistic, with a strong contrast between the black background and the white text, and a vibrant color palette of pinks and oranges.

**SEMINAR  
SECTION**

# Addressing the theme of Appearance versus Reality in William Shakespeare's *Twelfth Night*

## **Abstract**

The critical analysis of the *Twelfth Night* written by William Shakespeare is explored through the various instances of mistaken identity, disguise, and deception that drive the plot. Characters often present themselves differently from their true selves, leading to both comedic and dramatic situations. This theme underscores the idea that things are not always as they seem and highlights the complexity of human nature and relationships. Shakespeare masterfully uses humor and irony to shed light on the blurred lines between appearance and reality, ultimately inviting the audience to contemplate the deeper truths concealed beneath the surface of the characters and their actions.

**Keywords:** *Female protagonist, Illyria, love, pirate, twins.*

## **Introduction**

"Twelfth Night" is primarily classified as a comedy. It belongs to the genre of Shakespearean romantic comedy, characterized by its lighthearted and humorous tone, complex romantic entanglements, and a resolution that typically involves marriages and the restoration of order. The play is known for its witty humor, clever wordplay, and playful exploration of themes like love, disguise, and mistaken identity. While it does have moments of drama and emotional depth, it ultimately falls within the comedic tradition of Shakespearean drama.

"Twelfth Night" written by William Shakespeare around 1601. Set in the imaginary world of Illyria, it tells a tale of love, disguise, and mistaken identity. The story revolves around Viola, who disguises herself as a young man named Cesario and becomes entangled in a love triangle with Duke Orsino and Lady Olivia which creates a series of humorous misunderstandings. The play ends on a note of celebration and reconciliation, with the various romantic couples paired off and the characters coming to terms with the misunderstandings and deceptions that had driven the plot. It's a typical Shakespearean comedy ending, where



love triumphs, and order is restored.

### **Objectives:**

Analyze the appearance vs reality in the play twelfth night by shakespeare.

### **Discussion**

*"Twelfth Night" is a Shakespearean comedy play that revolves around mistaken identities, love triangles, and the theme of gender ambiguity. The story follows Viola, who disguises herself as a man named Cesario, and becomes entangled in a complex web of love when she falls for Duke Orsino. Meanwhile, Olivia, a noblewoman, falls in love with Cesario, unaware of Viola's true identity. The play features humorous subplots involving Sir Toby Belch, Maria, and Sir Andrew Aguecheek. Ultimately, the play concludes with revelations of true identities and the celebration of love on the twelfth night of Christmas.*

Here the appearance and reality of each characters played in the drama are given below:

Duke Orsino is the duke of the town Illyria mentioned in the play. Of all the characters in the play, his social rank is highest. He begins the play with a declaration that if music is the food of love, play on.

It shows that he is moody. He represents the tradition of courtly love of Elizabethan age perfectly. He is a good ruler because a sea captain describes him as “a noble duke, in nature as in name.”

As a king, he has many responsibilities but he was not performing it well. He was in love with lady Olivia although it was one sided love still he was trying his best to win her heart.

Olivia does not return his love but at the same time, she acknowledges his goodness. She says that “your lord does know my mind, I cannot love him. Yet I suppose him virtuous, know him noble, of great estate, of fresh and stainless youth; in voices well divulged, free, learn'd. and valliant, and in dimension, and the shape of nature, a gracious person.”

- Viola

Viola is one of the major characters of the play Twelfth Night and the play develops further with her actions. It is because of her role that the play ends in a celebration of marriage which makes it a romantic comedy.

A lot of other themes also emerge from her actions. She is the link between the plots involving the court and the shipwreck. All these make Viola, the possible protagonist of this play.

Shakespeare has bestowed Viola, not with any ordinary, typical qualities of a woman. She is attractive not just for her beauty, but for her supreme understanding and for the way she uses words.

Her brother describes her as “A lady... (who) was...of many accounted beautiful... she bore a mind that envy could but call, fair” It is this charm in her that could grab the attention of even Olivia and Malvolio who are too much involved in themselves.

Viola’s chief problem throughout the play is one of identity. Because of her disguise, she must be both herself and Cesario. This mounting identity crisis culminates in the final scene, when Viola finds herself surrounded by people who each have a different idea of who she is and are unaware of who she actually is.

This false appearance earns her entry into the court of Duke Orsino. When one is a woman, society restricts her in many ways but Viola as Cesario enjoys freedom differently.

- Lady Olivia

Olivia is the major character of the play whose beauty and its effects are described by Orsino in the very beginning scene of the play. She is a countess. Her features in the play are very close to that of Orsino.

A captain describes her as “a virtuous maid, the daughter of a count.” It tells us of her social reputation. When Viola sees her, she says “I see you what you are, you are too proud: but if you are the devil, you are fair.”

She portrays herself as a mute woman which saves her from the advances of Duke Orsino. Yet there is something deep in her that senses the personality of Viola (who is Cesario to her) and falls in love.

Although it is more of infatuation, the way it happens at very first sight yet we come to know that Olivia is not up for all that Orsino offers her but she can choose rather a servant without thinking of any social boundary.

- Sebastian

Sebastian is Viola’s twin brother who does not merely look like her but also possesses affection, bravery, and self-assertion just like her.

However, his appearance in the play is limited, we get to know about him throughout the play with Viola’s character before it is finally confirmed to us when he comes that is exactly like her.

His introduction in the play, through the words of the sea captain, emphasizes his courage and self-reliance, “I saw your brother, most provident in peril, bind himself, courage and hope”.

Shakespeare makes us realize that Viola’s love for him is also possible because of Sebastian being a compassionate brother to her.

It is not because of Olivia’s love for Viola that lets her fall for Sebastian since she mistakes him for Cesario, rather it is possible because he holds his own individuality. He is kind, vocal and knows himself well.

- **Malvolio**

In the play Twelfth Night, Malvolio is one of the characters on whom the comedy is acted. The complete description of him is given by Maria when she says “The devil a Puritan that he is, or anything, constantly, but a time-pleaser, an affectioned ass that cons state without book and utters it by great swarths; the best persuaded of himself, so crammed, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him.”

Malvolio runs Olivia’s household as her senior servant, her steward. Malvolio, however, secretly hopes to improve his social position and one day rule the household as Olivia’s husband. Malvolio insults several characters in the play, including Sir Toby , Sir Andrew and Maria who get their revenge by writing a letter to make him think Olivia loves him and he believes in the false letter and dresses as what he is not . They then lock him up in a dark room as a madman.

The character of Malvolio is probably a way of Shakespeare to make fun of puritans of his age who were trying to restrain human happiness at every cost.

- **Maria**

Maria’s position in the play is as a maid to Olivia but she is much more than that, she is a gentlewoman. She is pretty because other minor characters comment on her beauty.

She has a strong self-belief which we come to know when she says regarding the revenge against Malvolio that “let me alone with him. I do not make him a common recreation, do not think I have wit enough to lie straight in my bed.”

Maria is a clever and sharp-tongued woman who is not afraid of speaking her mind. She is very loyal to Lady Olivia and will do anything for her. Maria uses her cleverness in all of her actions and shows that she is not afraid of having a good time.

At the beginning of the play, Maria is not too fond of Sir Toby's behaviors, especially his drunkenness. They grow closer as the play continues and when they work together against

Malvolio. Then by the end of the play, Maria falls in love with Sir Toby, and he falls in love with her.

### **Conclusion**

In Shakespeare's "Twelfth Night," the theme of appearance versus reality is central to the plot. Throughout the play, characters disguise themselves, leading to mistaken identities and confusion. Ultimately, the conclusion highlights the idea that appearances can be deceiving, and true identities are often hidden beneath masks. This exploration of appearance versus reality serves as a reminder that human nature is complex, and one should not judge solely based on outward appearances, as truth often lies beneath the surface.

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Book-Twelfth Night by William Shakespeare

*(Edited by Paplu Bhandra)*

### **Submitted by:**

- ❖ Bornali Das - 01
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## **Dr. Faustus as a Morality Play**

### **Abstract:**

The tragical history of Dr. Faustus represents a play written by the author Christopher Marlowe, where a man sells his soul to the Satan for power knowledge.

The play begins with the hero of the play at his peak of achievement and finishes with his collapse into misery, death and damnation.

**Keywords:** Allegorical, angel, damnation, devil, personification, religious, soul.

### **Introduction:**

The play Dr. Faustus is an extension of the traditional morality play.

Morality plays developed later than the miracle plays in the fifteenth century. These plays were designed to present a dramatised guide of Christian way of living and Christian ring. The general theme of these plays was theological. They dealt with the conflict between good and an evil force, in the good was ultimately victorious and the evil was defeated. In this kind of play, Satan worked as the central figure of the play.

### **Objective:**

The main objective of this paper is to analyse Dr. Faustus as a morality play.

### **History of morality play:**

Morality plays belong predominantly to the fifteenth and sixteenth century in Europe. The general theme of morality play was theological. The morality plays were Allegorical dramas that personified the moral values and abstract ideas to teach moral lessons. One of the famous morality play is 'Everyman'.

Dr. Faustus has a several elements which were basically found in a typical morality drama just like: chorus, good angels and evil angels, old man, seven deadly sins, and the appearance of Lucifer, Mephistopheles to ensure his "Glorious soul". The narrative pattern, in which a central character falls into evil ways but repeatedly considers repentance, is the same, so too is the habit whereby the devils use theatrical and spectacular tactics to distract him from serious thoughts of God.

### **Chorus:**

The chorus is a function rather than a true character and operates as a neutral observer rather than a judge of Faustus's actions. The chorus introduces and closes the play and explains the passage of time between scenes. In some productions the part is doubled by the actor playing Wagner, since choruses 2 and 4 are explicitly assigned to Wagner, but the diction of the chorus is considerably more refined and metaphoric than Wagner's style elsewhere in the play.

### **Old man:**

The old man symbolizes the abstract character of age in the typical morality play. In Faustus, he appears as the voice of unshakeable spiritual faith. He gives the last warning to Faustus to break his heart, drop his blood and mingle it with the tears of repentance so that he may retrace his steps towards God's mercy. Faustus tells him, "Hell strives with grace for conquest in my breast". Last the old man should succeed in his holy mission. Mephistopheles threatens Faustus falls into the temptations of youthful sensuality. He requests Mephistopheles to produce before him heavenly Helen whose sweet embracing's my completely extinguish the thoughts of breaking his vow to the torments which the devil tries to cause to him on the request of Faustus. It is worth noting that ultimately Faustus sides with the devil rather than with the old man. In fact, he becomes mean enough to ask Mephistopheles 'to torment that base and crooked age'.

### **Seven Deadly Sins:**

The seven deadly sins are the behaviours or feelings that inspire further sin. They are typically ordered as: pride, greed, lust, envy, gluttony, wrath and sloth. To entertain Faustus, Lucifer arranged a parade show to divert his attention from god to the evil.

- ❖ **Pride:** Pride represents the audacity of Satan against god
- ❖ **Covetousness:** Covetousness refers to greediness for power and Faustus requests Mephistopheles to bring him 'money and sensual delights' every day, temporal satisfactions that are nothing in comparison to what is promised by god in heaven.
- ❖ **Envy:** Envy means jealousy or desire for others' traits, status, abilities or Faustus envies the emperor, the pope, Lucifer and even god for having power and status beyond him. He summons Mephistopheles so that he can use him to have a power he hopes will exceed the power of them all.

- ❖ Wrath: Wrath means anger. Faustus is so furious at Benvolio's mockery of him that he indulges in a petty act of spite by conjuring a pair of antlers to appear on the man's head. When he cannot face the truth the old man offers him that forgiveness is his if he asks god for it he becomes angry and asks Mephistopheles to call demons to torture the old man to his death.
- ❖ Gluttony: Gluttony refers to the excessive to consume more than that which one requires. At the end of his twenty fourth year, with death close, Faustus is willing and revelling with his students in a feast with ' food and wine enough for an army'.
- ❖ Lechery: Lechery means lust or illegal sexual desire. Faustus instructs Mephistopheles to summon Helen of troy for his carnal and wanton love.
- ❖ Sloth: Sloth means laziness. It indicates the avoidance of physical or spiritual work by the slothful person, like Faustus, is unwilling to do what god wants because of sloth. He summons Mephistopheles and signs the contract with Lucifer so he can have knowledge, possessions and experience on-tap without any effort on his part.
- ❖ Mephistopheles: in Marlowe's play, Mephistopheles is a subordinate character. He appears before Faustus in response to the incantation of his magical words. His first impression is that of an ugly being. Faustus tells him: 'i change thee to return and change thy shape. Thou art too ugly to attend on me. Go and return an old Franciscan friar; what holy shape becomes a devil best'. Mephistopheles returns and Faustus tends to believe that there is virtue in his heavenly words though ugly in looks. Mephistopheles appears very pliant to Dr. Faustus. He finds him full of obedience and humanity. It is his conception that Mephistopheles has come under his command reappears like a Franciscan Friar he clarifies that he is a servant to great Lucifer and cannot obey Faustus without his master's permission. Mephistopheles is an instrument of Lucifer; he helps his master in winning the souls of those who have given up their faith in god. As soon as he hears that somebody is racking the name of god and abjuring the scriptures and Christ the saviour, he rushes towards him to take charge of his glorious soul. Thus Mephistopheles is the enemy of religious virtues and the friend of worldly Mephistopheles plays an important role in the play. His first task is to warm Faustus about the step he is taking. Indirectly, he makes it clear that the abjuration of religious virtues means perdition and ceaseless suffering. But Faustus is obdurate. He is not the man to learn from the sad plight of others. He boasts that he is a person of mainly fortitude and scorns the joys of heaven.

### **Good Angel and Evil Angel:**

These always appear together as a matched pair and function as binary opposites. They could therefore be cast as men, women, or one of each, or perhaps as androgynous.

The good angel focuses on the anger of the god, to motivate Faustus to repent and cease practicing black magic, and so foreshadows the angry of god Faustus sees in scene 13: 'My god, my god, look not so fierce on me! (Line 112). George Santayana noticed that the good angel, in the dialogue, seems to have so much the worst of the arguments. All he has to offer is sour admonition and external warnings'. The evil angel offers all the pleasures of the flash in graphic terms, and goes on to contradict the good angel's assertion that Faustus can still be forgiven. On each occasion Faustus believes the angel who speaks last, and does not detect the evil angel's lies.

### **Lucifer:**

Lucifer is one of the central personages of the tragedy, which embodies the world of devilish power and immense pleasures. He serves as the source of contradiction, the beginning of anxiety and dissatisfaction.

Lucifer consistently intervenes in the principles deeds, distorting his intension, which frequently leads to a tragic finale. In the first part of the plat, he certifies himself as a part of the hero's activities. Lucifer changes his appearance, playing various roles. He can be a wit, magician, pimp and even a mentor. So he plays the role of a sarcastic denier, mocks everything and absolute and inert. In the same case when he acts as an assistant to Faust, he maliciously distorts his will. When they are at the emperor's court of the, he becomes a court jester

The tragic irony painted the final episodes of the second part. Blinded and decrepit Faust still dreams of draining swamps and great deeds, but Lucifer orders lemurs not to build a mound, digging a grave for a doctor. After his death, he tries to take possession of his soul, but the chain of angel's heralds the justification of the protagonist.

- Difference between earlier morality play and Dr. Faustus:
  - I. In the morality play we can see that a pious person is attracted by same evil figure to adopt an evil way, but in Dr. Faustus we don't see an attraction by an evil figure or devil. It is Faustus who is a scholar and a man of great knowledge who consciously and willing sets himself on an evil way.





**Evolution Of Feminism In Europe And America With Special Reference**  
**To**  
**THE COLOR PURPLE**

## **Evolution Of Feminism In Europe And America With Special Reference To *THE COLOR PURPLE*:**

### **ABSTRACT**

The course of this study explores the history of feminism in Europe and America, with a particular emphasis on Alice Walker's *The Color Purple*. Early waves of feminism frequently ignored black women and women of colour, emphasising the importance of a more inclusive approach. In the 1990s, the third wave of feminism achieved tremendous achievements by emphasising intersectionality, diversity, and inclusiveness.

Intersectionality, a recurring topic of discussion acknowledges the specific issues that black women and women of color confront, supporting a more diverse and inclusive feminism. This development has been aided by online activism and the leadership of black feminists. It is also critical to emphasise the global viewpoint of the third wave while taking into account the experiences of women from all backgrounds. It emphasises the difference between earlier feminist groups, which frequently ignored the issues faced by black women, and the more inclusive approach of the third wave. Finally, this paper sheds light on the growth of feminism, emphasising the significance of intersectionality and inclusion, as well as the contributions of black women throughout history, establishing *The Color Purple* as a critical milestone in this continuous journey.

### **INTRODUCTION**

This study digs into the dynamic growth of feminism in Europe and America, with a special focus on Alice Walker's iconic book, *The Colour Purple*. Early waves of feminism, particularly the first and second waves, were significant milestones in the movement for women's rights, but their inclusion was sometimes restricted, marginalising black women and women of colour. The first wave of feminism in Europe (late nineteenth and early twentieth centuries), which spanned the late nineteenth and early twentieth centuries, was largely concerned with topics such as women's suffrage and legal inequities. However, black women fighting for their rights encountered racial prejudice and marginalisation within mostly white feminist organisations.

Similarly, the second wave of feminism, which flourished from the 1960s through the 1980s, widened its goals to include reproductive rights and gender equality but fell short of recognising and addressing the unique issues confronting black women and women of colour. The rise of the third wave of feminism in the 1990s resulted in substantial changes. This wave embraced intersectionality, recognising the interconnectedness of multiple types of

discrimination (gender, racism, class, and sexuality). It actively attempted to correct the shortcomings of previous feminist movements by calling for a more inclusive approach that honours and embraces the experiences and viewpoints of all women, regardless of race or ethnicity.

This discussion will trace the growth of feminist philosophy, emphasising the significance of intersectionality and inclusion, as well as how black women and women of colour played critical roles in establishing a more inclusive feminist movement. It will also highlight the relevance of "The Colour Purple" in depicting these concerns in the context of literature.

## ANALYSIS

It is critical to recognize that the early waves of feminism in Europe, notably the first and second waves, sometimes lacked diversity and representation. Women of colour and black women were routinely marginalized and excluded from these movements. Here's a quick rundown of the early waves of European feminism, with a focus on their limitations in terms of including black women:

In Europe, **First Wave Feminism (late nineteenth and early twentieth centuries)** was largely focused on topics such as women's suffrage and legal disparities. While noteworthy female activists were participating, the movement was frequently racial in nature. Within largely white feminist organizations, black women striving for their rights faced racism and marginalization. **Second Wave Feminism (1960s to 1980s)** broadened its focus to include reproductive rights, job equality, and sexual emancipation. However, black women and women of colour were still marginalised within the movement. Their problems, such as intersectional discrimination, were not always properly recognised or prioritised.

**The Third wave of feminism**, which developed in the 1990s and continues to this day, has made considerable achievements in resolving the constraints of previous feminist groups in terms of embracing women of colour, notably black women. The third wave of feminism brought several important developments to the forefront. First, it introduced the concept of intersectionality, recognizing that discrimination and privilege, such as gender, race, class, and sexuality, intersect and affect one another. This perspective acknowledged that black women and women of colour face unique challenges linked to their gender identity. Intersectional feminism aimed to create a more inclusive and diverse movement, embracing the experiences and perspectives of all women, regardless of race or ethnicity.

Figures like Audre Lorde, bell hooks, and Kimberlé Crenshaw played pivotal roles in promoting this approach.

Additionally, third-wave feminism emphasized diversity and inclusivity, with black women and women of colour leading the charge to ensure their voices and experiences were heard within feminist circles. The rise of the internet and social media provided a platform for online activism, allowing black feminist activists to communicate, organize, and raise awareness about issues impacting black women, often through hashtags like #BlackGirlMagic and #SayHerName. Leadership and representation became more diverse as well, with black women taking on leadership roles within feminist organizations and contributing to the movement's goals and agenda. Prominent black feminists, authors, and researchers have played influential roles in legislative changes and feminist debates.

Furthermore, the third wave of feminism adopted a global perspective, addressing not only domestic concerns but also the experiences of women from various cultural backgrounds. This perspective recognized feminism as a worldwide movement and acknowledged the contributions of black women from diverse nations to international women's rights discussions.

The third wave of feminism made significant attempts to be more inclusive and intersectional, recognising the significance of tackling the difficulties encountered by black women and women of colour. Black feminist action and research have been critical in establishing this more inclusive approach to feminism, and the movement continues to expand to be more varied and representational of all women's experiences. It is critical to remember that, particularly in its early phases, the feminist movement frequently neglected to address the distinctive problems and experiences of black women and women of colour. This exclusion gave rise to intersectional feminism, which emphasises the interdependence of gender, race, class, and other elements in influencing people's experiences of discrimination and privilege.

Black women, exemplified by figures like Sojourner Truth, were pioneers in the fight against patriarchy and slavery long before the formal feminist movements of the 1900s emerged. Their resilience and activism challenged both racial and gender injustices, laying the foundation for later intersectional feminist struggles. When discussing feminist movements across Europe and America we cannot ignore the contributions of women of colour. One such woman was Sojourner Truth. Sojourner Truth, born into slavery as Isabella Baumfree, rose to prominence in the nineteenth century as an African-American abolitionist and women's rights campaigner. Her famous 1851 speech, "Ain't I a Woman?" emphasised

the intersections of race and gender, challenging stereotypes and pushing for the rights of black women. Truth's commanding presence and captivating oratory aided the feminist movement by emphasising the inclusion of black women's voices and experiences. She is still regarded as a pivotal role in the abolitionist and feminist movements, calling for equality and justice for everyone. Here we quote a few lines from Truth's speech:

**"Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman?"**

Sojourner Truth strongly confronts established gender and racial stereotypes in her address. She emphasises her female identity and, by implication, black women's equality, emphasising their power, tenacity, and humanity. The speech is an impassioned plea for women's rights and the abolition of slavery, underlining the linkages of race and gender in the fight for equality. Sojourner Truth's "Ain't I a Woman?" speech is a defining moment in feminist and civil rights history.

The idea of feminism in Europe is different from the concept of feminism in America based on their lifestyle. White women's and black women's lives have traditionally been distinguished by considerable discrepancies, impacted by race, gender, and the junction of these identities. These discrepancies become even more obvious in the context of the feminist movement.

White women have frequently endured gender discrimination but have benefited from some benefits, particularly in mostly white nations. When compared to black women, they have had more access to education, economic opportunity, and political engagement.

Black women, on the other hand, have faced a double weight of racial and gender discrimination. They have faced systematic prejudice, which has limited their access to school and career prospects. Black women were crucial in civil rights movements, but they were sometimes excluded from feminist groups that were primarily concerned with the challenges of white women. The early waves of the feminist movement were originally focused on the difficulties of white women. Black women, such as Sojourner Truth and Ida B. Wells, fought for racial and gender equality. It wasn't until the third wave of intersectional feminism that the special issues faced by black women were recognised within the wider



feminist debate. While both white women and black women have suffered gender-based discrimination, the confluence of race and gender has resulted in black women frequently facing more broad and complicated forms of oppression. To overcome these inequities, the feminist movement has developed, emphasising the need for intersectionality and inclusiveness.

The Right to Vote for women in Europe and America has a complex and varied history, with different countries and regions achieving suffrage at different times. The women's suffrage movement in the United States began in the nineteenth century. The Seneca Falls Convention in 1848 is often regarded as the starting point. The 19th Amendment to the United States Constitution, enacted in 1920, gave women the right to vote on a nationwide level. This was a huge step forward, but it's worth noting that the modification disproportionately benefited white women. Women of colour, particularly Black women, continue to suffer vote restrictions as a result of discriminatory practices.

In the late nineteenth and early twentieth century, the suffrage movement in the United Kingdom gained traction. Suffragettes, led by Emmeline Pankhurst, utilised civil disobedience and protest to gain the right to vote. The Representation of the People Act of 1918 provided some women in the United Kingdom the right to vote. Women were not guaranteed equal voting rights with males until the Representation of the People Act of 1928. Alice Walker, the renowned American novelist, poet, and activist, is celebrated for introducing the concept of "womanism" to address the unique struggles faced by black women and women of colour within the feminist movement. In her 1982 book, "In Search of Our Mothers' Gardens: Womanist Prose," Walker delineates womanism as an ideology that recognizes the intersectionality of race, class, and culture in the fight against gender and racial oppression. Womanism's core principles include an unwavering commitment to the survival of communities, a profound appreciation for the identities and cultures of women of colour, and active resistance against all forms of oppression.

Now, let's introduce Celie, a central character from Alice Walker's powerful novel, *The Color Purple*. Through Celie's journey, we witness profound manifestations of womanism and sisterhood. Celie's resilience in the face of adversity, her growth from subjugation to self-empowerment, and her connections with other women in the novel embody the essence of womanism.

Celie's transformation reflects the womanist principles advocated by Walker. She discovers her inner strength and worth, illustrating her commitment to personal and communal survival. Her relationships with women like Sofia and Shug Avery exemplify the

bonds of sisterhood and mutual support, showing that womanism extends beyond theoretical ideals into lived experiences.

*The Color Purple* serves as a powerful testament to enduring sisterhood and the pursuit of womanist ideals in literature. Celie's journey, coupled with the diverse female characters she encounters, underscores the importance of unity, resilience, and empowerment among black women and women of colour. Walker's novel remains a poignant exploration of womanism and its profound impact on the portrayal of marginalized voices in both literature and society.

Alice Walker's *The Color Purple* underscores the vital need for unity among black women, portraying how their mutual support and solidarity empower them to overcome adversity, challenge systemic oppression and forge paths towards liberation and self-discovery.

## CONCLUSION

In conclusion, this study delves into the history of feminism in Europe and America, tracing the evolution from early waves characterized by limited inclusion to the more encompassing third wave. The initial waves, primarily addressing suffrage and legal disparities, often marginalized black women and women of colour. However, the third wave, emerging in the 1990s, prioritized intersectionality, recognizing the interconnectedness of various forms of discrimination. Sojourner Truth's iconic "Ain't I a Woman?" speech exemplified the 19th-century struggles against gender and racial inequities, enduring as a symbol of the quest for equality.

Furthermore, this paper highlights the disparities in the experiences of white and black women within the feminist movement. It also underscores the enduring relevance of Alice Walker's concept of womanism, as vividly depicted in her novel "The Color Purple." Through the character of Celie and her journey, Walker celebrates the strength and resilience of black women. The novel beautifully portrays the significance of unity and sisterhood among women, exemplifying the core principles of womanism—embracing identity, resisting oppression, and fostering community survival. Walker's womanism and the strength of black women, as depicted in "The Color Purple," continue to inspire inclusiveness and solidarity within the feminist movement.

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## **Macbeth As A Tragic Hero**

### **Abstract**

This paper is a critical analysis of "*Macbeth as a tragic hero*" which explores Macbeth's journey from a noble, trustworthy, respected man to a tragic hero. . He starts as a noble and respected figure, but his ambition and desire for power lead him down a destructive path. As his actions escalate, he experiences a downfall, ultimately leading to his tragic demise. Macbeth's tragic flaw, his unchecked ambition, contributes to his downfall and makes him a compelling example of a tragic hero.

Key words :- Macbeth, nobleman, tragic flaw, tragic hero, consequences, downfall .

## **Introduction**

According to Shakespearean drama, a tragic hero is a character who possesses great qualities. His tragic heroes are a person of higher position such as King, General, Knight or a nobleman. He has courageous and admirable qualities but also has a fatal flaw, known as "*Hamartia*". This flaw ultimately leads to their own downfall and brings out their tragic fate. They suffer outwardly and inwardly as well.

In the play "*Macbeth*", Macbeth as the protagonist of the play is introduced to us as a person who has both admirable qualities and tragic flaws as well. He starts as a General of Scotland who was admired by everyone and turns into a tragic hero by the end of the story. And ends up to his downfall because of his ambition, thirst for power, greed, etc.

## **Objective:**

-Explore the character "*Macbeth*" as a tragic hero.

## **Discussion**

- Macbeth and his dynamic behavior throughout the play
- Influence and contribution of Female character
- Macbeth vs other tragic heroes
- Realization of his overall flaws

## **Macbeth and his dynamic behavior throughout the play.**

Macbeth's character undergoes a significant transformation throughout the play, exhibiting dynamic behavior that reflects his changing mindset and circumstances.

At the beginning of the play, Macbeth is portrayed as a loyal and courageous soldier, revered for his bravery. King Duncan states to Macbeth after winning the fight that, "*No more than Thane of Cowder shall*" which clarifies his kindness and bravery. However, when he learns of the witches' prophecies that he will become king, his ambition is ignited. This marks the first shift in his behavior as he begins to contemplate the idea of murdering King Duncan to fulfill his ambitions.

As Macbeth wrestles with the idea of regicide, his moral scruples and conscience initially hold him back. He recognizes the gravity of the act and the potential consequences. On the other hand, Lady Macbeth, driven by her own ambition, encourages and manipulates him, exploiting his weaknesses and ultimately persuading him to commit the murder. Macbeth's behavior shifts from hesitation to resolute determination, sacrificing his moral compass for his ambition.

After the murder of Duncan, Macbeth's behavior takes a darker turn. He becomes increasingly suspicious of others and resorts to more violence to secure his position. Macbeth orders the murder of Banquo and attempts to eliminate any perceived threats to his reign.

He becomes increasingly detached from his own morality and humanity, resorting to cruelty and brutality without remorse. He orders the murder of Macduff's family, showing no regard for innocent lives, and displays a callous disregard for the consequences of his actions. Macbeth's behavior becomes almost tyrannical as he clings desperately to power.

Lady Macbeth's death has indeed had a profound impact on Macbeth's character. Her sudden demise has shocked him and caused a significant shift in his behavior. It marks a turning point where Macbeth's guilt and remorse intensify, leading to his descent into madness and a deepening sense of despair.

In the final act of the play, Macbeth's behavior begins to shift again. Facing a series of setbacks and encountering Macduff, who is prophesied to be the one who can kill him, Macbeth's behavior becomes resigned and fatalistic. He recognizes the futility of his actions and faces his fate with a mix of desperation and acceptance.

Throughout the play, Macbeth's behavior undergoes a dynamic transformation driven by his ambition, guilt, paranoia, and the consequences of his actions. He suffers from the internal conflict in his mind. Macbeth's hamartia and illusions create a web of



psychological and emotional turmoil. His character evolves from a loyal and valiant warrior to a ruthless and paranoid tyrant, ultimately leading to his tragic demise.

### **Influence of Female character to Macbeth's downfall**

Shakespeare's 17th-century play, *Macbeth*, explores the human experience through the role of women in a patriarchal society, where the women are seen as weak, the victims of sexual innuendo, and appear as the property of men. Shakespeare challenges the stereotypical view of women through Lady Macbeth and the three witches. The play a very significant role here.

Lady Macbeth, who represents a quest for power, on her husband's behalf eventually drives her mad. The Three witches and the goddess Hecate represent witchcraft. Their supernatural powers and manipulative strategies negatively affect Macbeth and the outcome of the play.

At first, the three witches' prophecies serve as a catalyst for Macbeth's ambitions. They plant the initial seed of the idea that Macbeth will become king, sparking his desire for power. The witches' ambiguous and supernatural influence fuels Macbeth's ambition and drives him to commit further atrocities in an attempt to secure his position.

The witches also manipulate Macbeth through their prophecies. They intentionally provide him with half-truths and equivocations, leading him to misinterpret their words and make fatal decisions. The witches' deceptive influence amplifies Macbeth's tragic flaw, pushing him deeper into his descent.

Lady Macbeth's Ambition and Manipulation over Macbeth unwillingness to kill King Duncan. She is a driving force behind Macbeth's initial murderous actions. She is ambitious and actively encourages Macbeth to seize the crown. She challenges his masculinity and manipulates him into committing regicide by questioning his courage and love for her. "When you durst do it, then you were a man; And to be more than what you were, you would Be so much more the man". In this quote Lady Macbeth is manipulating her husband Macbeth by speaking of his manhood. Lady Macbeth's relentless persuasion and manipulation push Macbeth to overcome his initial doubts and commit the heinous act.

### **Macbeth vs other tragic heroes**

Macbeth fits every characteristic of a Greek and Shakespearean tragic hero. The audience gets to see the full cycle of a rise to power, followed by a great demise. His ambition leads to his degeneration as a character which resulted in his ultimate downfall,

death. Macbeth displays all the characteristics of a tragic hero, making him a famous character in Shakespeare's time as well as present day.

What is unusual about Macbeth is how totally and how early the protagonist goes over to the dark side. Macbeth, almost uniquely among all tragic heroes, goes from being a hero to the tyrant rather quickly.

It's common for the tragic heroes to adopt some unexpected actions at some point. Most tragic heroes command sympathy from the audience. Hamlet and Lear, as well as some other Greek heroes, gain that sympathy from the audience. But here, Macbeth completely turns into a tyrant so fast. He becomes over confident and commits one after another murder including the innocent ones to save his throne. He was so much influenced by the Witches' prophecy and was suppressed by Lady Macbeth's commands. He tries his best to save the throne and keep the word given to Lady Macbeth. At last he realises that the prophecy was not the whole truth. When he comes to know that Macduff is the one who has the ability to kill him, he feels the betrayal performed by the Witches. He feels helpless and surrenders himself to Macduff.

So this creates more sympathy for Macbeth from the audience, which makes him unique and famous among other tragic heroes.

### **Realization of his overall flaws**

Macbeth begins to realize the consequences of his actions and the extent of his tragic flaw as the play progresses. Macbeth's realization of his tragic flaw is most evident in his famous soliloquy in Act V, Scene 5, known as the "*Tomorrow, and tomorrow, and tomorrow*" speech. In this soliloquy, Macbeth reflects upon the futility and meaninglessness of life, recognizing the emptiness of his pursuit of power. He realizes that his ambitious desires have led him to a path of destruction and despair.

As Macbeth faces his doom, he becomes increasingly isolated and paranoid. Macbeth's downfall is further accelerated by his overconfidence and belief in the witches' prophecies, leading him to make reckless decisions and engage in further acts of violence.

In the final act of the play, Macbeth encounters Macduff, a Scottish nobleman who has aligned himself with Malcolm, the rightful heir to the throne. Macduff reveals that he was "untimely ripped" from his mother's womb, fulfilling the witches' prophecy that Macbeth should fear no man or woman born. This revelation shatters Macbeth's confidence and he

realizes that his actions have sealed his fate. In a climactic battle, Macbeth is defeated by Macduff and ultimately killed, fulfilling the tragic trajectory of his character.

### **Conclusion**

In conclusion, according to Aristotle " *A man can not become a hero until he can see the root of his own downfall* ", a tragic hero must have some virtues. The character is not a villain, he has Hamartia. As seen above, Macbeth is tragic because of the prophecy from the three witches, Lady Macbeth's manipulation and his own ambition. Her feminist aspect influences him to regicide, so they could be in power.

While the women characters in Macbeth contribute to Macbeth's downfall, it is important to note that they are not solely responsible for his actions. Macbeth ultimately has agency and makes choices that lead to his tragic end. The women characters serve as catalysts and influences, but Macbeth bears the ultimate responsibility for his actions.

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**VOICES** *from*  
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## **TOPPER'S TAKE:**

**Krishna Priya Deka, currently engaged in her academic pursuits at Tezpur University's Department of English, brings with her a commendable foundation in English literature, underscored by her successful completion of a Bachelor of Arts degree, where she achieved a notable CGPA of 7.5. Her educational journey reflects a blend of passion and dedication towards the study of English literature, positioning her well for the advanced studies and research opportunities presented by Tezpur University's esteemed English Department.**



**Ms. Krishna Priya Deka (Batch: 2020-2023)**

“From deciding to study English literature after higher secondary examination till graduating in English has been an amazing journey. At first, I would like to express my utmost gratitude towards the guiding personalities of this entire voyage. They have a huge take in culturing me to become a better version of myself, both academically and psychologically. My ship was sailing smoothly as I was accompanied by the most caring seniors, supportive batch mates and enthusiastic juniors, without casting any doubt.

From rereading our very own stories of Pandavas’ valor and Shakuntala’s lovesickness to learning the rage of Greek prodigy Achilles and Oedipus’ guilt; the introductory classes to classical literature are memorable till date. The plight of Frankenstein’s creature was never less than the Duchess of Malfi’s tragic ending. The thoughtful discussions nurtured our insight to link the lives of Sethe, Dopdi and Philomela: three different women from three different settings. Amidst the puzzling concepts of ‘imagination’ and ‘fancy’ to Eliot’s Theory of Impersonality; Woolf’s appliance of the ‘stream of consciousness’ gave meaning to the literary enthusiasts’ questioning minds. I could not find a better theory other than Post-structuralism to question the existing pattern. Eventually, I was fascinated by the unwavering beauty of English literature that reserves space for every discipline mankind has ever explored. After getting the taste of a delicious droplet of honey, I could not restrain myself from taking further steps to dive into the pool of



English literary world. The extra-curricular activities such as screening of text-related movies, interaction with renowned personality, attending seminar sessions, celebrating important dates, encouraging students to beautify the department with '*My Green initiative*' etc. had a greater impact on students like us.

The publication of '*DiscourseZ*' was the most praiseworthy step ever taken to enhance the creative proficiency of students. Their contemplative introspection on various topics is witnessed in articles of this annual journal. *DiscourseZ* provides a safe space for the articles of each and every student to get published and encourage them to continue writing.

In the end, I would like to thank the respected faculties of the department of English for giving me this opportunity to pen down a few words in the pages of '*DiscourseZ*'.

Long live *DiscourseZ*.

Long live English

Department. Long live

Duliajan College.”



# **BOOK REVIEW**

## A Review of *Kafka on the Shore* by Haruki Murakami

Niha Saikia

B.A 6<sup>th</sup> Semester



Haruki Murakami's *Kafka on the Shore* is a compelling novel that intertwines the peculiar narratives of its two protagonists, Kafka Tamura, a fifteen-year-old runaway, and Satoru Nakata, an elderly man who has lost the ability to read but has gained the extraordinary ability to communicate with cats. Published in 2002, this novel has cemented itself as one of Murakami's most profound and enigmatic works, offering readers a journey through a labyrinth of metaphysical

challenges, emotional depth, and existential questions. Through simple yet profound language, Murakami weaves a tale that defies conventional narrative structures, employing a range of literary devices that enrich the story's complexity and allure. This review aims to delve into the essence of "Kafka on the Shore," exploring its narrative techniques, thematic concerns, and the unique ways Murakami uses symbolism, metaphor, and magical realism to convey deeper meanings.

At the heart of *Kafka on the Shore* lies the theme of duality and the search for identity. Kafka Tamura's quest to escape his Oedipal curse and forge a new path for himself is mirrored in the mystical journey of Nakata, who seeks to find a lost object, the nature of which is as mysterious to him as his own forgotten past. Murakami masterfully uses these parallel journeys to explore the interconnectedness of fate, free will, and the subconscious. The narrative structure itself, alternating between Kafka's and Nakata's stories, serves as a literary device to highlight the theme of duality and the interconnectedness of all things.

Murakami's use of magical realism is a key feature of the novel. This is evident in characters like Nakata, who, despite his cognitive impairments, possesses the uncanny ability to communicate

with cats and influence reality in supernatural ways. Similarly, Kafka's experiences in the secluded, ethereal library and his encounters with characters like Miss Saeki and Oshima blur the lines between reality and the metaphysical, challenging the reader's perception of what is real. These elements are not just whimsical or fantastical additions but serve to deepen the novel's exploration of the unconscious mind, memory, and the passage of time.

Symbolism plays a significant role in enriching the narrative. For instance, the enigmatic entrance stone that Nakata and Hoshino seek to turn over symbolizes the gateway between conscious reality and the supernatural realm. Its turning marks a pivotal point in the novel, signifying the characters' transition into a deeper understanding of their existence and the mystical forces at play. The recurring motif of music, particularly in the form of specific songs and records, is another symbolic element that connects the characters across time and space, emphasizing the novel's themes of memory and longing.

Murakami also employs a rich tapestry of intertextual references throughout "Kafka on the Shore," which serve to contextualize and deepen the thematic concerns of the novel. References to classical music, Greek mythology, and notably, Franz Kafka's own literary works, create a dialogue between "Kafka on the Shore" and the broader world

of literature and culture. These references are not mere name-dropping but are integral to understanding the characters' motivations and the novel's exploration of destiny, identity, and artistic creation.

One of the most striking aspects of Murakami's narrative technique is his ability to blend the mundane with the extraordinary, creating a world where extraordinary events happen to ordinary people. This technique is evident in the depiction of everyday activities and settings – a small library, a quiet town, a simple truck – that become the backdrop for profound philosophical inquiries and surreal happenings. This blending not only makes the extraordinary elements of the story more accessible but also invites readers to find the magic in their own everyday lives.

In conclusion, *Kafka on the Shore* is a mesmerizing novel that defies easy categorization.



Through its complex narrative structure, the use of magical realism, symbolism, and intertextual references, Murakami crafts a story that is at once a philosophical meditation, a coming-of-age tale, and a fantastical journey. The novel's exploration of themes such as duality, the search for identity, and the blurred lines between reality and the supernatural invites readers to reflect on their own perceptions of these concepts. *Kafka on the Shore* remains a testament to Murakami's ability to navigate the depths of the human psyche, making it a must-read for anyone who seeks to explore the intricacies of the soul and the mysteries of the universe.



## A Review of Emily Brontë's *Wuthering Heights*

Shyamal Dutta

B.A 6<sup>th</sup> Semester

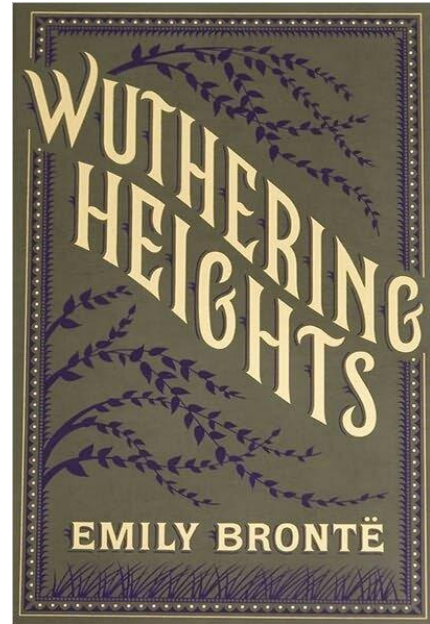
Emily Brontë's *Wuthering Heights* stands as a seminal work in English literature, captivating readers for generations with its haunting narrative, complex characters, and exploration of themes such as love, revenge, and the destructive power of obsession. First published in 1847 under the pseudonym Ellis Bell, this novel continues to enthrall readers with its raw emotion, vivid imagery, and profound insights into the human psyche.

Set against the backdrop of the bleak Yorkshire moors, *Wuthering Heights* unfolds as a multi-generational saga of love and loss. The story is narrated by Mr. Lockwood, a newcomer to the area, who becomes intrigued by the mysterious inhabitants of *Wuthering Heights* and *Thrushcross Grange*. Through a series of encounters with the brooding Heathcliff, the enigmatic owner of *Wuthering Heights*, Lockwood learns of the tumultuous history that has shaped the lives of those living in the remote farmhouse.

The narrative delves into the complex relationships between the Earnshaw and Linton families, tracing the intertwined destinies of Catherine Earnshaw and Heathcliff from childhood to adulthood. Their passionate but tumultuous love affair forms the heart of the novel, as they are torn apart by societal expectations, jealousy, and betrayal. Heathcliff's obsessive desire for revenge against those who have wronged him drives much of the plot, leading to a series of tragic events that ultimately culminate in his own downfall.

Central to the novel are its richly drawn characters, each with their own desires, flaws, and motivations. Heathcliff emerges as one of literature's most compelling anti-heroes, his dark and brooding demeanor masking a deeply wounded soul consumed by love and hatred in equal measure. Catherine Earnshaw, his tempestuous counterpart, embodies a complex blend of passion and vulnerability, torn between her love for Heathcliff and her desire for social status.

Supporting characters such as Edgar Linton, Isabella Linton, and Nelly Dean provide additional layers of depth to the narrative, offering contrasting perspectives on the events unfolding around them. From the noble Edgar to the naive Isabella, each character



contributes to the novel's exploration of themes such as class, morality, and the nature of love.

At its core, *Wuthering Heights* is a meditation on the destructive power of passion and the consequences of unchecked desire. Through its vivid depiction of the Yorkshire landscape and its atmospheric portrayal of the moors, the novel serves as a powerful allegory for the untamed nature of human emotions. The titular setting of 'Wuthering Heights' itself becomes a symbol of wildness and chaos, mirroring the turbulent lives of its inhabitants.

The motif of doubles and doppelgängers further enhances the novel's themes of duality and inner conflict, as characters such as Catherine and Heathcliff are repeatedly mirrored in the actions and personalities of their descendants. The recurring motif of ghosts and hauntings adds to the novel's Gothic atmosphere, lending an air of supernatural menace to the proceedings.

Brontë's prose is characterized by its lyrical beauty, its rich descriptive passages, and its keen psychological insight. Her use of first-person narration, framed within the device of Mr. Lockwood's diary entries, adds an additional layer of complexity to the narrative, inviting readers to piece together the fragmented accounts of the characters' lives.

*Wuthering Heights* has left an indelible mark on the literary landscape, inspiring countless adaptations, reinterpretations, and scholarly analyses. Its exploration of themes such as love, revenge, and redemption continues to resonate with readers of all ages, cementing its status as a timeless classic of English literature.

Love and passion are central themes in Emily Brontë's *Wuthering Heights*, driving much of the novel's plot and character development. Brontë presents a complex and often tumultuous portrayal of love, exploring its various forms and consequences through the relationships of her characters.

At the heart of the novel is the intense and all-consuming love between Catherine Earnshaw and Heathcliff. Their bond transcends social barriers and societal expectations, rooted in a deep connection forged during their childhood on the desolate moors of Yorkshire. Their love is raw, passionate, and often destructive, characterized by moments of tenderness and violence alike.

Catherine and Heathcliff's love is portrayed as a force of nature, defying rationality and conventional morality. Their souls are intertwined to the point where Catherine famously declares, "I am Heathcliff." Their relationship becomes a battleground for their conflicting desires for freedom and social acceptance, leading to a cycle of betrayal, jealousy, and heartache.

Brontë contrasts Catherine and Heathcliff's love with the more conventional relationships depicted in the novel, such as Catherine's marriage to Edgar Linton and Heathcliff's union with Isabella Linton. These relationships are based on societal expectations rather than genuine affection, highlighting the stark contrast between the passionate, albeit tumultuous, love shared by Catherine and Heathcliff and the more conventional, but ultimately hollow, bonds formed by others.

Throughout the novel, Brontë explores the destructive power of unchecked passion, illustrating how love can lead to obsession, revenge, and ultimately, tragedy. Heathcliff's relentless pursuit of revenge against those who have wronged him stems from his deep-seated love for Catherine and his inability to cope with her loss. His actions are driven by a desire for power and control, fueled by the intensity of his emotions.

Similarly, Catherine's refusal to marry Heathcliff due to his lack of social status highlights the destructive influence of societal expectations on love. Her decision ultimately leads to her own unhappiness and contributes to the cycle of violence and suffering that permeates the novel.

Despite the bleakness of its portrayal, *Wuthering Heights* also offers glimpses of redemption and forgiveness, suggesting that love has the power to transcend even the darkest of circumstances. The novel's conclusion, in which Catherine and Heathcliff are reunited in death, suggests that their love endures beyond the constraints of the physical world, offering a glimmer of hope amidst the tragedy.

Emily Brontë's *Wuthering Heights* offers a complex and nuanced exploration of love and passion, portraying them as powerful yet often destructive forces that shape the lives of its characters. Through the tumultuous relationships of Catherine, Heathcliff, and others, Brontë invites readers to ponder the nature of love, its ability to inspire both ecstasy and anguish, and its capacity to transcend even the most formidable barriers.

Emily Brontë's *Wuthering Heights* is a quintessential example of Gothic literature, rich in atmospheric descriptions, eerie settings, and supernatural elements. Brontë masterfully incorporates various Gothic tropes and motifs to create a dark and haunting narrative that immerses readers in a world of mystery and suspense.

One of the most prominent Gothic elements in *Wuthering Heights* is its atmospheric setting. The novel is primarily set in the desolate Yorkshire moors, a rugged and isolated landscape that serves as a backdrop for much of the action. The moors are depicted as wild and untamed, with their harsh terrain mirroring the tumultuous emotions of the characters. The imposing presence of Wuthering Heights itself, a decaying mansion battered by the

elements, adds to the sense of foreboding that permeates the story.

The use of weather to reflect the characters' emotions is another Gothic device employed by Brontë. Throughout the novel, the weather is often described in turbulent terms, with storms, winds, and fog serving as metaphors for the characters' inner turmoil. The frequent references to darkness and gloom contribute to the novel's brooding atmosphere, heightening the sense of dread and uncertainty.

Supernatural elements also play a significant role in *Wuthering Heights*, adding an air of mystery and intrigue to the narrative. The novel is replete with ghostly apparitions and spectral visions, particularly in the form of Cathy's haunting presence after her death. Heathcliff's belief in the supernatural and his obsession with the afterlife further contribute to the novel's Gothic sensibilities, blurring the line between reality and the supernatural realm.

The theme of madness is another Gothic element that features prominently in *Wuthering Heights*. Several characters, including Heathcliff and Catherine, exhibit signs of mental instability, their erratic behavior adding to the sense of unease and unpredictability. Brontë explores the thin line between sanity and madness, highlighting the destructive effects of obsession and unrequited love on the human psyche.

The motif of imprisonment and confinement is also prevalent throughout the novel, with characters often feeling trapped by their circumstances or by their own desires. This sense of confinement adds to the Gothic atmosphere of the story, evoking feelings of claustrophobia and oppression.

Overall, Emily Brontë's *Wuthering Heights* is a masterful work of Gothic literature that expertly employs atmospheric settings, supernatural elements, and themes of madness and imprisonment to create a dark and haunting narrative. Through its vivid imagery and evocative prose, the novel immerses readers in a world of mystery and suspense, where the line between reality and the supernatural is blurred, and the human psyche is laid bare.

In conclusion, Emily Brontë's *Wuthering Heights* remains as captivating and relevant today as it was upon its initial publication. Through its vivid characters, haunting imagery, and profound exploration of the human condition, the novel offers a timeless meditation on the nature of love, passion, and the destructive power of obsession. Its enduring legacy serves as a testament to Brontë's literary genius and her ability to craft a story that continues to resonate with readers more than a century after its initial publication.

## A Review of *All the Light We Cannot See* by Anthony Doerr

Bhaskar Gogoi

B.A 6<sup>th</sup> Semester

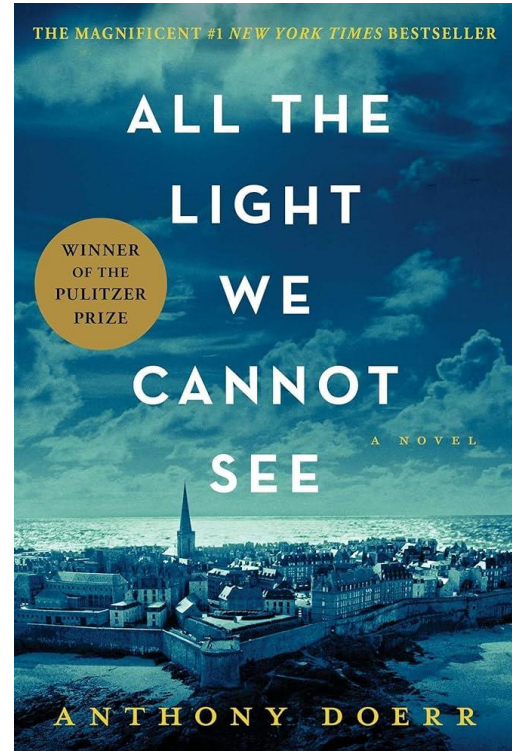
War novels, a subgenre of literature, delve into the multifaceted experiences of individuals involved in armed conflict, offering poignant reflections on the human condition amidst the chaos of war. These novels often explore themes of courage, sacrifice, camaraderie, trauma, and the futility of violence. Whether set in historical conflicts or depicting fictional wars, war novels provide readers with a profound understanding of the psychological and emotional toll of warfare.

One of the defining characteristics of war novels is their ability to humanize the individuals caught up in the tumult of war. Through vivid characterizations, authors illuminate the complexities of soldiers, civilians, and other participants, highlighting their hopes, fears, flaws, and aspirations. By portraying the personal struggles and triumphs of these characters, war novels offer readers a deeply empathetic perspective on the human cost of conflict.

Moreover, war novels often challenge conventional narratives surrounding heroism and glory, exposing the harsh realities and moral ambiguities of warfare. Authors confront themes such as the dehumanizing effects of combat, the erosion of innocence, and the ethical dilemmas faced by those thrust into battle. By confronting these uncomfortable truths, war novels compel readers to confront the complexities of war and its impact on individuals and societies.

Additionally, war novels frequently explore the bonds forged between comrades-in-arms, depicting the power of friendship, loyalty, and solidarity in the face of adversity. These novels celebrate the resilience of the human spirit and the capacity for compassion and empathy even in the most dire circumstances. Through tales of camaraderie and brotherhood, war novels offer readers a glimmer of hope amidst the darkness of conflict.

Furthermore, war novels serve as important historical documents, providing valuable insights into the social, cultural, and political contexts of different wars. By capturing the





lived experiences of those affected by conflict, these novels preserve the memories of past generations and bear witness to the horrors and triumphs of war. Through their meticulous research and attention to detail, authors bring history to life, allowing readers to engage with the past in a profound and meaningful way.

War novels occupy a vital place in the literary landscape, offering profound reflections on the human experience of war. Through their exploration of themes such as courage, sacrifice, trauma, and camaraderie, these novels provide readers with a deeper understanding of the complexities of armed conflict and its impact on individuals and societies. From classic works to contemporary masterpieces, war novels continue to resonate with readers around the world, reminding us of the enduring power of the human spirit in the face of adversity.

Child characters in war novels often play a crucial role in shaping the narrative, providing a unique perspective on the realities of armed conflict and its impact on innocent lives. Their presence serves to highlight the vulnerability of youth in times of war, while also exploring themes of resilience, loss, and the search for meaning amidst chaos.

One of the primary functions of child characters in war novels is to serve as a lens through which readers can view the horrors of war with fresh eyes. Children are often depicted as innocent bystanders caught up in the violence and upheaval of conflict, their experiences mirroring the confusion and fear felt by civilians living in war-torn regions. Through their eyes, readers witness the devastation wrought by war on families, communities, and entire societies, forcing them to confront the human cost of armed conflict in a visceral and immediate way.

Moreover, child characters in war novels often embody qualities of resilience and courage in the face of adversity. Despite their youth and vulnerability, these characters demonstrate remarkable strength and resourcefulness as they navigate the dangers and uncertainties of war. Whether they are fleeing violence, caring for loved ones, or struggling to survive in hostile environments, child characters serve as symbols of hope and resilience in the midst of despair.

Additionally, child characters in war novels provide authors with an opportunity to explore the psychological and emotional toll of conflict on young minds. Through their experiences, authors depict the trauma, grief, and loss experienced by children exposed to violence and upheaval. These characters grapple with complex emotions such as fear, anger, and sorrow, struggling to make sense of the senseless brutality unfolding around them. Their inner journeys offer readers insight into the long-term psychological effects of war on

individuals and communities, highlighting the need for healing and reconciliation in the aftermath of conflict.

Furthermore, child characters in war novels often serve as catalysts for change, inspiring others to take action or question the morality of war. Their innocence and vulnerability compel adult characters to reassess their priorities and values, prompting them to confront their own complicity in perpetuating violence and injustice. In this way, child characters play a transformative role in the narrative, challenging readers to consider the ethical implications of war and the responsibilities of individuals in times of crisis.

Child characters in war novels play a multifaceted and important role in shaping the narrative and themes of these powerful literary works. Through their experiences, child characters offer readers a poignant and often heartbreaking glimpse into the human cost of armed conflict, while also highlighting the resilience, courage, and capacity for hope that endure even in the darkest of times.

In Anthony Doerr's *All the Light We Cannot See*, readers are transported to the tumultuous landscape of World War II Europe, where the lives of two seemingly disparate individuals intersect in a tale of resilience, survival, and the enduring power of human connection. Through exquisite prose and meticulous storytelling, Doerr crafts a narrative that transcends the boundaries of time and space, illuminating the hidden depths of the human spirit in the face of unimaginable adversity.

Set against the backdrop of Nazi-occupied France and war-torn Germany, *All the Light We Cannot See* follows the parallel journeys of Marie-Laure LeBlanc, a blind French girl, and Werner Pfennig, a German orphan with a gift for radio technology. As their paths converge amidst the chaos of war, Marie-Laure and Werner navigate a world torn apart by violence and hatred, finding solace and salvation in unexpected places.

Marie-Laure's story unfolds against the backdrop of occupied Saint-Malo, where she flees with her father, a master locksmith at the Museum of Natural History in Paris. With her father's guidance and the aid of a miniature replica of their city, Marie-Laure learns to navigate the world using her keen senses and indomitable spirit. As the war encroaches upon their sanctuary, Marie-Laure finds herself drawn into the clandestine world of resistance, where acts of courage and defiance offer a glimmer of hope amidst the darkness.

Meanwhile, Werner's journey takes him from the coal mines of Zollverein to the elite ranks of the Nazi military, where his talent for engineering and his expertise in radio technology are exploited for nefarious purposes. Despite his indoctrination into the Nazi ideology, Werner grapples with moral ambiguity and the weight of his actions, torn between

loyalty to his country and his own sense of humanity. As he crosses paths with Marie-Laure, Werner is forced to confront the consequences of his choices and the true cost of obedience.

Doerr's characters are vividly drawn and deeply human, each grappling with their own hopes, fears, and flaws. Marie-Laure is a resilient and resourceful protagonist, whose blindness becomes a source of strength rather than limitation. Her courage and determination in the face of adversity inspire readers to believe in the power of perseverance and resilience.

Werner, on the other hand, is a complex and conflicted figure, torn between his innate curiosity and the pressures of conformity. His journey from innocence to complicity serves as a poignant exploration of the moral complexities of war, challenging readers to confront the inherent humanity of those on the opposing side of the conflict.

*All the Light We Cannot See* is replete with themes of light and darkness, both literal and metaphorical. The novel's title serves as a metaphor for the unseen forces that shape our lives, from the invisible wavelengths of radio waves to the hidden depths of the human heart. Throughout the narrative, light becomes a symbol of hope, knowledge, and the transcendent power of human connection, illuminating even the darkest corners of despair.

The motif of radios and transmissions serves as a central symbol in the novel, representing both the potential for communication and the dangers of manipulation and control. As Werner's expertise in radio technology is exploited for propaganda and surveillance, the novel explores the ways in which information can be used as a weapon of war, shaping perceptions and manipulating reality.

Doerr's prose is lyrical and evocative, imbuing the narrative with a sense of poetry and grace. His attention to detail and his ability to evoke the sensory experiences of his characters immerse readers in the rich tapestry of wartime Europe, from the salty sea breeze of Saint-Malo to the claustrophobic confines of a coal mine.

*All the Light We Cannot See* has been widely acclaimed for its literary merit and its ability to capture the human experience of war with empathy and compassion. Winner of the Pulitzer Prize for Fiction in 2015, the novel has garnered praise for its masterful storytelling, its richly drawn characters, and its profound exploration of themes such as love, loss, and the search for meaning in a world torn apart by conflict.

Anthony Doerr's *All the Light We Cannot See* is a masterful work of historical fiction that transcends the confines of its genre, offering readers a profound meditation on the nature of love, resilience, and the enduring power of human connection. Through its exquisite prose, its vivid characters, and its poignant exploration of the human experience of war, the novel serves as a testament to the resilience of the human spirit in the face of unimaginable

adversity. A timeless and deeply affecting masterpiece, *All the Light We Cannot See* shines a light on the hidden depths of the human heart, illuminating the darkness with the transformative power of empathy, compassion, and hope.

In Anthony Doerr's *All the Light We Cannot See*, the role of child narrators is central to the storytelling, providing readers with a unique perspective on the events unfolding amidst the chaos of World War II. The novel alternates between the viewpoints of two child protagonists, Marie-Laure LeBlanc and Werner Pfennig, offering readers insight into their experiences, emotions, and evolving understanding of the world around them.

As child narrators, Marie-Laure and Werner embody innocence and vulnerability, highlighting the devastating impact of war on the lives of young individuals. Their naivety and lack of understanding of the broader geopolitical context serve as a poignant reminder of the human cost of conflict, as they are thrust into a world torn apart by violence and hatred.

The child narrators offer readers a fresh and unfiltered perspective on the events of the novel, free from the biases and preconceptions of adulthood. Through their eyes, readers witness the horrors of war with a sense of immediacy and intimacy, allowing for a deeper emotional connection to the characters and their experiences.

Marie-Laure and Werner's narratives evoke empathy and compassion from readers, as they grapple with the challenges and traumas of war. Their struggles to make sense of the senseless brutality unfolding around them inspire readers to empathize with the plight of innocent civilians caught in the crossfire of conflict, fostering a greater understanding of the human toll of war.

Despite the darkness and despair of their circumstances, Marie-Laure and Werner embody symbols of hope and resilience in the face of adversity. Their determination to survive, their capacity for kindness and compassion, and their unwavering belief in the power of human connection serve as beacons of light amidst the darkness of war, inspiring readers to believe in the possibility of redemption and renewal.

Through their respective journeys, Marie-Laure and Werner undergo significant growth and development, as they confront the challenges and hardships of war and strive to maintain their humanity in the face of overwhelming odds. Their experiences of loss, fear, and courage shape their identities and perspectives, offering readers insight into the resilience and complexity of the human spirit.

Overall, the child narrators in *All the Light We Cannot See* play a crucial role in shaping the narrative and themes of the novel, offering readers a poignant and deeply affecting exploration of the human experience of war. Through their innocence, vulnerability,

and capacity for hope, Marie-Laure and Werner illuminate the hidden depths of the human heart, reminding us of the enduring power of compassion, courage, and resilience in the face of unimaginable adversity.



## A Review of *To Kill a Mockingbird* by Harper Lee

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B.A 6<sup>th</sup> Semester

Harper Lee's *To Kill a Mockingbird* stands as a timeless masterpiece of American literature, captivating readers with its powerful portrayal of racial injustice, moral courage, and the complexities of human nature. First published in 1960, this Pulitzer Prize-winning novel continues to resonate with readers of all ages, offering profound insights into the enduring struggle for equality and compassion in society.

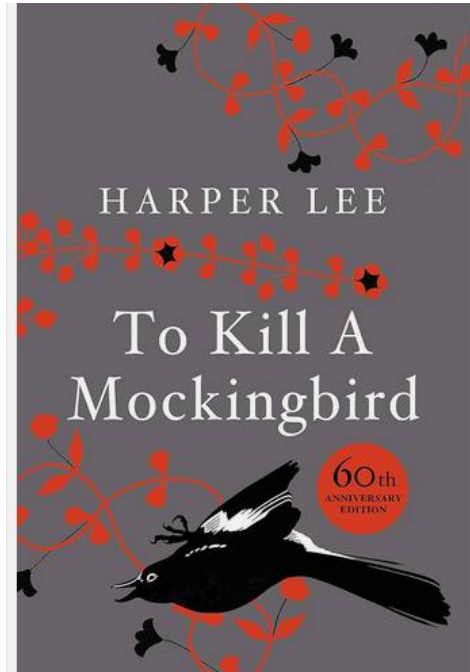
Set in the fictional town of Maycomb, Alabama, during the 1930s, *To Kill a Mockingbird* follows the story of Scout Finch, a young girl coming of age in the shadow of racial prejudice and social inequality. Through Scout's eyes, readers witness the moral awakening of her father, Atticus Finch, a principled lawyer who defends a black man, Tom Robinson, falsely accused of raping a white woman.

As the trial of Tom Robinson unfolds, the racial tensions simmering beneath the surface of Maycomb society come to a boiling point, revealing the deep-seated prejudice and injustice that pervade the town. Through the lens of Scout's innocence and curiosity, Harper Lee explores themes of empathy, compassion, and the importance of standing up for what is right, even in the face of overwhelming opposition.

Central to the novel is the character of Atticus Finch, whose unwavering integrity and moral courage serve as a beacon of hope in a society plagued by bigotry and ignorance. Atticus's belief in the inherent goodness of humanity and his commitment to justice make him a heroic figure, inspiring readers to strive for a more just and compassionate world.

Scout Finch, the narrator of the story, provides readers with a child's perspective on the events unfolding around her, offering insights into the complexities of race, class, and morality. Her innocence and curiosity serve as a counterpoint to the prejudices and biases of the adult characters, highlighting the irrationality of hatred and the importance of empathy and understanding.

Other memorable characters, such as the reclusive Boo Radley and the dignified Tom



Robinson, add depth and nuance to the narrative, illustrating the various ways in which individuals navigate the oppressive social structures of Maycomb society. Through these characters, Harper Lee explores the impact of prejudice and discrimination on both the oppressed and the oppressors, challenging readers to confront their own attitudes and beliefs.

*To Kill a Mockingbird* is rich in themes and symbolism, with the mockingbird serving as a central metaphor for innocence and compassion. Through the character of Boo Radley, who is unjustly vilified by the townspeople, and the songbird Tom Robinson, who is unfairly persecuted by the legal system, Harper Lee underscores the tragic consequences of prejudice and injustice on those who are marginalized and voiceless.

The novel also explores themes of loss and redemption, as characters grapple with the complexities of guilt, forgiveness, and redemption. From Scout's gradual realization of the harsh realities of the world to Atticus's unwavering belief in the power of goodness, *To Kill a Mockingbird* offers readers a profound meditation on the human capacity for both cruelty and kindness.

Harper Lee's prose is simple yet evocative, capturing the rhythms and cadences of Southern speech with precision and authenticity. Her vivid descriptions and memorable characters bring the town of Maycomb to life, immersing readers in its sights, sounds, and smells.

*To Kill a Mockingbird* has had a profound influence on American literature and culture, sparking important conversations about race, justice, and the legacy of slavery in the United States. The novel's enduring popularity and relevance speak to its universal themes and timeless appeal, cementing its status as a classic of American literature.

Harper Lee's *To Kill a Mockingbird* is a timeless masterpiece that continues to captivate readers with its powerful exploration of justice, compassion, and the complexities of the human heart. Through its memorable characters, rich symbolism, and evocative prose, the novel offers readers a poignant meditation on the enduring struggle for equality and understanding in society. *To Kill a Mockingbird* stands as a testament to the power of literature to illuminate the human condition and inspire readers to strive for a more just and compassionate world.

The theme of social inequality permeates Harper Lee's seminal work, *To Kill a Mockingbird*, serving as a stark reminder of the pervasive injustices that plague society. Set in the racially segregated town of Maycomb, Alabama, during the 1930s, the novel explores the deeply entrenched divisions of race, class, and gender that shape the lives of its characters.

At the heart of the novel's exploration of social inequality is the trial of Tom Robinson, a black man falsely accused of raping a white woman. The trial serves as a microcosm of the systemic racism and prejudice that pervade Maycomb society, highlighting the stark disparities in power and privilege between white and black citizens. Despite overwhelming evidence of Tom's innocence, the all-white jury convicts him based on the color of his skin, reflecting the deeply ingrained prejudices that deny African Americans equal treatment under the law.

The character of Atticus Finch, a principled lawyer who defends Tom Robinson, emerges as a symbol of moral integrity and social justice in the face of overwhelming opposition. Atticus's decision to take on Tom's case challenges the prevailing attitudes of racism and segregation in Maycomb, exposing the hypocrisy and moral bankruptcy of the town's white elite. Through Atticus's unwavering commitment to justice, Harper Lee offers a critique of the social hierarchy that privileges the interests of the powerful over the rights of the marginalized.

Moreover, the novel explores the intersecting dimensions of social inequality, including class and gender. Characters such as the Finch family's housekeeper, Calpurnia, and the impoverished Ewells exemplify the struggles faced by those on the margins of society, whose voices are often silenced and ignored. Calpurnia's dual role as caretaker and surrogate mother to the Finch children highlights the complexities of race and class dynamics in the Jim Crow South, while the tragic fate of Mayella Ewell underscores the vulnerability of women trapped in cycles of poverty and abuse.

Through the character of Scout Finch, the novel offers a child's perspective on the injustices and inequalities that pervade Maycomb society. As Scout grapples with the complexities of race and class, she confronts the harsh realities of prejudice and discrimination with innocence and curiosity, challenging the entrenched beliefs and attitudes of the adults around her. Through Scout's eyes, Harper Lee invites readers to confront their own biases and prejudices, urging them to recognize the humanity and dignity of all people, regardless of race, class, or gender.

Harper Lee's *To Kill a Mockingbird* is a powerful exploration of social inequality and injustice, revealing the ways in which prejudice and discrimination shape the lives of its characters. Through its vivid portrayal of racism, classism, and sexism in the American South, the novel challenges readers to confront the systemic barriers that deny equality and opportunity to marginalized groups. By shining a light on the harsh realities of social inequality, "To Kill a Mockingbird" remains a timeless and relevant work that inspires

readers to strive for a more just and equitable society.

In Harper Lee's *To Kill a Mockingbird*, the theme of loss and redemption pervades the narrative, underscoring the profound impact of tragedy and suffering on the human spirit. Through the experiences of its characters, the novel explores the complexities of grief, guilt, and the search for meaning amidst the challenges of life.

One of the central instances of loss in the novel is the trial and subsequent death of Tom Robinson, a black man falsely accused of raping a white woman. Tom's wrongful conviction and subsequent death represent a loss of innocence and justice in Maycomb society, as well as a failure of the legal system to uphold the principles of fairness and equality. His tragic fate serves as a poignant reminder of the injustices and inequalities that pervade the town, compelling readers to confront the harsh realities of racism and prejudice.

Similarly, the death of Jem and Scout's mother, which occurred prior to the events of the novel, casts a shadow over the Finch family, leaving them grappling with feelings of sorrow and longing. Scout's memories of her mother serve as a poignant reminder of the fragility of life and the pain of loss, highlighting the ways in which grief shapes the lives of those left behind.

However, amidst the darkness of loss, the novel also offers moments of redemption and hope. Atticus Finch emerges as a symbol of moral integrity and social justice, offering solace and guidance to those in need. Through his unwavering commitment to truth and fairness, Atticus embodies the possibility of redemption in a world plagued by injustice and suffering. His defense of Tom Robinson, despite the odds stacked against them, represents a defiant act of moral courage and a testament to the power of compassion and empathy.

Moreover, the character of Boo Radley, who is initially feared and misunderstood by the townspeople, undergoes a process of redemption and transformation throughout the novel. Boo's act of saving Jem and Scout from Bob Ewell's attack serves as a redemptive moment, as he emerges from the shadows to protect those he cares about. Through Boo's actions, Harper Lee suggests that redemption is possible even for those who have been marginalized and misunderstood by society.

In conclusion, *To Kill a Mockingbird* explores the theme of loss and redemption with depth and nuance, depicting the ways in which tragedy and suffering shape the lives of its characters. Through moments of grief, guilt, and ultimately, redemption, the novel offers a poignant meditation on the human capacity for resilience, compassion, and hope in the face of adversity. By confronting the complexities of loss and redemption, Harper Lee invites readers to reflect on the universal experiences of grief and redemption that unite us all.



**FILM  
REVIEW**



# Laila Majnu

Gagandeep Kaur  
B.A 6<sup>th</sup> Semester



The movie **Laila Majnu** by Sajid Ali is a retelling of the classic tale of Laila and Majnu, set in the beautiful valley of Kashmir. The beautiful locations become a metaphor for the love and the longing. Cinematographer Sayak Bhattacharya has done justice to the exotic locales on showcase. This movie is based on an epic love poem composed in 584 / 1188 called **Laila and Magnun** or **Leili o Majnun** by the great Persian poet Nizami Ganjavi. The poem is based on a semi-historical and mystical Arabian love story about 7<sup>th</sup> century Nejdi Bedouin poet *Qays ibn Al-Mulawwah* and the woman he loves *Layla bint Maydi* (also known as Layla al-Aamariya).

What starts off as a frivolous conversation between Laila (role played by Tripti Dimri) and Qais (role played by Avinash Tiwary) gradually leads into something which was beyond the control of themselves, in fact, which was beyond worldly! The movie is about Laila, introduced as being having the reputation of dude-magnet in the city, a girl who loves to flirt and live her present life to the fullest, not caring about the future. Then enters Qais Bhat in her life, a rich spoilt brat, who lives depending on his father's money, not wanting to do anything on his own. The families of Laila and Qais Bhat have personal rivalries regarding

some land disputes, which acts as a catalyst to the problems they face in their love story. The movie shows that their story is pre-written and cannot be erased by anyone, not even themselves, and this notion makes it to one of the best dialogues in the movie, which is:

*“Tujhe kya lagta hai, ye hum kar rahe hain? Humari kahaani likhi huyi hai. Aur ye duniya kya, duniya ke log kya, hum khud bhi usse nahi badal sakte.”*

***The opening:*** *“Long before we were born*

*Long after we die*

*The story lives on...”*

These are the opening lines of the movie **Laila Majnu**, foretelling the plot of the story. The love story of Laila and Qais Bhat remains incomplete in this life, hence the story is said to live on – live on and continue in the next life, to give a complete and a happy ending to this beautiful and beyond-wordly love of Laila and Majnu.

***Qais Bhat as Majnu:*** Qais Bhat is shown as Majnu in the second part of the movie. After the death of Qais’s father, he comes back home from London, and is shown to be peeping the last rites of his father by standing at a distance. The screen then displays the name *“Majnu”*, portraying the fact that Avinash’s role as Qais is now turned to Majnu. Here, Avinash as Majnu is shown to have grown his beard, changed his looks, and also as a person, he has changed a lot. He is shown to have no feelings regarding the death of his own father, rather trying to be practical at every point. But then slowly we come to know that he is suffering from severe depression and this is the reason why he was behaving so weird all this while.

***First meeting of Laila and Majnu:*** The first meeting of Laila and Majnu is far different from what was the first meeting of Laila and Qais. Majnu is now a whole different personality. He now sees Laila anywhere and anytime. After returning from London, the first time he sees Laila besides the lake, from the window of his house is actually hallucination,

and there Laila is shown wearing a light green kurta, pink salwar and blue dupatta. This is because the last time Majnu saw Laila, she was wearing this dress (her wedding dress). And hence, whenever Majnu sees Laila in his hallucinations, he sees her in this dress itself. In the actual meeting of Laila and Majnu for the first time, Majnu is shown to be very nervous, and later on, when he actually sees her, he faints, showing how bad his mental condition was.

***Glorification of Laila as “GOD”:*** Laila, in the second half of the movie, no more remains a normal human being for Qais Bhat. Qais Bhat, who has by now become Majnu, starts glorifying Laila as “God”. The movie crosses the line between love and worship. Through Laila, Majnu found God/Samadhi. Towards the end of the movie, Majnu says “*Har jagah bas ek hi naam, La Ilahillallah, La Ilahillallah, La Ilahillallah - Laila*”, portraying Laila as God, who is everywhere. Hence, Laila is also shown in white dress when Majnu hallucinates, as God is symbolized with the color of peace, the white color. Also, in a scene where the Muslim people are shown to be performing Namaz, on the other hand Majnu is shown to be talking to Laila. These scenes show how Majnu worships Laila.

***Portrayal of Nature:*** Nature also plays a huge role in **Laila Majnu**. The portrayal of Hills, Valleys, Lakes, gives utmost importance to nature in the movie. Majnu is a nature lover here, always speaking about how beautiful the nature is, and is mostly shown to be attached to nature more than the cities and its people. While suffering from depression and mental illness, Majnu spends all of his time in the nature itself. Qais as Majnu is all about him, Laila and the nature of Kashmir valley. Qais always speaks of “*Pahadon ke peeche wala ghar*”, and wonders what life beyond those hills would be. After Qais turns into Majnu, he literally builds a small hut beyond those hills, imagining himself and Laila to be living there.

***The Songs:*** “*Tum*”, from the movie Laila Majnu, has the opening lines:

*“Tum nazar me raho*

*Khabar kisi ko na ho”*

Which again interfolds the plot of the movie, showing how Laila was always with Majnu, in front of his eyes anytime and every time, without making anybody else know about it.

Another song, “*Sarphiri*” has the lyrics:

*“Sarphiri si baat hai teri*

*Aayegi na ye samajh meri”*

The lyrics translate to:

“It’s just craziness you are speaking

Your words are beyond my understanding”

This song, again, portray the theme of madness in Majnu.

The lyrics continue to:

*“Mujhe khud mein uljhaa kar*

*Kiya ghar mein hi beghar”*

The lyrics translate to:

“You’ve entangled me within myself,

You’ve made me homeless within my home itself”

These lines showcase the life of Laila after marriage, how her love for Qais had entangled her within herself, how she feels homeless without Qais, inside her own home.

Another song, “*Haafiz Haafiz*”, is just a masterpiece. This song is enough to tear away the hearts of the audience. This song in the movie shows the peak of madness in love. One line from this song goes as:

*“Jag me jag sa hokar reh tu*

*Sunta reh bas kuch na keh tu”*

These lyrics again speaks about Majnu’s words to Laila, saying her to become “his” world in this world, to keep on listening to him, without saying anything. And this exactly was the image of Laila in front of Majnu. In this world, she was his world, she kept on listening to him, without uttering a single word (referring to the hallucinations where Majnu

kept on talking alone to Laila).

Again, "*O meri Laila*" the theme song of this movie is another beautiful song sung by Atif Aslam and Jyotica Tangri. Apart from these, the movie has some more peaceful and mesmerizing songs.

**Conclusion:** Thus, this movie shows how the society and its people have negative views on love marriages, and the consequences of not allowing two true lovers to be together. Familial disputes, in actual lives too, play as a barrier between the unification of two lovers. Many times, the lovers have to sacrifice their lives, hoping to continue their love story in the next life. "**Laila Majnu**" is a message to vocalize the unjust that goes on with lovers in a society. All the actors have done great justice to the movie, but Avinash as Majnu was beyond greatness. He has served so well in the movie, no other actor could have taken his place. The combination of an epic love story, and the portrayal of the lands of Kashmir, its valleys and nature were just awesome. The deeper one analyses, the more profound aspects and elements he gathers from this movie. Overall, "**Laila Majnu**" was a masterpiece, a MUST-WATCH!

# Spirited Away

Priyasmita Khanikar

B.A 6<sup>th</sup> Semester

"Spirited Away," directed by the renowned Japanese animator Hayao Miyazaki, is a masterpiece of animated filmmaking that transcends the boundaries of age, culture, and genre. Released in 2001, this enchanting tale follows the adventures of a young girl named Chihiro as she navigates a mysterious and fantastical world filled with spirits, gods, and otherworldly creatures. With its breathtaking animation, richly imagined world, and timeless themes, "Spirited Away" is a cinematic experience unlike any other.

The story begins with Chihiro and her parents stumbling upon an abandoned amusement park while on their way to their new home. Upon entering the park, Chihiro's parents are transformed into pigs after indulging in a lavish feast, leaving Chihiro alone and vulnerable in a strange and unfamiliar realm. As she struggles to find a way to save her parents and return to the human world, Chihiro encounters a cast of colorful characters, including the enigmatic Haku, a young boy who aids her on her journey.

Chihiro soon discovers that the amusement park is actually a bathhouse for spirits and gods, run by the formidable witch Yubaba. In order to survive in this strange new world, Chihiro must take on a job at the bathhouse and navigate its labyrinthine corridors filled with eccentric and otherworldly inhabitants. Along the way, she learns valuable lessons about courage, compassion, and the power of friendship, ultimately finding the strength within herself to overcome the obstacles that stand in her way.

At the heart of "Spirited Away" is the character of Chihiro, a courageous and resourceful young girl whose journey of self-discovery forms the emotional core of the film. Chihiro's transformation from a timid and insecure child into a brave and determined hero is both inspiring and relatable, resonating with audiences of all ages. Through Chihiro's eyes, viewers are transported into a world of wonder and magic, where the impossible becomes possible and the ordinary is transformed into the extraordinary.

Supporting characters such as Haku, the mysterious river spirit, and Lin, Chihiro's





fellow worker at the bathhouse, add depth and nuance to the narrative, each contributing to Chihiro's growth and development in their own unique way. From the benevolent No-Face to the wise and compassionate Radish Spirit, the inhabitants of the bathhouse are richly drawn and memorable, each representing different facets of the human experience.

"Spirited Away" is a visual marvel, with its stunning animation and breathtaking imagery transporting viewers into a world of unparalleled beauty and imagination. From the ethereal landscapes of the spirit world to the intricately designed interiors of the bathhouse, every frame of the film is filled with intricate details and vibrant colors that captivate the eye and stimulate the imagination.

Thematically, "Spirited Away" explores a wide range of universal themes, including the importance of empathy, the struggle for identity, and the transformative power of love. Through Chihiro's encounters with the various spirits and gods that inhabit the bathhouse, the film celebrates the diversity of the human experience and emphasizes the interconnectedness of all living beings. At its core, "Spirited Away" is a story about the triumph of the human spirit over adversity, reminding viewers of the resilience and strength that lies within each of us.

In Hayao Miyazaki's "Spirited Away," the transformative power of love serves as a central theme, driving the emotional core of the film and influencing the growth and development of its characters. Through the journey of the protagonist, Chihiro, and her encounters with various spirits and creatures, the film explores how love can inspire courage, compassion, and selflessness, ultimately leading to personal growth and transformation.

At the outset of the film, Chihiro is depicted as a timid and insecure young girl, uncertain of herself and her place in the world. However, when her parents are transformed into pigs and she finds herself alone in the mysterious spirit world, Chihiro's love and determination to save her family propel her forward on a journey of self-discovery and resilience.

One of the most powerful examples of the transformative power of love in "Spirited Away" is Chihiro's relationship with Haku, a mysterious boy who aids her on her journey. Initially, Haku appears as an enigmatic figure, bound to the service of the witch Yubaba. However, as Chihiro learns more about Haku's true identity and past, she discovers that their fates are intertwined in ways she could never have imagined. Through their shared experiences and mutual trust, Chihiro and Haku form a deep bond rooted in love and compassion, inspiring them to overcome the obstacles that stand in their way.

Moreover, Chihiro's interactions with the various inhabitants of the spirit world, from

the benevolent No-Face to the kind-hearted Radish Spirit, demonstrate the transformative effects of love and empathy. Through her acts of kindness and compassion, Chihiro is able to forge meaningful connections with these characters, helping them to overcome their own struggles and find redemption.

The character of Zeniba, Yubaba's twin sister, also plays a significant role in illustrating the transformative power of love. Despite Zeniba's initial anger towards Chihiro for stealing a valuable object, Chihiro's sincerity and remorse ultimately lead to a reconciliation between them. Through this interaction, the film emphasizes how love and forgiveness have the power to heal wounds and mend broken relationships.

Ultimately, "Spirited Away" suggests that love is not only a force for personal growth and transformation, but also a source of strength and resilience in the face of adversity. Through Chihiro's journey, viewers are reminded of the profound impact that love can have on our lives, inspiring us to overcome our fears, embrace our true selves, and forge connections with others based on empathy, compassion, and understanding.

In Hayao Miyazaki's "Spirited Away," empathy emerges as a crucial theme that underscores the interconnectedness of all living beings and drives the transformative journeys of its characters. Through the protagonist, Chihiro, and her interactions with the various spirits and creatures she encounters in the spirit world, the film explores how empathy fosters understanding, compassion, and ultimately, personal growth.

From the moment Chihiro enters the spirit world, she is confronted with beings whose appearances and behaviors may seem strange or intimidating. However, instead of reacting with fear or hostility, Chihiro approaches each encounter with curiosity, openness, and empathy. Whether it's the enigmatic Haku, the benevolent No-Face, or the misunderstood River Spirit, Chihiro seeks to understand the feelings and motivations of these creatures, forging connections based on empathy and compassion.

One of the most poignant examples of empathy in "Spirited Away" is Chihiro's relationship with No-Face, a lonely and misunderstood spirit who initially seeks validation and acceptance through material offerings. Despite No-Face's erratic behavior and destructive tendencies, Chihiro recognizes the spirit's underlying loneliness and sadness, offering him kindness, friendship, and understanding. Through her empathy, Chihiro is able to guide No-Face towards a path of self-discovery and redemption, demonstrating the transformative power of compassion and empathy.

Similarly, Chihiro's interactions with Haku, the mysterious river spirit, highlight the importance of empathy in fostering connection and understanding between individuals.

Despite Haku's initial coldness and aloofness, Chihiro's unwavering empathy and compassion break through his emotional barriers, revealing the pain and vulnerability that lie beneath his stoic exterior. Through their shared experiences and mutual trust, Chihiro and Haku develop a deep bond rooted in empathy and understanding, inspiring them to support and protect each other throughout their journey.

Moreover, "Spirited Away" suggests that empathy not only fosters connection and understanding between individuals, but also has the power to heal wounds and bridge divides. Through Chihiro's interactions with the various inhabitants of the spirit world, the film emphasizes the importance of seeing beyond outward appearances and recognizing the humanity in others, regardless of their differences. By fostering empathy and compassion, Chihiro is able to overcome the obstacles that stand in her way and forge meaningful connections with those around her.

In conclusion, "Spirited Away" highlights the importance of empathy as a fundamental aspect of human connection and understanding. Through Chihiro's journey of self-discovery and resilience, the film demonstrates how empathy fosters compassion, connection, and personal growth, ultimately leading to greater understanding and acceptance of oneself and others. As Chihiro navigates the complexities of the spirit world with empathy and compassion, viewers are reminded of the transformative power of empathy in fostering connection, healing, and growth in our own lives.

In conclusion, "Spirited Away" is a cinematic masterpiece that continues to captivate audiences with its enchanting story, breathtaking animation, and timeless themes. Through its memorable characters, richly imagined world, and profound emotional depth, the film invites viewers on a magical journey of self-discovery and transformation. As Chihiro navigates the challenges of the spirit world and confronts her own fears and insecurities, she emerges as a hero for the ages, inspiring audiences to embrace their own inner strength and courage. "Spirited Away" is more than just a film; it is a testament to the power of storytelling to touch hearts, ignite imaginations, and remind us of the magic that surrounds us every day.



# POETRY

## **I, The Destroyer**

- Dimpol Sonowal

Before I, the lowly creature, was created,  
You were protected by Demeter's embrace.

Peace and cheerfulness filled the air,  
Birds sang, trees whispered melodies,  
Grasses danced in the wind.

Then I came into existence.

With my arrival, I brought  
Polluted air, tainted by  
Corruption, dominance, superiority, jealousy.  
I poisoned your once fresh and pure air.

Now, birds and trees no longer sing,  
Grasses no longer dance, And  
The wind no longer whispers sweet melodies;  
It is now tainted with poison.  
I brought destruction with me.

## **BEYOND THIS WORLD.**

**-Gagandeep Kaur**

He was someone beyond this world.

Just like a quick whirl,

He entered into my life,

Melody of love shrugged off all the strife.

He promised me, "I'll forever be yours"

And changed me, for he was my cure

Turned my absurd life into bright and alive

Life now seemed easier to survive.

And then one day, my whole life turned upside down

For I had now become the talk of the town.

My visits to the psychiatrist - I couldn't resist

He said my lover did not even exist.

Was the soft music instead an elegy ?

Was he my mental disease instead of the soul's cure ?

But indeed, he was someone beyond this world,

As breezy and disastrous as a whirl!



## Echoes

-Shyamal Dutta

In ancient whispers lost to time's embrace,  
Echoes linger of tongues now erased.  
Words once woven in threads of lore,  
Now silent, lost forevermore.

In scripts of old, on weathered stone,  
Secrets held, now left alone.  
The cadence of a forgotten tongue,  
In the shadows, softly sung.

Across vast lands and endless seas,  
Lost languages drift on the breeze.  
Their melodies, a haunting song,  
In hearts of those who longed belong.

Yet in their absence, echoes remain,  
A testament to a forgotten reign.  
For in the silence, there lies a tale,  
Of ancient wisdom beyond the pale.

## In My Dreams

-Priyasmita Khanikar

In the realm of dreams, where shadows dance,  
I traverse the ethereal expanse.  
Through veils of mist and moonlit haze,  
In a dreamscape where reality strays.

Amidst the labyrinthine corridors of my mind,  
Visions unfold, surreal and intertwined.  
I chase elusive whispers, fleeting and strange,  
In this otherworldly realm, where boundaries rearrange.

Beneath the starry canopy of the night,  
I wander through realms of shimmering light.  
Where fantasies bloom in vibrant hues,  
And the boundaries of existence I choose.

In the twilight realm where dreams take flight,  
I soar on wings of pure delight.  
Through realms of wonder, beyond the known,  
In the realm of dreams, I am not alone.

Through the tapestry of time and space,  
I explore the depths of inner grace.  
In the dreamscape's embrace, I find release,  
A sanctuary where my soul finds peace.

Through the corridors of dreams, I roam,  
In search of truths not found at home.  
In this realm of infinite possibility,  
I discover the essence of my own reality.



**From The  
NEWS DESK**

# দুলীয়াজান মহাবিদ্যালয়ত ইংৰাজী বিভাগৰ কৰ্মশালা

বিশেষ প্রতিনিধি, দুলীয়াজান, ১১ অক্টোবৰঃ দুলীয়াজান মহাবিদ্যালয়ৰ ইংৰাজী বিভাগ আৰু দুলীয়াজান ছোৱালী মহাবিদ্যালয়ৰ ইংৰাজী বিভাগৰ যৌথ উদ্যোগত অলপতে বিভাগীয় প্ৰথম যাদাসিকৰ ছাত্ৰ-ছাত্ৰীসকলৰ মাজত এখন চাৰিদিনীয়া কৰ্মশালা অনুষ্ঠিত কৰা হয়। ছাত্ৰ-ছাত্ৰীৰ শৈক্ষিক উত্তৰণৰ প্ৰতি লক্ষ্য ৰাখি আয়োজন কৰা এই শৈক্ষিক কৰ্মশালাখন পৰিচালনা কৰে ইংৰাজী বিভাগৰ

মুৰব্বী অধ্যাপিকা জ্যোতি সিং পাঠকে আৰু সহযোগিতা কৰে সহকাৰী অধ্যাপক গৌৰৱ সেনগুপ্তই। অনুষ্ঠানটোত দুলীয়াজান মহাবিদ্যালয়ৰ ইংৰাজী বিষয়ত মেজৰ আৰু মাইনৰ হিচাপে চাৰিবিছৰীয়া ডিগ্ৰী পাঠ্যক্রমত অধ্যয়ন কৰি থকা ছাত্ৰ-ছাত্ৰীসকলে অংশগ্ৰহণ কৰাৰ সুবিধা লাভ কৰে। এই কৰ্মশালাৰ অংশ হিচাপে যোৱা ২৬ আৰু ২৭ ছেপ্টেম্বৰত ছাত্ৰ-ছাত্ৰীসকলে শ্বেজপীয়েৰৰ অনন্য নাট্যসৃষ্টি

‘মেকবেথ’ আৰু ক্ৰিষ্টোফাৰ মাল্লেৰ নাট ‘ডক্টৰ ফষ্টাচ’ৰ ওপৰত আধাৰিত চিত্ৰনাট্য দৰ্শনৰ সুবিধা লাভ কৰে। কৰ্মশালাৰ প্ৰথমৰ্ধত মুৰব্বী অধ্যাপিকা জ্যোতি সিং পাঠক তথা সহকাৰী অধ্যাপিকা পিংকী শৰ্মা শইকীয়া, ৰাজশ্ৰী বৰুৱাই আৰু দ্বিতীয়াৰ্ধত ডিব্ৰুগড় বিশ্ববিদ্যালয়ৰ ইংৰাজী বিভাগৰ সহকাৰী অধ্যাপিকা ড০ মীনা শৰ্মাই সমল ব্যক্তি হিচাপে অংশগ্ৰহণ কৰে। এই সময়ছোৱাত সমল ব্যক্তিকসকলে

অংশগ্ৰহণকাৰী ছাত্ৰ-ছাত্ৰীসকলক উদ্দেশ্যি ‘Elizabethan Drama: Contexts, Conditions and Beyond’ শীৰ্ষক এক চিন্তাশীল, সমালোচনাত্মক বক্তব্য আগবঢ়ায়। আনহাতে, কৰ্মশালাৰ তৃতীয়াৰ্ধত ছাত্ৰ-ছাত্ৰীসকলে ক্ৰিষ্টোফাৰ মাল্লেৰ আৰু শ্বেজপীয়েৰৰ নাটৰ বিভিন্ন দিশৰ আলোচনা-পৰ্যালোচনাৰে এলিজাবেথীয় নাটক সম্বন্ধত ছেমিনাৰ পেপাৰ উপস্থাপন কৰে।

# দুলীয়াজান কলেজত শৈক্ষিক বক্তৃতা অনুষ্ঠান সম্পন্ন

বিশেষ প্রতিনিধি, দুলীয়াজান, ১২ অক্টোবৰঃ দুলীয়াজান মহাবিদ্যালয়ৰ ইংৰাজী বিভাগৰ উদ্যোগত যোৱা ২৯ ছেপ্টেম্বৰত এ লিটাৰেছাৰ অৱ ডেয়াৰ বন উইমেন ৰাইটিংছ, ফেমিনিষ্ট লিটাৰী থিয়ৰী এণ্ড প্ৰেক্টিছ (A literature of their own: Women writings, Feminist literary theory and practice) বিষয়ক এক শৈক্ষিক বক্তৃতা অনুষ্ঠান অনুষ্ঠিত হৈ যায়। অনুষ্ঠানটোত সমল ব্যক্তি হিচাপে উপস্থিত থাকে ডিব্ৰুগড়ৰ ডি এইচ এছ কে কলেজৰ সহযোগী অধ্যাপিকা তথা প্ৰাক্তন মুৰব্বী অধ্যাপিকা ড০ মধুমিতা পুৰকায়স্থ। ড০ পুৰকায়স্থই নিজৰ ভাষণত সাহিত্যিক, গ্ৰন্থ সমালোচনাত্মক তত্ত্বৰ লগতে বাস্তৱ জীৱনৰ দৃষ্টিভংগীৰ পৰা বিভিন্ন উদাহৰণ দাঙি ধৰি নাৰী লেখাৰ সন্দৰ্ভত এক সম্যক উপস্থাপন আগবঢ়ায়। তেওঁ লগতে উল্লেখ কৰে যে নাৰী লেখাৰ বাবেই ঐতিহাসিকভাৱে শ্ৰবণহীন হৈ পৰা নাৰীৰ কণ্ঠ এতিয়া বহল দৰ্শকে শুনিবলৈ আৰু বুজিবলৈ ধৰিছে। বিশ্বজুৰি নাৰীৰ অভিজ্ঞতাৰ বহুতৰ বাবে নাৰীবাদৰ বিভিন্ন ছাঁৰ বিষয় বুলি তেওঁ অনুষ্ঠানটোত মন্তব্য কৰে। দুলীয়াজান মহাবিদ্যালয়ৰ ইংৰাজী বিভাগৰ অধ্যাপক-অধ্যাপিকা আৰু ছাত্ৰ-ছাত্ৰীসকলে অংশগ্ৰহণ কৰা অনুষ্ঠানটো আঁত ধৰে দুলীয়াজান মহাবিদ্যালয়ৰ ইংৰাজী বিভাগৰ সহকাৰী অধ্যাপক গৌৰৱ সেনগুপ্তই। ইংৰাজী বিভাগৰ মুৰব্বী অধ্যাপিকা জ্যোতি সিং পাঠকে মায়া এঞ্জেলোৰ ষ্টিল আই ৰাইজ শীৰ্ষক কবিতাৰ আবৃত্তিৰে আদৰ্শণী ভাষণ আগবঢ়ায় আৰু অধ্যাপক-অধ্যাপিকাৰ লগতে ছাত্ৰ-ছাত্ৰীসকলৰ কথোপকথন পৰ্ব পৰিচালনা কৰে। এই পৰ্বত ইংৰাজী বিভাগৰ অধ্যাপক-অধ্যাপিকাৰ লগতে ছাত্ৰ-ছাত্ৰীসকলে সক্রিয়ভাৱে নিজা দৃষ্টিভংগী দাঙি ধৰে। আনহাতে, অনুষ্ঠানত তেওঁ লিংগ সংবেদনশীল আচৰণৰ বিষয়ক স্বৰচিত কবিতাও পাঠ কৰে। অনুষ্ঠানৰ শেষত অধ্যাপক গৌৰৱ সেনগুপ্তই শলাগৰ শৰাই আগবঢ়ায়।

# দুলীয়াজানত আন্তঃমহাবিদ্যালয় ৰচনা প্রতিযোগিতাৰ সামৰণি

বিশেষ প্রতিনিধি, দুলীয়াজান, ১০ মাৰ্চঃ আন্তঃজাতিক নাৰী দিবস উপলক্ষে দুলীয়াজান মহাবিদ্যালয়ৰ ইংৰাজী বিভাগে ফ’ৰাম অৱ উইমেন ইন পাব্লিক ছেক্টৰ (WIPS অইল)ৰ সহযোগত এখন সৰ্বদৈ অসম আন্তঃমহাবিদ্যালয় ৰচনা প্রতিযোগিতা অনুষ্ঠিত কৰা হয়। এই প্রতিযোগিতাত অসমৰ বিভিন্ন মহাবিদ্যালয়ৰ ৩১৭ গৰাকী প্রতিযোগীয়ে অংশগ্ৰহণ কৰে। আন্তঃৰাষ্ট্ৰীয় নাৰী দিবস ২০২৩ৰ বিষয়বস্তু ‘Digital: Innovation and Technology for Gender Equality’ ৰ লগত সংগতি ৰাখি অনুষ্ঠিত কৰা ৰচনা প্রতিযোগিতাত নাহৰকটীয়া মহাবিদ্যালয়ৰ হিমাংশু বৰাই প্ৰথম স্থান, দুলীয়াজান মহাবিদ্যালয়ৰ গগণদ্বীপ কোঁবে দ্বিতীয় স্থান, দিছপুৰ মহাবিদ্যালয়ৰ ডিনানি দে’য়ে তৃতীয় স্থান আৰু তিনিচুকীয়া মহাবিদ্যালয়ৰ প্ৰশান্ত বৰ্মানে উদগনিমূলক বঁটা লাভ কৰে। ৰচনা প্রতিযোগিতাখনৰ পুৰস্কাৰসমূহ ৭ মাৰ্চৰ দিনা দুলীয়াজান ক্লাবত উপস্থিত উদ্যোগত আয়োজিত কৰা আন্তঃৰাষ্ট্ৰীয় নাৰী দিবসত প্ৰদান কৰে।

# দুলীয়াজানত আন্তঃ কলেজ ৰচনা প্রতিযোগিতা

নিয়মীয়া বাৰ্তা, দুলীয়াজান, ১১ মাৰ্চঃ আন্তঃজাতিক নাৰী দিবস উপলক্ষে দুলীয়াজান মহাবিদ্যালয়ৰ ইংৰাজী বিভাগে WIPS- Forum of Women in Public Sector, Oil India Limited, Duliajan ৰ সহযোগত এখন সৰ্বদৈ অসম আন্তঃমহাবিদ্যালয় ৰচনা প্রতিযোগিতা অনুষ্ঠিত কৰে। নাৰী দিবস ২০২৩ৰ বিষয়বস্তু ‘DigitALL: Innovation and Technology for Gender Equality’ ৰ লগত সংগতি ৰাখি আয়োজিত এই প্রতিযোগিতাত ৰাজ্যৰ বিভিন্ন মহাবিদ্যালয়ৰ ৩১৭ গৰাকী ছাত্ৰ-ছাত্ৰীয়ে অংশগ্ৰহণ কৰে। এই প্রতিযোগিতাত নাহৰকটীয়া মহাবিদ্যালয়ৰ হিমাংশু বৰাই প্ৰথম স্থান, দুলীয়াজান মহাবিদ্যালয়ৰ গগণদ্বীপ কোঁবে দ্বিতীয় স্থান, দিছপুৰ মহাবিদ্যালয়ৰ ডিনানি দে’য়ে তৃতীয় স্থান আৰু তিনিচুকীয়া মহাবিদ্যালয়ৰ প্ৰশান্ত বৰ্মাই উদগনিমূলক বঁটা লাভ কৰিবলৈ সক্ষম হয়। স্থানপ্ৰাপ্তসকলক WIPS-য়ে দুলীয়াজান ক্লাবত আয়োজন কৰা নাৰী দিবসৰ কাৰ্যসূচীত পুৰস্কাৰসমূহ বিতৰণ কৰে। এই পুৰস্কাৰ হিচাপে নগদ ধন আৰু মানপত্ৰ প্ৰদান কৰে WIPS Cellৰ সভানেত্ৰী বিনিতা ডেকা বৰা আৰু দুলীয়াজান মহাবিদ্যালয়ৰ ইংৰাজী বিভাগৰ মুৰব্বী অধ্যাপিকা জ্যোতি সিং পাঠকে।



**The  
GO-SEWERS**





### **KRISHNA PRIYA DEKA:**

- 1ST PRIZE IN SPOT POEM WRITING COMPETITION [COLLEGE WEEK 2023]
- 2ND PRIZE IN LETTER WRITING, ENGLISH COMPETITION [COLLEGE WEEK 2023]
- 3RD PRIZE IN ASSAMESE NEWS READING COMPETITION [COLLEGE WEEK 2023]
- 2ND PRIZE IN QUIZ [COLLEGE WEEK 2023]
- BEST LIBRARY USE [COLLEGE WEEK 2023]



### **HRITIK GOGOI:**

- CHESS CHAMPION [COLLEGE WEEK 2023]
- 2ND PRIZE IN QUIZ [COLLEGE WEEK 2023]



### **DIMPOL SONOWAL:**

- 2ND PRIZE IN SPOT POEM WRITING COMPETITION [COLLEGE WEEK 2023]





### **HAPPY CHETIA:**

- 3RD PRIZE IN BISHNU RABHA SANGEET COMPETITION [COLLEGE WEEK 2024]



### **GAGANDEEP KAUR:**

- 1ST PRIZE IN SPOT POEM WRITING COMPETITION [COLLEGE WEEK 2024]
- 2ND PRIZE IN LETTER WRITING, ENGLISH [COLLEGE WEEK 2024]



### **GYANDEEP GOGOI:**

- 4TH PRIZE IN ART COMPETITION [COLLEGE WEEK 2024]

## **GROUP EVENTS:**



- **1ST PRIZE IN WALL MAGAZINE COMPETITION  
[COLLEGE WEEK 2023]**



- **1ST PRIZE IN CHORUS [COLLEGE WEEK 2023]**



- **3RD BEST DEPARTMENT [COLLEGE WEEK 2023]**



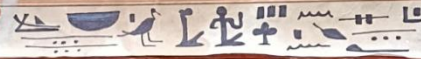
- **1ST PRIZE IN HAND WRITTEN MAGAZINE [COLLEGE WEEK 2024]**





# The Papyrus 2024

Handwritten Magazine  
Department of English



## Editorial

The handwritten magazine from the Dept. of English for 2024 has been named 'The Papyrus' as it symbolises creativity & innovation. Papyrus was a thick material made from the pulp of the papyrus trees & used as a writing material in ancient times. The magazine which is a display of creativity in writing & handwriting has five major sections. The first section is named 'Verse Vela' which deals with self composed poetry written by students. The second is named 'Narrative Nest' which deals with short fiction writing. The third section is named 'Canvas Chronicles' which showcases the artistic skills of the students. The fourth section is named 'Information Insight' which deals with informative articles. The fifth section is named 'Knowledge Nuggets' which deals with 'Did You Know facts'. As a member of Editorial Board, I would like to thank all the students of the department of English for their skills & efforts. I would also like to thank you to our Head of the department Jyoti Singh Bhatnagar ma'am & Gaurab Sengupta sir for their guidance.

Happy Reading To All!

## Editorial Board

### Editors



Miss Kavitha Datta  
B.A. 2<sup>nd</sup> Sem



Miss Jyotirmaye Talwar  
B.A. 2<sup>nd</sup> Sem



Miss Chandee Ahnath  
B.A. 2<sup>nd</sup> Sem

### Designing Team



Miss Barnali Das  
B.A. 2<sup>nd</sup> Sem



Mr. Anuj Jais  
B.A. 2<sup>nd</sup> Sem





- **BEST DESIGN IN WALL MAGAZINE [COLLEGE WEEK 2024]**



- **2ND PRIZE IN TUG OF WAR [COLLEGE WEEK 2024]**



**DEPARTMENTAL  
ACTIVITIES**



**GENERAL ENGLISH VIVA**  
For Internal Assessment cum Counseling Session  
23, 24 and 25th January, 2023



**HS 1st Year (Arts, Commerce and Science)**

# FILM SCREENING

2nd February, 2023



Toba Tek Singh being screened for Semester VI students

# **MY GREEN INITIATIVE 2023**

3rd February, 2023



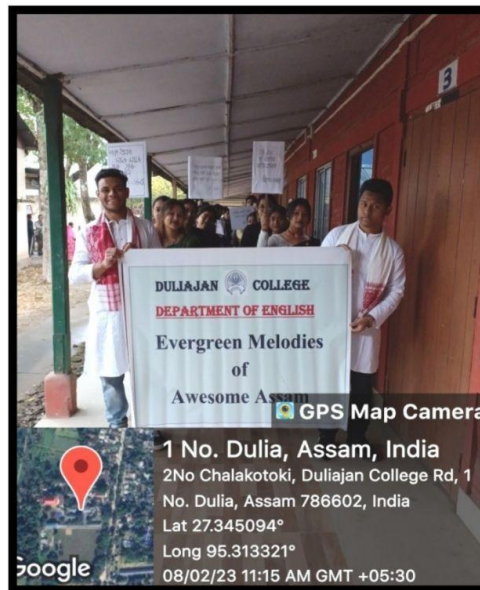
## **Objective:**

**Collection and preservation of indigenous plants.**



# CULTURAL RALLY 2023

8th February, 2023



# **WALL MAGAZINE 2023**

## **47TH COLLEGE WEEK, DULIAJAN COLLEGE**

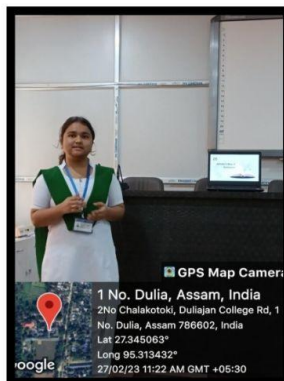
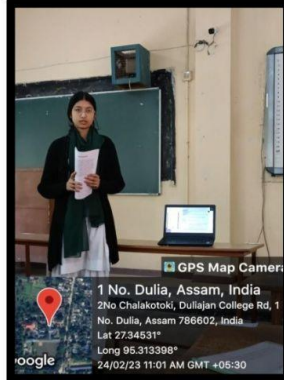
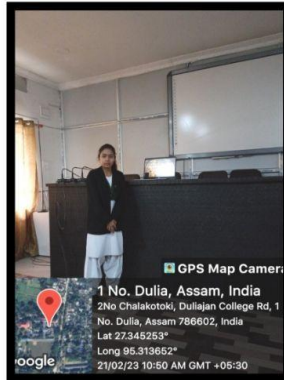
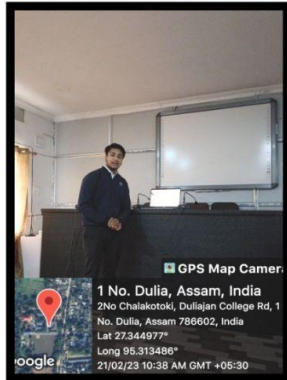
11 February, 2023



# **SEMINAR PRESENTATION**

2nd, 4th and 6th Semester

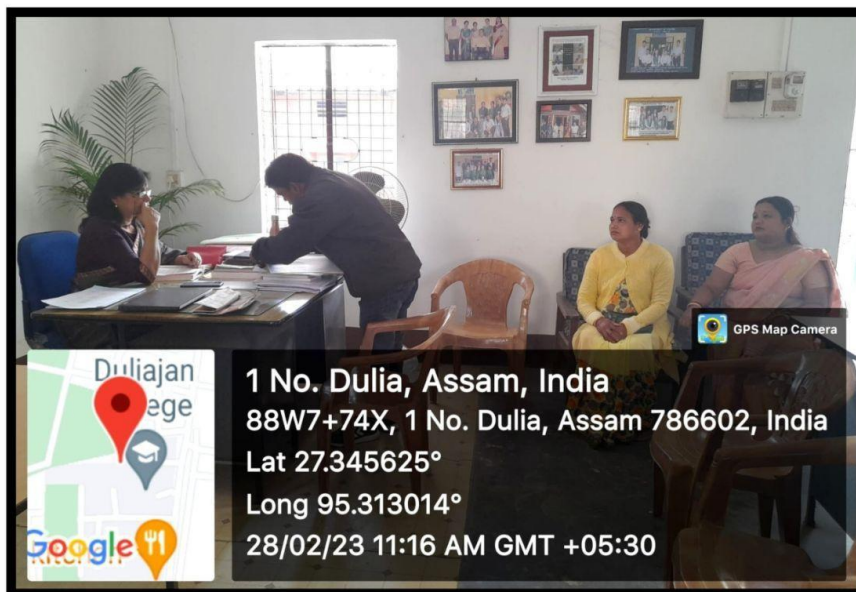
21st, 24th and 27 February





## **DEPARTMENTAL PARENT TEACHER MEETING**

28th February,2023







# All Assam Inter-College **ESSAY WRITING COMPETITION**

On account of International Women's Day  
March 2023



Mrs. Jyoti Singh Pathak delivering her speech



Himangshu Borah: Naharkatia College receiving  
The first prize



Gagandeep Kaur : Duliajan College receiving  
The Second prize



Prasanta Verma : Tinsukia College receiving  
The Third prize



# DEPARTMENTAL OUTING TO ROING, ARUNACHAL PRADESH

19th March, 2023





# VALEDICTION 2023

24th April,2023





# **INDUCTION PROGRAMME** **CUM PARENT TEACHER MEET**

4th August 2023



# **TEACHERS' DAY 2023**

5th September, 2023

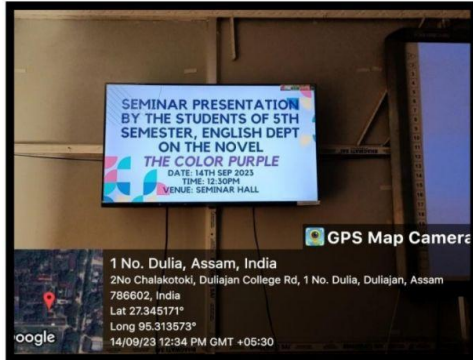




# **SEMINAR PRESENTATION**

B.A 5th Semester: English Honours

14th September, 2023





DEPARTMENT OF  
ENGLISH, DULIAJAN  
COLLEGE

# A 4-Day Students' Workshop on Elizabethan Drama

A Collaborative Teaching-Learning Program  
under MOU with Duliajan Girls' College,  
Department of English

## OBJECTIVES:

-  Know the political, social, cultural and literary context of 14-17 C Britain.
-  Understand the spirit of the Renaissance through the plays of Christopher Marlowe and William Shakespeare
-  Understanding Elizabethan Dramaturgy
-  Understanding the genres- Tragedy, Comedy and Tragi-Comedy
-  Critical appreciation of the plays
-  Learn about Screen Adaptation
-  Learning PowerPoint Presentation Skills

## TARGET LEARNERS:

-  B.A 1st Semester Students (Major and Minor)- FYUGP

## WORKSHOP COORDINATORS:

**Ms. Jyoti Singh Pathak**  
Associate Professor and Head  
Department of English  
Duliajan College

**Mr. Gaurab Sengupta**  
Assistant Professor  
Department of English  
Duliajan College

### MODULE 1

Film Screening and Analysis:

- 1) Day 1: Macbeth and
  - 2) Day 2: The Tragical History of the Life and Death of Doctor Faustus
- Date: 26th and 27th September, 2023  
Time: 10:00 AM

### MODULE 2

Day 3: Academic Talk on 'Elizabethan Drama: Context, Condition and Beyond' by Dr. Meena Sharma (Assistant Professor, Department of English, Dibrugarh University)

Date: 29th September, 2023  
Time: 10:00 AM

### MODULE 3

Day 4: Students' Seminar

Date: 06th October, 2023  
Time: 10:00 AM





A 4-DAY  
STUDENTS'  
WORKSHOP ON  
ELIZABETHAN  
DRAMA

## MODULE 1

Day 1: Film  
Screening:  
**Macbeth**

Objectives:

- Understanding the genres- Tragedy, Comedy and Tragi-Comedy
- Critical appreciation of the play
- Learn about Screen Adaptation



Resource Person: Ms. Rajashree Boruah

Moderator: Ms. Pinky Sharma Saikia



26th September, 2023

10:00 AM Onwards

Venue: Seminar Hall-I

Target Learners: B.A 1st Semester  
Students (Major and Minor)  
department of English





A 4-DAY  
STUDENTS'  
WORKSHOP ON  
ELIZABETHAN  
DRAMA

## MODULE 1

Day 2: Film Screening  
and Critical Analysis:  
**The Tragical History of  
the Life and Death of  
Doctor Faustus**

Objectives:

- Critical appreciation of the play
- Learn about Screen Adaptation



Moderator for Critical Analysis: Ms. Jyoti Singh Pathak



27th September, 2023  
10:00 AM Onwards  
Venue: Seminar Hall-I

Target Learners: B.A 1st Semester  
Students (Major and Minor)  
Department of English



A 4-DAY  
STUDENTS'  
WORKSHOP ON  
ELIZABETHAN  
DRAMA

## MODULE 2

Day 3: Academic Talk on  
**'Elizabethan Drama: Context,  
Condition and Beyond'**

A Collaborative Teaching-Learning Program  
under MOU with Duliajan Girls' College,  
Department of English

**Specific Objectives:**

- Know the political, social, cultural and literary context of 14-17 C Britain
- Understand the spirit of the Renaissance through the plays of Christopher Marlowe and William Shakespeare
- Understanding Elizabethan Dramaturgy

**Broad Objective:**

- Interactive learning through student exchange program



RESOURCE  
PERSON

DR. MEENA SHARMA  
ASSISTANT PROFESSOR  
DEPARTMENT OF ENGLISH  
DIBRUGARH UNIVERSITY



29th September, 2023  
10:00 AM Onwards  
Venue: Seminar Hall-I

Target Learners: B.A 1st Semester  
Students Major and Minor-Duliajan  
College and Duliajan Girls' College  
Department of English





A 4-DAY  
STUDENTS'  
WORKSHOP ON  
ELIZABETHAN  
DRAMA

## MODULE 3

Day 4:  
**Students' Seminar**

Specific Objectives:

- Understanding Elizabethan Drama and Theatre

Broad Objectives:

- Learning PowerPoint Presentation Skills
- Learning Communication Skills
- Learning to handle questions post presentation



Resource Persons:  
Ms. Jyoti Singh Pathak, Ms. Pinky Sharma Saikia  
and  
Mr. Gaurab Sengupta

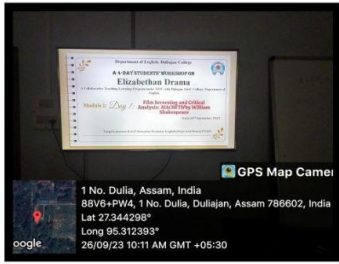


6th October, 2023  
10:00 AM Onwards  
Venue: Seminar Hall-I

Target Learners: B.A 1st Semester  
Students (Major)  
Department of English

# A 4-Day student's Workshop on Elizabethan Drama

26th, 27th, 29th September & 6th October 2023



1 No. Dulia, Assam, India  
88V6+PW4, 1 No. Dulia, Duliajan, Assam 786602, India  
Lat 27.344298°  
Long 95.312393°  
26/09/23 10:11 AM GMT +05:30



1 No. Dulia, Assam, India  
88V6+PW4, 1 No. Dulia, Duliajan, Assam 786602, India  
Lat 27.344227°  
Long 95.312304°



1 No. Dulia, Assam, India  
2No Chalakotoki, Duliajan College Rd, 1 No. Dulia, Duliajan, Assam 786602, India  
Lat 27.345144°  
Long 95.313676°



1 No. Dulia, Assam, India  
88V6+PW4, 1 No. Dulia, Duliajan, Assam 786602, India  
Lat 27.344298°  
Long 95.312388°  
26/09/23 10:28 AM GMT +05:30



1 No. Dulia, Assam, India  
2No Chalakotoki, Duliajan College Rd, 1 No. Dulia, Duliajan, Assam 786602, India  
Lat 27.345196°



1 No. Dulia, Assam, India  
2No Chalakotoki, Duliajan College Rd, 1 No. Dulia, Duliajan, Assam 786602, India  
Lat 27.34506°  
Long 95.313326°  
29/09/23 01:15 PM GMT +05:30



1 No. Dulia, Assam, India  
2No Chalakotoki, Duliajan College Rd, 1 No. Dulia, Duliajan, Assam 786602, India  
Lat 27.345112°  
Long 95.313452°  
09/10/23 09:26 AM GMT +05:30



1 No. Dulia, Assam, India  
2No Chalakotoki, Duliajan College Rd, 1 No. Dulia, Duliajan, Assam 786602, India  
Lat 27.34507°  
Long 95.313402°



1 No. Dulia, Assam, India  
2No Chalakotoki, Duliajan College Rd, 1 No. Dulia, Duliajan, Assam 786602, India  
Lat 27.345198°  
Long 95.313582°  
27/09/23 02:07 PM GMT +05:30



1 No. Dulia, Assam, India  
2No Chalakotoki, Duliajan College Rd, 1 No. Dulia, Duliajan, Assam 786602, India  
Lat 27.34512°  
Long 95.313313°  
09/10/23 10:27 AM GMT +05:30

**GENERAL ENGLISH VIVA**  
For Internal Assessment cum Counseling Session  
19th,20th and 22nd January 2024



**HS 1st Year (Arts, Commerce and Science)**



# LAUNCHING DISCOURSEZ

31st March,2023



# CULTURAL RALLY 2024

29 January, 2024



# **WALL MAGAZINE 2024**

## **48TH COLLEGE WEEK, DULIAJAN COLLEGE**

11 February, 2023

