



দক্ষিণ কামৰূপ মহাবিদ্যালয়
DAKSHIN KAMRUP COLLEGE

ISSUE NO.4

CREATIVE CURVE

AN ANNUAL E-MAGAZINE OF DEPARTMENT OF ENGLISH,
DAKSHIN KAMRUP COLLEGE



EDITORIAL BOARD

TEACHERS -

DR. JILMIL BORA

DR. DEVAJIT DAS

DR. APARNA GOSWAMI

MS. CHANDANA DAS

MR. HIMANGSHU RANJAN BARMAN

MRS. BHASWATI SARMA

STUDENTS -

RANJAN DEKA (6TH SEM)

KANGKEE KUMARI (6TH SEM)

KHULSIDA BEGUM (6TH SEM)

TRINAYAN DAS (4TH SEM)

TRISHNA BAISHYA (4TH SEM)

RIMI BEGUM (4TH SEM)

PAHI KUMARI (4TH SEM)

NABAJYOTI DAS (2ND SEM)

COVER ARTS -

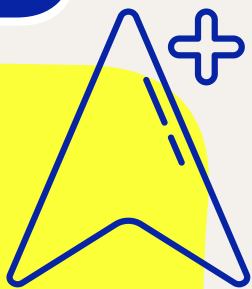
MS. CHANDANA DAS (ASSISTANT
PROFESSOR OF ENGLISH DEPARTMENT)

& KUNWALI SNATA NATH, 6TH SEM

MAGAZINE LAYOUT DESIGN AND

ILLUSTRATION -

NAYANMONI DAS (ALUMNUS OF ENGLISH
DEPARTMENT)



**CREATIVE CURVE 4TH ISSUE
ENGLISH STUDY FORUM
DAKSHIN KAMRUP COLLEGE**





CONTENTS



- **FROM THE CONVENOR'S DESK**
- **DR. JILMIL BORA**
- **FROM THE EDITOR'S DESK**
- **MRS. BHASWATI SARMA**

ARTICLES & STORIES



- **DISCOVERING YOUR PURPOSE: A REVIEW OF "IKIGAI"** BY TRISHNA BAISHYA 4TH SEM.
- **A TIMELESS TALE OF FRIENDSHIP, PERSEVERANCE AND SELF-DISCOVERY: A REVIEW OF NARUTO** BY RIMI BEGUM, 4TH SEM
- **LA LA LAND: WHERE MUSIC MEETS MAGIC** BY TRINAYAN DAS, 4TH SEM.
- **GOthic ELEMENTS IN "WUTHERING HEIGHTS"** BY NILAKHI DAS, 4TH SEM
- **THE SHADOWS OF YESTERDAY** BY KUNWALI SNATA NATH, 6TH SEM
- **ILLUMINATED PATHS: A MEMOIR OF MY TIME WITH BATCHMATES AND PROFESSORS IN THE ENGLISH DEPARTMENT, DKC** BY MIZANUR RAHMAN, 6TH SEM
- **SPIRITUAL BELIEF** BY SUJATA SARKAR, 6TH SEM
- **A COMPARATIVE ANALYSIS OF CONFESSIONAL THEMES IN SYLVIA PLATH'S "DADDY" & "LADY LAZARUS"**



POEMS

- **"THE BURDEN OF THOUGHT"** BY BANASMITA SARMA, 2ND SEM
- **"LOOKING BACK"** BY PAHI KUMARI, 4TH SEM
- **"AN ODE TO MY BIRTH GIVER"** BY MIZANUR RAHMAN, 6TH SEM
- **"WHISPER OF THE WILD"** BY NAYANMONI KALITA, 6TH SEM
- **"CHOTI DIWALI"** BY RANJAN DEKA, 6TH SEM

REPORTS & SEMINAR PAPERS

- **AN ADVENTUROUS FIELDTRIP TO POBITORA WILDLIFE SANCTUARY**
- **EXTENSION ACTIVITY: CELEBRATION OF WORLD ENVIRONMENT DAY IN HARMOHAN GOSWAMI ADARSHA LP SCHOOL.**
- **DEPARTMENT OF ENGLISH: TRIUMPHANT WALK IN THE CULTURAL RALLY, 2025 D.K.COLLEGE, MIRZA**
- **STARRY NIGHT TO REMEMBER**
- **NARRATIVE TECHNIQUES USED IN "THE BOOK OF SECRETS"**
- **RELATIONSHIP, RELIGION AND PATRIARCHY IN EUNICE D'SOUZA'S "ADVICE TO WOMEN" AND "BEQUEST"**
- **NOMENCLATURE IN JHUMPA LAHIRI'S "THE NAMESAKE"**



OTHER DEPARTMENTAL ACTIVITIES AND EVENTS & PASSED OUT STUDENTS




FROM THE CONVENOR'S DESK



Dr. Jilmil Bora

HOD, ENGLISH CUM CONVENOR, ENGLISH STUDY FORUM
DAKSHIN KAMRUP COLLEGE



Creative writing plays a vital role in the development of students by fostering imagination, enhancing critical thinking, and improving communication skills. It encourages self-expression and allows students to explore different perspectives and emotions, ultimately helping them understand themselves and the world around them better. Engaging in creative writing not only nurtures creativity but also promotes discipline, as students must structure their ideas coherently. Moreover, it enhances vocabulary, grammar, and storytelling abilities, which are essential skills in both academic and professional settings. In a rapidly changing world, where innovation and adaptability are key, creative writing empowers students to think outside the box and approach challenges with a unique and open mindset.

Creative writing is important because it nurtures imagination and allows the writers to explore and express their thoughts, emotions, and ideas in unique ways. It encourages critical thinking and problem-solving, as writers often create complex plots, characters, and scenarios that require careful thought and planning. Through creative writing, people improve their language and communication skills, learning to convey their messages more effectively. It also promotes emotional intelligence by allowing writers to process and understand their feelings, as well as empathize with others through different perspectives. Furthermore, creative writing helps build confidence, as individuals can take ownership of their work and share it with others. In both personal and professional spheres, creative writing fosters adaptability, innovation, and clear expression, making it an essential skill for success.

The 4th issue of Creative Curve is the perfect example of the creative endeavours of the English Honours Course students. I am extremely elated to see their creative side and wish them all the luck in the world for their future literary ventures.

FROM THE EDITOR'S DESK



Bhaswati Sarma

Assistant Professor, English Department
Dakshin Kamrup College

Welcome, dear readers, to the 2025 edition of Creative Curve, the fourth installment of the annual magazine published by the Department of English, D.K. College, Mirza.

Having been a part of this department since 2019, a journey spanning six enriching years, I've had the privilege of witnessing remarkable growth and transformation within our academic community. The department has flourished in ways that were once unimaginable, while also being challenging at times but the resilience to these challenges is what makes this journey even brighter.

Over these past six years, I've seen both students and faculty push boundaries, embrace new ideas, and nurture a culture of critical thinking and artistic expression, therefore being entrusted with the role of Editor for this installment has been both an incredible opportunity and a significant responsibility, one that has allowed me to contribute to the department in a meaningful way. It has given me the chance to bring my vision for the department and its connection to literature to life, while also curating a platform that highlights the diverse talents of our students and reflects the vibrant array of events that have shaped our academic year.

I hope this edition serves as a testament to our collective efforts and inspires readers to continue exploring the endless possibilities that literature offers.

DISCOVERING YOUR PURPOSE: A REVIEW OF "IKIGAI"

- TRISHNA BAISHYA, 4TH SEMESTER

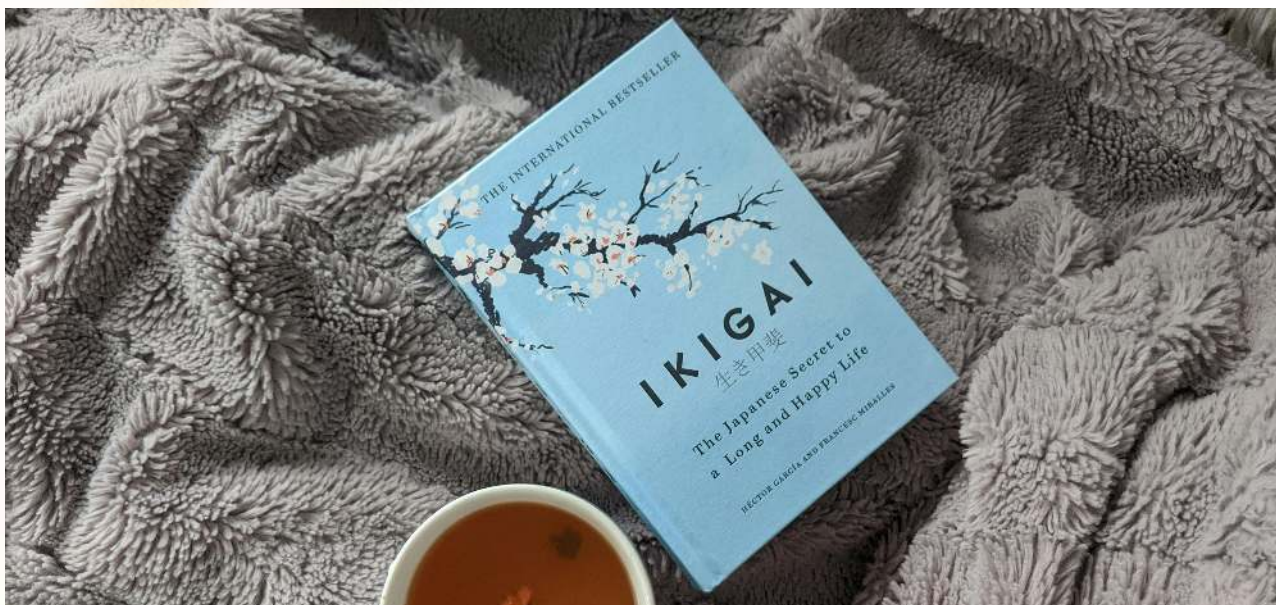
As college students, we're constantly asked what we want to do with our lives. But have you ever stopped to think about what truly gives your life meaning and purpose? "Ikigai: The Japanese Secret to a Long and Happy Life" by Héctor García and Francesc Miralles offers a unique perspective on finding fulfillment and living a life that truly matters.

The book explores the Japanese concept of ikigai, which roughly translates to "reason for being." Through a series of interviews and observations, the authors distill the essence of ikigai into five key elements: what you're good at, what you love doing, what the world needs, what you can be paid for, and what you can do.

What sets "Ikigai" apart is its ability to balance philosophical concepts with practical advice. The authors offer a clear and concise guide to discovering your own ikigai, making it a valuable resource for anyone looking to make a positive change in their life.

Throughout the book, García and Miralles share inspiring stories of people who have discovered their ikigai, from artists and entrepreneurs to activists and athletes. These stories serve as powerful reminders that finding your purpose is a journey, not a destination.

"Ikigai" is a must-read for anyone looking to discover their passion and purpose. It's a book that will resonate with readers of all ages and backgrounds, and its message will linger long after the final page is turned.



A TIMELESS TALE OF FRIENDSHIP, PERSEVERANCE AND SELF-DISCOVERY: A REVIEW OF NARUTO

- RIMI BEGUM, 4TH SEMESTER

Naruto series, created by Masashi Kishimoto, is a captivating manga and anime series that has captured the hearts of millions worldwide. The series follows the journey of Naruto Uzumaki, a young ninja from the Hidden Leaf Village, as he strives to become the Hokage, the leader of his village.

Throughout his journey, Naruto faces numerous challenges, setbacks and triumphs, which teach him valuable lessons about perseverance, friendship, self-improvement and leadership. These lessons are not only applicable to Naruto's world but also to our own lives. One of the most significant lessons from the series is the importance of perseverance and determination. Naruto's unwavering commitment to his goals, despite facing numerous obstacles, inspires us to chase our dreams, no matter how impossible they may seem.

The series also highlights the value of friendship and teamwork. Naruto's bonds with Sakura, Sasuke and other friends demonstrate that together we can overcome even the most daunting challenges.



Naruto's journey shows us that self-improvement is a continuous process. We can always learn from our mistakes and become stronger and wiser. The series also teaches us the importance of empathy, forgiveness and understanding, as Naruto navigates complex relationships and conflicts. The series explores the theme of leadership and responsibility. Naruto's growth into a leader and his willingness to take responsibility for his actions inspire us to become better leaders and role models.

Lastly, the series teaches us the value of never giving up on others. Naruto's unwavering commitment to his friends, even when they stray or make mistakes, shows us that true friendship and loyalty can overcome even the most significant challenges. The Naruto series offers a wealth of valuable lessons that can be applied to our everyday lives. Through Naruto's journey, we learn about perseverance, friendship, self-improvement, leadership, and the importance of never giving up on others.

Whether you're a longtime fan of the series or just discovering it, Naruto's lessons are sure to inspire and motivate you to become a better version of yourself.

CREATIVE CURVE



LA LA LAND : WHERE MUSIC MEETS MAGIC

- TRINAYAN KALITA, 4TH SEMESTER

Damien Chazelle, the mastermind behind Whiplash, has done it again with La La Land – a modern romantic musical that will sweep you off your feet and leave you breathless.

I just watched La La Land, and I'm still reeling from the experience. This movie is a beautiful, imperfect love story that will leave you smiling through tears.

The film tells the story of Sebastian (Ryan Gosling) and Mia (Emma Stone), two aspiring artists chasing their dreams in Los Angeles. Sebastian is a talented jazz pianist who wants to open his own club, while Mia is an aspiring actress trying to make it big in Hollywood. They share a romantic dance under the stars, and their whirlwind romance begins.

Gosling and Stone are absolute magic on screen. Their chemistry is palpable, and they bring depth and nuance to their characters. The supporting cast is also fantastic, with memorable performances from John Legend and Rosemarie DeWitt.

The movie's soundtrack is amazing, with a nostalgic nod to the golden age of Hollywood. The music is catchy and memorable, and it perfectly captures the film's tone and mood.

What I loved most about La La Land is its thoughtful exploration of the human experience. The film acknowledges the fragility of dreams, the pain of sacrifice, and the bittersweet nature of love. It's a movie that will make you laugh, cry, and maybe even question your own life choices.

The film's ending is intentionally ambiguous, leaving audiences to interpret the outcome. But one thing is clear: Sebastian and Mia's love story is one that will stay with you long after the credits roll.

La La Land is a timeless classic that will leave you breathless. It's a beautiful, imperfect love story that will make you feel all the emotions. So, grab some tissues and get ready to be swept away by this magical movie. If you're a fan of romance, music, or just great storytelling, then La La Land is a must-see.



GOTHIC ELEMENTS IN "WUTHERING HEIGHTS"

- NILAKHI DAS, 4TH SEMESTER

Emily Bronte's "Wuthering Heights" is a classic example of Gothic novel. It was published in 1847. It is one of the most famous gothic novels of the 19th century which blends elements of horror, romance and super natural. Through its use of themes such as revenge , madness and the supernatural "Wuthering Heights" stands as a primary example of Gothic literary tradition. Here are some key gothic elements in "Wuthering Heights":

- The atmosphere of fear : the novel's setting , the Yorkshire moors creates a sense of isolation, darkness and mysterious atmosphere. It is depicted as a place of disorder and suffering .
- The novel features supernatural elements , including: Catherine's ghost appears to Lockwood . From the very beginning where Mr Lockwood experiences a terrifying encounter with Catherine's ghost, the presence of the supernatural adds chilling effect.



A significant feature of Gothic fiction is the presentation of a Byronic hero or anti-hero who is dark, brooding and tormented. Heathcliff embodies this archetype perfectly. Throughout the novel, he exhibits extreme passion, cruelty and even supernatural devotion to Catherine which suggests an almost dramatic nature .

Gothic novels often explore themes of revenge and madness, and Wuthering Heights is driven by this forces. Heathcliff's obsessive need for revenge against Hindley and Edgar Linton consumes his life.

Overall, "Wuthering Heights" uses these gothic elements to create an intense , haunting tales of love, revenge and the supernatural.





THE SHADOWS OF YESTERDAY

- KUNWALI SNATA NATH, 6TH SEMESTER

Once, there was a thriving factory area, bustling with life and activity. But that was before the fateful day of the bomb blast, which ravaged the complex and left it in ruins. The year was 1947, and India had just gained independence. The blast was a stark reminder of the turmoil and chaos that had gripped the nation.

Amidst the ruins, a young boy named Swapnab Baruah lived a solitary life. He was a talented student, with a passion for literature and poetry. But poverty had forced him to call this desolate place home. Swapnab's days were spent exploring the ruins, lost in thought, and dreaming of a better life.

As the sun dipped into the horizon, casting long shadows across the ruins, Swapnab would often experience strange and vivid dreams. In these dreams, a group of women in white clothes would gather around him, their faces obscured until the moment their eyes met. One woman would stand out from the rest, her eyes locked onto Swapnab's with an unnerving intensity. It was as if she was trying to convey a message, a secret that only Swapnab could decipher.

Years passed, and Swapnab's life took a dramatic turn. He secured a scholarship, completed his education, and landed a job in a prestigious publishing house. He moved to a new city, started a family, and slowly built a new life. But the memories of his past lingered, haunting him like a ghost.

Swapnab's daughter, Shadhna Baruah, was now 16, and she bore an uncanny resemblance to the mysterious woman from Swapnab's dreams – Aditi. Aditi was Swapnab's relative's daughter, who had died under mysterious circumstances when she was just 16. Swapnab still had Aditi's diary, which he had discovered in the ruins of the factory.

As Swapnab read through the pages, he found a cryptic message that seemed to whisper secrets in the dead of night –

'They will come for you when the shadows dance.'

Swapnab was taken aback. What did the message mean!? And who was behind it?

But as he looked at Shadhna, he knew the truth. She was Aditi reborn. Swapnab had always known that Aditi had admired him from afar, respecting his literature skills and family values. In her final note, Aditi had written that she wanted Swapnab to be her father in her next life.

Aditi had always dreamed of becoming a renowned literary figure, but her family had never supported her passion. They had stifled her creativity, forcing her to abandon her dreams. But Swapnab had vowed to give Shadhna the opportunities that Aditi had been denied.

As Shadhna grew older, Swapnab encouraged her to develop her literary skills. He taught her the art of writing, and she proved to be a quick learner. Shadhna's stories were filled with passion and creativity, and Swapnab knew that Aditi's spirit was alive and well in his daughter.



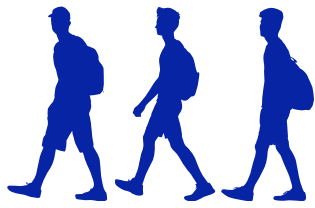
Tears streamed down Swapnabs face as he realized that Aditi's wish had come true. Shadhna was the reincarnation of Aditi, and Swapnab was her father.

But Shadhna knew nothing about her past life. She lived a normal life, unaware of the secrets that her father kept. Swapnab watched her grow, knowing that he had to keep the truth hidden, at least for now.

The shadows seemed to whisper a final secret -

"The truth is not just about the past Swapnab. It's about the future, and the love that transcends lifetimes.





ILLUMINATED PATHS: A MEMOIR OF MY TIME WITH BATCHMATES AND PROFESSORS IN THE ENGLISH DEPARTMENT, DKC

- MIZANUR RAHMAN, 6TH SEMESTER

There was a time, not so long ago, when I was adrift, unsure of where my path was leading. After completing my 10th grade, I had no clear direction for the future. My academic journey was far from remarkable, yet it was marked by a series of quiet revelations that would eventually shape the course of my life. My 10th board exams, taken in Assamese medium, ended with a respectable score of 80.33%. The sense of achievement was fleeting, as I wandered into the science stream at a private institute, uncertain of the path ahead.

The COVID-19 pandemic arrived like an unwelcome storm, disrupting everything I knew. Schools and colleges shut their doors, and online classes became the norm. Despite the challenges, I completed my 12th board exams with an intermediate combination of PCMB, securing a score of 84%. It seemed like a victory at the time, but I still felt that something was missing. I then enrolled in the Physics Wallah online batch for NEET UG preparation, but after only a few days, I realized that this path, too, was not meant for me. Unsure of where to turn, I decided to take a gap year—a decision that, though uncertain at first, turned out to be a moment of profound transformation.

During that year, my parents continued to encourage me to follow the science stream, believing it was the secure route. But I knew, deep within me, that my heart did not lie there. The allure of the Arts had always whispered in my soul, and I chose to heed that call. I enrolled in the Arts stream, with English as my honours subject, marking the beginning of a journey that would redefine not only my academic career but my very sense of self. I chose English not just for its beauty but because it was the one subject that resonated deeply with my inner world. It felt like a doorway to something much greater than I had imagined.

The first days at DKC were daunting. In a sea of unfamiliar faces, I felt lost and alone, but I was determined to make sense of this new world. The English Department, however, soon became a place of intellectual awakening, where the study of literature was no longer just an academic pursuit but a means of understanding the very fabric of life. In those early days, I was like a vessel, empty and waiting to be filled with knowledge. The professors—each one an embodiment of wisdom and passion—became my guiding lights. They pushed me to think critically, to challenge the status quo, and to view literature as not just a collection of words but as a lens through which to interpret and engage with the world.



My passion for English literature began to blossom in ways I had never expected. Each text we read opened new doors, each discussion deepened my understanding of the world around me. Literature, I came to realize, was not merely a study of words, but a mirror reflecting the complexities of human experience. It was a tool for empathy, a means of understanding different cultures, histories, and perspectives. In class discussions, seminars, and one-on-one conversations with professors, I was exposed to new ideas that broadened my intellectual horizons. We delved into the intersections of literature with history, philosophy, and even politics, examining how the written word both shaped and was shaped by the world.

The English Department, however, was more than just a space for academic growth. It became a community—one where I formed bonds with my batchmates that transcended the classroom. Coming from diverse backgrounds, each of us brought a unique perspective to our discussions. These interactions enriched my learning experience, and over time, these academic discussions evolved into deep, lasting friendships. We debated passionately, supported one another through challenges, and celebrated each other's successes. The sense of camaraderie and shared purpose turned the department into a second home.

As the months passed, I began to feel a deep connection to the department and to my studies. English literature had gone from being a subject I merely studied to an essential part of my identity. The professors' mentorship and the friendships I had forged guided me not just in my academic journey, but in my personal growth as well. I learned that the journey of studying literature was not only about accumulating knowledge but about developing an understanding of oneself and others.

The lessons learned in the classroom echoed in my personal life, making me more reflective, empathetic, and open-minded.

Looking back on this journey, it is clear that my time at DKC, especially in the English Department, has been nothing short of transformative. From a student unsure of his future to someone who has found a deep and abiding passion for literature, I have come to realize that this path was always meant for me. It has illuminated the way forward, helping me to see the world with greater clarity and understanding.

This memoir, as I pen it, is not just a reflection of my academic journey but a celebration of the people and experiences that have shaped me. The English Department at DKC has not just been a place of study; it has been a crucible where my intellectual, personal, and emotional growth has been forged. And as I look to the future, I know that this journey will continue to guide me, shaping the person I am yet to become.



SPIRITUAL BELIEF

- SUJATA SARKAR, 6TH SEMESTER

Spiritual belief encompasses an individual's personal convictions and faith related to spirituality, encompassing religious needs, cultural beliefs about death and practices surrounding spirituality and religion. Spiritual beliefs are a critical component of spirituality and religiousness encompassing convictions about self, others, and the world, a search for the transcendent or sacred, and values regarding lifestyle and moral conduct.

These beliefs may or may not include doctrines associated with religious institutions, and some researchers define spirituality as an individual's internal communion with the transcendent.

Spiritual beliefs can manifest in various forms ranging from organized religions to personal philosophies and are influenced by cultural, social, and personal factors. Spiritual beliefs are complex, diverse, and deeply personal.



A COMPARATIVE ANALYSIS OF CONFESSIONAL THEMES IN SYLVIA PLATH'S "DADDY" & "LADY LAZARUS"

Sylvia Plath is one of the most prominent figures in the confessional poetry movement, known for her deeply personal, emotionally intense, and brutally honest explorations of mental anguish, trauma, and identity. Two of her most famous poems, *Daddy* and *Lady Lazarus*, epitomize confessional poetry through their raw expression of suffering, personal grievances, and death obsession. This comparative analysis explores how both poems engage with the central themes of trauma, oppression, self-destruction, and resurrection, demonstrating Plath's mastery of confessional poetry.



Both *Daddy* and *Lady Lazarus* reflect Plath's deeply personal struggles, though they do so in different ways. *Daddy* is an extended metaphor of her complex relationship with her father, Otto Plath, who died when she was eight. The poem portrays the father figure as a dominating and oppressive presence, likened to a Nazi, a devil, and even a vampire. Plath's confessional voice here is one of anger and catharsis, as she symbolically exorcises his influence from her psyche. Both *Daddy* and *Lady Lazarus* exemplify the hallmarks of confessional poetry—raw emotion, personal trauma, and unfiltered self-expression. While *Daddy* explores the poet's fraught relationship with her father and the need for psychological emancipation, *Lady Lazarus* dramatizes her experiences with death, suicide, and resurrection. Despite their differences, both poems reveal Plath's ability to channel intense personal pain into art, solidifying her place as one of the most influential voices in confessional poetry.



CREATIVE CURVE

Mizanur Rahman
Mrinmoy Das
Mallika Nath
Nayanmoni Kalita
Pujashree Mahanta
Thunumoni Das
Arnabjan Kalita
(6th Semester)

The Burden of Thought

-BANASMITA SARMA, 2nd SEM.

What is truth,
if not a pyre upon which the soul burns,
a searing revelation that devours solace,
an affliction disguised as wisdom?

Is ignorance not a benediction,
while knowledge is a yoke unseen,
fastened tighter with every inquiry,
every insatiable descent into knowing?

Yet we are creatures of ruinous pursuit,
dragging our burdens toward the abyss,
clutching to the belief,
perhaps in folly,
that some distant flicker must absolve us.



Looking Back

-PAHI KUMARI, 4th SEM.

Memories of yesterday, whispers of the past
Echoes that linger, forever to last
Moments of laughter, tears and fun
Which can never be undone.

In childhood's garden, we used to play
We can never get back, those carefree days
Warmth of love, feelings of happiness
That help us to forget, all our sadness.

Adulthood's path has twists and turns
We can't avoid along with love and loss
Yet, in every step, memories took root
A bittersweet tapestry, forever to compute.

Now as you look back, moments become memories
People become lessons, aid of our injuries
Some joyous, some tenders, yet all make us whole
A life richly textured, with memories as our soul.





An Ode to My Birth Giver

-MIZANUR RAHMAN, 6th Sem

Maa, you're the light in my night.
Guiding me through with gentle might.
Your love, a flame that never dies,
A beacon beneath the endless skies.
You taught me how to stand with grace,
To find my strength, to face each place.
In every word you softly speak,
A world of calm, a love so deep.
You gave up all for me to rise,
Your sacrifices, no disguise.
Without you, life's a distant view,
For all my dreams, I turn to you.
A mother, mentor, friend so true.
Maa, I owe it all to you.

Whisper of the Wild

-NAYANMONI KALITA, 6th Sem

The river hums a song for you, Soft and sweet,
like morning dew.
The willow bends, its branches sway, Just as my
heart drifts your way.
The sunbeams dance upon your skin, Like golden
threads so soft and thin.
The wind, a whisper in your ear, Tells of my love,
forever near.
The roses bloom with crimson hue, But none as
bright, my love, as you.
The stars may twinkle in the night, Yet your eyes
hold a gentler light.
So let us wander, hand in hand, Through forest
trails and silver sand.
For every leaf and wave and tree, Speaks of my
love-wild and free.

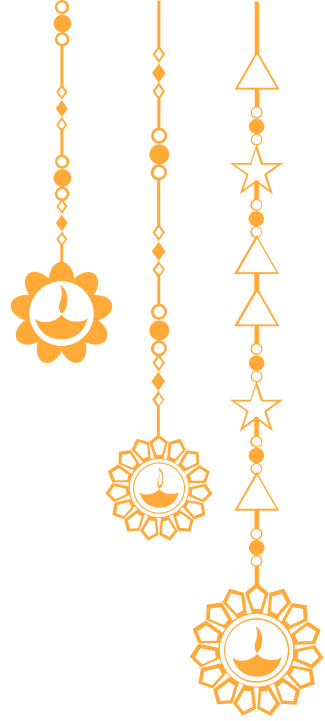




Choti Diwali

-RANJAN DEKA, 6th Sem

I sit in the same seat I've been in for three years.
Despondence swallows me —
a thousand different lights and crackers in the vicinity,
only the necessary ones in mine.
No sound in my home — neither clatters of laughter
nor the mirthful wishes of festivities —
but only the kitchen roars as the utensils fall and clash.
Sweetness — neither to be heard nor tasted.
A brain foggy — not with the smog of the crackers, but the
ones I lit between my lips.
I ponder when my house too will shine like it once did — not the
brightest
but enough to embrace the festivity,
enough to embrace self-sufficiency.
My mother asks the same question — asks me if I can put the
lights on.
I answer with dissonance that it is but a mere waste of time
to rhyme words,
to light a place with artificial lights,
for just to be a passing sight.



AN ADVENTUROUS FIELD TRIP TO POBITORA WILDLIFE SANCTUARY

-KANGKEE KUMARI, 6TH SEM.

Morigaon, Pobitora Wildlife Sanctuary, November 21: We got an opportunity to visit Pobitora Wildlife Sanctuary located in the heart of the Land of Black Magic at Mayong village, Assam. As a fieldtrip had been organized by our English Department, in order to explore Pobitora's diverse fauna. We started our journey in the early morning by 8 o'clock and it was about one and a half hour journey from our Dakshin Kamrup College, Mirza to Pobitora Wildlife Sanctuary.

Pobitora's official area is about 38sq.kms. So, in order to explore it we opted for jeep safaris and were lucky to get good drivers and forest guards who showed us the diverse fauna of Pobitora. We were surprised to spot so many Rhinos, but Pobitora is not just about Rhinos. We spotted many other wild animals such as Blue throats, Siberian cranes, greater flamingos and many other birds as well as reptiles during the winter season. We even had a very close encounter with the Rhinos and Elephants, which was really a wonderful experience. After completing our adventurous jeep safari, we also got the chance to experience the hanging bridge in Pobitora from which we got a mesmerizing view of the Pobitora Wildlife Sanctuary, which really captivated my mind and soul. And as an added bonus, Pobitora Wildlife Sanctuary is also located in the heart of the Black Magic capital of India at Mayong village, so while returning from Pobitora, we got the chance to visit the Mayong Museum, it was small in size, but, in that museum we were introduced with the ancient manuscripts and ritual tools which provide an in-depth insight into the black magic legacy of the region.



This field trip was highly productive and amazing, as it offered us with loads of information regarding different species of fauna and also flora of Pobitora Wildlife Sanctuary. We get to know that it is a kind of heaven for a variety of flora and fauna. As the sanctuary consists of grasslands, wetlands, and forests that provide an ideal habitat for several species.

Our fieldtrip ended about 7 o'clock in the evening. It can be concluded that the fieldtrip was successful, we enjoyed and learned a lot from this trip.

EXTENSION ACTIVITY: CELEBRATION OF WORLD ENVIRONMENT DAY IN HARMOHAN GOSWAMI ADARSHA LP SCHOOL.

-BHUMIKA DAS, 4TH SEM



Maliata, Assam, India
3GMJ+2W7, Mirza, Maliata, Assam 781125, India
Lat 26.082605°
Long 91.532531°
05/06/24 10:49 AM GMT +05:30



Maliata, Assam, India
3GMJ+2W7, Mirza, Maliata, Assam 781125, India
Lat 26.082605°
Long 91.532514°
05/06/24 11:44 AM GMT +05:30



Guwahati, Assam, India
Gopalpur, Palashbari-Mirza-Loharghat-Rajapara-Chandubi Rd, Mirza, Guwahati, India
Lat 26.083033°
Long 91.53309°
05/06/24 11:47 AM GMT +05:30

On the occasion of the World Environment Day, 5 June 2024 “The English study Forum, Department of English has organized an extempore speech competition as an extension activity under MOU initiative at Late Harmohan Goswami Adarsha LP school at 10 AM. The program was started by handing over saplings of jackfruit and gallnut to the students. Later, the event continued with an extempore speech competition, where students from Nursery to Class 5 actively participated, along with teachers and faculty members. Seeing these young children prepare and give their best to not only to win the competition but also to make an effort to learn about the environment and how to conserve it, was truly inspiring and filled everyone with hope for the future.

While every speech from these young minds was brilliant, as it was a competition, we had to choose three that stood out just a little more. The winners of the competition were: Hriday Das (Class 5), Rupjyoti Kumar (Class 3), and Mayuri Das (Class 5). After distributing their prizes, which included a certificate of appreciation and chocolates for each, we concluded the event.

The program was successfully conducted under the supervision of HOD Dr. Jilmil Bora, with valuable contributions from the departmental teachers and with the help of the teachers and staff members of Harmohan Goswami Adarsha LP school. It was a wonderful experience for both the students and us, fostering their knowledge and encouraging a bright future.



DEPARTMENT OF ENGLISH : TRIUMPHANT WALK IN THE CULTURAL RALLY, 2025 D.K.COLLEGE, MIRZA

-KHULSEEDA BEGUM, 6TH SEM.

Mirza, February 7 : A cultural rally was carried out on 7th February in Mirza town by the students of Dakshin Kamrup college. Each department represented different cultural themes during the procession. Among all the Departments, our department presented the theme of 'A Glimpses of the Dances of Assam'. Maximum number of the students participated in the procession from our department. A meeting was organized by the faculty members and the students of all semesters where the theme of cultural procession was decided as, 'A Glimpses of the Dances of Assam'. Later on, the students put forward their ideas to the teachers, who then helped the students in preparing for the procession. A number of ten forms of dances were selected for showcasing during the rally. These were 'Sattriya', 'Bhortal', 'Ojapali', 'Bihu', 'Bagurumba', 'Lalilang', 'Wangala', 'Jhumur', 'Sathar', 'Deodhani'.



After deciding about the dances, the students arranged all the required materials in order to perform the dances. In each group of dance there were from sixth to eight students participated. The practice for the rally was done in the RB and Jamartal field. The props that were used by the students were all brought in rent except the main banner and the playing cards were made all by the students using the required materials. This is how, all the necessary stuffs were arranged in a cost-effective way.

C R E A T I V E C U R V E

On the day of the cultural procession, the students reached the department on time. As soon as it started, the students began to perform their forms of dances. There were faculty members who were guiding them throughout the procession, as well as the policeman were present in every corner of the street for their safeguard. During the procession, a number of people were watching them. Among them, there were external evaluators who were in disguise of common people, keenly observing the procession.

The procession ended with the students returning to the college. After reaching the basketball court in the college premises, the judges announced the winners and distributed the prizes. Thus, the cultural procession came to end with success that was the result of the hard work of the whole department.

STARRY NIGHT TO REMEMBER: POLYPHONY-THE DEPARTMENTAL WALL-MAGAZINE

-TRINAYAN DAS, 4TH SEM.

On November 13, 2024, the Department of English inaugurated its Wall-Magazine, 'Polyphony,' based on the theme 'Mysticism in Literature.' This annual handwritten publication was prepared by students from all three semesters and was inaugurated by Dr. Madhuleema Chaliha assistant professor of Pachim guwahati college, in the presence of departmental faculty members and students.



The Wall-Magazine, displayed on the notice board outside the departmental classroom, provides students with an opportunity to express themselves through creative writings on suggested topics, helping them develop their writing skills and talents. This project was made possible by the guidance of our Assistant Professor Bhaswati Sarma, teacher-in-charge and editor, HoD Dr. Jilmil Bora, and the contributions of our seniors, juniors, and classmates. Students submitted write-ups in the form of articles, poems, and other creative pieces. The class representatives from each semester collected write-ups from students and submitted them to the teacher-in-charge and the student editorial board. The board selected the write-ups for publication and entrusted students with designing the layout. The background of the magazine featured a Starry Night theme, inspired by Vincent van Gogh's mysterious and dreamy painting. The students also made some props like stars, Sun, Moon. During the preparation process, some team members had creative differences, but they eventually worked cooperatively to bring the project to life. Despite facing some hindrances, the team persevered, and their efforts paid off.



STUDENT EXCHANGE CUM LECTURE PROGRAM

-BHUMIKA DAS, 4TH SEM.



On 27 April 2024 a lecture program was held under MOU initiative at the Paschim Guwahati Mahavidyalay on the topic of the greatest English writer and dramatist "Shakespeare". The program consist Dr. Malini Noyoa , RETD HOD of English department Sipajhar collage as the incharge and Dakshin Kamrup college was represented by 2 faculty members of the English department , Dr.Devajit Das and Himangshu Ranjan Barman along with a few students from the department accompanied them. It was quite a knowledgeable and interesting program with many points regarding the topic Shakespeare, its writings which are a inspiration to the youth.

ONE DAY ORIENTATION PROGRAM ON PG ENTRANCE TEST

A one-day orientation program for the Postgraduate (PG) Entrance Test was organized on March 23, 2024, specifically tailored for the 6th-semester English Honours (CBCS) students. The event aimed to provide students with comprehensive insights into the PG entrance examination process, preparation strategies, and available opportunities..

Resource Person: Nayan Jyoti Kalita, an esteemed alumnus of the Department of English at Dakshin Kamrup College and a final-year MA student in the Department of English at Guwahati University (GU), served as the resource person for the program. His academic journey and firsthand experience with the PG entrance process offered valuable perspectives to the participants.

The session commenced with an overview of the PG entrance examination structure, eligibility criteria, and the significance of the test in academic progression.



NARRATIVE TECHNIQUES USED IN "THE BOOK OF SECRETS"



In "The Book of Secrets", M.G. Vassanji employs several techniques to craft a nuanced narrative. One technique is the use of multiple narrative voices, including Alfred Corbin's diary entries, Pius' story, and Mariamu's experiences, which provides a multifaceted exploration of colonialism and identity. Another technique is non-linear storytelling, where the narrative jumps between different time periods and locations, mirroring the fragmented nature of memory and history. Additionally, Vassanji uses symbolism, with the mysterious book serving as a symbol for the secrets and stories of the past, highlighting the power of knowledge and memory. Finally, foreshadowing* is used to hint at events yet to come, creating suspense and underscoring the interconnectedness of characters and events.

In *The Book of Secrets* by M.G. Vassanji, the narrative technique plays a crucial role in conveying the complex themes of history, memory, and identity. The novel is structured as a frame narrative, with Pius Fernandes, a retired schoolteacher, narrating the story after discovering the diary of Alfred Corbin, a British colonial officer. This technique allows the past to be explored through different perspectives and time periods. Vassanji uses multiple narrators and voices, blending personal diaries, letters, and oral histories. This creates a layered narrative where the same events are viewed through different lenses, reflecting the fragmented nature of history and memory. The novel does not follow a chronological order. It moves between different time periods-colonial Africa, post-colonial Tanzania, and the present-mirroring the fluidity of memory and the complexities of colonial legacies. The diary of Alfred Corbin acts as a key narrative device. It symbolizes the subjectivity of historical records and raises questions about the reliability of written accounts, emphasising the selective nature of history.

Vassanji often blurs the lines between historical fact and fiction. This narrative technique highlights the uncertainties in reconstructing the past and the ways in which personal and collective memories are intertwined. The novel uses rich symbolism and imagery, particularly related to secrets and the unknown, which ties into the broader themes of hidden histories, colonialism, and identity,

Nested narratives: Stories within stories. Example: Pius's narrative contains Alfred's story, which is revealed through the book of secrets.

Non-linear chronology: Events presented out of chronological order. Example: The novel jumps from Pius's childhood to Alfred's story in the 1910s, then back to Pius's adolescence.

Multiple narrative voices: Distinct voices for different characters. Example: Pius's first-person narrative differs from Alfred's third-person narrative, which differs from Mariamu's folkloric narrative.

Intertextuality: Incorporating historical documents, letters, and diary entries. Example: The novel includes Alfred's letters to his wife, Mariamu's folktales, and Pius's diary entries.

Unreliable narrators: Biased or incomplete information. Example: Alfred's narrative is biased by his colonial perspective, while Pius's narrative is influenced by his youthful naivety.

These techniques create a complex, layered narrative that engages the reader and explores themes of identity, history, and colonialism. "The Book of Secrets" showcases a masterful narrative technique, interweaving multiple storylines, timelines, and perspectives.

Non-linear storytelling and clever plot twists reveal the complexities of human relationships, the power of secrets, and the enduring legacy of love and loss. The author skillfully converges threads of the narrative, providing profound insights into the human experience. Through this technique, the book highlights the significance of secrets and stories in shaping our understanding of ourselves and others. The author's use of multiple narrators and timelines adds depth and complexity, mirroring the intricate web of human connections. Ultimately, "The Book of Secrets" demonstrates that true understanding lies in embracing the complexities and mysteries of the human heart. By exploring the intersections of lives and stories, the book reveals the profound impact of secrets and relationships on our lives. The narrative technique masterfully crafts a rich and engaging reading experience, leaving a lasting impression on the reader.

BIBLIOGRAPHY

Primary

Vassanji, M.G "The Book Of Secret" 1994

Secondary

Literary Sphere__<https://www.literarysphere.com>

"ANALYSIS OF THE BOOK OF SECRET BY M.G.VASAANJI"

https://books.google.co.in/books/about/The_Book_of_Secrets.



THE BOOK of



CREATIVE CURVE

Kunwali Snata Nath
Tutu moni Roy
Krishna moni Kalita
Urbashi Boro
Barasha Nath
Upasona Boro
Kashyapi Das
(6th Sem)

NATIONAL BESTSELLER



RELATIONSHIP, RELIGION AND PATRIARCHY IN EUNICE de SOUZA'S "ADVICE TO WOMEN" AND "BEQUEST"



Eunice de Souza (1940–2002) was a prominent Indian poet, novelist, and academic known for her influential contributions to contemporary English literature in India. Her work spans various genres, including poetry, short stories, and novels, and she is celebrated for her exploration of themes such as identity, religion, gender and society societal expectations placed on women and urban life.

Eunice de Souza is often considered a feminist poet because her work often challenges traditional gender roles and addresses issues related to women's experiences and struggles, such as the constraints of domestic life, societal pressures, and personal autonomy. Her writing provides a platform for female voices and experiences, often empowering women to express their own narratives and challenge dominant narratives.

In this paper we are going to discuss about two of her famous poems "Advice to Women" and "Bequest" which offers a deep dive into women's life which has been limited by the societal norms and expectations. She has also express the feeling of anxiety due to the burden of societal norms and expectations in both of these poems. Eunice de Souza's poems "Advice to Women" and "Bequest" offer piercing critiques of patriarchy, exposing the subtle and overt ways in which women's lives are shaped and restricted by male-dominated societal structures. In "Advice to Women," de Souza cleverly subverts traditional expectations by advising women to "Keep cats if you want to learn to cope with the otherness of lovers." This line is a biting commentary on how patriarchy demands that women adapt and mold themselves to fit the whims and needs of men, often at the cost of their own identities and desires. The advice to keep a cat—a creature known for its independence and aloofness—serves as a metaphor for rejecting the passive, nurturing roles women are typically expected to assume in relationships, roles that are deeply entrenched in patriarchal norms.

"Bequest" delves deeper into the internalized effects of patriarchy on women's psyches, revealing the toll that living under such a system takes on their sense of self. The speaker's declaration, "I've lost my sense of humor. My voice," is a stark acknowledgment of how the constant pressure to conform to patriarchal expectations can erode a woman's identity and spirit. This loss of voice symbolizes the silencing effect of a patriarchal society that dictates how women should think, act, and feel. The speaker's lament, "I'd like to be a wise woman," reflects a longing for self-determination and wisdom, qualities that are often suppressed under patriarchy, where women's worth is measured by their compliance rather than their intellect or autonomy. The poem's final lines, "I'll pass on. I've given up," capture the exhaustion and resignation that can come from living a life constrained by patriarchal expectations, suggesting that the inheritance passed down to women is one of disillusionment and loss.

In Eunice De Souza's poems "Advice to Women" and "Bequest" the theme of relationships is explored with a critical and introspective lens. In "Advice to Women" relationships are depicted through a feminist perspective. The Advice given here is practical and emphasizes self-reliance, self-respect and emotional independence which also reflects a critical view of how women are expected to perform their role. The relationship here is not just between individuals but also between women and societal expectations, highlighting how these external pressures shape personal relationships and self-perception.



"Bequest" reflects on familial relationships, particularly the inheritance of emotional and psychological burdens. The poem explores the idea of what is passed down from one generation to another, is not only material possessions but also unresolved emotions and psychological issues. The bequest here symbolizes the continuation of emotional legacies and how personal histories influence and sometimes constrain future relationships. De Souza's depiction underscores the weight of these inherited emotional legacies and their impact on personal identity and relationships.

From the overall discussion we uncover that, Eunice De Souza's poems "Advice to Women" and "Bequest" offer a critical examination of religion, relationships, and patriarchy in women's life within the context of Indian society. "Advice to Women" is a call for feminist awareness and self-definition, while "Bequest" reflects on the significance of personal and familial histories. Both poems shows de Souza's ability to blend emotional depth with sharp observations on societal norms.

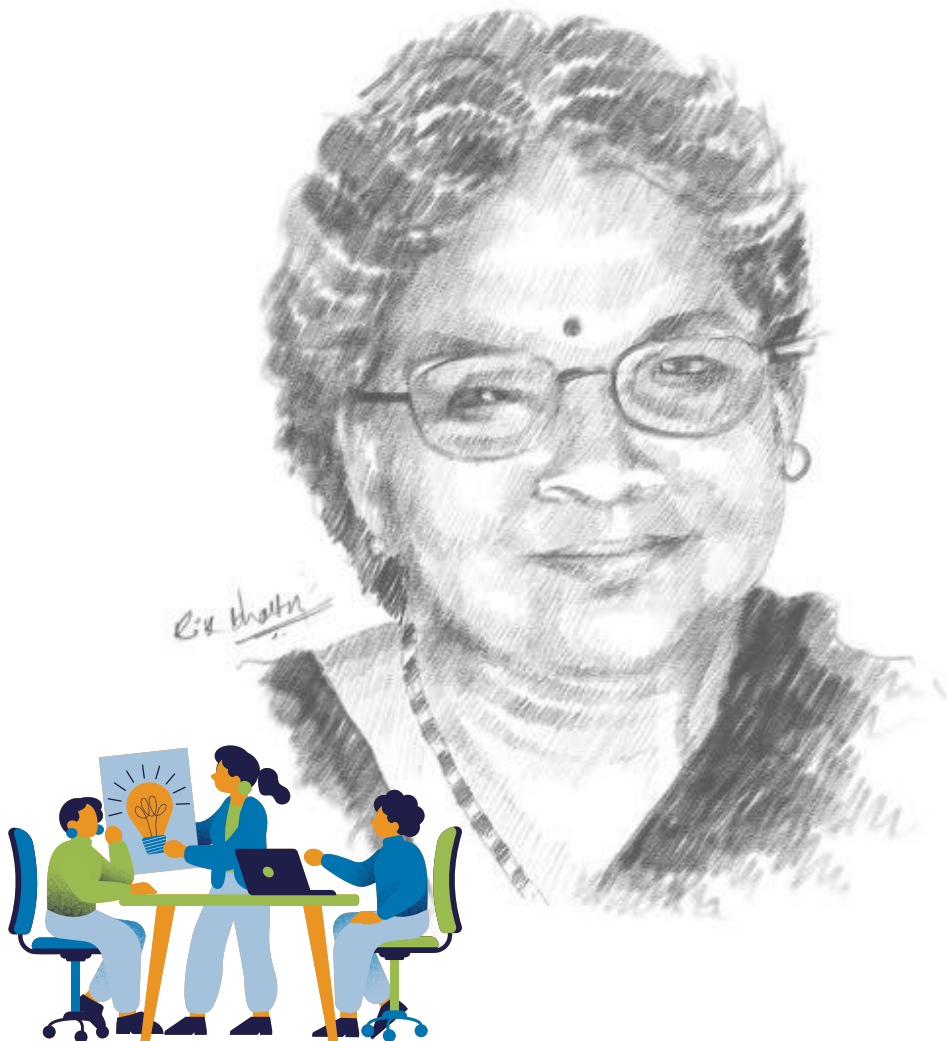
Bibliography.

Primary

Eunice De Souza's "Advice to Women" 1994 and "Bequest" 1990, from the Text "Who's Afraid Of Women's Writing?" By Ruchi Sharma and Swati Moitra

Secondary

- Advice to Women by Eunice de Souza.Litforindia,Prince Kumar,5 February 2024,litforindia.com
- Bequest by Eunice de Souza.Poemotopia,poemotopia editors,11 January 2024,poemotopia.com
- Poetry of Loss and Self-Disgust: A Study of Eunice de Souza.Research gate,Tanu Gupta and Dr. Anju Bala Sharma,July 2014,www.researchgate.com



Kangkee Kumari
Amandeep Deka
Gargi k Choudhury
Barsha rani Kumari
Shikha Kalita
Khulseda Begum
(6th Sem)

NOMENCLATURE IN JHUMPA LAHIRI'S "THE NAMESAKE"

Nomenclature by definition means the devising or choosing of names, in Jhumpa Lahiri's *The Namesake*, names serve as a central motif in exploring themes of identity, cultural belonging, and the immigrant experience. The protagonist, Gogol Ganguly, grapples with the significance of his name as it evolves from a simple label to a complex symbol of his personal and cultural struggles. His journey of self-acceptance is mirrored by his relationship with his name, which reflects the broader challenges faced by immigrants navigating two cultural worlds. Through Gogol's oscillation between his Bengali heritage and American upbringing, Lahiri highlights the deep emotional and cultural significance that names hold, particularly for those straddling multiple identities. The novel further explores how names act as emotional anchors, preserving cultural connections and histories in the lives of first-generation immigrants, like Ashoke and Ashima, while illustrating the complex hybrid existence faced by their children.

The title, *The Namesake*, is deeply justified by Gogol Ganguly's evolving relationship with his name and the ways in which this journey mirrors his struggles with self and cultural identity. Throughout the novel, Gogol transitions through various stages regarding his name, initially focusing solely on the name "Gogol" as a young boy, later coming to detest it as he grows older, and finally embracing it as a core part of his identity by the novel's conclusion. The reasoning behind why his father named him Gogol is central to this journey.

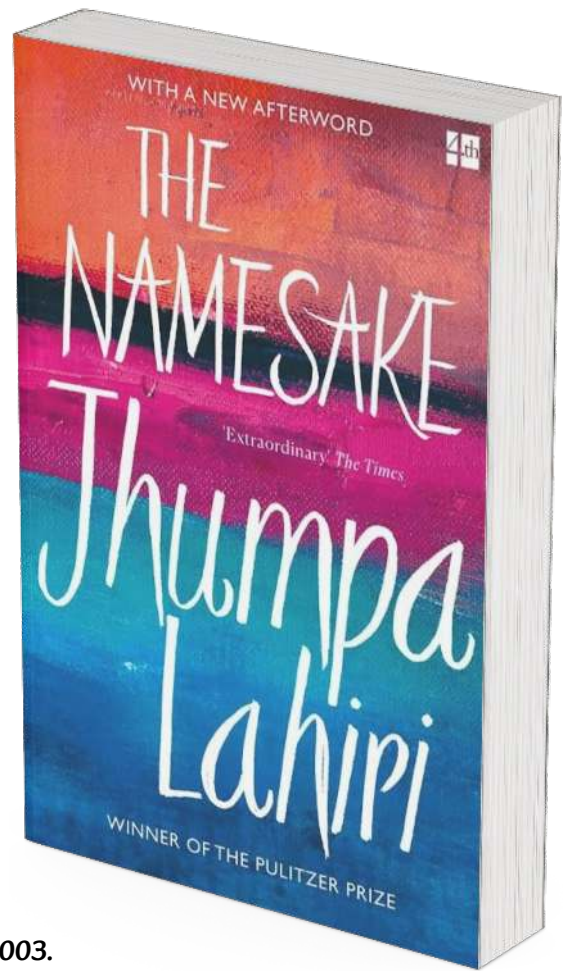
Names hold varied significance in different cultures, often carrying deep personal, familial, and historical meanings. In the context of Jhumpa Lahiri's *The Namesake*, names serve as cultural markers that tie characters to their heritage while simultaneously highlighting the challenges faced by immigrants in navigating their identities within a new society. For immigrants, names often become symbols of their struggle to preserve their cultural identity while attempting to assimilate into the dominant culture of their host country. This analysis explores how names function within Bengali and American cultures and the profound impact this has on the immigrant experience.

In *The Namesake*, Jhumpa Lahiri intricately weaves the significance of names into a broader narrative of cultural identity, immigration, and self-discovery. Through the character of Gogol Ganguli, Lahiri explores the complex and often painful process of navigating dual cultural worlds, where names become more than mere labels—they serve as symbols of heritage, personal history, and the struggle for self-definition.

Gogol's evolving relationship with his name mirrors the internal conflict faced by many second-generation immigrants. His journey from attachment to rejection, and finally, acceptance of his name reflects the broader immigrant experience of negotiating between two identities. The name "Gogol" symbolizes his connection to his Bengali roots, family, and a significant moment in his father's life, while the name "Nikhil" represents his desire for assimilation and the quest to fit into the American context. The tension between these two names illustrates his fractured sense of self, highlighting the difficulty of reconciling the pressures of cultural heritage with the desire for individual autonomy in a foreign land.

Lahiri also emphasizes the importance of names for first-generation immigrants like Ashoke and Ashima, whose use of formal and pet names reflects their efforts to preserve cultural ties. For them, names carry deep emotional and cultural significance, acting as a bridge between their past in India and their new life in America. The dichotomy between *Bhalonam* and *Daknam* serves as a metaphor for the immigrant struggle to balance tradition with modernity.

*In the end, names in *The Namesake* symbolize the broader challenges of identity formation in a diasporic context. Lahiri's exploration reveals that, while names may evolve, they remain powerful vessels of memory, cultural continuity, and personal identity, especially in the lives of immigrants and their descendants.*



Bibliography-

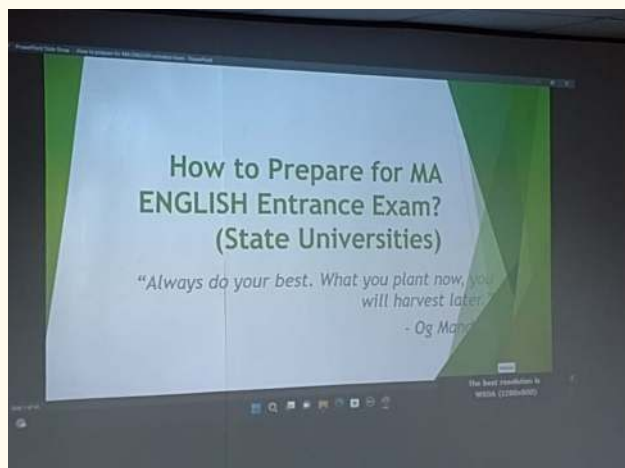
Lahiri, Jhumpa. *The Namesake*, Houghton Mifflin Harcourt, 2003.



CREATIVE CURVE

Anannya Sarma
Barasha Das
Ranjan Deka
Bipasha Kalita
Shimi Das
(6th Sem)

ORIENTATION PROGRAM ON PG ENTRANCE TEST



FACULTY EXCHANGE PROGRAM UNDER MOU (9/9/24): DR. MINAKSHI BAIRAGI (HOD, ENGLISH) FROM DAKSHIN KAMRUP GIRLS' COLLEGE



FACULTY EXCHANGE PROGRAM UNDER MOU (11/9/24):
DR. JILMIL BORA (HOD, ENGLISH) OF DAKSHIN KAMRUP
COLLEGE AT DAKSHIN KAMRUP GIRLS' COLLEGE



FACULTY EXCHANGE PROGRAM UNDER MOU (13/11/24): DR.
MADHULEEMA CHALIHA (ASST. PROF., ENGLISH) FROM
PASCHIM GUWAHATI MAHAVIDYALAYA



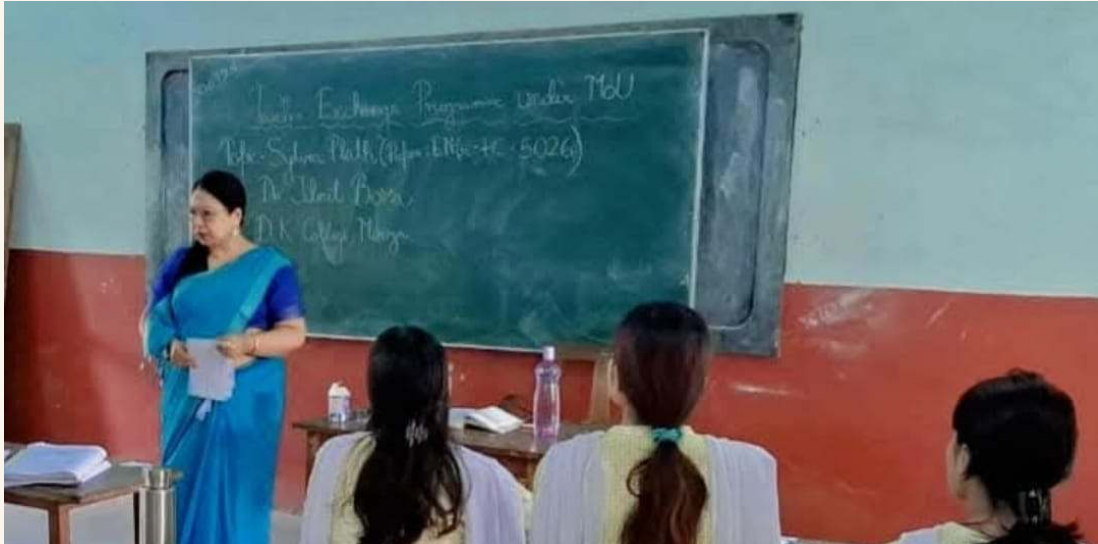
MOVIE SHOW OF "THE NAMESAKE", 18/9/24.



**FACULTY EXCHANGE PROGRAM UNDER MOU
(25/9/24): DR. JILMIL BORA (HOD, ENGLISH), DAKSHIN
KAMRUP COLLEGE AT CHHAYGAON COLLEGE**



FACULTY EXCHANGE PROGRAM UNDER MOU (30/9/24):
DR. JILMIL BORA (HOD, ENGLISH), DAKSHIN KAMRUP
COLLEGE AT PASCHIM GUWAHATI MAHAVIDYALAYA



FACULTY EXCHANGE PROGRAM UNDER MOU
(9/9/24): DR. RAJIV DEKA (ASST. PROF., ENGLISH)
FROM CHHAYGAON COLLEGE



INTERNATIONAL MOTHER LANGUAGE DAY POETRY TRANSLATION COMPETITION (21/02/25)



INTERNATIONAL MOTHER LANGUAGE DAY

FEBRUARY 21, 2025

POETRY TRANSLATION COMPETITION

(Translation of a select English poem into any one of the languages viz.,
Assamese, Hindi and Bengali)

Organized by English Study Forum

Department of English

Dakshin Kamrup College, Mirza

Date: 21.02.2025

Time: 11 am

Room no.: 203

Open for HS to PG classes



*Let's celebrate linguistic
diversity*



RESULTS OF BA ENGLISH (HONOURS COURSE)

2021-24 BATCH

First Class Holders

Batch: 2021-2024



HIMASHREE THAKURIA



JUMI TALUKDAR



BOBITA YASMIN



DIKSHITA DAS



YUBRAJ KALITA



HIMANGI KALITA



BANAJIT TALUKDAR



LIZA YEASMIN

First Class Holders

Batch: 2021-2024



HIMASRI SARMA
1st Class, 2nd Rank (GA)



PRIYAMA THAKURIA



HRISHIKESH KALITA



HARSHITA DAS



CHASHI TALUKDAR



HIMASHREE DAS



NIMISHA KALITA



UTALA BARASHIA KALITA

First Class Holders

Batch: 2021-2024



KASHMITA SARMA



RIYA BEGUM



DIPSHIKHA DAS



DIPTI NATH



BEAUTY RANI DEHA



JUTIKA TALUKDAR



GARGI GOSWAMI



SIKHA DEVI

First Class Holders

Batch: 2021-2024



BARSHA RANI BHARALI



BIBHUSITA MALI



BARASHIA DAS



JUTIKA DAS



ASHWA ALI



SABINA SULTANA



JUDISMITA KALITA



NILAKSHI KUMARI

First Class Holders

Batch: 2021-2024



RITIKA KACHARI



RIYA BAISHYA



DIMPI KALITA



NILARA KALITA



JINI KALITA



JERIFA AKTER BHUYAN



BHANIMA MAYEE DAS



NIKITA KAKATI

First Class Holders

Batch: 2021-2024



DIKSHITA DAS



ANGELINA DAS

TOTAL APPEARED -45

TOTAL PASS 45

PASSING PERCENTAGE -100%

1ST CLASS -42

2ND CLASS -03

STUDENTS' ACHIEVEMENTS IN ANNUAL COLLEGE WEEK (2024-25)



Ranjan Deka, 6th Sem

1st prize in the spot POEM WRITING COMPETITION

2nd prize in NOVEL WRITING and POEM'S COLLECTION COMPETITION

3rd prize in DEBATE COMPETITION

3rd prize in MOCK PARLIAMENT

and member of the winning team of MOCK PARLIAMENT

Knuwali Snata Nath and Bipasha kalita, 6th Sem

3rd prize in RANGOLI COMPETITION



Nilakshi Das, 4th Sem

2nd prize in HANDMADE EMBROIDERY COMPETITION

Trinayan Das, 4th Sen

2nd prize in BRIDE & GROOM COMPETITION



Twinkle Krishnaa Banik, 2nd Sem

2nd position in MEHENDI COMPETITION

SECRETARIES OF STUDENTS' UNION FROM THE DEPARTMENT



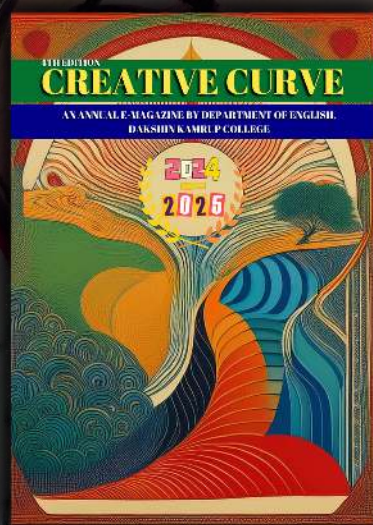
**Gaurav Kumar Medhi,
General Secretary**



**Kapil Kalita,
President**



**Rajkumar Boro,
Sports Secretary**



CREATIVE CURVE

©ALL RIGHTS RESERVED