



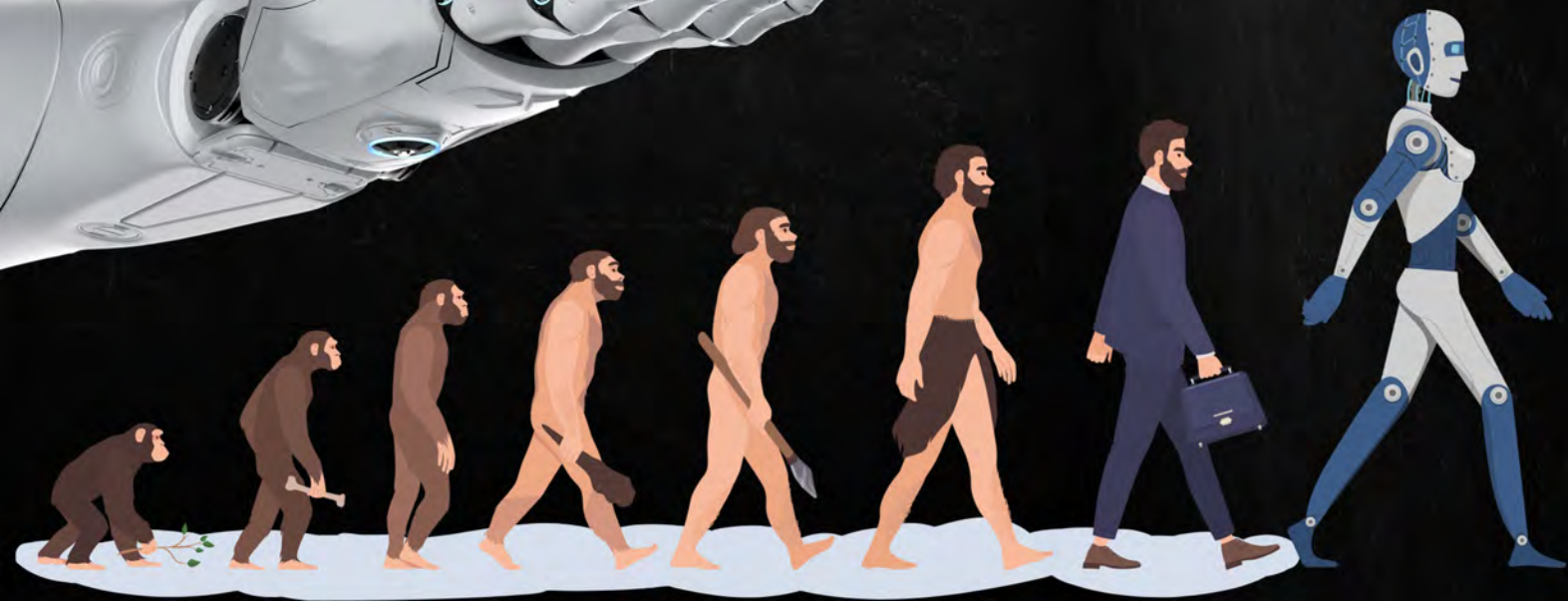
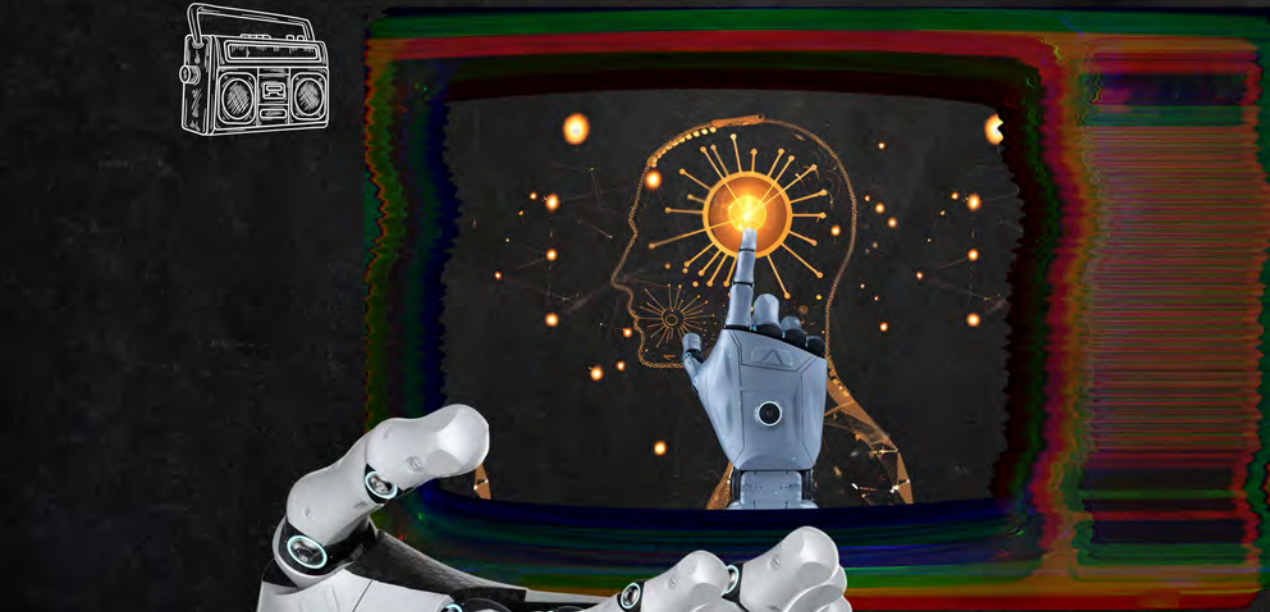
THE BHAWANIPUR
EDUCATION SOCIETY COLLEGE



ORATEUR

VOLUME IV

THE DEPARTMENT OF
JOURNALISM & MASS COMMUNICATION



"OM"

**dyauḥ santirantarikṣam santiḥ prthivi śāntirapah
santirosadhayaḥ santiḥ | vanaspatayah santir viśvedevāḥ śāntir
brahma śāntiḥ sarvam śāntiḥ śāntireva śāntiḥ sā mā śāntiredhi |
om santiḥ santiḥ śāntiḥ ||**

- Yajurveda, 36:17

**May we be blessed with peace from the outer space/ heavens,
the skies, the earth, the waters, the herbs, the plants, the trees,
all the Gods, and the Supreme Being. May every existence in the
Universe attain peace. May Peace find us all.**

Let there be Peace; let there be Peace; let there be Peace!



DR. SUBHABRATA GANGULY
Teacher-In-Charge
The Bhawanipur Education Society College

It is a great pleasure to share a few words on the release of the fourth edition of the student magazine by the Department of Journalism and Mass Communication at our college. This collection showcases a wide range of contributions, written and edited by the department's students. The current volume includes a variety of content such as essays, poems, short stories, expert interviews, photography, paintings, sketches, and illustrations. The aim of this publication is to familiarize students with the practical aspects of journalism and mass communication. It undoubtedly plays a key role in enhancing their professional writing skills. Moreover, it offers students the opportunity to gain valuable hands-on experience related to their studies.

I look forward to seeing further growth in the magazine, both in terms of content diversity and quality, in the future.

In closing, I extend my best wishes to the teachers and students of the department, whose dedicated and meticulous efforts have made this publication possible.



Bhawanipur



Ms. DEBJANI GANGULY
Vice Principal (Arts)
The Bhawanipur Education Society College

The fourth volume of the Departmental Magazine of the Department of Journalism and Mass Communication is soon to be published, and it brings immense joy to all of us who have witnessed the remarkable journey of creativity and collaboration within our department. During the challenging times of the pandemic, both students and faculty came together to shape this vibrant magazine, transforming adversity into opportunity.

This initiative, led by our dedicated teachers, served as more than just a project; it became a platform for students to channel their creative energies into something meaningful and impactful. It also provided an invaluable learning experience, helping students refine their skills and unlock their full potential. The magazine is a testament to the hard work, resilience, and innovation of our department, and we are thrilled to share the fruits of this collective effort with our readers.

Meet the Department



MS. SHASWATI DAS

Although she looks a little grumpy and mostly serious, but in reality, she always keeps a smiling face. She likes to play with colours, be it on the canvas or with her outfits. She is straight-forward, emotional and moody too

MR. KAPIL KUMAR BHATTACHARYA

An old-school teacher, workaholic, stickler, problem-solver and perfectionist. He loves to do everything systematically, is extremely moody but caring, has an OCD for perfection and is always on his feet for the good of students.



MS. PRIYAM BASU THAKUR

A dreamer who dreams one day the world will change, thousand flowers will bloom and humanity will prevail above all. She is associated with cultural activities and loves to recite.

MR. SANMITRA DUTTA

A tech-savvy, cool-headed person who loves spending time with gadgets. He is fond of mobile photography and video editing. When it comes to technology, he is the person you should look for. He is also interested in music and sports.



MR. SAYAN SARKHEL

Here to make you not just exam-ready but career ready! A person full of passion for all things real and technical. He is there to infuse you with all the practical knowledge that you will ever need!

MR. ANIKET BARDHAN

The newest and youngest addition to our family. A teacher by profession and a student by heart. He is always there to walk us through the science behind everything!



EDITORIAL

**uddhared ātmanātmānam nātmānam avasādayet |
ātmaiva hyātmano bandhur ātmaiva ripur ātmanaḥ ||**

-Bhagavad Gita, Chapter 6, Verse 5

One must elevate oneself by the power of her/his mind rather than allowing the mind to pull her/him down for the mind can be both one's friend and enemy.

These ancient words remind us that growth, transformation, and resilience all come from within. As we step forward into a world still marked by uncertainty and rapid change, this ancient Indian wisdom from the Bhagavad Gita urges us to embrace our infinite potential, one where our efforts can be the source of strength and success. Reflecting on the last few years, especially in a post-pandemic world, we are reminded that while circumstances may limit our physical movements, they have also expanded the boundaries of our creativity and intellectual pursuits, especially through digital media. This Orateur is a testament to this inner strength and resourcefulness, a creation borne of resilience and a celebration of the boundless capability of students to learn, adapt, and innovate in the face of challenges.

As an alumnus of the Journalism and Mass Communication Department at The Bhawanipur Education Society College, it is thrilling for me to be a part of the Orateur once again, though this time, as a guest editor. Reflecting on my personal journey, the traditions, values, and the spirit of creativity and its mindful expression, cultivated in my mind as a student of this department and college, continue to guide and inspire me even after my college days are over.

The Department of Journalism and Mass Communication (JMC) was established in The Bhawanipur Education Society College (BESC) in the year 2014 under the aegis of the University of Calcutta. Initially, the subject was offered to the students as a General Elective only. In 2016, the Department started offering Honours course to aspiring students. Today, the JMC family has steadily expanded to more than two hundred (200) Honours and General students at the undergraduate level. The Department of Journalism and Mass Communication believes in offering academic excellence combined with professional competency to all students towards preparing them for the dynamic opportunities and real-life challenges awaiting them in the future in both higher education and professional opportunities associated with the subject.

When the pandemic struck in 2020, it disrupted the very foundation of face-to-face communication between teachers and students. As an alumnus of this institution, I watched with pride as The Bhawanipur Education Society College (BESC) rose to this unprecedented challenge, swiftly implementing online classes to support continued learning. But the spirit of education goes beyond screens, and the natural



enthusiasm for classroom interactions had understandably waned. It was then that the Department of Journalism and Mass Communication embraced innovation, leading to the publication of the very first special issue of the Orateur.

The primary goal of this initiative was to reignite enthusiasm and vigor among students and to nurture their mental well-being by offering a space for creative exploration and self-expression during a time of global lockdown. The second objective was equally profound—to provide students with practical experience by simulating the world of publishing from their homes. This experience incorporated real-world industry tools such as anonymous peer review, plagiarism checks, and magazine design, thus blending transparency with professionalism to prepare students for future roles. True to its vision, the Orateur magazine has been produced entirely by the students themselves, guided by the thoughtful mentorship of their teachers and alumni.

This year's response to the call for submissions was also overwhelming like the past issues. A diverse collection of features, poems, plays, short stories, essays, expert interviews, photographs, doodles, cartoons, mandala art, and more poured in. Students are the heart and soul of the Orateur, and they have embraced this opportunity with enthusiasm and professionalism, curating content that speaks to a wide spectrum of issues and themes. Though only a select few could make the final cut, it is no reflection on the quality of the excluded submissions but rather a testament to the rigorous standards of media publishing, where excellence remains the ultimate goal.

On behalf of all the alumni and the current students, I thank the college authorities for their unwavering support to our department, and to our respected Teacher-In-Charge (Dr. Subhabrata Gangopadhyay) and our respected Vice Principal Madam for the Arts Section (Smt. Debjani Ganguly) for their trust and encouragement of the vision and endeavours of the department from time to time. I also thank our esteemed faculty members (Dr. Kapil Kr. Bhattacharyya, Smt. Shaswati Das, Dr. Priyam Basu Thakur, Mr. Sanmitra Dutta, Mr. Sayan Sarkhel, and Mr. Aniket Bardhan), whose mentorship and guidance have been invaluable in keeping the lamp of the Orateur burning to date.

This issue of the Orateur would not have been possible without the dedication and hard work of all the students involved in its making. Their attention to detail, innovative ideas, and professionalism have made this publication possible. Though each team member has brought a unique set of skills, special mention must be made of Disha Khastagir (Semester V), Krittika Roy (Semester V), Upasana Adhikary (Semester III), and Raisa Chowdhury (Semester III), whose tireless efforts, creativity, and commitment have truly elevated this publication. Last but not least, a big thanks to all the contributors without whom this issue would not have seen the light of the day.

To the readers, I hope that this issue shall offer you as much joy and inspiration as it did to all those who contributed to its making. In the end, I hope that the Orateur shall continue to be a platform for young minds to question, create, and communicate ideas that resonate beyond borders and boundaries. Here's to celebrating tradition, embracing innovation, and looking forward to all the stories yet to be told.

- ABHINANDAN MODAK
Alumnus & Guest Editor





ORATEUR

'Let Creativity Flow Unhindered'

TEAM ORATEUR

Editorial Team



Harsh Riganwala
Semester V



Dhriti Mehta
Semester III



Shrijita Paul
Semester III



Raiza Chowdhury
Semester III



Soumya Kundra
Semester III



Swarnabindu
Semester V



Barsha Jha
Semester I



Tamanna Baid
Semester III

Designing Team



Disha Khastagir
Semester V



Upashana Adhikary
Semester III



Krittika Roy
Semester V



Yamisha Singh
Semester V



Anshika Thapa
Semester V



Argha Dutta
Semester III



Barsha Jha
Semester I



Tamanna Baid
Semester I



Anushka Nandy
Semester V

HIGHLIGHTS

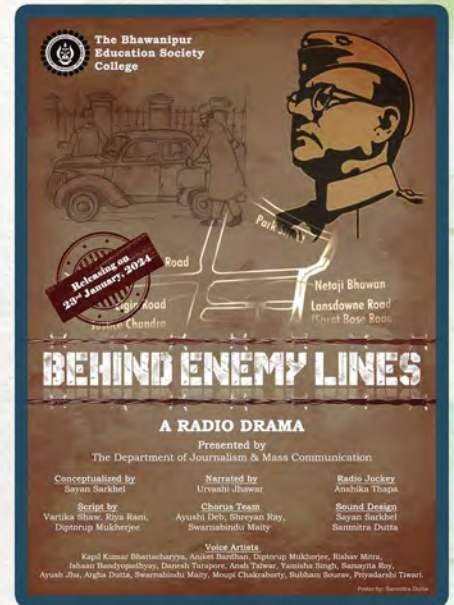
of the year

1

*Celebrating the Birth Anniversary of
Netaji Subhas Chandra Bose -
"Behind Enemy Lines"*

23rd January, 2024

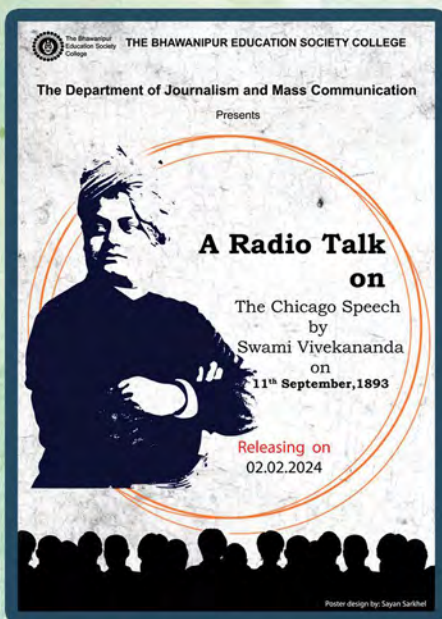
The Radio Drama adaptation of Shyam Benegal's "The Bose," presented by the Department of Journalism and Mass Communication, commemorated Netaji Subhas Chandra Bose's birth anniversary. Twenty-five participants engaged in script adaptation, voice acting, and sound design, creating an immersive experience that honoured Bose's legacy and educated listeners about his significant contributions to India's freedom struggle.



2

*A Radio Talk on -
"The Chicago Speech"*

2nd February, 2024



The radio adaptation of Swami Vivekananda's Chicago Speech honoured his message of religious harmony and India's spiritual strength. Featuring translation and voiceover by department members, it aimed to make his timeless ideals accessible to modern listeners, sparking reflection on universal tolerance and cultural unity. This initiative successfully renewed interest in Vivekananda's teachings for a contemporary audience.

3

Saraswati Puja - Kichhu Jana O Ojana Kotha 14th February, 2024

The Saraswati Puja Radio Talk highlighted the festival's cultural and spiritual significance, with faculty and student speakers discussing its history and rituals. Performances included a Saraswati Mantra recitation, music, and dance, blending tradition with artistic expression. The event fostered teamwork and cultural appreciation within the department, enriching both participants and listeners.



4

Pujarini - Celebrating Birth Anniversary of Rabindranath Tagore 9th May, 2024

The Department of Journalism and Mass Communication celebrated Rabindranath Tagore's Birth Anniversary with a radio production of his poem "Pujarini," directed by Dr. Priyam Basu Thakur. Eleven students participated, dramatizing the poem and incorporating music. This initiative enhanced appreciation for Tagore's literary legacy and showcased students' creativity and media production skills.

5

World Press Freedom Day Celebration 21st May, 2024

The World Press Freedom Day Celebration featured events such as Poster-making, Best Out of Waste, Spot Reporting, Debate, One-minute Talent Showcases, and Media Quizzes. Aimed at enhancing practical skills and fostering critical awareness of Press Freedom. The event highlighted the role of media in democracy.

THE BHAWANIPUR EDUCATION SOCIETY COLLEGE
The Department of Journalism and Mass Communication
Organizes

WORLD PRESS FREEDOM DAY 2024
4th May, 2024 from 10:00 am onwards

Events:
RRR (Best of Waste)
PeepLi Live (Spot Reporting)
Main Atal Hoon (Debate)
Secret Superstar (1 Minute to Fame)
G Mane Genius (Media Quiz)
Aisi Ki Taisi (Roasting)
Phata Poster, Nikla Hero (Poster Making)

For Registration, contact:
Srija (Sem 6): 96810 50534
Anshika (Sem 4): 79804 51561
Anshika (Sem 1): 87776 88117

GENERAL RULES
1. A student can participate in maximum three (3) events.
2. A student can participate in either Poster-Making or Best of Waste.
3. Students should use their institutional email IDs to register for the events.
4. If any event does not have minimum 6 participants/groups, the event may be cancelled.

Registration Link
<https://forms.gle/t6WYi4CAFC5GMaHy7>

Departmental Co-ordinators for the programme:
Dr. Kapil Kumar Bhattacharyya, Mr. Sanmitra Dutta and Mr. Sayan Sarkhel

6

Exploration of Cultural and Media Heritage: Educational Trip to Santiniketan

28th May, 2024 to 30th May, 2024

The Santiniketan Educational Trip allowed journalism students to explore the cultural and media heritage of Santiniketan through visits to iconic sites, including the Uttarayan Complex and Doordarshan Kendra. Students engaged with cultural preservation, artistic expression, and media production, enhancing critical thinking and communication skills while deepening their appreciation of media's societal role.



7

Press Freedom - Trials and Tribulations: The Journey of the Indian Press in the Last Five Decades

20th June, 2024

The Annual Gour Kishore Ghosh Memorial Lecture for 2024 featured the Senior Assistant Editor of Ananda Bazar Patrika, Ms. Swati Bhattacharjee as the Speaker. She discussed the historical challenges faced by the Indian press, particularly since the Emergency, highlighting its crucial role in democracy. The event honoured Gour Kishore Ghosh's legacy in defending press integrity and included a documentary screening, enriching students' understanding of the critical issues surrounding press freedom and its impact on society.



THE BHAWANIPUR EDUCATION SOCIETY COLLEGE

Gour Kishore Ghosh Memorial Lecture, 2024

on

Press Freedom - Trials and Tribulations:

The Journey of the Indian Press in the Last Five Decades

Organized by

The Department of History

&

The Department of Journalism and Mass Communication



Speaker for the Day:

Swati Bhattacharjee
Senior Assistant Editor
Ananda Bazar Patrika

For Registration:



Please Scan the QR code for registration

Date of the Event: 20th June, 2024

Venue: Jubilee Hall, 6th Floor

Time: 11 AM onwards

For more information, contact:
Shaswati Das: +91 94329 44978
Nidhi Shukla: +91 91633 27061

Alumni Speak



“

Studying Journalism and Mass Communication at The Bhawanipur Education Society College has been knowledgeable. The professors are excellent and the classes have been very engaging and interesting. The curriculum was well-rounded, balancing theoretical knowledge with hands-on experiences in journalism, broadcasting, public relations, and digital media.



ZAINAB JOHAR
Batch of 2020-23

”

“

Memories are better when they are thought of, they are even better when shared with people around. Consciously typing it is not justifiable but I would say one thing that the same places and the same classes witness more than we even could remember.

Folks, do not miss out on these three years, experience everything you have always thought of keeping yourself away from because it is always the things we never thought we would enjoy are the ones we end up loving.

Be on the road, not dominated by certain thoughts or views or perceptions but living everything. One last thing, uninstall split-wise if you folks use it because - in the end, all you would miss are the memories - and not who paid whom through what channel and where and when was it made because how the hell does it matter! :)



YASH JHUNJHUNWALA
Batch of 2018-21

”



““

I can confidently say that the Journalism and Mass Communication faculty at Bhawanipur Education and Society College is one of the best. A highlight of our department is the lab and studio, which we take immense pride in. Unlike other departments, the JMC faculty fosters a unique atmosphere. The professors are exceptionally kind and supportive, going beyond the syllabus to answer questions and share valuable insights about various professional verticals of the industry. This guidance has been instrumental in shaping our career paths. The JMC department feels like a family, and the bond between students and professors extends far beyond graduation. Even as alumni, we can always count on their support whenever needed.



BIPASHA CHHETRI
Batch of 2020-23

””

““

We were the very first batch of this stream. So, that makes us really special. We've had a few of the best teachers guiding us through our B.A. journey and I am proud to say that they all believed in us with all their hearts. I'm forever grateful for that!



APARUPA MAZUMDER
Batch of 2016-19

””

““

It was a wonderful experience. I came across a variety of new things related to my field. It overall helped me in getting a know-how for my further studies.



ALANKRITA MUSKAN
Batch of 2020-23

””



““

The media landscape is ever-evolving, and the ability to embrace new technologies, platforms, and ways of reaching audiences is crucial. The foundation that one needs in this landscape is very essential. Thankfully I had the support of the excellent faculty of the Journalism and Mass Communication department, who have helped in shaping my knowledge. As I reflect on my journey through the years, I am reminded of the diverse learning experiences that shaped my understanding of media and its power to inform and influence society. The program not only honed my skills in storytelling and research but also instilled a deep sense of responsibility towards ethical reporting and communication.



PRANAY KHARA
Batch of 2020-23

””

““

As I look back on my time at Bhawanipur, I'm filled with a sense of gratitude for the experiences and friendships I've gained. Beyond the cultural feasts and lavish events, it was the quality of education and the guidance of our dedicated teachers that truly shaped me into what I am today. Thank you for nurturing my mind and inspiring my spirit. I'll always cherish the memories we've made together. Wishing the BESC-JMC family continued success.



SK. AKRAM ALI
Batch of 2019-22

””

““

Studying really changed for me with our amazing professors, who made it way more fun than I ever expected. Even though COVID meant I spent half my college life stuck at home, I still have great memories—like the endless hunt for decent Wi-Fi during lockdown! Thanks to all my teachers and the institution for all the laughs and support; those moments will stick with me forever!



RITU POPAT
Batch of 2018-21

””



“

As I look back on my journey, I am filled with gratitude for the unforgettable experiences and lifelong connections made. Our esteemed faculties instilled valuable knowledge and inspiration. Beyond graduation, I am honored to stay engaged through alumni events and departmental initiatives. To current students, I encourage you to embrace every opportunity, foster meaningful relationships, and create lasting memories.

Thank you, JMC, for shaping me. Your legacy lives on through me.



TANISHA ROY

Batch of 2018-21

”

“

As I look back on my college days, I can't help but smile. Those late-night study sessions, the wild adventures with friends, and the department—what a ride! I still remember we were called a Covid batch. We did online classes for 16-18 months. Oops! But amidst the chaos, I found four lifelong friends. The professors of our department are not just teachers they are like our family members. BESC taught us resilience, laughter, and the importance of good snacks (Canteen ka khana is love). So, here's to our shared memories—let's carry that spirit into the world and keep the laughter alive!



BINIT THACKER

Batch of 2020-23

”

“

The classes were really fun, got to learn a lot about the world and its affairs, and mostly the structures helped me to be more articulate about my thoughts and how proper research is always necessary when you are about to talk/present something. KKB sir's passion for journalism was really inspirational to me.



SABARNA GHOSH

Batch of 2019-22

”



“

As I look back on my days at BESC, I feel a rush of nostalgia and gratitude. Our school teachers warned us that college professors wouldn't care, but they were so wrong! Our professors embraced us like family, guiding us through challenges and celebrating our victories.

One of the highlights of my time here was the trip to Darjeeling. Initially skeptical, I'm so glad we decided to go—it was one of the best decisions we made! Mornings were chaotic as we stumbled out of our rooms, eager to eat breakfast and head out for adventures.

We shivered in the cold, but sharing hot bowls of thukpa while telling stories was unforgettable. As our time in Darjeeling came to an end, a sense of sadness set in. Leaving college and parting ways with friends felt heavy on our hearts.

As I navigate my path, I often reminisce about the love and warmth at BESC. I'm incredibly thankful for the classmates and mentors who made my experience unforgettable. BESC wasn't just a college; it was a family that shaped who I am today. Thank you all for being a part of this journey!

Forever grateful.



**MONIDEEPA
CHAKRABORTY**
Batch of 2020-23

”

“

College. Where 3 years felt like a decade and yet somehow the last day passed in a jiffy. Never realized how fast we grew, cried, laughed, got punished, and made a zillion memories in 3 years. From staying late in college and making our teachers stay too to complete assignments to watching our semester results together in the computer lab to playing games with teachers (juniors, don't you dare do that, that's our right) our teachers used to constantly worry about us. Well, we couldn't blame them we were a naughty batch. But look how we've grown up. They were and will always remain our best teachers making sure we achieve all heights of our life and career. Just wanted to say hi and let SMD sir know his "bachchas" are doing well and we hope he's doing well too.



BANSARI HINDOCHA
Batch of 2017-20

”



“

As an ex-student, I often look back at the cherished memories from my time at BESC. The breaks between classes and our long adda sessions in the JMC lab were truly special. Besides classmates and friends, it was the coolest professors that made our college life memorable; be it going to SD ma'am last minute for notes, KKB sir's extended classes, PBT ma'am taking tests before exams, or SMD sir's tips for remembering QuarkXPress and Photoshop shortcuts, we were lucky to have got the guidance of the best.

Also, a big thank you to them for spoiling us with tasty food, making the memories extra sweet. :) Even years later, I'm grateful that I can still count on my JMC professors for guidance and support. They're always there for us, just like in old times. Cheers to the best memories!



**SHAIBALINA
CHOUDHURY**
Batch of 2017-20

”

“

Teachers are friendly, learned a lot from them. They became a part of my personal growth. Very grateful to them!



ANUSKA CHATTERJEE
Batch of 2020-23

”

“

Graduating from the Department of Journalism and Mass Communication at The Bhawanipur Education Society College was a defining moment. The program offered hands-on experience in various media forms, alongside invaluable mentorship from the faculty. The Graduation ceremony marked the culmination of years of hard work, friendships, and growth, leaving me both nostalgic and excited to enter the dynamic world of media and communication.



RUKHSAR FAIZ
Batch of 2017-20

”



“

Regrets are for people who never learn to move on. Indeed, we make mistakes, certainly hurt sentiments but it is in our hands to ask for forgiveness or forgive and move on. Sitting and daydreaming about what could have been will only strengthen your imaginative abilities and nothing else. I would rather fall on my face and make a million more mistakes than stay still as fearing something is not wrong but not fighting it is certainly wrong. Be a snail if you have to be but be you!



RAMSHA RAHMAN
Batch of 2018-21

”

“

The pandemic did take away a year and a half of college, but the time we had afterward made up for it with some unforgettable moments. The professors have been the best part of the whole course. They're some of the friendliest, chilliest, and most laid-back people you'll ever meet. They have a way of sharing even the toughest concepts in the simplest way, and because of that, they made me fall in love with the course almost instantly.



BRISTI DEY
Batch of 2020-23

”

“

From the wholesome lectures of KKB sir, SMD sir, and PBT ma'am to making great memories with them on the Darjeeling trip. The ride through JMC was overwhelming. After graduating from our cozy and dependable department, I realized how much I have gained from it. The last-minute submissions and tears after viva are horrors etched forever. Great laughter, irreplaceable memories, and lots of experiences. Wishing all the juniors best of luck for their endeavours ahead.



TISTA CHOWDHURY
Batch of 2020-23

”



Alumni @ Work:

Our Legacy in Action



Adrika Shaw
Associate Comm. Architect
@ Sagittarius
Communication



Ananya Dey
Marketing Manager @
Unified Infotech



Ankita Chakraborty
Social Media Associate @
Global IP Convention



Aparupa Mazumder
Shipping and Energy
News Reporter



Binit Thacker
Creative Associate @
Beyondbrnd



Bipasha Chhetri
PR Associate @
SAI Communications
& PR



Atreyee Mukherjee
Social Media Associate @
Global IP Convention



Bansari Hindocha
Senior Video Editor @
Framed Memoirs



Debatri Ghosh
Writers Desk @
Times of India



Manisha Mandal
Content Strategist @
Insight Brandcom



Krishani Poddar
HR Executive @
WLDD Private Limited



Diya Shah
Marketing Executive @
Get You At



Priyanka Nandy
HR Executive @
Trade Brains



Monideepa Chakraborty
Marketing & Content
strategist @ Neofox Media



Muskaan Thakker
Account Executive @
Hakuhodo India, Delhi



Siddhi Pancholi
Director @ Satyakarta
Services India Pvt Ltd.

Alumni @ Work: Our Legacy in Action



Yash Khunjunwala
Research Associate @
Transearch



Sankalita Biswas
Marketing & Comm.
Specialist @ CDM Smith



Zainab Johar
Social Media
Marketing Manager @
Creative Flair Studio



Rukhsar Faiz
Manager @
Zoom Consultants



Shivani Singh
Graphic Designer @
Zoomcar



Sabarna Ghosh
Consultant Sound Engineer
@ Pocket FM



Shaibalina Choudhury
Content Writer @
Pinkvilla



Sadhana Kumari
Executive Recruiter @
2COMS Consulting



**SUCCESS IS NOT FINAL,
FAILURE IS NOT FATAL: IT IS
THE COURAGE TO CONTINUE
THAT COUNTS.**

WINSTON CHURCHILL

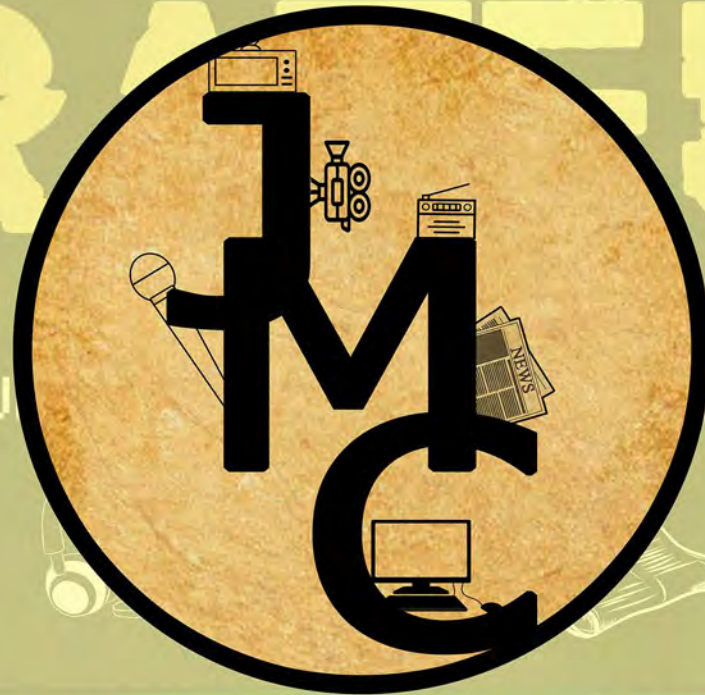


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ORANIPUR

VOLUME IV



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Inkitt 



AI IN EDUCATION BOON OR BANE

The initiation of Artificial Intelligence (AI) in education has become a focal point of discussion today with its ability to transforming the learning environment, extending teacher capabilities, and enhancing student outcomes. One of the primary advantages of AI in education is its capacity for personalization. AI-driven platforms can analyze student performance in real-time, adapting instructional materials to meet individual learning needs. This personalized approach can significantly enhance student engagement and outcomes, as learners receive support tailored to their unique abilities and challenges. For example, programs like intelligent tutoring systems can provide additional practice in areas where students struggle, creating an environment conducive to mastery.

However, the nuances of teaching extend far beyond content delivery. It involves mentorship, emotional intelligence, and fostering critical thinking elements that AI cannot replicate. Thus, while AI offers numerous benefits by enhancing educational experiences through personalized learning and administrative efficiency, AI cannot replace the invaluable role of human teachers who can interpret results, provide context, and inspire students in ways that algorithms cannot. So, the primary purpose of AI is not to replace teachers but to bolster and modify the educational process.

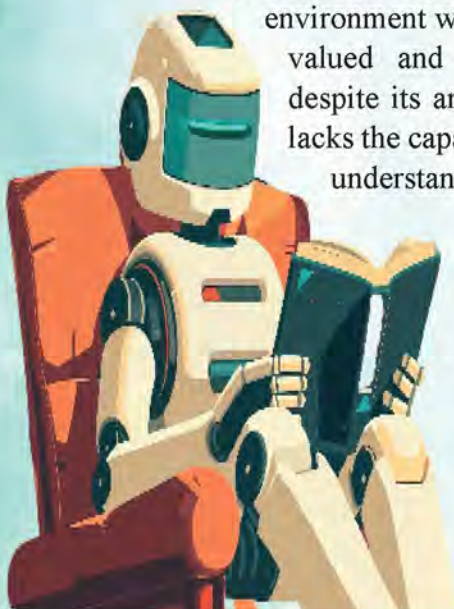
Moreover, the emotional and social dimensions of education are irreplaceable. Human teachers cultivate a supportive classroom environment where students feel valued and understood. AI, despite its analytical prowess, lacks the capacity for empathy, understanding, and genuine

human connection. The ability to recognize a student's frustration or to celebrate their achievements with enthusiasm is an integral part of teaching that AI cannot emulate.

While AI can offer information and suggest solutions based on data recognition, it does not foster the same depth of inquiry that a skilled educator does. Teachers challenge students to think critically, ask questions, and explore ideas beyond the confines of standard curricula.

Furthermore, the ethical considerations surrounding AI in education necessitate human monitoring. As AI systems become more integrated into learning environments, questions about privacy, bias, and equity arise. Educators are essential in navigating these issues, ensuring technology is used responsibly and ethically. They can advocate for practices that prioritize student welfare and inclusivity, ensuring that AI serves as a tool for empowerment rather than a source of inequality.

While it is true that AI offers to provide personalized learning experiences for individual students, the personalization, emotional support, and ethical guidance that can be provided by human educators are irreplaceable facets of a holistic learning experience. Thus, AI should only be seen as a tool that can enhance teaching and learning experiences rather than viewing it as a possible replacement for human educators who remain the cornerstone of education in a human society. Accordingly, efforts should be made to combine the strengths of AI and human educators to create a richer, more effective educational environment that can prepare students for the complexities of the future.



**ALIFIYA ALI
SEMESTER I**

THE DIGITAL TAKEOVER

Redefining News Consumption

The evolution of journalism and news consumption over the last century, from print to electronic and finally the new or digital media has been phenomenal. Digital media comprises online newspapers and magazines (e.g., The Hindu, TOI), blogs, podcasts, social media platforms, video streaming services (e.g. YouTube) content management systems (WordPress), and much more. With the increased accessibility of affordable internet, millions of news-seekers now look forward to digital media for daily news consumption. Digital media has also proved to be efficient with aspects such as dynamism, engagement, user feedback, real-time updates, multimodality, and global reach making it one of the most accessible and prominent forms of media sources in the modern world. The ability of digital media journalism consumers to provide immediate feedback to content creators is also a significant advantage. This direct line of communication allows for grievances to be addressed promptly and for content creators to gauge the audience's response in real time. It fosters a sense of engagement and interaction unique to digital media platforms. Human rights protests like the BLACK LIVES MATTER movement (2013) have also gained massive popularity over recent years with the help of platforms like Instagram, Twitter (now X), etc.

Every benefit also has its flaws, with ethics of digital journalism often questioned around objectivity, transparency, accuracy, accountability, confidentiality, and censorship, influenced by the platform used for news dissemination. Digital media has amplified the hyper-sexualization of influencers, especially women,

thereby projecting unrealistic beauty standards and promoting the stereotypical beauty standards of women, from hourglass figures and V-shaped faces to Korean marble skin.

Additionally, the audience is exposed to a diverse range of information without ensuring proper cyber safety and security guidelines. For instance, the Sushant Singh Rajput case of 2020 was one of the poignant events where digital media played a significant role in shaping the agenda and guiding audiences' perception towards a particular direction. In cases like this, the media often acts as the judiciary and gives judgments based on assumptions and predictions. The prevalence of fake news and propaganda also often challenges our ability to trust the accuracy of what we encounter. However, the capacity to critically scrutinize and verify news from multiple sources has also elevated our understanding and contributed to more thoughtful decision-making.

While it is true that digital media too, like all the earlier mediums comes with its fair share of flaws and potential pitfalls, it cannot be overlooked that engagement with digital media has made people more informed and discerning citizens and news consumers. Thus, it can be concluded that digital media, with its perks and drawbacks, plays a poignant role in today's news consumption, the evolution of which has redefined news consumption in the industry of journalism.

DHRITI MEHTA
SEMESTER III



INVESTIGATIVE JOURNALISM AND MEDIA TRIAL

TWO SIDES OF THE SAME COIN

In today's age where information travels quickly, investigative journalism is a critical pillar of democracy. Imagine a lone journalist, armed with nothing but a notebook, peeling off layers of deceit to reveal uncomfortable truths. This is where the narrative begins, but the journey doesn't stop there. Enter media trial—a journalistic practice that pushes these revelations from whispered secrets to primetime debates, igniting public outrage and inspiring change. Together, they claim to form a formidable truth-revealing alliance in the best interests of the society.

Investigative journalism is about digging deep. It is about pursuing the truth relentlessly, often requiring journalists to wade through a murky swamp of powerful institutions, red-tapism, and reluctant sources. The process is grueling and fraught with ethical dilemmas, and the looming threat of backlash from those in power. If we consider the Watergate scandal, journalists Bob Woodward and Carl Bernstein didn't stumble upon their findings by chance. They painstakingly followed leads, built a network of informants, and connected the dots in a way that forever altered American politics. Their work ignited a national conversation about government accountability, a conversation that would not have reached the public without the media trail that followed.

Media trials are essential to investigative journalism, turning isolated reports into collective movements.

Once a story breaks, media channels shape its perception, and social media can amplify it within hours, reaching broader audiences.

The #MeToo movement, for instance, began with investigative

reports on systemic harassment and grew into a global conversation, highlighting how media trials empower storytelling to drive social change.

Yet this partnership is fraught with peril. The immediacy of the digital landscape often overshadows the meticulousness of investigative journalism. The race to break news can lead to hasty reporting, where nuance and context are sacrificed for clicks. Misinformation spreads like wildfire, undermining the very truths journalists strive to uncover. In the rush to report, nuanced investigations can be reduced to sensational headlines, distorting the original intent. As audiences scroll through their feeds, they may fall prey to misleading clickbaits rather than substantial journalism, diminishing the impact of crucial investigations.

Despite challenges, the demand for investigative journalism is greater than ever in a world filled with misinformation and polarized narratives. Journalists must uphold integrity while balancing speed and depth, and a thoughtful audience can support this mission, creating an environment where impactful stories thrive and resonate widely.

Investigative journalism and the media trial are two sides of the same coin—intertwined yet distinct, each standing to amplify the other's power. As we venture deeper into an increasingly complex world, we must champion and support those journalists who dare to dig deeper. Their findings should not only be reported factually but also encouraged in the digital public sphere. This collective effort illuminates the path toward a more transparent and just society, reminding us that the quest for truth is a journey worth taking and that every conscientious revelation has the potential to change the world.

SOUMYA KUNDRA
SEMESTER III



Poems



EVERYTHING'S ALRIGHT!

*Clear your mind of cloudy thoughts,
Let them pass, and put them to rest.
Don't let them overwhelm,
Take control, and put them in check.*

*Don't let negativity disturb your peace,
Break free, and release the weight that cease.
Surround yourself with positivity and light,
And fill your life with love and delight.*

*Avoid overthinking, it will dim your shine,
Trust in yourself, and let your inner sun shine.
Believe in your strengths, and don't let doubts prevail,
You are capable, and your worth will never fail.*

*Things will work out, just give it time,
The clouds will part, and the sun will shine in its prime.
Look out the window, and behold the sight,
Good things are coming your way, and everything's alright!*



**BHAVYA BHANDARI
SEMESTER VI**

ECCENTRIC NOTIONS OF LIFE

*My mind is a beautiful place to be,
whispering voices keep me company
Distant memories play on repeat,
Quite often, comes an epiphany
What's surreal here is real;
Imagination is the only symphony
Fact and fiction, all existent
Intertwine in impeccable harmony
Past, wafts into the present
Stray thoughts sprout like dittany.*

**BIDISHA SARKAR
SEMESTER V**



Disney

*Growing up, I was so fond of fairy tales-
Princesses, princes, mermaids, and
The romanticism of rainy days.
Those cold winters described by
Disney in such a magical way,
It felt like a rose had bloomed after a stormy day.*

*Let's talk about the beauty standards
Set by Disney: pale skin, rosy cheeks,
A small waist, long hair-
All acknowledged by the prince as ideal.
These beauty standards made me
Question myself more and more lately:
Is being covered Ugly,
And is beauty only found in being bare?*

*Now, in the present, where I live,
Beauty still defines everything for us.
It's not our fault,
We were taught to distinguish these things from an early age.
I often feel melancholic, limited, and tangled,
Living in a world where beauty
Is measured by impossible standards.*



**SADIA NISSA
SEMESTER III**

HELP

*The beauty of darkness is never faded,
The beauty of black is never shaded.*

*The entire world is full of light,
But the inner core has dark delights.*

*Without black, white can't be implemented,
Without darkness, colors can't be indicated.*

*Every single being is helpless,
Still in hope of happy phases.*

*Let's help them catch lights,
Let's help them delve inside.*

**BARSHA JHA
SEMESTER I**



Expert Interviews



INTERVIEW

TAMAL SAHA

Meet Tamal Saha, a spirited journalist with a deep passion for his craft. Hailing from the small township of Burnpur, Asansol as a kid with big dreams, he has managed to successfully work with TV Southasia (Tara Newz), NewsX, Times Now, and recently established News The Truth (NTT) an independent journalism platform, the endeavour being to take journalism back to people. He is known for doing ground reporting especially for incidents that need grave attention. His spirit and passion for journalism is one worth admiring.

1. Sir, could you walk us through your journey - starting from your early life to the point where you became a journalist?

To begin with, I come from a small town, and belonging to a small town has its own typical traits. We didn't have a culture of speaking in English or having a modern lifestyle as one can see in Kolkata. Growing up, we had little to no means of mass media, TV was limited to Doordarshan, and Newspapers (by the time they reached the interiors) were backdated. It was only after getting a cable connection that I had this fresh excitement of watching something new. Incidentally, the channel that popped up was showing Barkha Dutt reporting from Kargil. So that was my first informal introduction to journalism and that kind of stayed with me. Getting to live a life seeing things one would otherwise only get to see in movies. I thought that maybe I would want to do this. Cut to Class 12, coming from a typical Bengali family, the obvious

options imposed on me were either Engineering or Medical. It was then that it first occurred to me to have an honest conversation with my family regarding my career path. My mama was a huge help in my campaign to pursue higher studies in journalism. He negotiated on my behalf with my parents but I still needed to prove that I was interested in this field and also had to sit for the Joint Entrance Examination (JEE). By some miracle, I managed to pass and it has been a great secret till today that I was able to secure a rank. I just went back home and said I didn't qualify while being extremely happy in front of my disappointed parents. Proceeding to Kolkata, Asutosh College had just introduced a B.A. in Journalism and Mass Communication which I enrolled in. By the third year, I started getting away from my actual goal of becoming a journalist, saying anything that could fetch me money would help. Working night shifts at Tata Indicom and then HSBC, I graduated and applied to only one

place, 24 Ghanta – where I had the most embarrassing interview ever and continued working at HSBC where I swore, I would make it as a journalist. After completing my Master's from NSHM, I applied to TV Southasia due to familial needs as I had to stay in the city. Plus, I just love this city. I got selected to work in an English channel using English as my language and I still have a photocopy of my first paycheck as an official journalist.

2. What were some of the major challenges you encountered while working in mainstream media, particularly when it came to dealing with political pressure or government interference?

Honestly, there were challenges. There was a lack of freedom and when I first started in mainstream media back then, I was a small cog in the wheel. Neither did the cycle belong to me nor did the entire wheel. My job was to move along with the wheel. Now imagine students coming out from



J-schools, and people applying for jobs, if all of them refuse to do what is wrong, whether it's an editorial policy or not, do you think these organizations can survive? But they can't because, after all, humans need money. Maybe this fear that "You need money to survive; if you don't oblige, you'll lose this job, you need to be a yes-man". I think this idea is so fundamentally flawed that it has given all the bosses the impunity to even think that they can always be in control. At times in order to defy, you need to raise your voice. I had defied and there came a time when I had to part ways. There were a lot of occasions when I felt I should not be doing what I was expected to do, and I was not being allowed to exercise my freedom. As Netaji would put it, "If they are trying to snatch away your freedom, write your own story." So, I said goodbye to them, and now we're here.

3. You've made an impressive shift from mainstream media to independent journalism. What motivated this decision, and how has the transition impacted your career and personal views on journalism?

"No means no" was first said in the movie Pink. It became a very fancy line but it is not limited to one idea or gender alone. No means no, and if I'm saying No to something wrong, it's a no. You can't make it a Yes. We live in a country where diversity is fundamentally the country's identity. So, I have to respect everything – maintain coexistence along with its terms and conditions. You can't create trouble in a society in order to pamper someone's idea of politics.

So, this was absolutely the main motivation behind starting the independent platform. I also realized that if I let this fire burn, at some point it would also reach my house. It is a fact that we all are responsible for making these mainstream media "mainstream". The moment you start rejecting them, trust me, they will fall in line. Voidism in news sells the most and it is wrong. So, I said no and I walked out.

4. Since transitioning into independent journalism, what significant differences have you noticed in terms of editorial freedom and the choice of stories you now cover?

I mean, there are often some positive as well as some negative, right? So, I had to leave those so-called 'positive' sides. Also continuing on your own, like deciding your own ways might be difficult for a lot of people. One 'positive' is recognition, the other, is access but what if I decide that I don't need them? So as much as the brand gives you some leeway and some privileges, it is equally incumbent on you to be a good journalist. That is why I was certain about things like that, that I am not here to take advantage of my brand or brand value. The idea occurred to me that I could myself become a brand without a brand. I also must admit that I had gotten fantastic opportunities to work on stories as well. It was not all 'negative'. Obviously not. My previous boss had given me opportunities—left, right, and centre. Again, it's a very symbiotic relationship and I would say good opportunities and good performances go hand in hand. An organization can give you good

opportunities but you need to also perform as a good journalist which I think, with God's grace, I have learned in the course of time. Some friction, definitely happened which isn't a bad thing. Energy is found out of friction after all. So, because of that friction, this energy has formed. What I had been thinking of from way too long, I just decided and acted on it.

So, on 31st May, my last working day in 'mainstream' media, I went back home. A friend of mine came down to my home with a cake written 'freedom', I did not have any offer in my hand but my team was already ready. Some colleagues from my previous organization that I had the good fortune of working with had told me long back, "Tamal, do something we are there for you." So, we formed a very good team and this team that I have, it's a very strong team. So, on 1st June, we were supposed to meet. Incidentally, we could not for whatever reason. 2nd June we met formally and it was about 8 o'clock when we got the news of the Balasore Train Accident. So, when we got the news, I saw the visuals and I told them it's going to be very big as I had covered train accidents before. So, when I looked at those visuals, I was feeling very, very helpless as what do I do? I didn't have a website. The website was a work in progress. We didn't have a Twitter page. We didn't have a Facebook page. And because the website was still getting designed, we had not revealed the name to anyone. So, after those visuals of Balasore came, I was feeling very, very restless and instantaneously decided it was a breaking news situation. There cannot be a better start than this. The first story was written in about 15 minutes after we got the visuals and it

was decided everything would be published on my Twitter (now, X) handle. Time was ticking by, it was 9 o'clock when I called up one or two of my friends, asking if they were going, I was thinking had I been there in my previous organization even I would have started by now. Ultimately it was decided that we would also go to the scene. So, around midnight, we started from here, and by the time we reached there, it was the break of dawn. While on our way, we designed the NTT logo and I wrote this line on Twitter: "Journalism is never dependent on a brand. I am a journalist even without a brand." I just wrote these few lines and that tweet was shared by a whole host of people who are like literally celebrities on Twitter. They all shared that tweet and it went viral. So, when we reached Balasore, we knew that okay, people would be watching us. Still, we had no scope, no platform to upload our videos. But then, the rest is history.

5. In a media environment where sensationalism often dominates, how do you ensure that your work continues to uphold ethical journalism and prioritizes substance over spectacle?

A huge section of so-called 'Mainstream Media' is dependent on the audience, right? But trust me independent journalism is the future. It is here to stay and it will because I am not winding up. It will take time, but it is the future. Naming individuals that have all sprinted out of so-called 'Mainstream Media' - Dr. Pranay Roy (deKoder), Sanket Upadhyay (TheRedMike), Saurabh Shukla (TheRedMike), Ravish Kumar (Ravish Kumar Official), Barkha

Dutt (Mojo Story). You have to understand that there is something terribly wrong in the system, the reason people are leaving and if they are not good journalists then I am not, if they are good journalists then I think have learned good journalism from them and I am on the right track. All of us are feeling claustrophobic in a system which is called 'existing' and there is something definitely wrong in the system, and that system has to be corrected.

Do you know how these so-called 'Mainstream Media' works? Watch a channel carefully, you will find there are only 3-4 stories that are being shouted about throughout. You are a 24/7 channel; your every bulletin should have new stories but what are you doing? You pick up one story which interests you and you keep on shouting about that one story. You would show like you doing a lot of work but no, you not doing your work. You're only blabbering and trying to sensationalize and hype up one particular story while neglecting others. How many stories do you get to see from Nagaland? Or from Tripura? They have ignored Manipur, they have ignored Hathras. They have ignored floods in Bengal. They have ignored so many other stories. I'm just asking why. Why does it have to be somebody from Kolkata or somebody working as an independent journalist from a different part of the country to give actual ground-level news? We have to go all the way to Madhya Pradesh and tell you the story of a woman whose Pradhan Mantri Awas was bulldozed because she belonged to a religion. Please understand it's a very polarized society. There is no scope for anything grey anymore. Either you

are this side or that side. You can't help it.

6. Despite the increasing influence of social media, mainstream media continues to hold significant sway over large audiences. Do you believe independent journalism can ever become a truly powerful alternative voice, and if so, how?

I wouldn't set a future tense to that; I think we are a powerful voice. It is not something that you will reckon with in the future. We are the powerful voice. In fact, we are the voice. I don't care who has shown what and who hasn't. I am responsible for my actions as I am competing with myself. I don't want to fail my own journalism even by an element of tiredness or fatigue. So, I'm competing with myself. To be very honest, I don't even watch TV. I go back home, switch on some OTT platform, listen to some music and that's so much peace. I read books, I watch good documentaries, I watch some world news, I don't watch any of these 'mainstream' channels.

7. Sir, in the realm of investigative journalism, do you find it easier or more challenging to work as an independent journalist today? Considering the extensive efforts involved—such as finding reliable sources, engaging with departments, and extracting crucial information—how have these aspects been impacted in recent times?

Initially, I didn't face any challenges. I have my sources. I have my contacts. And if they don't give the information in the

first go, once your first story is out, they know who to connect with. So there have been times when I have done a story and the person who first ignored me had called me up to give me some information. It happens. You are known for your reputation. So, if you have made a reputation for yourself that you're uncompromising, you will automatically find sources. At some point, the truth comes out. And through this, you are known for your reputation. So, it's just ridiculous how people inject suspicions and narratives. Yes, there could be people who might not take you seriously because you don't work for a brand and obviously, it might happen anytime but once the story comes out, people know.

8. What advice would you offer to aspiring journalists who wish to pursue an independent path like yours while maintaining high standards of integrity and ethics?

You need to stop watching 'mainstream' channels. You're

trying to make these 'fractured' news houses your sources of information. And that's the reason you are just slowly debating yourself away from journalism. Watch independent journalism, watch foreign channels, watch how CNN is covering the war, watch how Al Jazeera is covering the war, watch how Al Jazeera has a special segment on South Africa, watch how France 24 has been covering elections after elections in their country, watch Australia ABC – how they are covering stories of human tragedy. And why don't you then form a better opinion about journalism? Watch NTT. Watch RedMike, Watch Ravish Kumar.

There are so many other channels showing ground reports. Watch us, then form your opinion. Please understand you're never empty in yourself; you're not empty without a brand and I'm not saying this with the wisdom of 15 years of a journalistic career. Yes, it would be difficult but look around, there are YouTubers all around. I find it so inspiring and I feel I've started so late. When I go out on a field, I find young budding journalists. All holding a phone, with a small lapel

mic. What inspires me was that they working without any inhibition, not working for any brand. They are trying to make the journalism they are doing as the brand they should be known for and I think you should all try and pursue that vision. At the end of the day as a journalist, you just a storyteller. Don't become the story yourself rather tell someone else's story and you will see the difference. The joy, the pleasure, is overwhelming and when somebody hugs you, sees you as their 'apna', gives you lot of confidence and make you responsible. That person; that stranger is trusting you in that very moment as one of their own.

YAMISHA SINGH - SEM V
SOUMYA KUNDRA - SEM III
RAISA CHOWDHURY - SEM III





INTERVIEW

DEBASISH SEN SHARMA

Meet Debashis Sen Sharma—a filmmaker whose journey began in the cultural vibrancy of his family, steeped in art, dance, and music. Inspired by Kolkata’s iconic theaters and holding degrees in English literature and Film Studies, he transitioned from journalism and documentaries to impactful Bengali cinema. His debut, *Bicycle Kick*, and later the reflective *AranyaDeb*, showcase his passion for storytelling. Today, he continues to explore fiction films and web series, favoring nuanced narratives over commercial spectacle.

1. Sir, could you share your first experience with cinema or perhaps any cinematic equipment, like a camera?

I grew up in a culturally vibrant family, where art, dance, and music formed the foundation of my upbringing. It was a family ritual to visit theatres and enjoy the cinematic experience together. As far back as I can remember, *The Sound of Music* was the first movie I ever watched in a theatre, followed by Chaplin’s films. This was during a time when Navina, Metro, and Light House were among the famous cinema halls, and my family and I would go there, especially to watch Hollywood releases. For me, cinema was a spectacle—perhaps because, back then, the big screen was our only access to films, unlike today’s world of laptops and mobile screens. There was something magical about it, a charm that worked on me deeply. I graduated with a degree in English literature, and as I mentioned, coming from a family

steeped in drama and storytelling nurtured my imagination and drew me to the magic of cinema. After graduation, I pursued a master’s in Film Studies, which opened new doors and helped me gain a deeper understanding of global and regional cinema. I was introduced to different genres, storytelling techniques, and, importantly, the significance of studying an image. This shifted my perspective from a simple fascination with cinema to a desire to make a meaningful impact in the field. Additionally, my father owned an old camera—not a digital one like those we have today. Through that, I learned how to take a precise shot with care, as we didn’t have the luxury of taking endless photos. This meticulous approach taught me a great deal about capturing a moment with intention.

2. At the beginning of your cinematic journey, we came across some of your earlier works like the ‘Journey of Jhumur’ or the corporate film of ‘91.9 friends fm’ and so on. How

did these works transition into making of your first commercial film ‘Bicycle Kick’?

The journey has been quite interesting. As I mentioned earlier, I completed my master’s in Film Studies from JU in 1999 and my second master’s in English literature in 2002. Throughout my career, I have only worked as an employee for one year, in advertising. I quickly realized that a regular job wasn’t my cup of tea, so I quit and decided to pursue something on my own. I explored various storytelling avenues, working as a freelance journalist for *The Times of India* and *The Statesman* while also assisting others in their projects.

For about a decade, I was involved in creating documentaries, advertisements, commercial films, and directing television shows. In fact, I directed 100 episodes of the popular television show *Rojgere Ginni*. My main goal was to make a feature film, and in 2009, I began working on my first one. However, due to several crises,

However, due to several crises, it was unfortunately stalled just seven days before shooting began. In 2011, I finally made my debut film, *Bicycle Kick*, followed by *AranyaDeb* in 2014 (which was released in 2018). I have also directed two web series—*The Stoneman Murders* (available on Hoichoi) and *Shob Choritro* (available on Klikk).

Nowadays, my primary focus is on fiction films. While I am still making documentaries for organizations like UNICEF, fiction films remain my main area of interest.

It's both funny and tragic when I think about my first film. The first film I worked on was called *Shoya Chuyattor*. By sheer luck, we found a producer who loved the script, but unfortunately, the project got stalled just seven days before shooting due to a financial crunch. This setback shocked me to the core. Sometime later, someone I knew approached me, asking if I'd co-direct a film with him. Although this wasn't in my original plan, I agreed.

Once we secured a producer, he wanted to alter the storyline to include motivational training elements, as that was his area of interest. I couldn't promise him exactly what he wanted, but I started developing the story of a boy on the verge of defeat who turns his life around with encouragement from his coach. The producer liked the script, and that's how *Bicycle Kick* was made. *Bicycle Kick* was never part of my initial plan, as I was still determined to find a producer for *Shoya Chuyattor*.

3. 'Aranyadeb' even though it might not have released in the big screen but surely it has gained much appreciation once it had

come on the digital platform. So talk us through the journey of making that film.

During my search for a producer for *Shoya Chuyattor*, I came across one who wasn't interested in making a comedy film; he said he was looking for something else. Casually, I pitched the script of a short film written by my dear friend Dipangshu Acharya, expanding it with a few adjustments, which the producer approved. That's how *AranyaDeb* came to be.

AranyaDeb is very close to my heart—personal, autobiographical, reflective, and introspective. During the filming, the producer changed, and while I lost several friends, I made new ones along the way. The script went through multiple revisions before we settled on the final version. Gradually, I also developed a deep connection with *Aranya*, the protagonist. Casting for the film was a long process with many changes. Initially, Ritwick Chakraborty was considered for *Aranya* and Jisshu Sengupta for *Deb*. However, Ritwick's schedule didn't align with ours, so Jisshu took on the role of *Aranya*, and we approached Mir to play *Deb*.

It was a long journey to finalize the right cast, but it was a fascinating experience. The surprising part is that the film's theatrical release was postponed, and due to further complications, it ultimately premiered on ZEE5.

4. Many people wonder if Aranya had any childhood trauma or was specially-abled, and if there was any difference between the writing and portrayal of his character. When you were writing Aranya's character, were you inspired by any real-life incidents?

This is one criticism I accept wholeheartedly. Although *Aranya* might have appeared to show signs of unhealed trauma or a troubled past, there was none. To me, *Aranya* was as perfect as anyone could be. His unique perspective on life and his belief in being a superhero may make him seem different, but he was perfect nonetheless.

The character of *Aranya* was very close to me because I found many similarities between us. This movie is not just a story; it's an exploration of the two main characters, *Aranya* and *Deb*, and what they represent. It portrays two dimensions of Kolkata: one that is old, deeply rooted in culture and heritage, and another that is modern and bustling. In a way, I feel I embody both these spirits, which helped me shape not only *Aranya* but also *Deb*.

5. Could you explain the climax of AranyaDeb, particularly the significance of the Rubik's Cube scene? Many viewers are curious about why you used the Rubik's Cube to symbolize someone's death.

While *Aranya* was playing with his uncle, his uncle told him that if he moved one part of the Rubik's Cube, he'd regain his memory. There was no logic behind this; it was merely a coincidence that *Aranya* chose to believe in. His superstitious nature led him to think that if he adjusted a piece of the Rubik's Cube, he would remember everything—but at the cost of someone's life. Again, there was no actual connection between the Rubik's Cube and someone's death; it was purely coincidental. *Aranya* saw it as a superpower, but if you prefer, you can view it as just a coincidence.

6. As per the Box-office, it wasn't a huge hit, so do you feel budget often becomes an important factor into film-making? If so, would you remake your first film with a much higher budget?

When *Bicycle Kick* was released in theaters, it faced heavy competition from other big-banner films released around the same time. This made it challenging to secure more time slots. Interestingly, when it was later broadcast on television, it gained massive popularity and received positive feedback.

As for the budget, I wouldn't change much, but I might reconsider the cast, location, and the type of cameras used. For the sports scenes, I used four to five cameras, but if I were to do it now, I'd use more advanced equipment. It's an interesting and often debated question whether a film's budget influences its quality. In my view, every film has its own budget, which largely depends on the genre. If I were to remake *Bicycle Kick* with a budget of Rs.10 crores, I honestly wouldn't know where to spend all that money. The film required a young boy skilled in football to fulfill the role; casting popular actors like Rituparna Sengupta or Prosenjit Chatterjee would not have served the purpose.

If I were to change anything in a remake of *Bicycle Kick*, it would be to use advanced cameras and allocate a bit more to marketing and distribution. However, I wouldn't want to change much else, as the film's unique essence is something I'd want to preserve.

7. What made you transition from the big silver screen to the OTT platform? Was the decision solely based on the screenplay?

It isn't exactly like that. I received

an offer to direct *The Stoneman Murders* from someone in Bombay. They wanted me to take on the project due to its high demand. As a storyteller, it's natural to explore multiple forms of storytelling, so when this opportunity came my way, I seized it without hesitation. As for *Shob Choritro*, the story and concept were my own, and I pitched it because I wanted to bring it to life. However, the script I wrote for *Shob Choritro* couldn't be adapted into a film, so I had no choice but to develop it as a web series.

8. With reference to Shob Choritro, What drew you to merge the psychological thriller with the sense of supernatural elements?

In this series, there were three death incidents, but none of them were pre-planned. Just as our lives are full of uncertainty, the lives of the characters also reflected this unpredictability, resulting in their abnormal deaths. Some events don't have logical explanations and are purely coincidental, yet we often try to connect the dots. In my view, there was nothing supernatural about the characters I created. However, I find that whenever I develop a character, they tend to possess certain magical or supernatural elements by default.

9. Have you ever considered creating a commercial mainstream film aimed solely at box office success, and are there specific artists you would like to collaborate with in the future?

Yes, I have considered making films purely for box office success; there's no point in denying

that. However, when it comes to creating a spectacle film, I don't think it's my cup of tea. To be honest, I don't possess the necessary skills required to make a film of that stature. In terms of actors, I would love to work with Pankaj Tripathi and Naseeruddin Shah. From Bengal, I would be interested in collaborating with Anirban Bhattacharya and Ritwick Chakraborty.

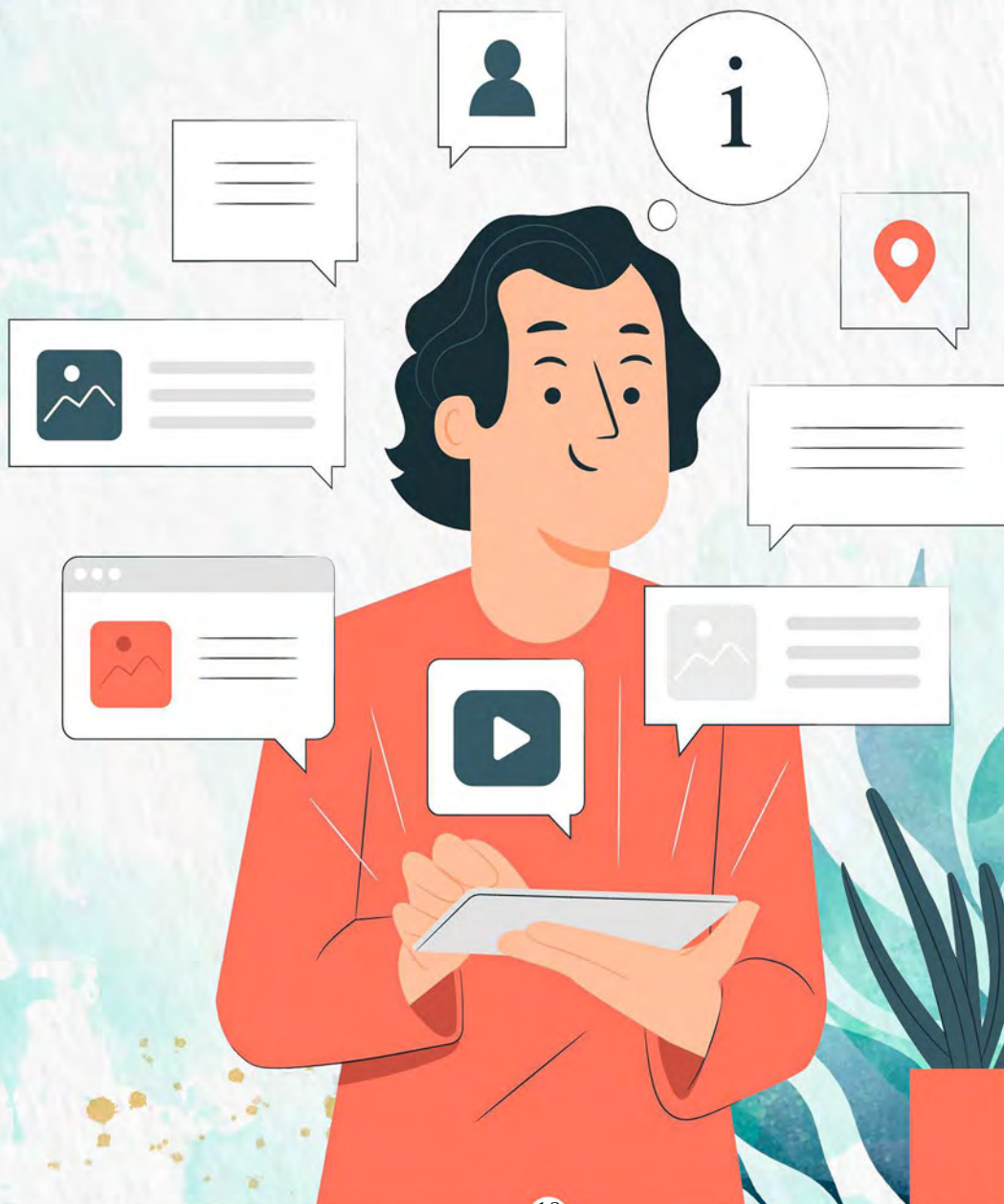
10. Anurag Kashyap recently criticized the state of Bengali cinema during his visit to the Kolkata International Film Festival, calling it "ghatiya." What are your thoughts on the current status of the Bengali film industry and its pursuit of national recognition?

I agree. There has been a significant decline in the quality of Bengali films recently. Whenever I travel to other countries, if you ask people there, they often don't know anyone from our industry except for Mrinal Sen and Ritwik Ghatak. For instance, if you ask a French cinephile, he may not recognize Srijit Mukherjee but might be familiar with Meghe Dhaka Tara and Mahanagar.

For a while, our industry focused on remaking films from the South or Bollywood, but that trend seems to have stopped. This doesn't mean that good films aren't being made, but the overall quality is degrading due to poor representation. Films like *Phoring* and *Beline* are quite good, but to promote them effectively, I believe we need more support from producers and production houses.

**DHRITI MEHTA - SEM III
ANUSHKA NANDY - SEM V**

Features



NOSTALGIA

Thy Name is Kolkata

It is amusing how Kolkata, popularly known as the 'City of Joy', survives solely due to the existence of nostalgia. However strange it may sound, the 'Bangaliana' of the natives of Kolkata encompasses the city and makes it worth living. It's always been said that no other city in India has such a rich cultural heritage as Kolkata, and what makes this statement true is the fact that we know how to preserve it. What others might term the 'laid-back' attitude of the city, the inhabitants embrace it as being connected to their roots.

Economically speaking, a massive amount of revenue is generated from the local tea stalls, boat rides in the Ganges, street food vendors, and 'mishti' shops that surround the city throughout. There have been some age-old customs, which even the present generation is seen to be very fond of. A scenic walk along the Sarobar Lake, 'adda' at the Indian Coffee House, watching the sunset at Princep Ghat, buying sweets for every alternate occasion, etc. are all things that are deeply rooted in the blood and veins of every resident.

In recent times, even bloggers have developed a knack for promoting Kolkata's heritage, which plays a significant part in shaping the mindset of younger generations.

It is often said that Kolkata does not fulfill the criteria of being a metropolitan due to inadequate industrialization, but what

people fail to understand is that the city caters most to human emotion. Love, laughter, mirth, and companionship, are all conserved through a series of age-old traditions, ones that every generation works to preserve and pass down to their descendants. These traditions encompass religious, social, and cultural rituals, and act as a driving force to bind friends and families. Durga Puja, the biggest festival in the city, has been celebrated for centuries with extravaganza and is considered a gala affair. Divided into two segments, Kolkata witnesses contrasting celebrations in the North and the South part of the city. With a contemporary, trendy, and commercialized approach, the South Kolkata 'pujo' drifts away from the traditional path of celebration. On the other hand, the 'bonedi baris' and 'rajbaris' of North Kolkata strive to keep the true essence of the puja alive by following their ancestral rituals that have been prevalent through decades, or even centuries. This shared nostalgia creates a sense of belonging and cultivates one's identity.

This city, which many of us call home, has all the possible flavours a city deserves. Nostalgia plays a significant role in fostering unity and cultivating connections. Even though most people lead busy lives, it is in Kolkata that people, at the end of the day, are seen sighing in relief. No matter how absurd it may sound, the city of Joy is also the city that embraces its people in the mellowness of nostalgia, which in turn serves as the biggest industry of Kolkata.

DHRITI MEHTA
SEMESTER III



PAPARAZZI CULTURE

A DOUBLE-EDGED SWORD

Most of us have encountered the phrase, “LIGHTS! CAMERA! ACTION!”, but seldom has anyone thought of the phrase “LIGHTS! CAMERA! ACTION! PAPARAZZI!”.

That’s right, the paparazzi are everywhere, with their cameras, lights, and requests like “Ma’am, please look here!”. In today’s celebrity-dominated world, paparazzi culture has become a ubiquitous phenomenon. With cameras lurking around every corner, celebrities’ lives have been transformed into a public spectacle. Bollywood’s fascination with paparazzi is a relatively new development. Even famous influencers like Urfi Javed and Nagma Mirajkar, have been spotted posing for the cameras, serving quirky and chic looks for the internet. Paparazzi culture blends the realms of fame and intrusion. At its core, the paparazzi phenomenon thrives on the insatiable public appetite for the lives of the rich and famous.

Cameras in hand, photographers chase after celebrities, capturing candid moments that are more sensational than substantive. The impact of this culture extends beyond mere entertainment; it shapes public opinion and can significantly affect the lives of those in the limelight who have not asked to be captured. However, interesting assumptions have been made on whether the paparazzi track down celebrities’ whereabouts on their own, or are invited by their PR teams. Nonetheless, owing to paparazzi culture, fans feel more connected to their favourite celebrities. Actors being captured on vacation or even going about their daily lives makes them appear more relatable and accessible to the general public.

The rise of social media has changed the functioning and dynamics of paparazzi culture, and with elites now sharing their moments online, they possess the authority to control public opinion about them, while still giving their fans a glimpse of their lives. Despite

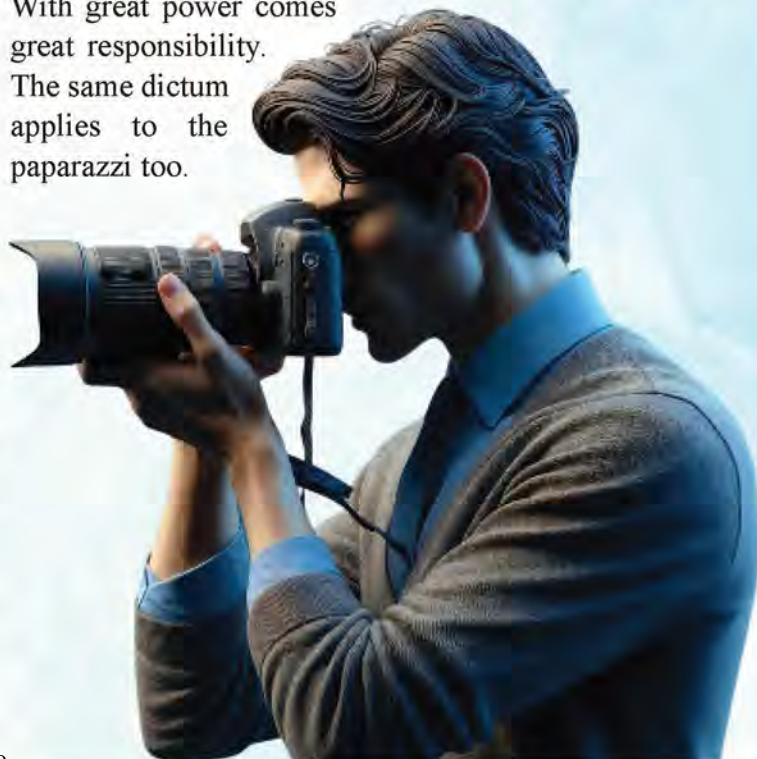
this, selective editing, staged events, misinterpretation of context, and rumours can garner public attention the wrong way.

They say, “A picture is worth a thousand words”, but this concept often clashes with the paparazzi culture, where the intent and context of photographs are manipulated to promote behaviours or attitudes that are often not completely true or at times even untrue. The visual depiction of a particular image may not accurately portray the reality of the situation and may be deceitful serving as a double-edged sword. For instance, if a celebrity has an emotional expression on their face, it could be fabricated in a way that makes people think a tragedy has occurred. Moreover, the relentless pursuit of celebrities by the paparazzi raises significant ethical concerns. In 2017, actor George Clooney took legal action against a photographer who scaled his fence and climbed a tree outside his home in Italy, just to photograph his one-and-a-half-month-old twins.

While the paparazzi serve pictures for public entertainment, bring fame to celebrities, and document significant moments, it is important to remember that too much media gossip, invasion of privacy, and breaching media standards could do severe harm.

With great power comes great responsibility.

The same dictum applies to the paparazzi too.



HEEYA ASHISH PABARI
SEMESTER III

Soulful Serenades

Kolkata's Ghats & the Heartbeats They Hold

As dawn breaks over the Hooghly River, Kolkata's ghats stir to life with the gentle cadence of footsteps echoing on ancient stones. Each day unfolds like a chapter in a story woven from the threads of history, spirituality, and the unbreakable bonds of community. Here, amidst the bustling cityscape, the ghats stand as silent witnesses to the rhythms of Kolkata's heartbeat.

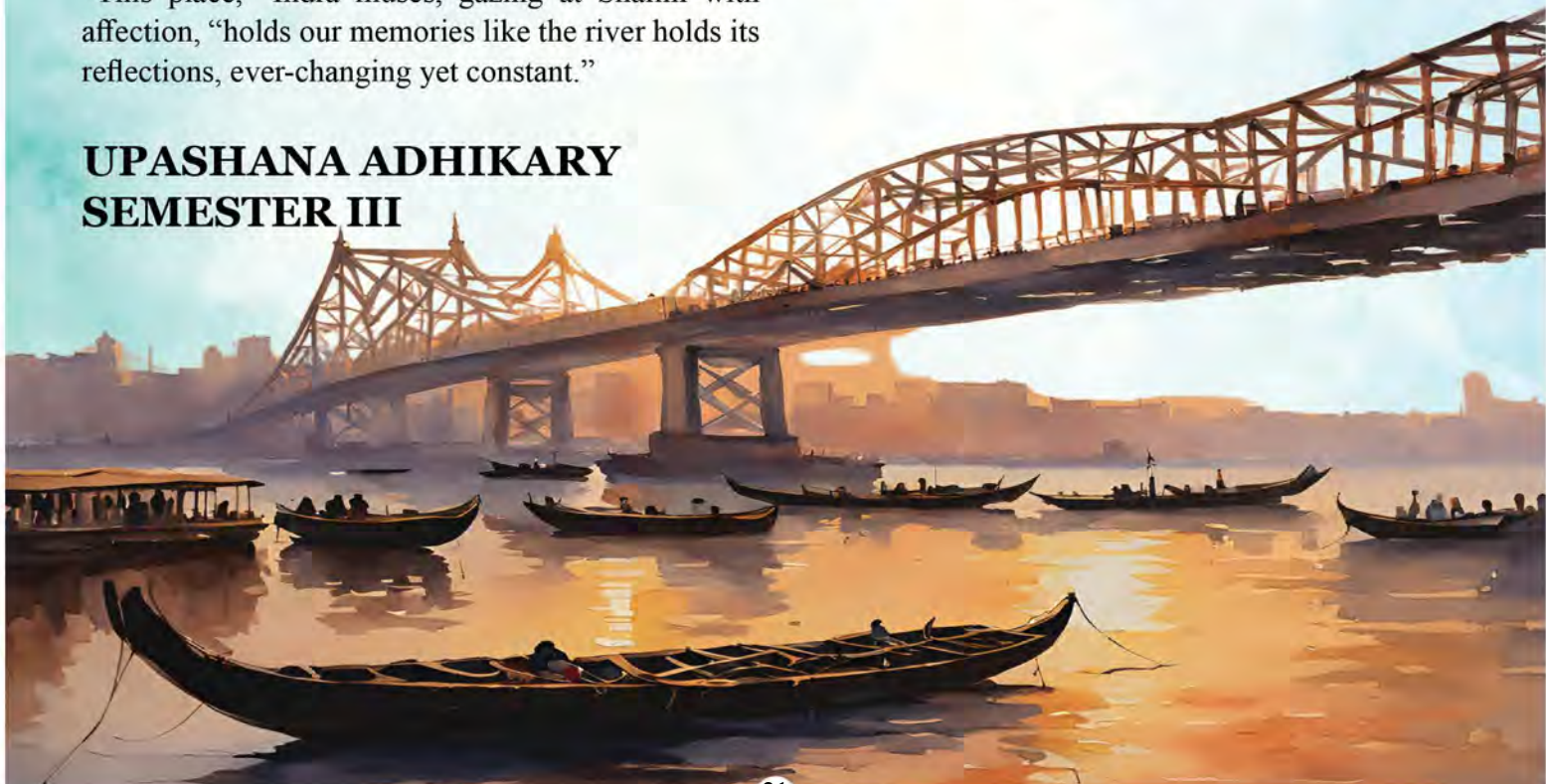
At Babu Ghat, amidst the soft glow of dawn, Kusum descends the worn steps with a basket of marigolds cradled in her weathered hands. Her footsteps, accompanied by the faint scent of sandalwood incense, lead her to the river's edge, where she offers prayers for her late husband. "He cherished this spot", she whispers, her voice barely audible above the morning hymns. "Every morning, I come here to feel close to him, to find solace in the waters that once carried our dreams together."

Across the river, at Princep Ghat, Indra and Shalini steal a quiet moment amidst the grandeur of colonial architecture. Their laughter mingles with the sound of children chasing after fleeting paper boats, the remnants of an afternoon spent relishing the simplicity of love against the backdrop of Kolkata's skyline. "This place," Indra muses, gazing at Shalini with affection, "holds our memories like the river holds its reflections, ever-changing yet constant."

UPASHANA ADHIKARY
SEMESTER III

In the labyrinthine alleys of Howrah, amidst the chaos of Mullick Ghat, young Ayan watches with wide-eyed wonder as his father bargains with fishermen for the day's catch. The aroma of fresh fish mingles with the shouts of vendors, creating a symphony of commerce that has echoed through generations. "Someday," Ayan declares with determination, "I will sell fish here too, just like my father and his father before him. The river is our lifeline, and Mullick Ghat is our home."

These ghats, where the past intertwines with the present and the future, stand as testaments to Kolkata's rich tapestry of history, spirituality, emotions, and everyday life. They are places of connection and communion, where the threads of community are woven amidst the ever-changing currents of the Ganga. Through Kusum's morning prayers at Babu Ghat, Indra and Shalini's quiet moments at Princep Ghat, and Ayan's dreams at Mullick Ghat, the essence of Kolkata's ghats emerges—a symphony of resilience, spirituality, and the timeless rhythms of daily existence. In their stories, we find echoes of our journeys—of love and loss, hope and resilience. Kolkata's ghats beckon us to pause, listen, and embrace the river's eternal embrace.



Social Media & Beauty Standards

Beauty standards in India are shaped by cultural norms, from fair skin to long hair, and slim bodies. Bollywood has further perpetuated these motifs by casting “so-called” exotic actors and actresses. In recent years, social media has also played a huge role in defining and dictating beauty standards. Social media platforms such as Instagram, YouTube, and TikTok (currently banned in India) have enabled everyday individual social media users to become influencers and turned celebrities into fashion figures.

Indian and international influencers flaunt diverse body types, skin colours, hairstyles, and fashion preferences on these platforms. This has been complemented by the plug for an all-inclusive movement, as seen with the rise of movements like #bodypositivity, #skinpositivity, and #loveyourself. This has resulted in a considerable leap towards striving for a significant positive effect on redefining beauty for the younger generations. However, these shifts have also prompted concerns about young people’s mental and emotional well-being.

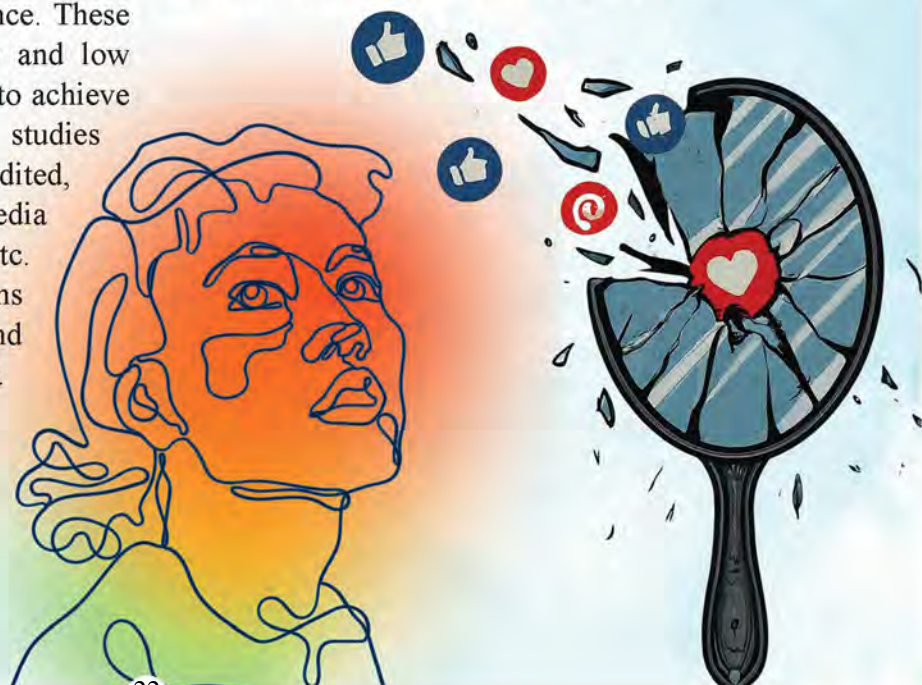
Popular influencers set the tone for defining beauty standards. Many influencers promote beauty ideals that are widely admired, scrutinized, and sometimes unrealistic. The flawless skin, perfect looks, and “ideal” body types showcased on platforms like Instagram are frequently achieved through filters, editing software, and professional assistance. These tools may foster feelings of inadequacy and low self-esteem among students who struggle to achieve these unattainable standards. Research studies have showcased that constant exposure to edited, flawless depictions of beauty on social media platforms like Instagram, Facebook, etc. can lead to severe mental health concerns such as feelings of depression, anxiety, and dissatisfaction with one’s physical features.

In social media, there has also been a steady rise of beauty trends such as having Korean-inspired beauty routines, which famously include the craze for “glass skin”, promising smooth, blurred-out spotless skin with no pores. Along with that, extreme fitness regimes are popularized, due to which many young adults feel pressured to conform to these trends and often resort to extreme measures like plastic surgery, and skin-lightening procedures to meet societal standards.

In contrast, a section of India’s social media promotes authenticity, with influencers embracing unfiltered content that challenges dominant beauty standards by showing acne, stretch marks, cellulite, and natural body movement. Leading brands like Nykaa and Plum now collaborate with influencers representing diverse skin tones, body types, and aesthetics, reflecting a growing shift toward celebrating beauty in all forms on social media.

Thus, social media has a dual effect on societal beauty standards. On the one hand, it perpetuates and promotes Westernized and Eurocentric features as well. Amidst all this, there is still hope for change. On the other hand, it also showcases diverse beauty types, ethnicities, and body types. The key remains in making a judicious and well-informed choice as to which trend to follow amidst all this chaos.

USHASHI SENGUPTA
SEMESTER III



ADDA

The Heart of the Quintessential Bengali

The word 'adda' refers a discussion among peers about any topic that does not need a particular gist to follow over several cups of evening tea. In other words, adda is a common platform where numerous ideas, and views are shared, reviewed, and hotly debated without holding any personal grudges. It represents a group of like-minded people coming together with positive thinking and open-mindedness to discuss topical issues. This 'adda' is at the heart of the quintessential Bengali.

The history of adda culture can be traced back to the ancient Greek civilization where philosophers engaged in scholarly discussions. During British rule, the term adda was generally commonly associated with the Babus (high-class, rich Bengali people) of Calcutta and was seen as a platform of group communication among these people on various topical issues.

Adda could be held anywhere from running at the maidan, to catching a breath and standing for a while anywhere or, sitting at the 'rōāk', which in Bengali refers to the slip of a balcony. Even today, Bengali intellectuals and common masses alike can be seen sitting and talking at their favourite tea/coffee stall where the 'addas' can start in the evening and, extend till midnight. This culture has been in Bengal since the 1960s when people from various walks of life engaged in 'addas'. The tea/coffee stall adda is every Bengali's haven, which was epitomized in the 1970s when legendary Singer Manna Dey composed the

legendary song "Coffee Houser Sei Addata Aaj Aar Nei" (that adda at the Coffee House is no more).

Adda is the beating heart of Calcutta's lifestyle. Sunil Gangopadhyay, one of the greatest modern writers of Bengal once said, 'Many think that Bengalis don't work, simply talk'. While 'adda' itself doesn't have a particular reason to exist, it probably inspires Bengali creativity. From discussions on Messi to Shahrukh Khan, from cricket to football, from culture to politics, the topics discussed in 'addas' know no bounds. Thus, 'addas' serve as the 'public spheres' of the Bengali community.

However, the 'adda' culture of Bengalis seems to be on a slow wane with the emergence of social media where people are more comfortable engaging in virtual discussions rather than making the extra effort to go out and meet people physically. Perhaps that has got a lot to do with the fast-paced life of the modern age too where people are hard-pressed for time due to the pressures of their professional lives. Nonetheless, some people believe Bengali's 'adda' culture will remain forever albeit its form may be transformed with time. With the emergence of new technologies that support virtual meetings, perhaps 'adda' will find a second home in GMeet or Zoom rooms instead of the local tea/coffee stalls.

ARGHA DUTTA
SEMESTER III



Simply Delicious



KOREA TO KOLKATA

A CULINARY JOURNEY



Since 2020, the demand for Korean cuisine in India has grown rapidly, opening opportunities for Korean food suppliers and the consumer food service industry. Shared ingredients like rice, noodles, and seasonings such as sesame oil have contributed to this trend, along with the influence of K-dramas. Indian consumers are embracing Korean dishes, often with a local twist, supported by easy access to ingredients on platforms like Big Basket, Amazon, and Korikart.com. Popular Korean restaurants, such as Daily Sushi in Bengaluru and Hahn's Kitchen in Gurugram, and the BTS Meal by McDonald's, have further promoted Korean cuisine in India. Here's a look at some of the top Korean joints in the city of joy, Kolkata.

1. YUM YUM KOREAN BUCKET

This is a Korean food joint in Kolkata which has both restaurants and food trucks available in different areas of the city. They are popularly known for their food trucks around the city. They mostly have their Instagram covered with their food item pictures and videos, Korean events happening across the city, collaboration reels with their consumers, their new menu item etc. From Korean beverages to food they have it all.



2. SEOUL FOOD

This is a food truck in the Newtown area of the city which is specifically famous for their Corn Dogs. They are very popular for their expertise in Korean cuisine however, they are less likely to be active on their social media platforms. They have a total of 41 posts on their profile out of which half are the collaboration posts by the consumers. A few about food items, few about the truck and the rest about festive promotions.



3. SEOUL STORY

This is another authentic Korean restaurant in the city. Along with the food being filled with super authentic Korean taste they also have an amazing interior at the cafe. It is an Instagram worthy cafe and is located in the Park Street area of the city.



4. THE SUMO'S

This Korean food joint is known for bringing Kolkata's first ever hotpot. This is a restaurant owned by a very well-known food vlogger of Kolkata, "Sinful Foodie". Their Instagram handle has an aesthetic appeal and posts a balance of both static posts and reels. The content is mostly shareable engaging content, food pictures and they are very active on their Instagram page. The taste is very similar to that of the spices of Korea solely without mixing it with Indian spices and making it fusion.



**KHUSHI KHETAN
SEMESTER VI**

FLAVOURFUL MASTERPIECE

Golbari's Famous Kosha Mangsho

Kolkata, crowned as the best food destination in the world in 2023, is renowned for its rich culinary heritage and recipes that have captured the hearts of locals and visitors alike for decades. One such iconic place is Golbari, a heritage eatery located at the five-point crossing in Shyambazar, North Kolkata. Famous for its “Kosha Mangsho,” this 122-year-old institution has earned a legendary status for serving what is widely regarded as the best mutton kosha in the world.

At Golbari, their famous kosha mangsho is served with four generous pieces of tender mutton, accompanied by two flaky parathas, a salad, and tamarind chutney. The mutton, slow-cooked to perfection, melts in your mouth, while the rich, spicy gravy is aromatic and packed with a well-balanced blend of spices that tantalize your taste buds. The soft and crispy parathas provide the perfect complement to the hearty mutton, making for an irresistible combination.

Despite its simple and modest setup—where food is served on hard paper plates and seating is limited—Golbari exudes an old-world charm. The traditional Bengali decor, coupled with basic tables and chairs, adds to the nostalgic dining experience, making it feel like you’ve stepped back in time.

While Golbari’s mutton kosha is its star attraction, the menu offers a variety of delicious dishes, including egg devil, fish fry, mutton liver curry, and even biryani. Each dish is prepared with care, but the mutton kosha remains the crown jewel, with its near-black color and mouth-watering appeal. In my opinion, this is easily one of the best mutton kosha dishes you can find in Kolkata.

Whether you’re a local or a visitor, Golbari’s kosha mangsho and paratha is a must-try for any foodie looking to experience authentic Kolkata cuisine at its finest.



**ANUSHKA NANDY
SEMESTER V**

BREWING CONVERSATION

THRIVING CAFE CULTURE OF SOUTH KOLKATA

1. ROASTERY COFFEE HOUSE

This café beautifully blends Western and Bengali cultures, offering a diverse breakfast menu alongside a range of signature coffees. As a coffee lover, I was captivated by their extensive coffee selection. The loaded nachos, which I tried for the first time, were a delightful surprise—crispy, generously portioned, and bursting with flavor.



2. THE IRISH BREWERY



Located near the Kalighat metro station, this café brings the flavors of Ireland to South Kolkata. The authentic Irish dishes, like Irish Stew and Brioche bread butter pudding, are simply delicious. The cream caramel latte and tiramisu are also standout items on the menu.

3. THE COUNTRY HOUSE

With its aesthetically pleasing ambiance, The Country House is perfect for small groups seeking a cosy hangout spot. The café offers Italian, continental, and French cuisine, along with in-house bakery items. The food presentation is impeccable—almost too beautiful to eat! The panko crumbed chicken strips, Monte Carlo, and egg frittata are irresistible, ensuring you never get bored with their menu.



4. MARBELLA'S

This garden-themed café, with its Instagram-worthy décor, offers a delightful dining experience. The English-style fish and chips and the lotus biscoff shake are highly recommended. Though slightly on the pricier side, the quality of the food more than makes up for it. Marbella's is the perfect spot if you're seeking a picturesque setting with delicious food.



**DHRITI MEHTA
SEMESTER - III**



**NOW
SHOWING!**

LAAPATAA LADIES

“Laapataa Ladies” directed by Kiran Rao, is a satirical yet heartwarming narrative set in the fictional state of Nirmal Pradesh in 2001. The story centers on the misadventures of two veiled brides—Phool and Jaya—who, due to a series of mix-ups, end up with the wrong families after their train journey. This “tragedy of errors” cleverly critiques Indian gender norms, offering insights into patriarchy, cultural traditions, and the role of women in society.

Rao’s film, though fictional, mirrors the deep-rooted traditions that still govern rural India, like the practice of women veiling their faces. The film uses this as a metaphor for how women are often concealed—both literally and metaphorically—within patriarchal structures. The brides, while ‘lost,’ embark on a journey of self-discovery. Through the chaos, the film challenges the conventional roles assigned to women, using humor and wit to highlight their struggles and gradual emancipation.

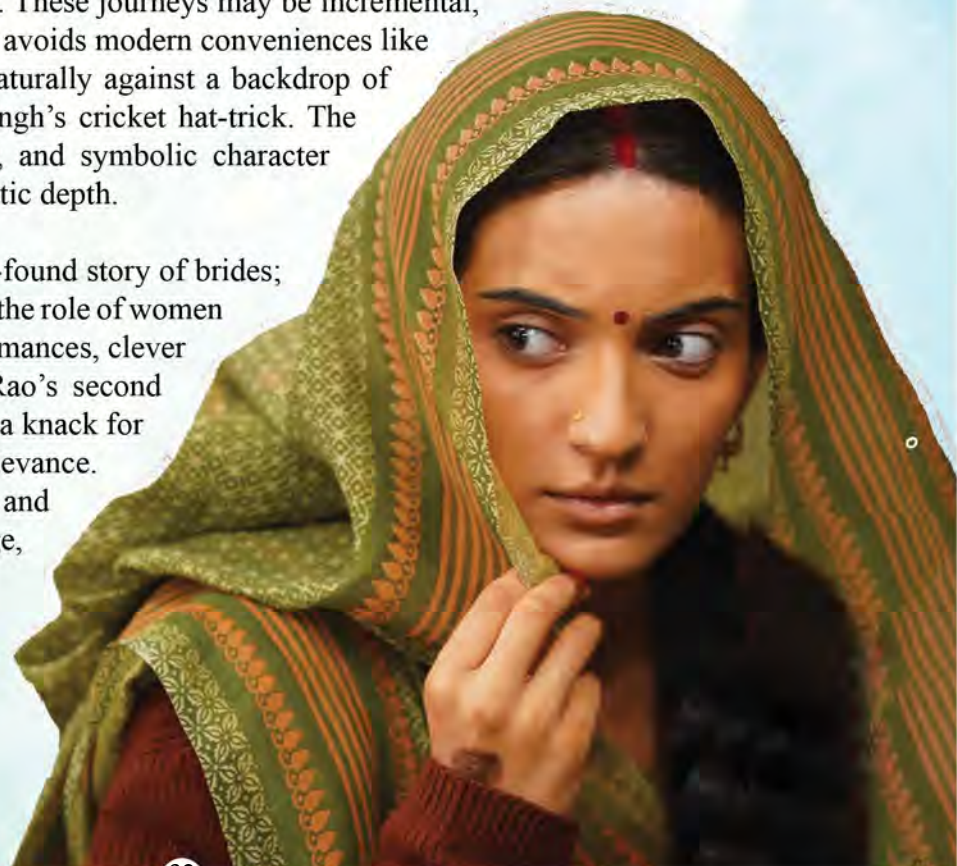
Phool, portrayed with innocence, ends up stranded at a railway station and is taken in by the tough Manju Mai (a standout Chhaya Kadam). Meanwhile, Jaya faces comedic challenges at her new husband’s home, leading to her own self-discovery. The two brides’ contrasting journeys reflect personal growth with grace and realism. Ravi Kishan’s role as corrupt but evolving policeman Shyam Manohar adds social commentary, highlighting institutional rot and gradual change, while addressing systemic discrimination against women.

The film is lauded for its light-hearted approach to serious issues. It deftly balances humor, satire, and feminist undertones, with sharp dialogues like Manju Mai’s remark, “If men love you, they have the right to hit you.” Such lines, while humorous, expose deep-seated societal norms.

One of the film’s strengths is its tempered approach to feminism. Instead of presenting loud, revolutionary characters, it offers nuanced, human portrayals of women quietly asserting their independence. Phool’s small victories—learning to view herself as more than just a bride—and Jaya’s reluctance to bulldoze her way to freedom reflect the reality of rural India. These journeys may be incremental, but they are no less significant. The film avoids modern conveniences like smartphones, letting the story unfold naturally against a backdrop of early mobile phones and Harbhajan Singh’s cricket hat-trick. The village name, Surajmukhi (Sunflower), and symbolic character names like Phool and Pushpa add thematic depth.

“Laapataa Ladies” is not just a lost-and-found story of brides; it’s a subtle yet effective commentary on the role of women in Indian society. With its sincere performances, clever writing, and engaging humor, Kiran Rao’s second feature cements her as a storyteller with a knack for blending entertainment with social relevance. The film’s charm lies in its simplicity and optimism, reminding viewers that change, though slow, is always possible.

LAIZA THOKCHOM
SEMESTER III



MUNJYA

Aditya Sarpotdar's *Munjya* masterfully blends horror, comedy, and romance, creating an entertaining and fresh cinematic experience. Set in the picturesque Konkan countryside, the story follows Bittu (Abhay Verma), a mild-mannered hairdresser, who finds himself connected to a dark family secret involving an ancient malevolent spirit—his ancestor Gotya, now known as Munjya.

After Bittu's childhood love, Bela (Sharvari Wagh), returns from the U.S., strange and terrifying events begin to unfold. Bittu starts having disturbing visions of a haunted Peepal tree and learns of his family's tragic connection to Munjya, a restless spirit that terrorizes his ancestral village. What begins as a quest for love turns into a chilling encounter with the supernatural, as Bittu's nightmares come to life.

Without giving away too much, Bittu's world unravels when Munjya demands something terrifying, and the stakes become increasingly personal. As Bittu races against time to protect those he loves, the lines between comedy and horror blur, leading to a shocking revelation that could change everything. Abhay Verma's portrayal of Bittu is a standout—he brings both humor and emotional depth to the role, making the audience root for him through the ups and downs of his supernatural journey. Sharvari Wagh is compelling as Bela, balancing lighthearted charm with intensity when the situation demands. Mona Singh and Suhas Joshi round out the cast with strong performances, while Taranjot Singh as Spielberg adds a comedic edge to the story.

The film's cinematography is hauntingly beautiful, blending eerie visuals with the natural beauty of the Konkan region. The sound design plays a crucial role in building tension, while the special effects and VFX seamlessly integrate with the narrative, creating a truly immersive experience.

Director Aditya Sarpotdar brings his unique touch to *Munjya*, weaving together horror, romance, and comedy in a way that feels fresh and engaging. The film maintains its momentum throughout,

balancing scares with light hearted moments, keeping the audience both on edge and amused.

As the film reaches its climax, the final twist leaves you wondering—will Bittu be able to escape Munjya's clutches, or is the malevolent spirit destined to haunt him forever?

**IPSITA SEN
SEMESTER III**



A PHULERA-FUL ESCAPADE TO THE "REAL" INDIA

If you're seeking a refreshing escape from the typical series, Panchayat on Amazon Prime Video is ideal. This humorous, heartwarming show offers a delightful view of rural life in India through the eyes of a city-dweller, maintaining its quality across three seasons.

The story follows Abhishek Tripathi, a city-raised engineer who reluctantly becomes the Secretary of a Panchayat in the small village of Phulera, Uttar Pradesh. Despite it being far from his ideal job, Abhishek's journey is filled with amusing struggles and valuable lessons. Phulera, with its quirky inhabitants and simple lifestyle, is a world away from the urban chaos Abhishek is used to. The series captures this contrast beautifully, presenting rural life with a blend of realism and charm. The villagers, each with their own unique personalities, become a source of both comedy and life lessons for Abhishek. The head of the village, Brij Bhushan Dubey (Raghubir Yadav), and his wife Manju Devi (Neena Gupta), who is the official Pradhan, add layers of humor and warmth to the narrative.

The performances are top-notch. , TVF's "Jeetu Bhaiya", Jitendra Kumar, shines as Abhishek, perfectly portraying his character's exasperation, confusion, and eventual acceptance and genuine appreciation for the slower, more meaningful way of life in Phulera. Raghubir Yadav and Neena Gupta being the experienced actors are simply outstanding, bringing depth and authenticity to their roles. The overall performances are so convincing that you often forget you are watching a web series and instead feel like a silent observer within the world they inhabit.

The series was shot in a real Panchayat Office located at Mahodiya Village, in Madhya Pradesh. The cinematography beautifully captures the rustic charm of a village, from its picturesque fields to its narrow, winding lanes. Coupled with Anurag Saikia's fantastic background scores, this series is a complete package of entertainment.

What sets Panchayat apart is its ability to turn mundane situations into moments of pure joy and laughter. Whether it's dealing with a new chair in the office, navigating power cuts, or solving minor disputes among villagers, the show finds humor in the everyday challenges of rural life. In conclusion, Panchayat is a must-watch. It's a refreshing change from the usual fare, offering a perfect blend of humor, warmth, and life lessons. It's all about finding humor in the little things, appreciating simplicity, and understanding that sometimes, the best experiences come from the most unexpected places. This series resonates with anyone watching and leaves you with a smile.

**RAISA CHOWDHURY
SEMESTER III**



Let's

Travel



A JOURNEY TO SANDAKPHU

Snow, Trekking, and Life Lessons



When I recall those ten exhilarating days, I escape into my own world. That's the only way to describe my feelings about the trip to Sandakphu (2015-2016). To tell the truth, it was my first trekking adventure. On 23rd December 2015 (Departure Day), I made my way to the selected NBSTC bus depot opposite Peerless Inn, along with my friends. The bus was going to take us to Siliguri. At 8 o'clock that night, we boarded the bus saying goodbye to our parents, and prepared ourselves for an exciting and strenuous trip.

However, the bus ride turned out to be quite boring. Near Beldanga, the bus broke down, and we were stranded there for nearly 8 hours. We finally reached Siliguri 9 hours behind schedule. There were a few light moments during the trip though; I remember one boy stayed up all night to catch a view of the Farakka Barrage, but when it finally came, he was asleep! We ended up nicknaming him "Farakka".



SANDAKPHU'S BEAUTIFUL PANAROMA

We didn't stay long in Siliguri. After a delicious dinner at Khana Khazana, we got some much-needed sleep, as we had to leave for Darjeeling early the next morning. Waking up early, we boarded a bus at around 6:15 am. The view from the bus windows was breathtaking. In Darjeeling, we stayed at a place called Hotel Mount Pleasant. After checking in, we spent the entire day shopping for gifts to bring back home.



DARJEELING: PEAKS, PINES AND PEACE

Manebhanjang: Hospitality and Snowy Surprises

The next day, we hired a jeep to take us to Manebhanjang, where we stayed at the home of an ex-army officer, affectionately known as "Master Sir." His wife cooked us a delicious meal, and our rooms, entirely made of wood, were cozy. From there, we took jeeps to Tumling. Unexpectedly, we encountered snow along the way. At first, it was all fun and games as we played in the snow during our stops. But soon, the snow turned into a menace as the cars started skidding, and we had to get off. We trekked up to a small village called Meghna, where we enjoyed a hot cup of tea, and then continued trekking to Tumling, one of the toughest treks of the trip.

Walking through the snow, as it fell steadily, was surreal. All around me, the world was painted in white. The last 500 meters to Tumling were excruciating.

Tumling: A Snowy Wonderland

Tumling was as beautiful! However, the snow betrayed us when its heavy accumulation forced us to cut our trip short. Though this decision was made for safety, all of us were deeply disappointed. The next day, we trekked to Tonglu for a spectacular view of the Himalayas. On the way, we passed the stunning Chitra Monastery, home to a large number of monks.



TRANQUILITY OF GORKHEY VILLAGE



HEART OF HIMALAYS

New Year's in Seemana and a Slippery Trek to Gorkhey

On New Year's Eve, we visited Seemana village, and some of my friends managed to snap some splendid photos along the way. The next day, we trekked to Gorkhey village, but the journey was difficult due to the mud created by melting snow. The road was slippery and tough to navigate.

The Journey Home: Reflections and Growth

On 3rd January, we boarded buses back to Kolkata, ending our adventure on the morning of 4th January. This trip taught us how hazardous nature can be, and we gained a new appreciation for the hard work required to live in the mountains. For some of us, the trip brought about personal growth. I remember, on Departure Day, one girl had virtually sent her mother away. But upon returning, her mother's first reaction upon seeing her daughter was a joyful smile.

BARSHA JHA
SEMESTER I



Varanasi



*City Where Soul
Attains Liberation*



A LANDSCAPE VIEW OF DASHASHWAMEDH GHAT

According to Hindu mythology, lucky are those who take their last breath in the 'Moksha Dhaam' and get rid of this vicious cycle of birth and death. Banaras (present-day Varanasi) is known to be one of the oldest living cities and the land where the soul can attain moksha (liberation from the cycle of life and death). This was my intent of scouting India's holy 'City of Death' through a perspective that shows the motive of life, a perspective which is true but from which we barely wish to see life perhaps because it's petrifying.

My first evening was spent at the 'Dashashwamedh Ghat' where I saw people rushing to get the front seat, vendors selling garlands, people taking a dip in the holy waters of the Ganges, kids selling pooja kit, and when bells rang, it was time for the iconic 'Ganga Aarti'. With the chants of 'Har Har Mahadev' the aarti started. The aura was spiritual, with spectators' hands collaborating and clapping in rhythm with the aarti, eyes closed, hands folded and then everyone raised their hands in praise of the Lord. We met a 'saint' in gerua vastra with long beard and braided hairs and got the 'Mahakaal' tilak done. We touched his feet and in a chit-chat conversation, we got to know the history of Banaras that says Brahma performed Ashwamedha yajna here and sacrificed ten horses giving the ghat its name, i.e., 'Dashashwamedh'.

Since we were a bunch of foodies, we headed straight to 'Kashi Chaat Bhandar' in Godowlia street to taste its authentic 'tamatar chaat' (tomato snack) and 'meetha paan' (sweet betel). The street offers a glimpse into the everyday lives of the locals and it's always rustling and bustling. Since it's a great spot for street shoppers how could we miss buying the banarasi bangles, sarees, and dupattas. With our pro bargaining skills, we did massive shopping.



WHERE DIVINITY MEETS DUSK

Our next destination was ‘Manikarnika’, ‘The Burning Ghat’. A procession crossed carrying a dead body and collectively chanting ‘Ram Naam Satya Hai’. The bodies were first dipped in Ganga, ghee was smeared on wood, sandalwood powder was poured to prevent it from smelling. Then the eldest son came in all white and put the body on fire. There was a kind of silence. I sat on a machan (platform) to get the top view. The view was surreal. I could see how life ends for all; how rich and poor both end up becoming ashes at last. Lost in a string of thoughts, I became a bit numb that day. Manikarnika teaches us that ‘We are every day getting one day close to death, till then let’s celebrate life’.



TRANQUILITY BY THE ASSI GHAT

On day two, early at 4:00 a.m., we headed to Assi ghat for the morning aarti. It was just before dawn; the east was turning from dark to yellow-orange; the sunlight reflected on the timeless water of the Ganges. We hired a boat and rowed across many ghats like Janki Ghat, Harishchandra Ghat, Darbhanga Ghat, Chet Singh Ghat, etc.



CLASSIC BENARASI CHAAT

After this, we got ready for Sarnath which is 9.5 km away from Varanasi. It is where Buddha delivered his first sermon and where ‘The Great Ashoka’ erected a memorial pillar topped with a capital consisting of four lions which is preserved in the Archaeological Museum Sarnath. While returning to Varanasi we decided to visit the magnificent ‘Ramnagar Fort’ which was built by Kashi Naresh Maharaj Balwant Singh in 1740. It has a museum called ‘Saraswati Bhawan’ which has a collection of vintage cars, medieval costumes, gold and silver palanquins, swords, and guns. Photography is prohibited and hence one can only capture them in their eyes.

This was not the end. One of the purposes of going to Banaras was still due, that of visiting the Kashi Vishwanath Temple, one of the 12 jyotirlingas. To escape the common queue, we pre-booked for Mangla Aarti which cost Rs 500 per person. We reached there by 3:00 a.m. for the darshan of Lord Shiva, ‘the Ruler of the World’. Over the centuries many foreign invaders destroyed the temple. But Indian rulers like Maratha Queen Maharani Ahilyabai Holkar of Indore, Sikh Maharaja Ranjit Singh reconstructed the temple.



SPIRITUAL LIGHT ON GANGES

With this, my Varanasi journey came to an end. But the stories those gullies of Banaras conveyed to me, the echo of bells, the chants on the banks of the Ganges, the reality of life that I found understood at Manikarnika Ghat, and the way I felt connected to some cosmic energy at Banaras will always remain intact

**PRATYAKSHA SINGH
SEMESTER III**

PONDICHERRY



A Fusion of French Charm & Indian Vibrance



Tucked along the sun-kissed shores of the Bay of Bengal, Pondicherry is a former French colony that combines the vibrant hues of India with timeless French charm. It's more than just a destination; it's an experience.

Escaping the City Heat

Most travel bloggers suggest visiting between October and March, but on one sweltering Thursday night in June, I decided I'd rather be burnt to a crisp by the sea than in the scorching city. That decision led me to book a discounted off-season flight to Chennai, the closest airport to Pondicherry, the following day. After landing, I took a pre-booked cab, which meandered through scenic beaches, vibrant towns, and long stretches of greenery along the highway, before dropping me off at Laporte Street Studio—my lodging for the trip.



COLONIAL ELEGANCE



VESPA VIBES

The Perfect Stay

Spacious, picturesque, and centrally located, the Airbnb on Laporte Street was perfect. Being well-connected was particularly important since I hadn't learned how to ride one of the colorful Vespas available for rent all over town.

Strolling Through Time in the French Quarter

My journey began in the French Quarter, a delightful area that transported me back in time.

With pastel-colored buildings draped in bougainvillea, every street felt like a postcard. I stayed at a cozy boutique hotel that captured the area's charm. My first stop was Café des Arts, a local favorite. As I sipped a frothy café au lait alongside a flaky croissant, I soaked in the artistic ambiance. It was the ideal way to kick off my adventure.



CAFE DES ARTS,
PONDICHERRY



*SERENITY BY THE SHORE AT
PROMENADE BEACH*

Beachside Bliss and Local Flavors

Feeling energized, I strolled to Promenade Beach, where the rhythmic sound of waves provided a soothing soundtrack. Walking along the shoreline, I indulged in a crab roll from a street vendor. The spicy goodness was a reminder that food is an integral part of any travel experience. Every bite was a burst of flavor, heightened by the beach atmosphere.

Auroville: A Haven of Peace and Unity

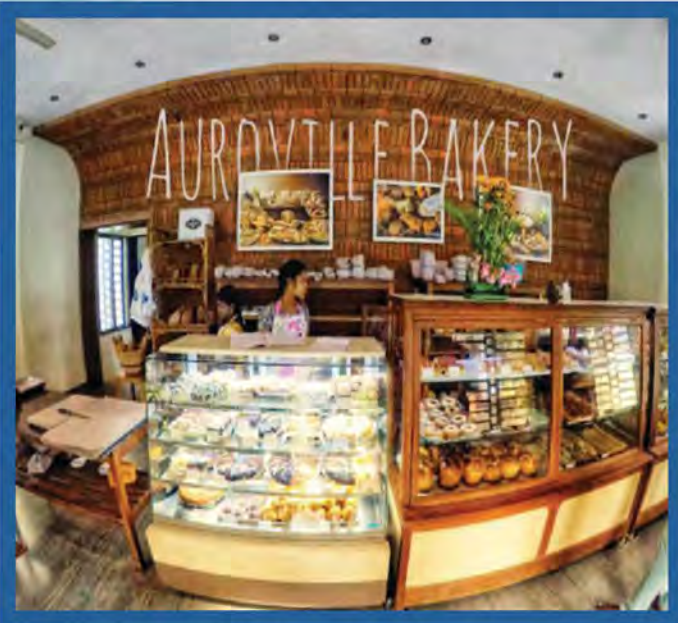
A visit to Auroville was next on my itinerary. This innovative township, dedicated to peace and unity, was unlike anywhere I had ever been. The breathtaking Matrimandir, a golden sphere nestled in lush greenery, captivated me. I participated in a meditation session, which brought a refreshing sense of clarity and connection to my surroundings.



THE SERENE MATRIMANDIR

Auroville Bakery and Shopping in White Town

For lunch, I headed to Auroville Bakery, where I enjoyed a fresh sandwich filled with vibrant local veggies—delicious and beautifully presented. Afterward, I returned to the French Quarter and wandered down Mission Street, where colorful boutiques and markets offered everything from handmade crafts to stunning textiles.



*DELICIOUS BREADS AND
WARM ATMOSPHERE*

Beach Relaxation at Auro Beach

The next day, I found myself at Auro Beach, sprawled out on the soft sand with a book in hand. The laid-back vibe was perfect for unwinding. As the sun set, I treated myself to a fresh coconut from a local vendor, sipping its cool water while watching the sky transform into a canvas of oranges and pinks.

Leaving with Memories

As I prepared to leave Pondicherry, I couldn't help but reflect on how deeply this place had touched my heart. From the stunning beaches to the rich cultural experiences, every moment felt like a gift. Packing my bags, I knew I was taking home more than just souvenirs—I was carrying memories that would last a lifetime.

As I prepared to leave Pondicherry, I couldn't help but reflect on how deeply this place had touched my heart.

**SOUMYA KUNDR
SEMESTER III**

View - of - Eyes

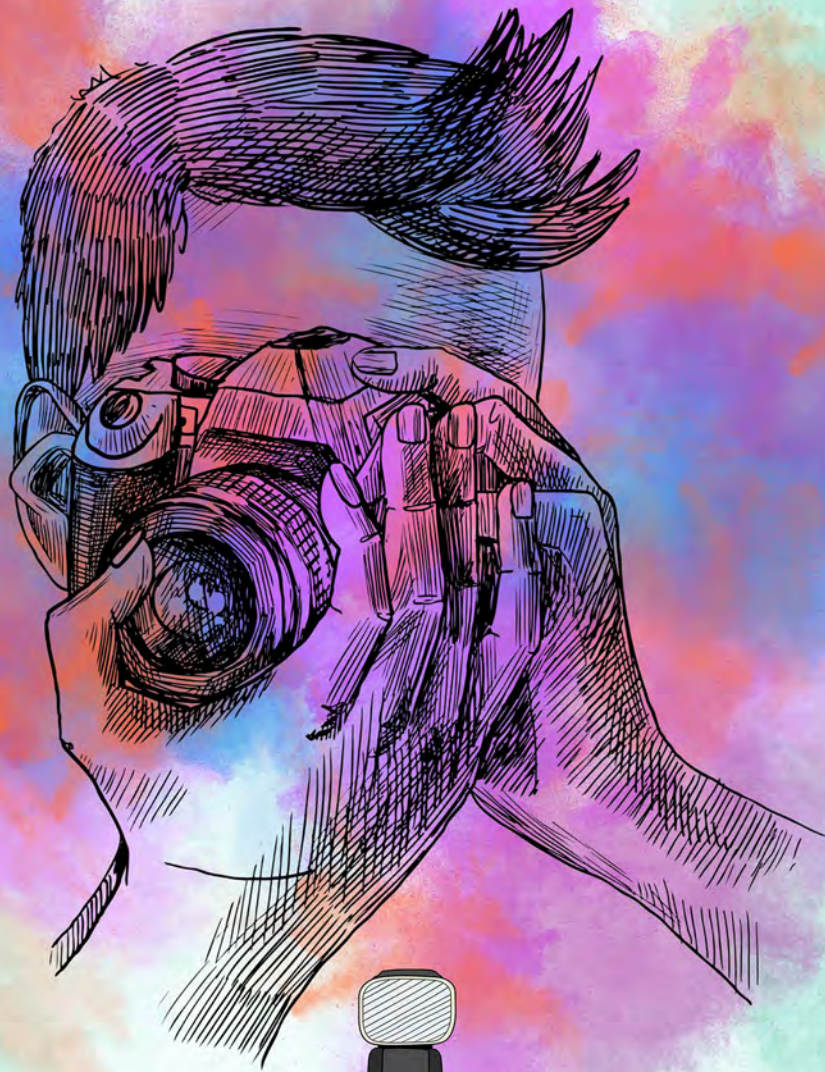
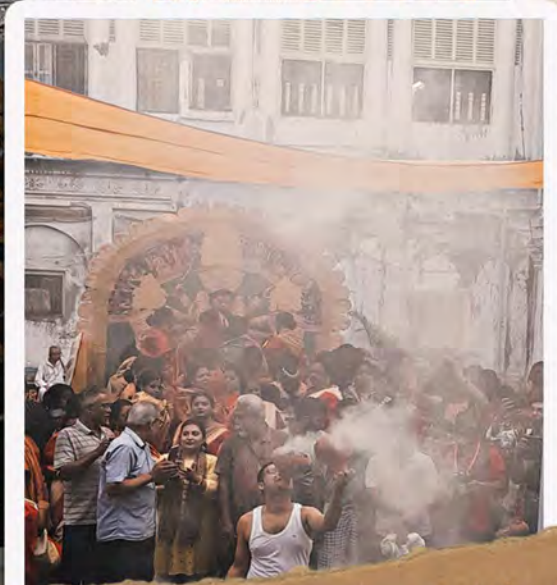


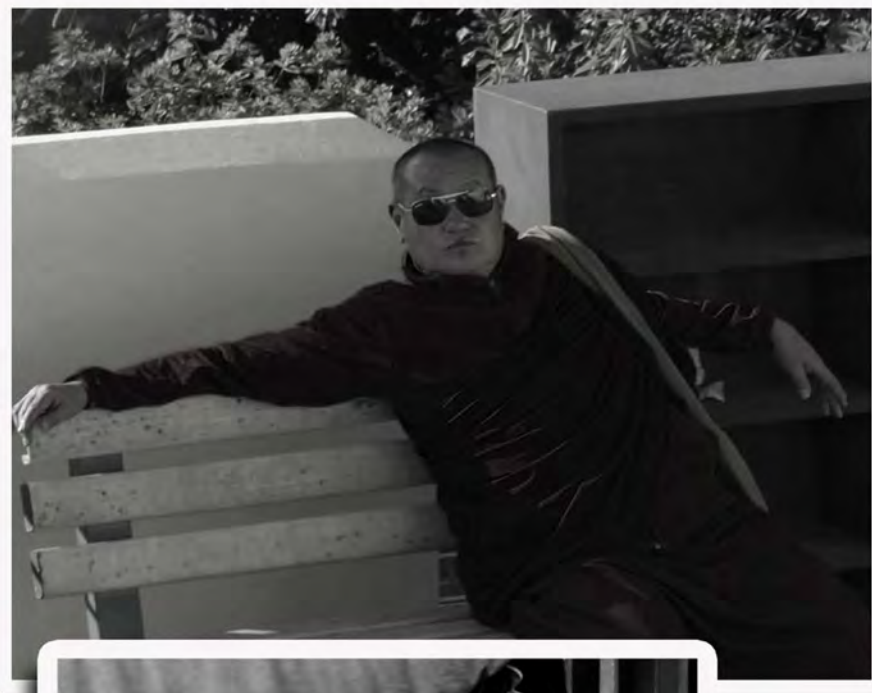
Photo Feature



Where Spirituality meets Celebration

**KRITTIKA ROY
SEMESTER V**

Photo Feature



A Glimpse of Sikkim

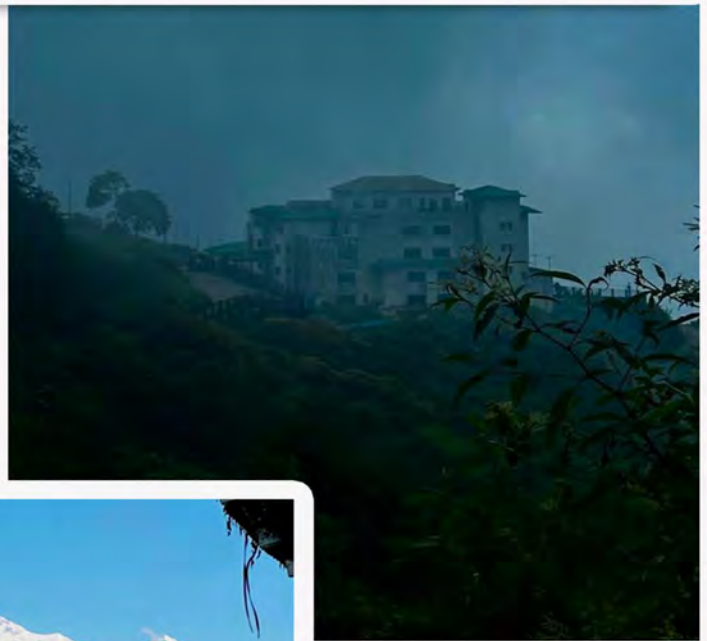
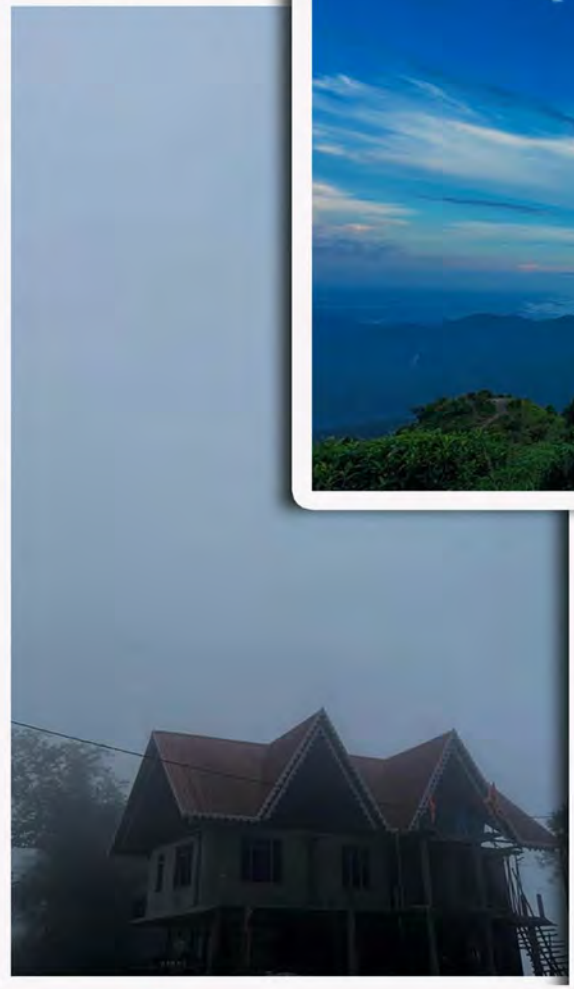
**DISHA KHASTAGIR
SEMESTER V**



Spirituality of Benaras

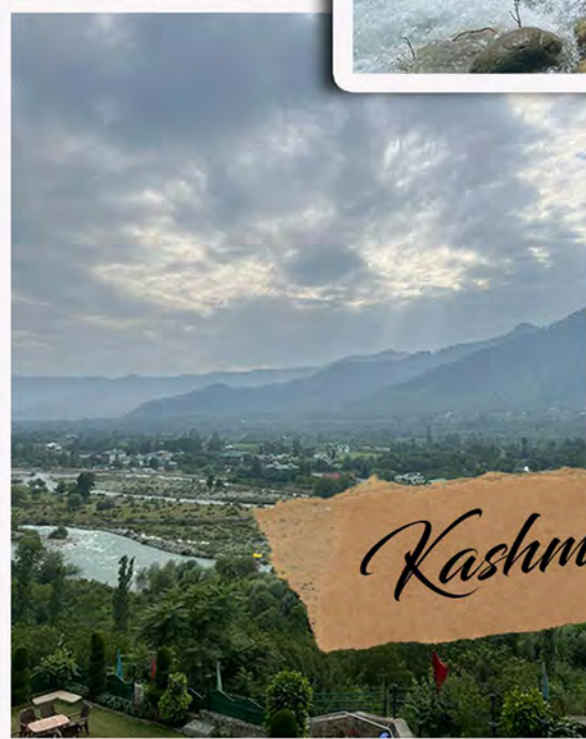
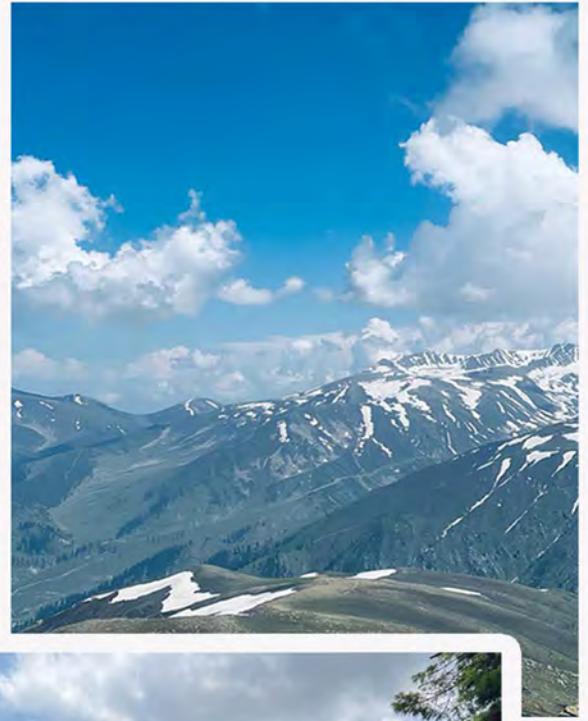
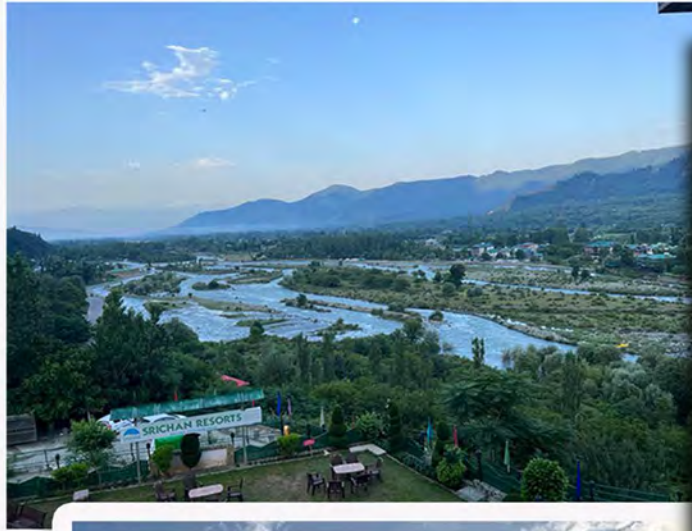
**PRATYAKSHA SINGH
SEMESTER III**

Photo Feature



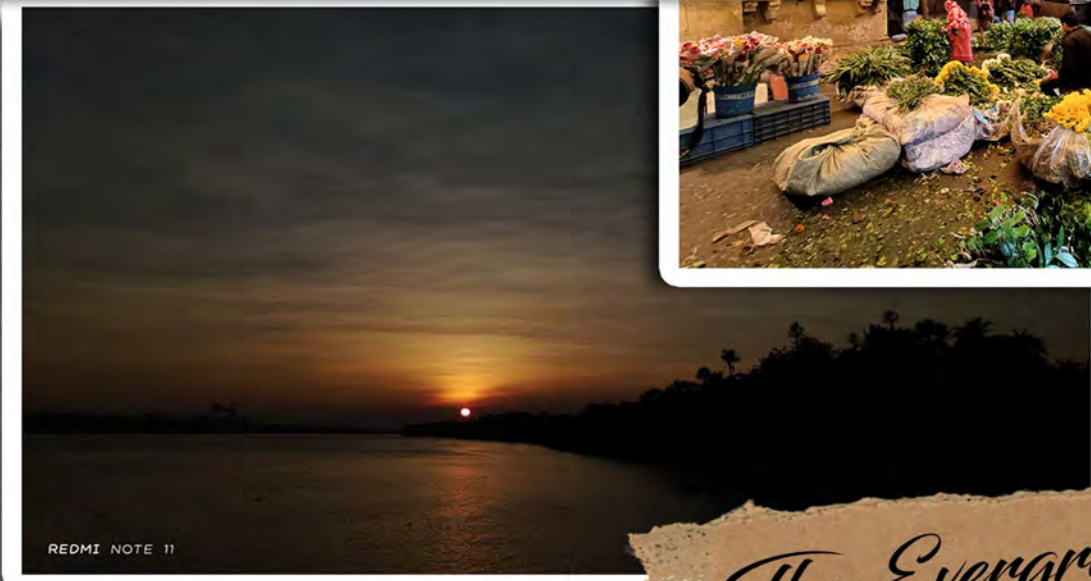
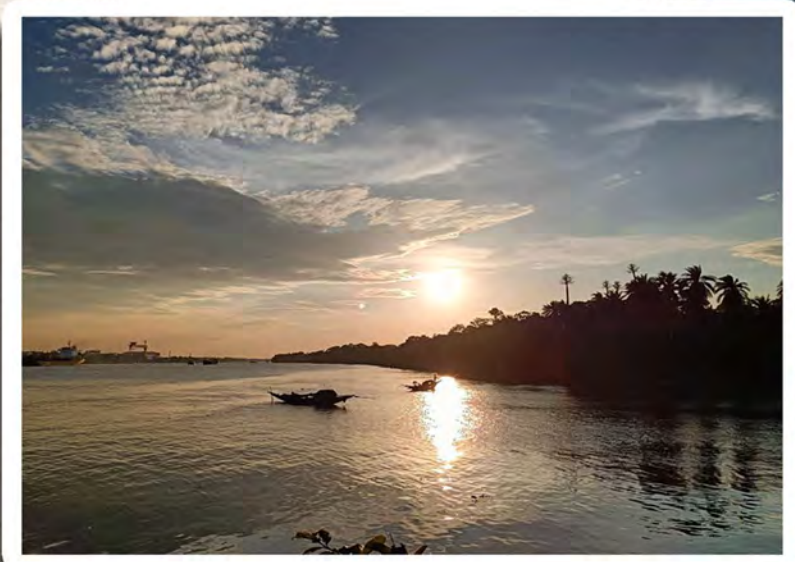
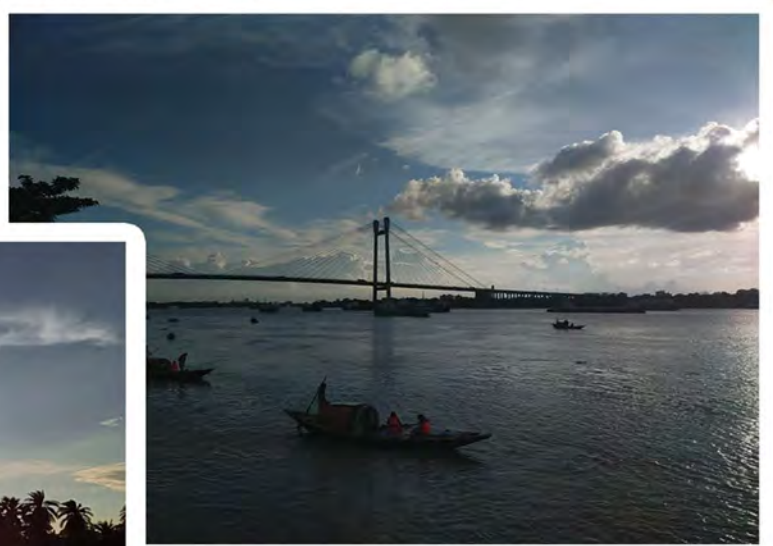
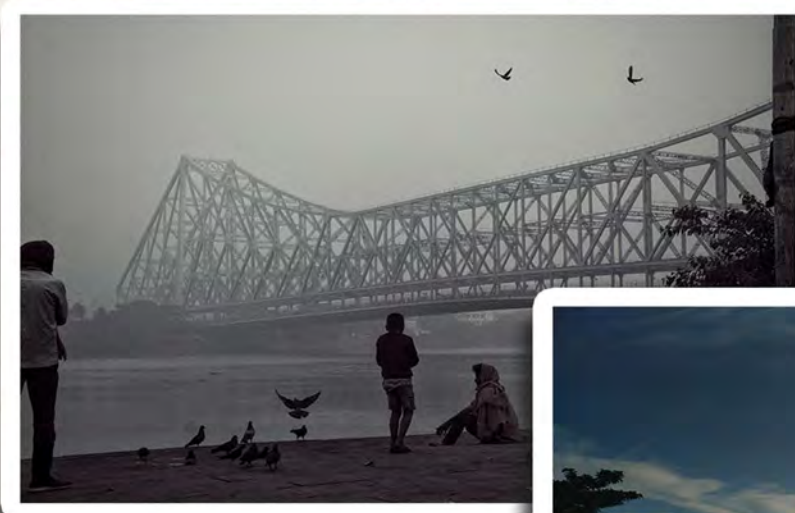
Queen of Hills

**SIMREN BERA
SEMESTER I**



Kashmir in Summer

**AYESHA BEGUM
SEMESTER V**



REDMI NOTE 11

The Evergreen Ghats

**UPASHANA ADHIKARY
SEMESTER III**



SCATTERED DREAMS OF CLOUD

Diptorup Mukherjee
Semester VI

Bidisha Sarkar
Semester V



BLUE SKY STATE OF MIND



**CRIMSON LEAVES FRAMING
TRANQUILITY**

Sristi Sanyal
Semester I





NATURE'S SHARP-EYED AVIATOR

*Yamisha Singh
Semester V*

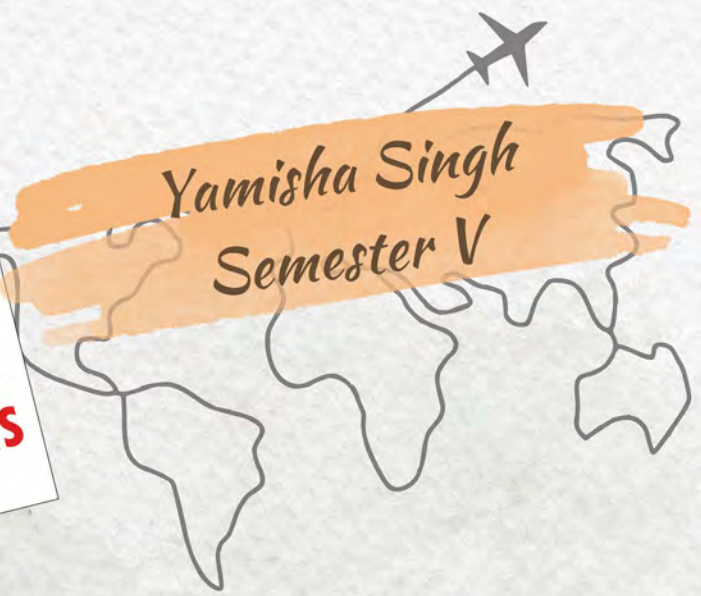
*Bidisha Sarkar
Semester V*



THE SKY'S EMBRACE



LIFE IN PARALLEL LINES



*Yamisha Singh
Semester V*



SUNSET STATE OF MIND

*Yamisha Singh
Semester V*



NATURE'S PAINTBRUSH

*Bidisha Sarkar
Semester V*



SUNRISE THROUGH THE FOGS OF LIFE

*Bidisha Sarkar
Semester V*



WHERE THE WAVES KISS THE SHORE

*Sristi Sanyal
Semester I*

*Yamisha Singh
Semester V*



SQUIRREL MODE ACTIVATED



TO THE MOON & NEVER BACK

*Yamisha Singh
Semester V*

*Anushka Nandy
Semester V*

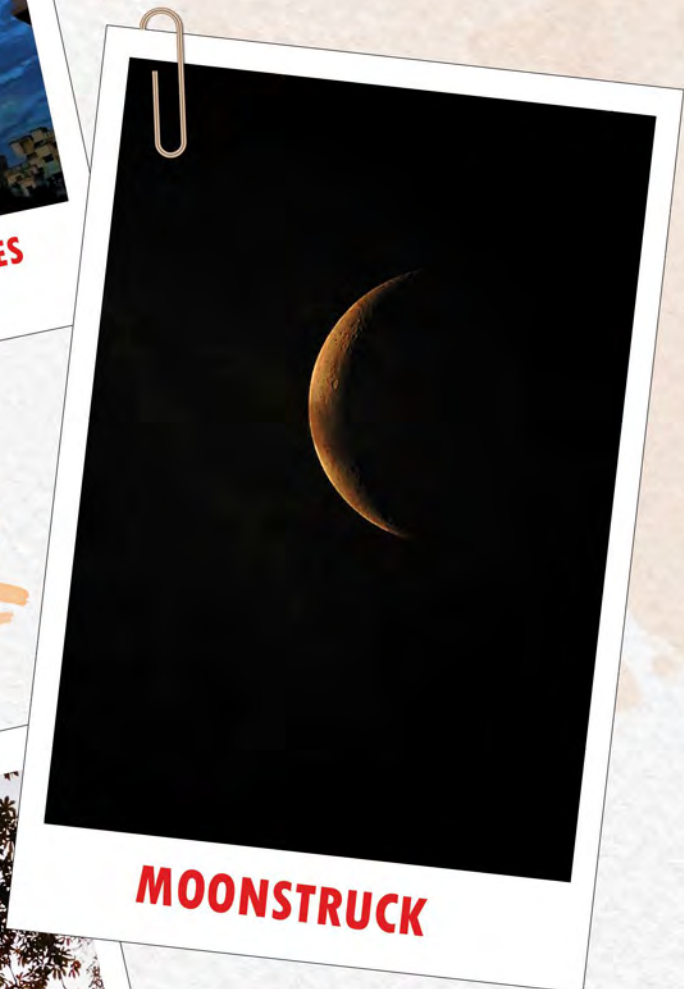


WINTER AND MAIDAN



**DOUBLE RAINBOW GRACES
TWILIGHT SKY**

*Diptorup Mukherjee
Semester VI*



MOONSTRUCK

*Yamisha Singh
Semester V*



STANDING TALL YET ALONE

*Yamisha Singh
Semester V*



Paintings





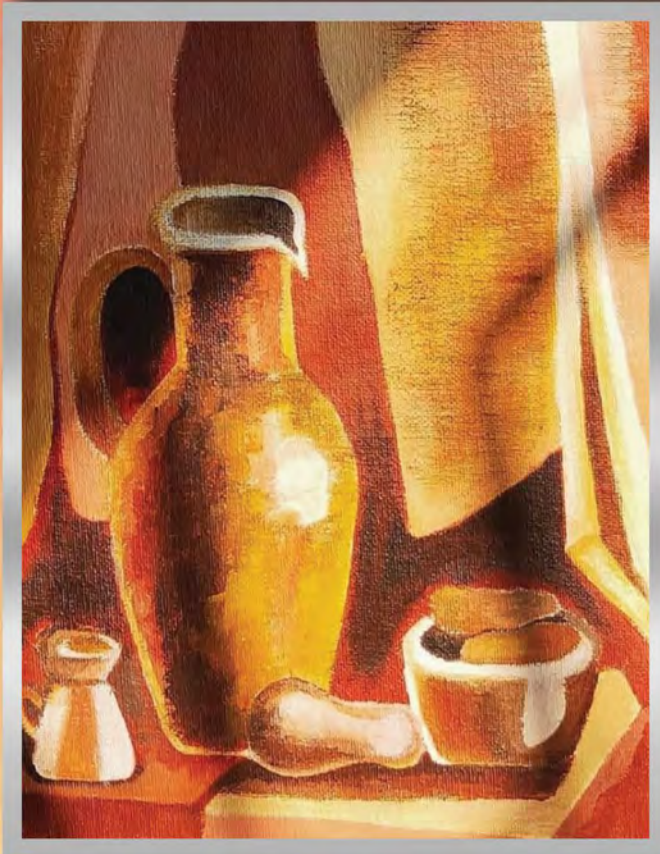
SUNAYANA PAUL
SEMESTER III



TANYA CHATTERJI
SEMESTER III



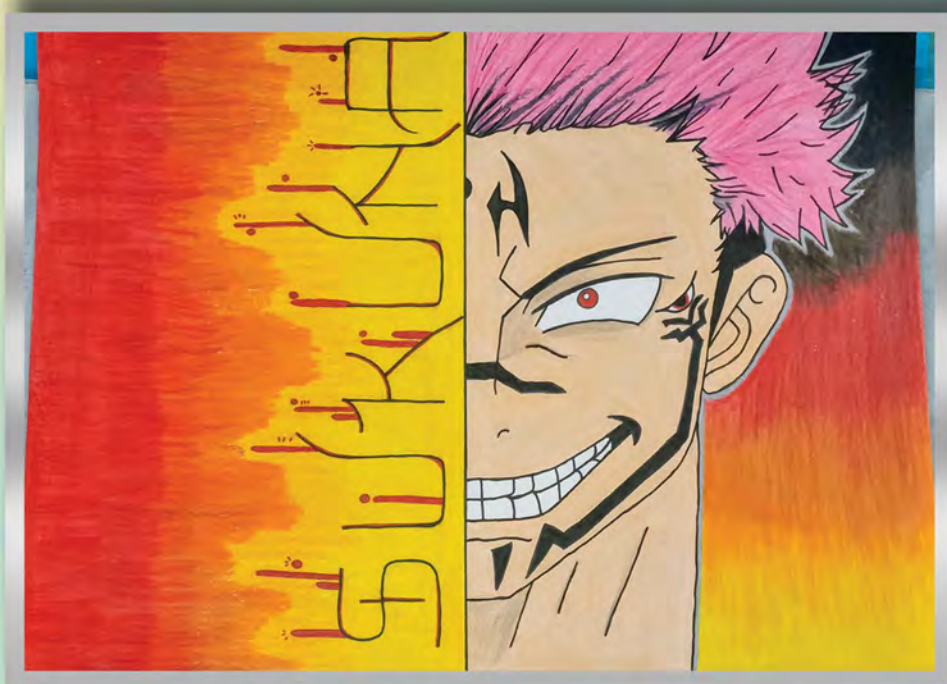
VANCHHA PRASAD
SEMESTER III



**SUNAYANA PAUL
SEMESTER III**



**SWARNABINDU MAITY
SEMESTER III**



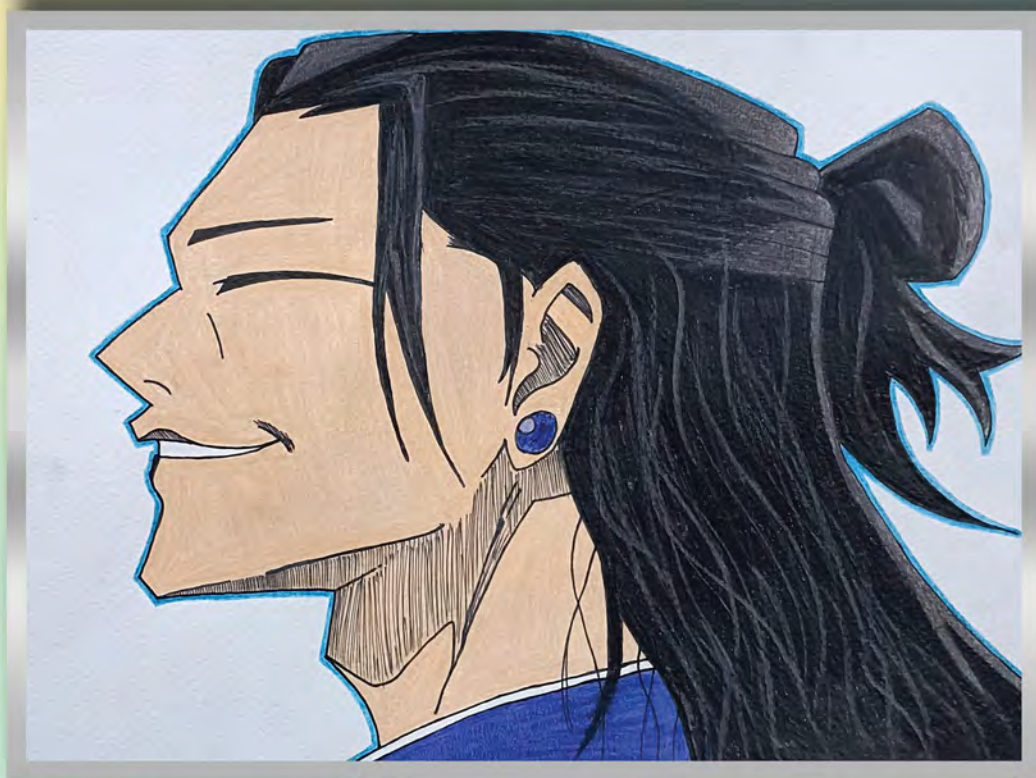
**TANYA CHATTERJI
SEMESTER III**



**SUNAYANA PAUL
SEMESTER III**



**SUNAYANA PAUL
SEMESTER III**



**TANYA CHATTERJI
SEMESTER III**

Illustrations & Mandalas





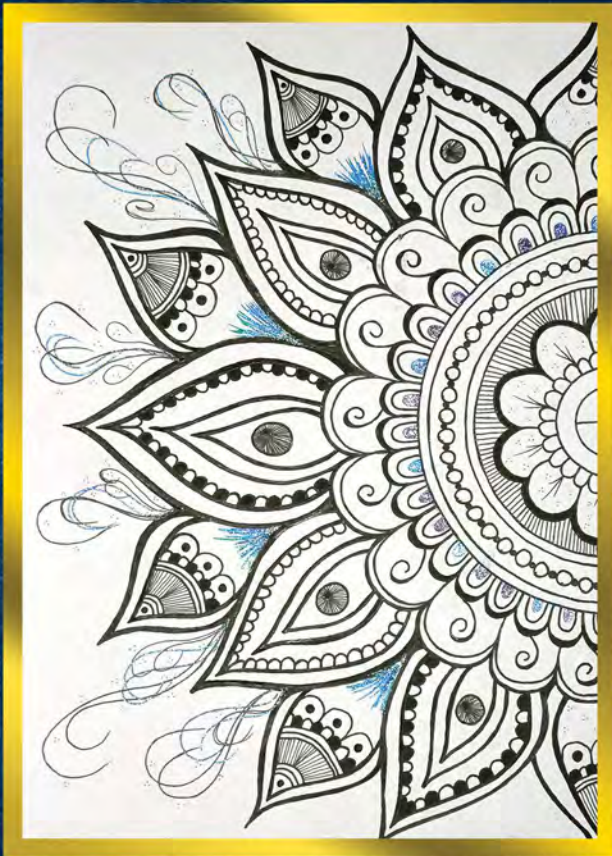
TANYA CHATTERJI
SEMESTER III



SWARNABINDU MAITY
SEMESTER III



ANUSKA MUKHERJEE
SEMESTER III



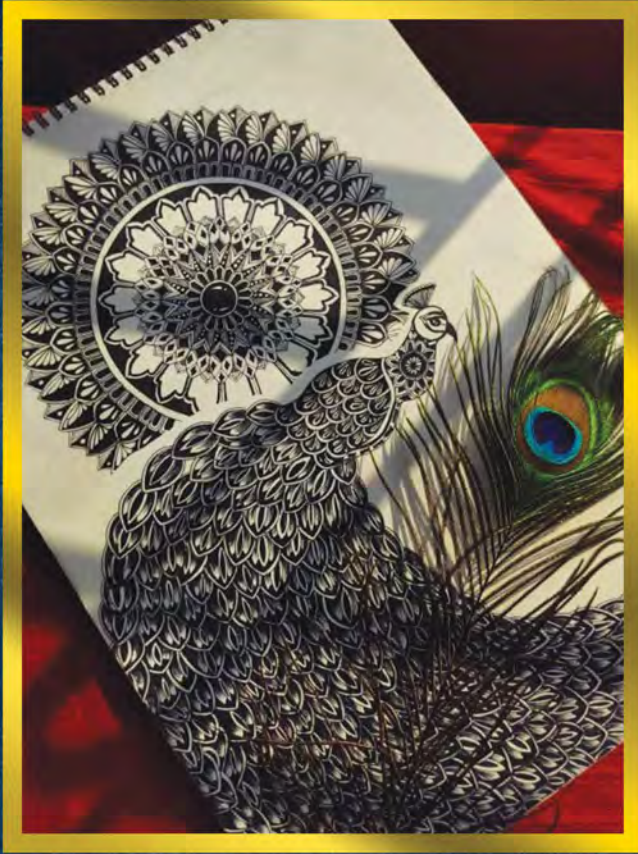
TANYA CHATTERJI
SEMESTER III



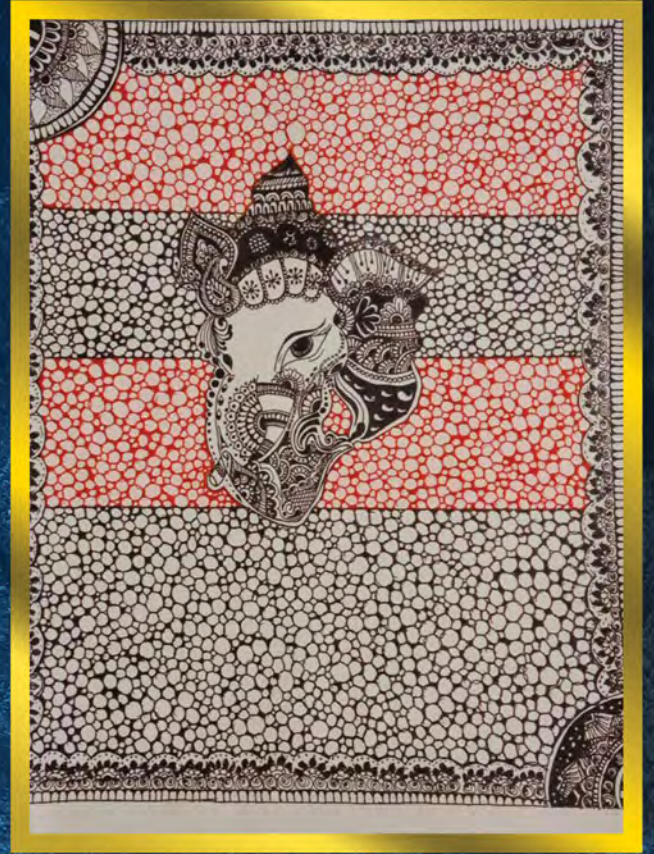
ANUSKA MUKHERJEE
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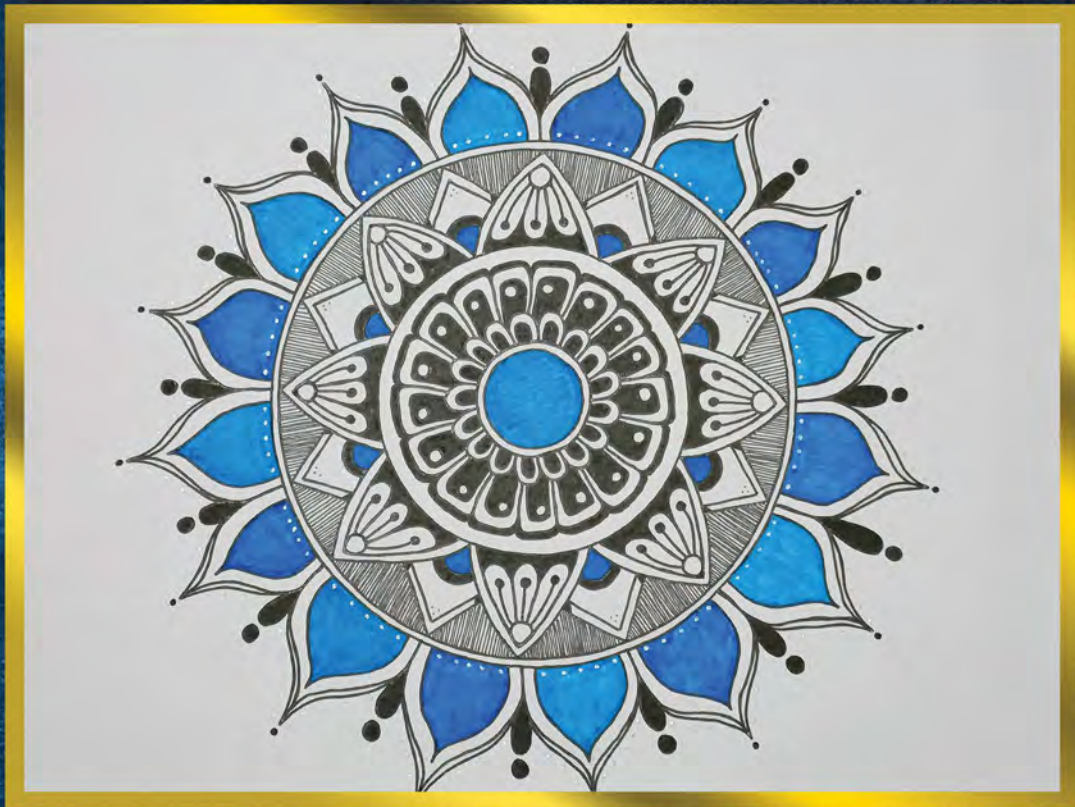
JIYA TANNA
SEMESTER III



**SWASTIKA DAS
SEMESTER I**

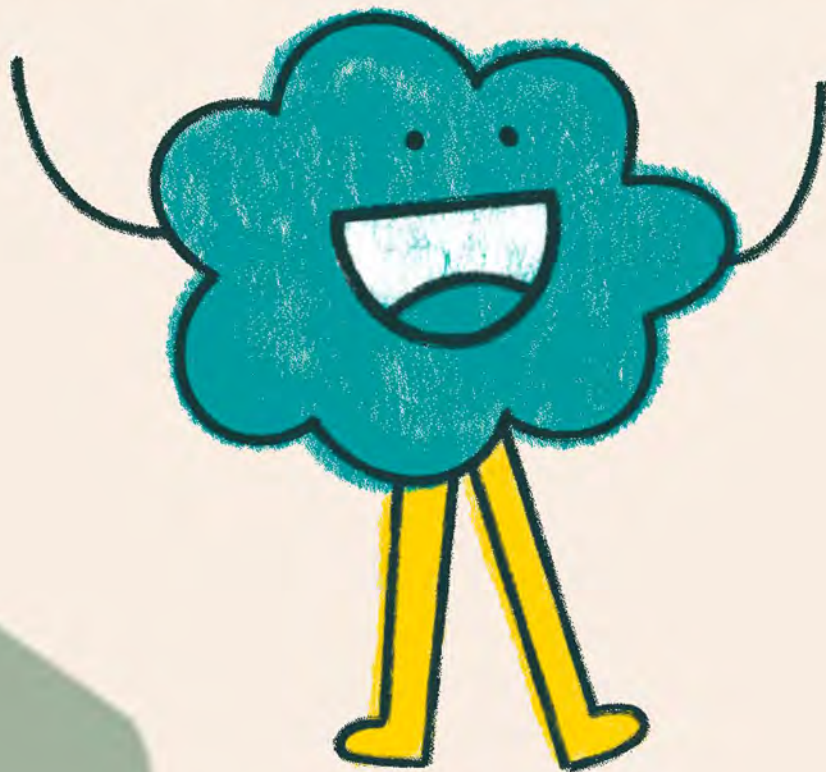


**ANUSKA MUKHERJEE
SEMESTER III**



**TANYA CHATTERJI
SEMESTER III**

Fun Time



Crossword Puzzle



DOWN

1. Place where newspapers are preserved; reference libraries.
3. Type of communication which utilizes various vocal aspects.
7. The school of communication which sees it as the production and exchange of meanings.
9. A single columned article.
12. Newspaper that is published everyday.

ACROSS

2. Voice of the people.
4. The machine that prints the newspaper.
5. An image that is on a strip or sheet of transparent plastic film.
6. A short promotional piece accompanying a piece of creative work.
8. A receiver's response to a message.
10. A phrase accompanying a picture.
11. An explanatory title above an article.

**RAISA CHOWDHURY
SEMESTER III**

ANSWERS-
DOWN: 1. MORGUE 3. PARALANGUAGE 7. SEMIOTIC 9. CHIMNEY 12. DAILY
ACROSS: 2. VOXPOP 4. PRESS 5. NEGATIVE 8. FEEDBACK 10. CAPTION 11. HEADLINE



CAN U BELIEVE IT...

1. What do Sandra Bullock, Ben Affleck, and Robert De Niro have in common? They've all portrayed PR practitioners on the big screen! If you haven't seen PR take a starring role in *Our Brand is Crisis* (Bullock), *Jersey Girl* (Affleck), or *Wag the Dog* (De Niro)
2. The oldest continuously published daily newspaper in the United States is the New York Post, which was founded in 1801 by Alexander Hamilton. Connecticut's Hartford Courant is the oldest continuously published newspaper, starting as a semi-weekly in 1764 and going daily in 1836.
3. The first remote control was made by a company named Zenith in 1950 and was connected to the television by a wire. It was not until 1955 that the wireless remote followed.
4. One of the most interesting facts on AI is that it has made robots capable of performing journalism activities. As a result, media channels, even some big ones are using artificial intelligence robots to generate news.
5. The first email to be sent with an "@" symbol was in 1971. It was sent by Ray Tomlinson and the "@" symbol meant that the message was sent to a person rather than a machine.
6. Instagram reports 50% of users are more interested in a brand when they see ads for it on Instagram.
7. Newspaper horoscopes, a staple like crossword puzzles and advice columns, got started in 1930 when Britain's Sunday Express ran a horoscope of newborn Princess Margaret by prominent astrologer R.H. Naylor. He declared that her life would be "eventful." One of his next forecasts about a British aircraft being in danger was taken seriously when a British airship then crashed outside Paris, killing 48 people.

DIPTORUP MUKHERJEE
SEMESTER VI



ORATEUR

'Let Creativity Flow Unhindered'



THE BHAWANIPUR
EDUCATION SOCIETY COLLEGE

*"Learning for Leadership
and Liberal Values"*