

4th edition

MERAKI

2026

INDIAN
KNOWLEDGE
SYSTEM

From the desk of the Editors

69

THE WAIT IS FINALLY OVER! WELCOME TO THE 4TH EDITION OF MERAKI BY THE ENGLISH DEPARTMENT OF HANDIQUE GIRLS' COLLEGE. THIS ISSUE IS ABOUT BIG IDEAS AND FRESH THINKING. OUR PAGES ARE FILLED WITH RAW POETRY, GRIPPING STORIES, AND SHARP CULTURE REVIEWS THAT HIGHLIGHT THE INCREDIBLE TALENT ON OUR CAMPUS. WE WANTED THIS EDITION TO BE A SPACE FOR BOUNDLESS CREATIVITY AND OUR CONTRIBUTORS ABSOLUTELY DELIVERED.

A HUGE THANK YOU TO OUR MENTORS FOR GIVING US THE RIGHT GUIDANCE AND TO EVERYONE WHO SUBMITTED THEIR WORK. PULL UP A CHAIR, OPEN YOUR FAVORITE SCREEN AND DIVE INTO THE BRILLIANT WORLD OF THE 4TH EDITION OF MERAKI!



Introduction to TKS

69

THE INDIAN KNOWLEDGE SYSTEM (TKS) IS A VAST ARCHITECTURE OF INDIGENOUS KNOWLEDGE, SCIENTIFIC ADVANCEMENTS AND PHILOSOPHICAL TRADITIONS THAT IS THOUSANDS OF YEARS OLD. TKS IS NOT A STATIC HISTORY, BUT LIVING HERITAGE OF SYSTEMATIC INQUIRY INTO A WIDE RANGE OF AREAS SUCH AS MATHEMATICS, ASTRONOMY, METALLURGY, MEDICINE AND ENVIRONMENTAL SCIENCE. FROM THE BINARY SYSTEMS POSTULATED IN ANCIENT PROSODY TO THE BASIC PRINCIPLES OF AYURVEDA, THESE TRADITIONS HOLD A HOLISTIC VIEW OF THE UNIVERSE WHERE THE MATERIAL AND SPIRITUAL WORLDS CO-EXIST.

IN THE PRESENT-DAY WORLD, THE REVITALISATION OF TKS IS IMPORTANT FOR THE DEVELOPMENT OF SUSTAINABLE RESPONSES TO THE PRESENT GLOBAL CHALLENGES. IT PROPAGATES AN ECO-CENTRIC WORLDVIEW WITH TIME TESTED PRACTICES IN ORGANIC AGRICULTURE, WATER CONSERVATION AND ARCHITECTURAL DESIGN LIKE VASTU SHASTRA. TKS IS UNIQUE IN ITS INTER-DISCIPLINARY APPROACH TO INNOVATION, COMBINING OLD AND NEW WAYS OF THINKING AND SCIENTIFIC INVESTIGATION WITH A VIEW TO THE FUTURE, GROUNDED IN THE PRINCIPLES OF SUSTAINABILITY, ETHICS AND CULTURAL IDENTITY.



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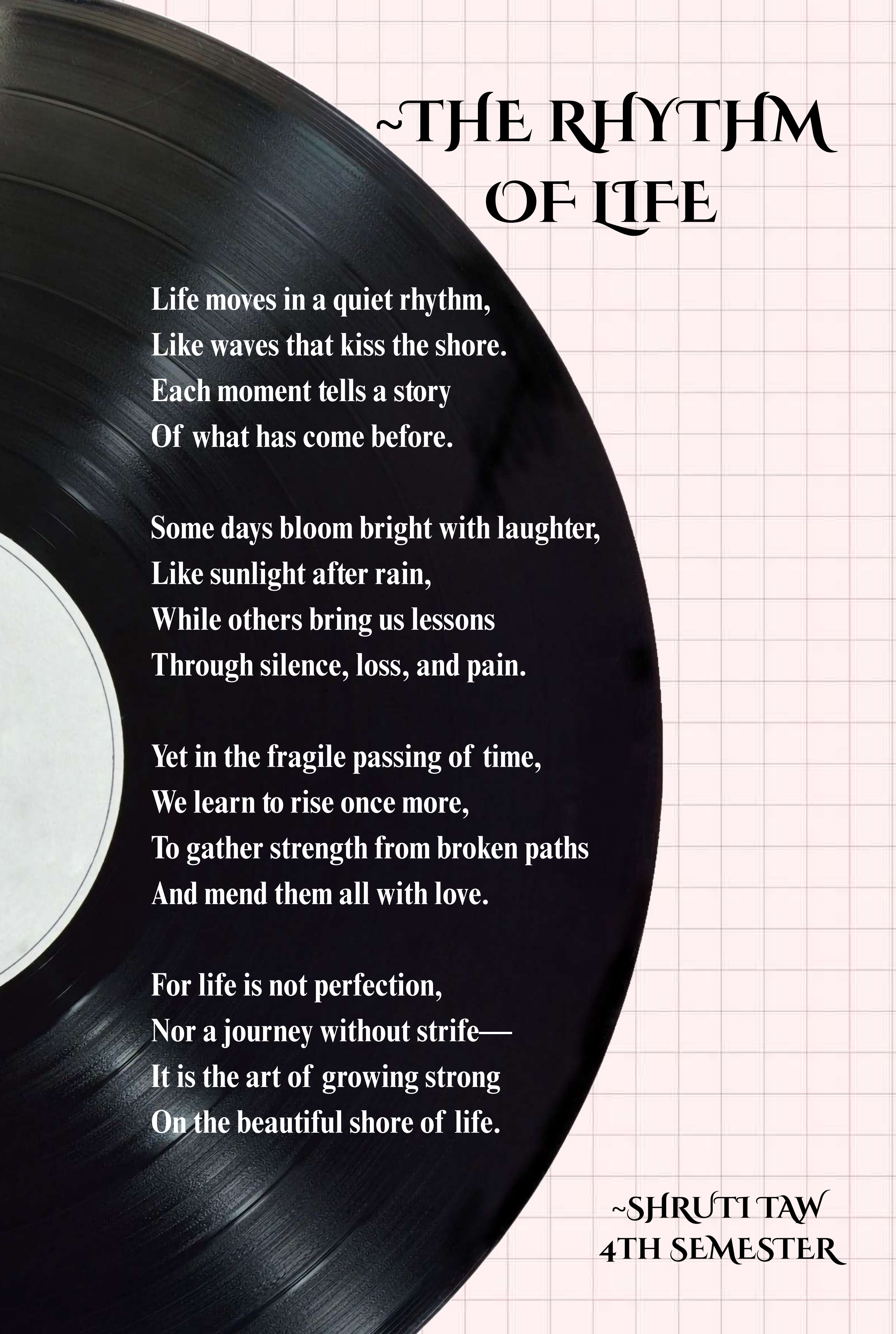
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POETRY SECTION





~THE RHYTHM OF LIFE

Life moves in a quiet rhythm,
Like waves that kiss the shore.
Each moment tells a story
Of what has come before.

Some days bloom bright with laughter,
Like sunlight after rain,
While others bring us lessons
Through silence, loss, and pain.

Yet in the fragile passing of time,
We learn to rise once more,
To gather strength from broken paths
And mend them all with love.

For life is not perfection,
Nor a journey without strife—
It is the art of growing strong
On the beautiful shore of life.

~SHRUTI TAW
4TH SEMESTER

~SILENT STORMS

The walls around,
The screams inside,
Do we put up an act,
Or do we hide?
I do not want to go.
Do not want to stay.
These voices inside
Won't go away.

I wonder if this will end,
If I'll be free.
Do they see me,
Or the girl I try to be?
Drowsy and lazed on the couch,
My feet and hands;
Sweat dripping from my forehead,
The fear still stands.

Sleepless nights,
My whispered signs;
Slow mornings,
With downs and highs
Inside my head
The screams sound
The same when I'm alone
Or with people around.

~NIKITA BHUYAN
4TH SEMESTER

~SURELY

Surely,
Somewhere and everywhere
In this country,
There are sleepless women and men
Confronting their mirrors
As water splashes into their palms
Morning after muted morning, and surely

Surely

They wonder, and worry,
Even more weighted by knowing
That the phosphoric ink has faded
But the blood that is to be
On the hands has
Barely begun its cascade?



~SHREYA KAR
4TH SEMESTER

GRAVEYARD

**Graveyard, a place where everything ends,
A place where everyone becomes valuable.
Filled with sorrow, mourning, and heavy
hearts, Headstones with two dates — a
life torn apart. A name engraved, a story
left untold, The laughter is gone, yet the
memories remain.**

~ARUNIMA MAIAKAR
4TH SEMESTER

~IN THE STILLNESS

Silent nights are what I always want..
Instead of surviving chaos which I can't..
To sleep peacefully and cuddled gently
Dreaming in my own bubble calmly

Oh , surely I know how that feels..
When you get disturbed by the thoughts deep within..
It's just okay.. one day will just be fine
Hoping the thoughts don't cross their line

Sometimes it's just the tears that let the feelings out
How or when someone will understand this I doubt
lost in the things where the light slowly dims

Certainly the more I try to avoid the nearer it gets
strange whether it's a blessing or stress
Adjusted to live within this messy state of mind
Trying to keep everything stable and confined

Well one day this will all end
By the time will I be dead?

~RANJINI BHAGAWATI
2ND SEMESTER

~STRONGEST BOND EVER!

A daughter's heart, a father's pride,
Their bond is strong, side by side.
They share secrets and talk so free,
Their love for each other will always be.

He's her hero, her guiding light,
He keeps her safe through day and night.
He calms her fears and dries her tears,
And is always there through all her years.

She grows up and learns to fly,
He's the wind that helps her try.
He guides her steps through life's unknown way,
And is always there, come what may.

Through ups and downs, he'll stand by her side,
His love is strong and will never hide.
His heart is connected in a loving way,
A father's love that helps her through the day.

He'll teach her strength and how to be brave,
And be her friend whenever she needs support.
He'll be her rock, her safe and happy place,
Where she can run and share her smile and grace.

With every step, he'll make new memories too,
A father's love that will forever stay true.
He'll be her guide through life's joys and pain,
And she'll always know she is his little girl again.

~PRIYANKA DEKA
2ND SEMESTER

~A PLACE BETWEEN JOURNEYS

THERE ARE PLACES
THAT BELONG TO NO ONE.

A BENCH IN A RAILWAY STATION,
A NARROW PATH BESIDE A RIVER,
A QUIET STREET AFTER THE RAIN.

PEOPLE ARRIVE,
STAY FOR A MOMENT,
AND THEN MOVE ON.

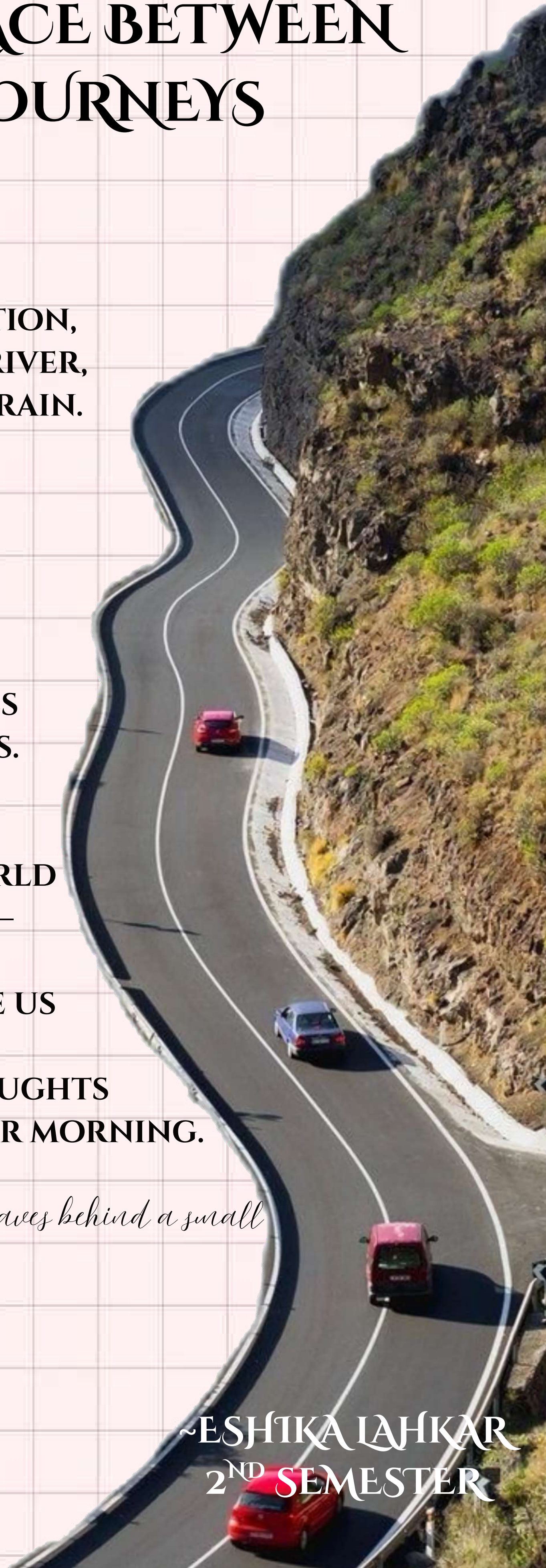
BUT THE PLACE REMAINS,
HOLDING THE FAINT ECHOES
OF FOOTSTEPS AND VOICES.

PERHAPS THAT IS WHY
SOME CORNERS OF THE WORLD
FEEL STRANGELY FAMILIAR—

BECAUSE SOMEONE BEFORE US
ONCE PAUSED THERE TOO,
CARRYING THEIR OWN THOUGHTS
QUIETLY TOWARDS ANOTHER MORNING.

*Perhaps every passing moment leaves behind a small
story of its own.*

~ESHKA LAHKAR
2ND SEMESTER



~STILL LEARNING TO BE 'HUMAN'

Between lectures and late-night dreams,
we carry worlds inside our chests.
Smiles hide quiet battles,
laughter masks restless minds.

We're still learning—
how to fall,
how to rise,
how to care in a hurried world.

And maybe being human
is simply this:
feeling deeply,
and still choosing kindness.

Some of us smile loudly,
while hiding storms behind our eyes.
Some of us laugh in groups,
but walk home with silent thoughts.

In a world racing toward perfection,
we are still learning
how to pause,
how to breathe,
how to care.

And perhaps that is enough—
to be imperfect,
to be kind,
to be a little lost,
yet still choosing
to be human.



~SNEHA DAS
4TH SEMESTER

~ECHOES OF INDIAN WISDOM

India has a past so bright,
Full of stories, truth, and light
Long ago great writers came,
And the whole world learned their name.

Kalidasa wrote with beauty and grace,
Describing nature in every place.
His gentle words and lovely art
Touched many readers' mind and heart.

Valmiki told the Tale of Ram,
A story noble, brave and calm.
It showed the world how truth should be
And how to live with honesty.

Vyasa spoke through the Gita's voice,
Teaching people the wiser choice.
His thoughts about life, duty and soul.
Made western thinkers stop and console

Tagore's poems were soft yet deep,
Like quiet waves of a peaceful sea
His songs of love and humanity
Connected people with unity.

~HIMASHREE BORKAKATI
4TH SEMESTER

~BEGIN AGAIN

2026 has unfolded like a quiet exhaustion
heavy on the body, heavier on the heart.
Somewhere along the way,
I seem to have misplaced a part of myself
a piece I'm not sure I'll ever fully find again.

I was someone who sang, who wrote,
who found her voice in words and moments,
who got lost in pages and found herself there.
Now, those feel like distant echoes -
Things I once was, not who I am.

Today, I returned to reading,
and for a fleeting moment, it felt like home.
Yet, beneath that comfort lingered a quiet ache
as if a part of my spark
had dimmed without me noticing.

To the world, I remain unchanged
steady, responsible, untouched by chaos.
But within, there's a silence,
an emptiness that lingers where something once
bloomed.

Perhaps it's time to turn back
gently, patiently
towards the things that once made me feel alive.
And with the arrival of বহাগ,
the অসমীয়া নৱবৰ্ষ,
I hold onto a quiet hope
that this new beginning
will be a little kinder to me!

~RAGINI GOSWAMI
4TH SEMESTER



~THE INTIMATE UNKNOWN

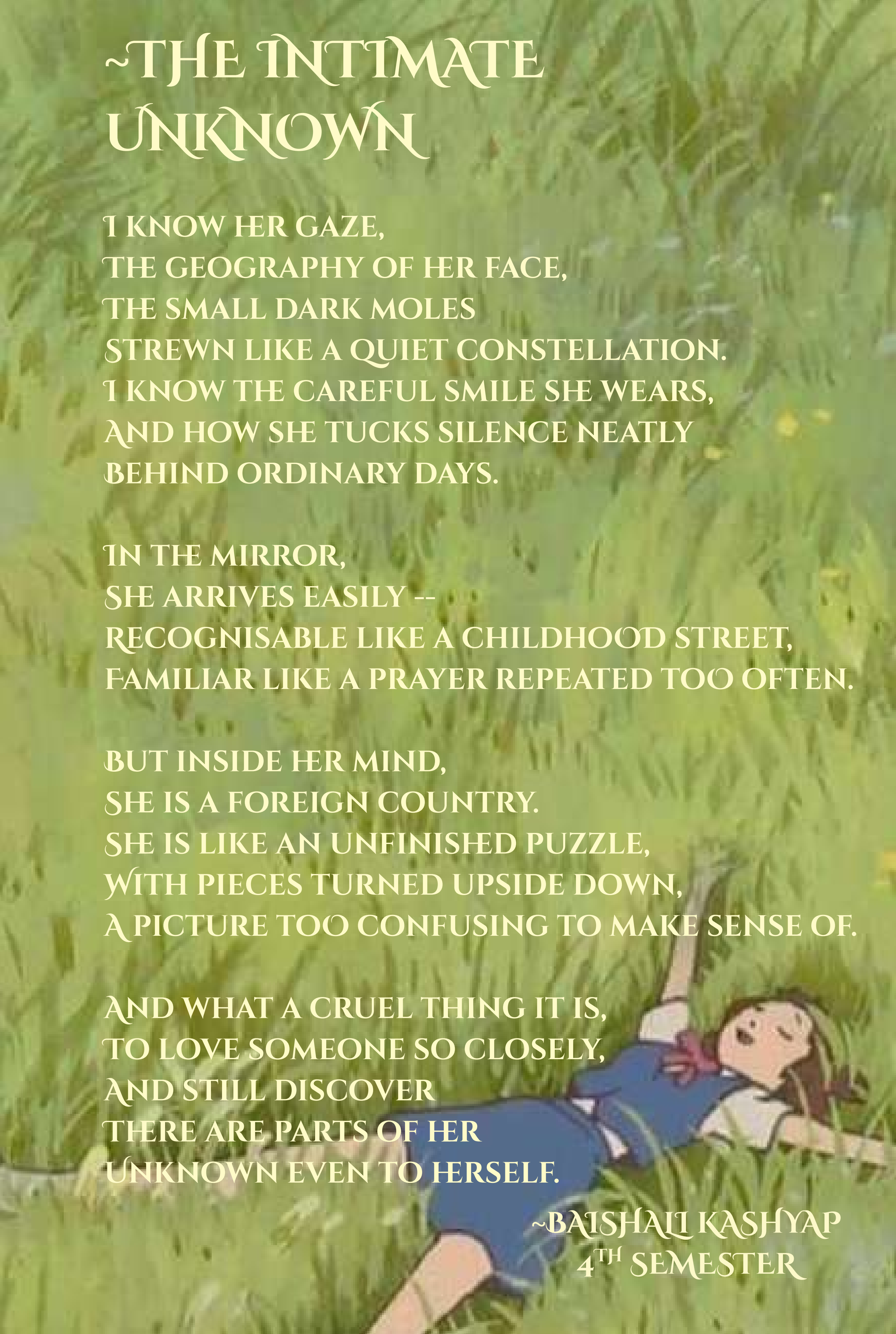
I KNOW HER GAZE,
THE GEOGRAPHY OF HER FACE,
THE SMALL DARK MOLES
STREWN LIKE A QUIET CONSTELLATION.
I KNOW THE CAREFUL SMILE SHE WEARS,
AND HOW SHE TUCKS SILENCE NEATLY
BEHIND ORDINARY DAYS.

IN THE MIRROR,
SHE ARRIVES EASILY --
RECOGNISABLE LIKE A CHILDHOOD STREET,
FAMILIAR LIKE A PRAYER REPEATED TOO OFTEN.

BUT INSIDE HER MIND,
SHE IS A FOREIGN COUNTRY.
SHE IS LIKE AN UNFINISHED PUZZLE,
WITH PIECES TURNED UPSIDE DOWN,
A PICTURE TOO CONFUSING TO MAKE SENSE OF.

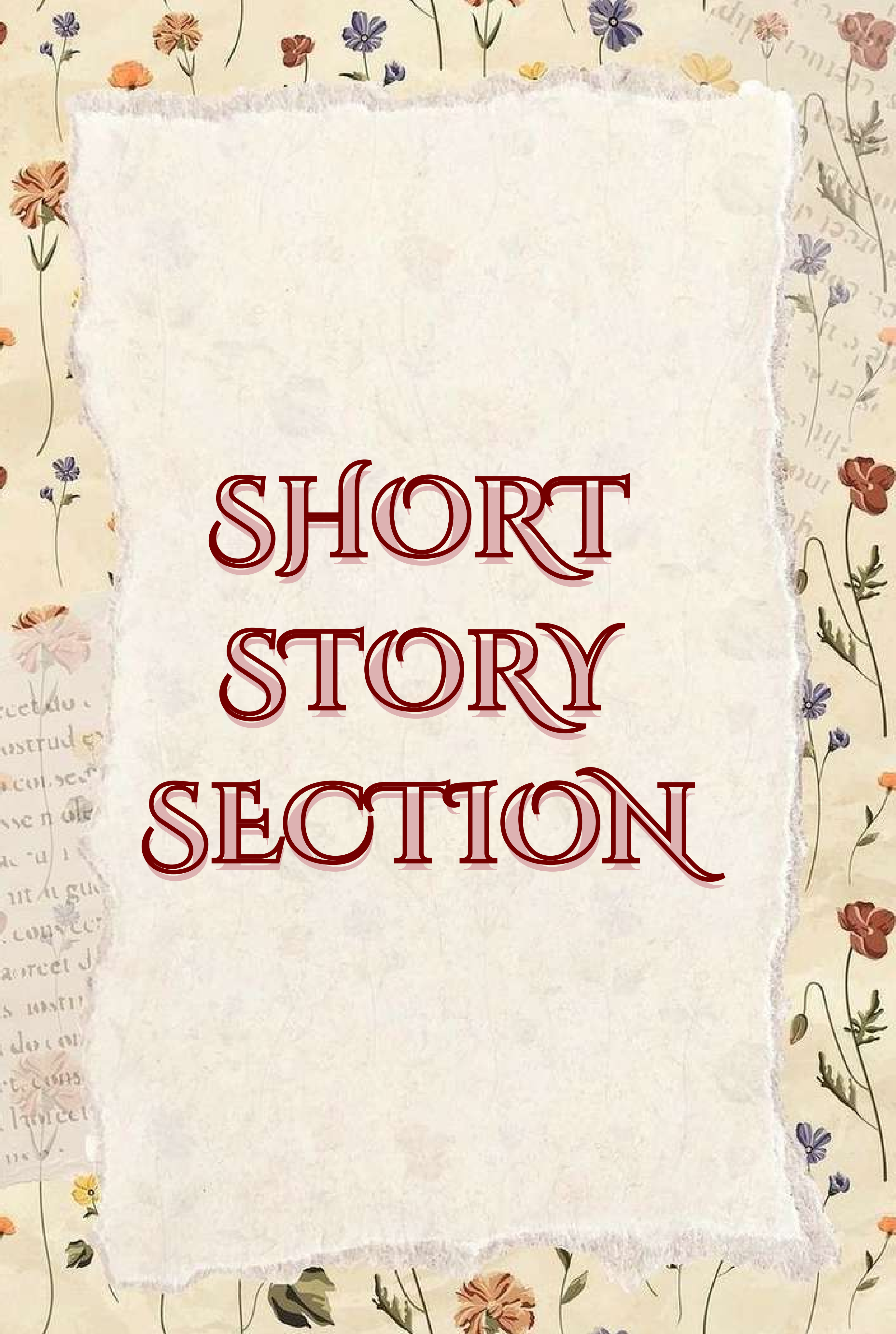
AND WHAT A CRUEL THING IT IS,
TO LOVE SOMEONE SO CLOSELY,
AND STILL DISCOVER
THERE ARE PARTS OF HER
UNKNOWN EVEN TO HERSELF.

~BAISHALI KASHYAP
4TH SEMESTER

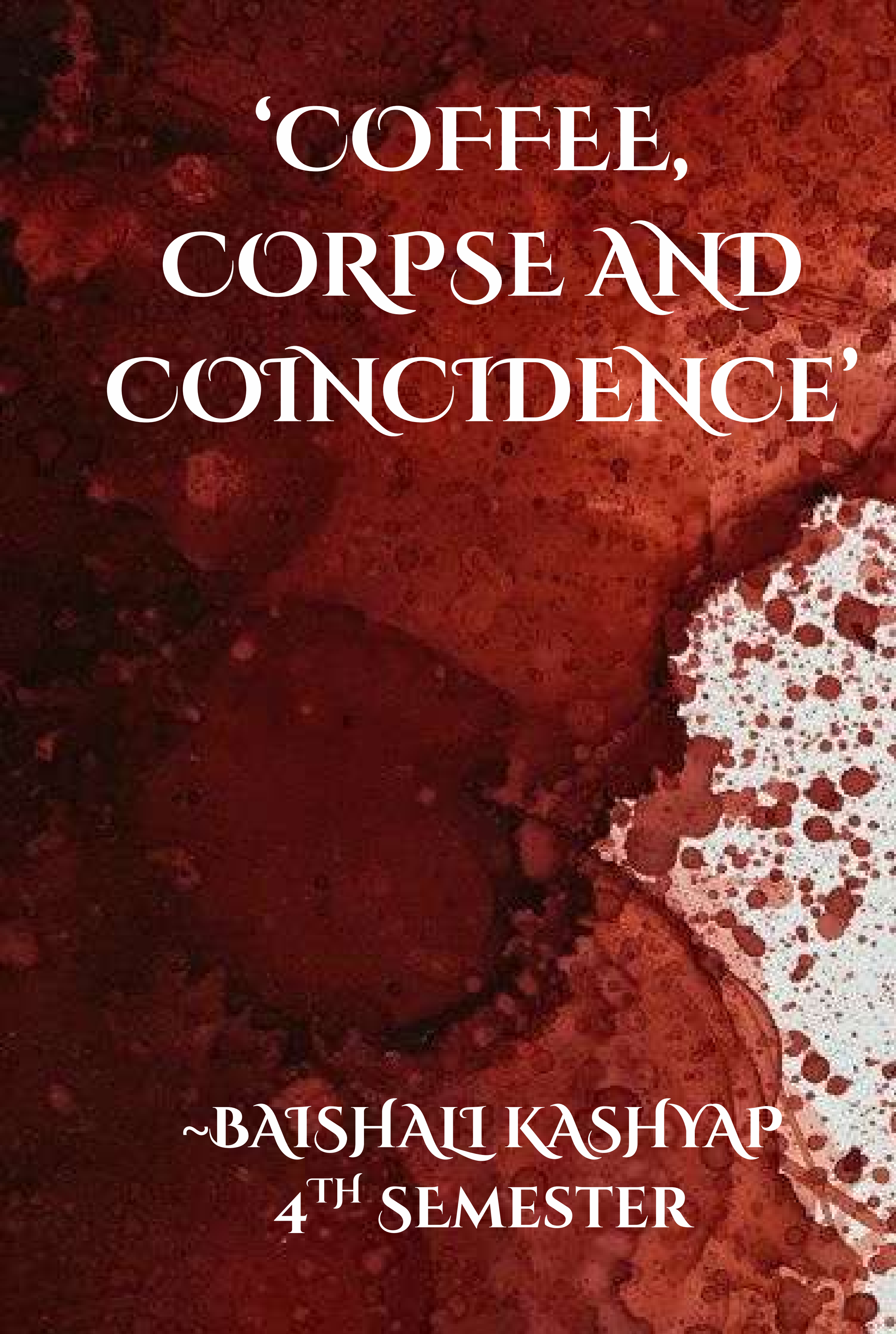


HAVE I DIED ONCE OR MAYBE TWICE
OR MAYBE FOR THE NTH TIME?
HAS THE ARTIST DIED?
THE ARTIST IN ME.
THAT USED TO CRAVE INSPIRATION,
CRAVE LOVE, CRAVE DELIGHT.
DELIGHT IN THE LIGHT OF YOUR EYES;
EYES THAT HELD BEAUTY.
BEAUTY IN THE EYES OF THE BEHOLDER—
MY EYES. HAVE THEY GONE BLIND?
HAVE I PROBABLY DIED, OR MAYBE REVIVED?
IN A NEW VERSE? IS THAT POSSIBLE?
HAVE I GROWN IN PROMOTION OR IN DEMOTION?
I DON'T SEE WHAT COLOUR YOUR EYES ARE ANYMORE
I NO MORE CAPTURE THE MOMENT:
WHEN THE SUNLIGHT KISSES YOUR KIND FACE,
COMBS YOUR DARK BROWN HAIR
OR PEEKS THROUGH THOSE FINGERS,
SUNSHINE. NEITHER IN MY EYES NOR IN MY CAMERA.
HAS MY LOVE WEAKENED FOR U?
HAVE I GIVEN UP ON MYSELF TOO?
OR HAVE I JUST FORGOTTEN MYSELF?
I WANT TO LOVE TOO
IS IT THAT HARD?
LOVING YOURSELF— WHAT'S THAT?
HAVE I FORGOTTEN? YOU'RE JUST ME.
I HOPED TO IMMORTALIZE MYSELF;
BOTH AS AN ARTIST AND A MUSE,
BUT I'VE FORGOTTEN HOW YOU AND I LOOK ANYMORE.
HOW YOU AND I THINK ANYMORE?
DO WE THINK THE SAME OR DIFFERENT
OR ARE WE JUST BROKEN PIECES OF PARADOXES?
ONCE I'D RANDOMLY WALK STRAIGHT,
BUT MY EYES SEEK FOR WHAT'S AT THE SIDE,
THE BEAUTY THAT LURKS THERE;
IS WHAT SNATCHES MY SIGHT.
BUT THAT'S NO MORE THE CASE
I'VE DIED. ONCE, TWICE OR FOR THE NTH.
BUT THERE'S HOPE I'D REVIVE.
REALIVE.
IN A NEW VERSE WITH NEW SIGHT.
SIGHT IN THE BLIND EYES.

~SHREYA SINHA
4TH SEMESTER



SHORT STORY SECTION



‘COFFEE, CORPSE AND COINCIDENCE’

~BAISHALI KASHYAP
4TH SEMESTER

AT JUST TWENTY-NINE, DETECTIVE SARAH LINTON HAD ALREADY SEEN MORE CRIME SCENES THAN BIRTHDAYS WORTH CELEBRATING. SHE BELIEVED IN TWO THINGS ABOUT THE CITY: IT NEVER SLEPT, AND IT NEVER TOLD THE WHOLE TRUTH. TUESDAYS WERE ABSOLUTELY HATED BY SARAH AND A MURDER CASE ON A TUESDAY? A HORRIFIC COMBO. BUT THIS TUESDAY DELIVERED EXACTLY THAT.

THE BODY WAS FOUND BEHIND A TRENDY CAFE CALLED DEAD END BREW. CRUMPLED BESIDE A DUMPSTER LIKE A DISCARDED TRASH. MALE. MID-THIRTIES. WELL-DRESSED.

SARAH CROUCHED BESIDE THE BODY TO FURTHER INSPECT IT. "WHAT AN ODD NAME FOR A CAFE. DEAD END BREW? DEAD END? LIKE SERIOUSLY? SOUNDS SO EERIE!" ASSISTANT DETECTIVE, LUCA EXCLAIMED.

"CAN WE FOCUS ON THE CAUSE OF DEATH FOR NOW?" SARAH RETORTED.

"WELL, LOOKS LIKE A FALL TO ME." SLOW WITTED LUCA STATED.

"YEAH, ONLY TO YOU, BECAUSE SOMEONE HARDLY EVER FALLS WITH A CLENCHED FIST." SARAH REPLIED PRYING OPEN THE VICTIM'S HAND. INSIDE WAS A SMALL METAL BUTTON. DARK. MATTE. TORN CLEANLY FROM SOMETHING.

"A SOUVENIR?" LUCA COMMENTED GIDDILY.

"TAKE THIS INTO CUSTODY. AND, ANY WITNESSES?"

"NONE FOR NOW." TAKING THE BUTTON FROM HER. "EVEN THE CAFE'S SECURITY CAMERA STOPPED WORKING AT EXACTLY 1:23 AM. HOW CONVENIENT."

"HOW TRAGIC." SARAH REPLIED WHILE EXAMINING THE AREA. THE ALLEY WAS NARROW, SURROUNDED BY BRICKS AND RUSTY FIRE ESCAPES.

"LET'S GO INSIDE THE CAFE", SARAH PROPOSED.

INSIDE, THE CAFE SMELLED LIKE BURNT ESPRESSO. THE BARISTA, ARNON MATHEWS, AS HIS NAME TAG IMPLIES, STOOD BEHIND THE COUNTER, WRINGING HIS HANDS ANXIOUSLY.

"HE WAS MY BOSS'S CLOSE FRIEND." ARNON SAID QUICKLY. "I CLOSED AT MIDNIGHT AND HE WAS STILL HERE, ARGUING WITH SOMEONE."

"DID YOU SEE WHO IT WAS?" ASKED SARAH IMPATIENTLY.

"A WOMAN. SHE WAS WEARING A DARK, LONG COAT AND A PAIR OF RED GLOVES."

"RED GLOVES? VERY SPECIFIC." LUCA REPLIED SARCASTICALLY.

"THEY WERE WELL, UM, VERY BRIGHT AND MEMORABLE."

"DID YOU SEE HER FACE?" ASKED LUCA WHILE SCRIBBLING THE DETAILS IN HIS POCKET DIARY.

"NO, SHE WAS WEARING A BLACK HOODIE UNDERNEATH THE COAT AND THE HOOD WAS UP."

OF COURSE, A BLACK HOODIE. THE OFFICIAL UNIFORM FOR CRIMINALS. SARAH SCANNED THE CAFE AND NOTICED A CLOTH RACK BY THE DOOR. A LONG COAT HUNG THERE. "IS THAT YOURS?"

ARNON FOLLOWED HER GAZE. "W-WHAT? N-NO, UHM LOST AND FOUND.", STUTTERING A BIT.

SARAH WENT CLOSER TO THE RACK TO INSPECT THE COAT AND FOUND THAT A BUTTON WAS MISSING. HMM, INTERESTING. BEFORE SHE COULD SAY ANYTHING, A TALL WOMAN BURST THROUGH THE DOOR. SHE HAD SHARP FEATURES AND WAS WEARING A LONG COAT AND RED GLOVES.

SUSPICIOUS? LET'S SEE.

"RED GLOVES ARE NOW IN TREND OR SOMETHING?", LUCA MUTTERED TO HIMSELF.

"I HEARD THERE WAS AN INCIDENT?", THE WOMAN ASKED WITH A TENSE EXPRESSION.

"AND WHO ARE YOU?" ASKED LUCA RAISING AN EYEBROW.

"I AM JANE MILLER. I WORK UPSTAIRS."

SARAH AND LUCA STUDIED HER CAREFULLY. SHE LOOKED CALM AND POISED.

"OKAY, DID YOU KNOW THE VICTIM?"

"OH YES, HE WAS A CLIENT."

"DID YOU ARGUE WITH HIM, MISS MILLER?" SARAH QUESTIONED, BECAUSE SHE SUSPECTED HER OF BEING THE WOMAN DESCRIBED BY ARNON.

"A-ARGUE?" JANE REPLIED, QUICKLY SHIFTING HER GAZE TOWARDS ARNON AND THEN MOVING IT BACK TO SARAH. "WELL WE DID HAVE A LITTLE DISAGREEMENT, BUT WE SOLVED IT."

"WHEN DID YOU LEAVE YESTERDAY, MISS MILLER?" QUESTIONED SARAH WHILE HER EYES EXAMINED JANE'S COAT, FOR A MISSING BUTTON, BUT TO HER DISAPPOINTMENT, ALL BUTTONS WERE INTACT.

"WELL, AROUND MIDNIGHT."

"HM, OKAY THEN. I'M STEPPING OUTSIDE. WOULD YOU LIKE TO TAG ALONG, PARTNER?" ASKED SARAH, WHILE SIGNALLING LUCA TO FOLLOW HER.

AFTER STEPPING OUT SHE LOOKED UP. FIRE ESCAPES ZIGZAGGED ABOVE LIKE CROOKED RIBS. ONE LADDER HUNG SLIGHTLY LOWER THAN THE OTHERS. "LUCA," SHE CALLED. "UP THERE."

THEY CLIMBED UP AND ON THE THIRD-FLOOR LANDING, THEY FOUND A SINGLE RED GLOVE.

LUCA GRINNED. "WELL, THAT'S CONVENIENT."

MEANWHILE SARAH PICKED IT UP CAREFULLY. THE LEATHER OF THE GLOVE WAS SOFT. AND INSIDE THE WRIST LINING, STITCHED NEATLY—

—WERE THE LETTERS A.M.
SHE STARED AT IT FOR A LONG MOMENT.

"ARNON MATHEWS", SHE SAID SLOWLY.
LUCA BLINKED. "THE BARISTA? THE ONE WHO MENTIONED THE GLOVES? IS IT A COINCIDENCE OR...."

THEIR CONVERSATION WAS CUT OFF BY A LOUD BANG INSIDE THE CAFE. SARAH AND LUCA RAN INSIDE TO FIND THE CAUSE OF THE SOUND.

"YOU, THROWING A TRAY AT ME, DOES NOT PROVE THAT YOU ARE INNOCENT, ARNON", ROARED JANE.

"WHAT'S GOING ON HERE?", QUICKLY ASKED SARAH.

JANE IMPATIENTLY REPLIED, "MA'AM, I THINK THAT ARNON IS THE MURDERER!"

"AMELIA, STOP ACCUSING ME OF SOMETHING I HAVEN'T DONE." ARNON RETREATS.

"WAIT, WHO IS AMELIA HERE?" A CONFUSED LUCA ASKED.

"SIR, MY FULL NAME IS AMELIA JANE MILLER, BUT I DON'T THINK THAT'S THE MAIN POINT HERE. THE MAIN POINT IS THAT, HE KILLED THE MAN." AMELIA JANE MILLER REPLIED, WHILE POINTING TOWARDS ARNON.

"AND WHAT MAKES YOU THINK THAT HE'S THE KILLER? DO YOU HAVE ANY EVIDENCE?" SARAH QUESTIONED AMELIA WITH INCREASING CURIOSITY.

"I SAW ARNON MATHEWS ARGUING WITH THE VICTIM MANY TIMES BEFORE THIS INCIDENT. AND IT WAS BECAUSE ARNON STOLE MONEY FROM HIS BOSS AND THE VICTIM THREATENED TO REVEAL THIS TO HIS BOSS, AS HE WAS HIS BOSS'S CLOSE FRIEND."

"AMELIA, STOP IT! YOU'RE JUST ACCUSING ME."

"ARNON, YOU CLEARLY TOLD ME YESTERDAY THAT YOU MIGHT JUST KILL THAT MAN SOMEDAY."

"I TRUSTED YOU WITH MY SECRET, AMELIA..." ARNON REPLIED, CLEARLY DISAPPOINTED.

"I'M SORRY, BUT I CAN'T HELP A MURDERER."

"BUT HE WAS ALSO A THREAT TO YOU AMELIA JANE MILLER, HE WAS ABOUT TO---"

"WOAH WOAH WOAH, CALM DOWN YOUNG MAN. JUST TELL US IF IT'S TRUE, WHAT SHE SAID." LUCA SAID, SLIGHTLY RAISING HIS VOICE.

"MR. MATHEWS, DID YOU OR DID YOU NOT ARGUE WITH THE VICTIM BEFORE HIS MURDER?", ASKED SARAH INTERROGATIVELY.

"BUT I--"

"YES OR NO"

"YES"

"DID YOU STEAL FROM YOUR BOSS?"

"YES, BUT I DID NOT KILL HIM!"

"EVERY CRIMINAL SAYS THAT, MR. MATHEWS.", LUCA REPLIED.

"LUCA, TAKE OUT THE GLOVE AND THE BUTTON.", SARAH COMMANDED.

LUCA HANDS THEM TO HER.

"WE FOUND YOUR GLOVE NEAR THE CRIME SCENE AND THIS BUTTON FROM YOUR COAT, ON THE VICTIM. NOW IT ALL MAKES SENSE LUCA, THE BROKEN SECURITY CAMERA THAT WAS PROBABLY TAMPERED WITH BY HIM. AND HE EVEN STOLE FROM HIS BOSS AND THE VICTIM KNEW THAT." LOOKING TOWARDS ARNON,

"MR. ARNON MATHEWS, GIVEN THAT ALL THE SIGNS POINT DIRECTLY TO YOU, DO YOU CONFESS TO THE CRIME?"

"N-NO, NO, WAIT! I DIDN'T, THAT'S NOT MY GLOVE!! THAT'S NOT MY BUTTON. I HAD NOTHING TO DO WITH ALL THIS. I DIDN'T D---"

"LUCA! ARREST HIM.", ROARED SARAH. LUCA HANDCUFFS ARNON.

"YOU HAVE THE RIGHT TO REMAIN SILENT. ANYTHING YOU SAY CAN AND WILL BE USED AGAINST YOU. YOU HAVE THE RIGHT TO TALK TO A LAWYER AND HAVE HIM PRESENT WITH YOU WHILE YOU ARE BEING QUESTIONED. THAT'S IT, TAKE HIM."

POLICE SIRENS WAILED OUTSIDE AND SEVERAL OFFICERS STEPPED IN.

"YOU DID WELL, MISS MILLER. YOU'LL NEED TO APPEAR WHEN THE COURT SUMMONS YOU."

SURE, DETECTIVE." AMELIA REPLIED WITH THE MOST JOYFUL SMILE.

SHE LOOKED ODDLY SATISFIED WITH THE ARREST. THIS THOUGHT BARELY REGISTERED BEFORE SARAH SHRUGGED IT OFF, HER FOCUS SHIFTING TO THE FRESH CASE FILES ALREADY WAITING FOR HER ON HER DESK.

BEFORE ENTERING INTO THE CAR, SARAH GAVE A QUICK GLANCE TOWARDS THE BUILDING, NOW FILLED WITH PEOPLE AND OFFICERS. ACROSS THE STREET, SHE SAW AMELIA WATCHING ARNON BEING PLACED IN THE PATROL CAR.

"LET'S GO, LUCA." SARAH COMMANDED WHILE BUCKLING HER SEATBELT.

"LUCA, DON'T YOU THINK THIS CASE WAS TOO EASY TO SOLVE?" ASKED SARAH WHILE THEY WERE DRIVING BACK TO THE POLICE STATION.

"NOW THAT YOU SAY IT, IT DOES SEEM LIKE THAT." REPLIED LUCA.

"I'M KIND OF UNEASY."

"BECAUSE IT WAS TOO EASY? COME ON!"

"WELL YEAH, BUT I FEEL LIKE WE MISSED SOMETHING."

"WAIT A SECOND, I THINK I KNOW WHAT WE MISSED. AMELIA JANE MILLER! IF WE REMOVE HER MIDDLE NAME, THEN HER INITIALS WOULD BE A.M. TOO, SAME AS ARNON MATHEWS. IS IT JUST A COINCIDENCE, OR...?", REPLIED LUCA WITH A SENSE OF DOUBT IN HIS TONE.

"WOW, WHAT A BRILLIANT JOB LUCA. BUT PLEASE FOCUS ON THE STEERING WHEEL FIRST." REPLIED SARAH ANNOYED, CLEARLY UNDERESTIMATING LUCA'S CAPABILITIES.

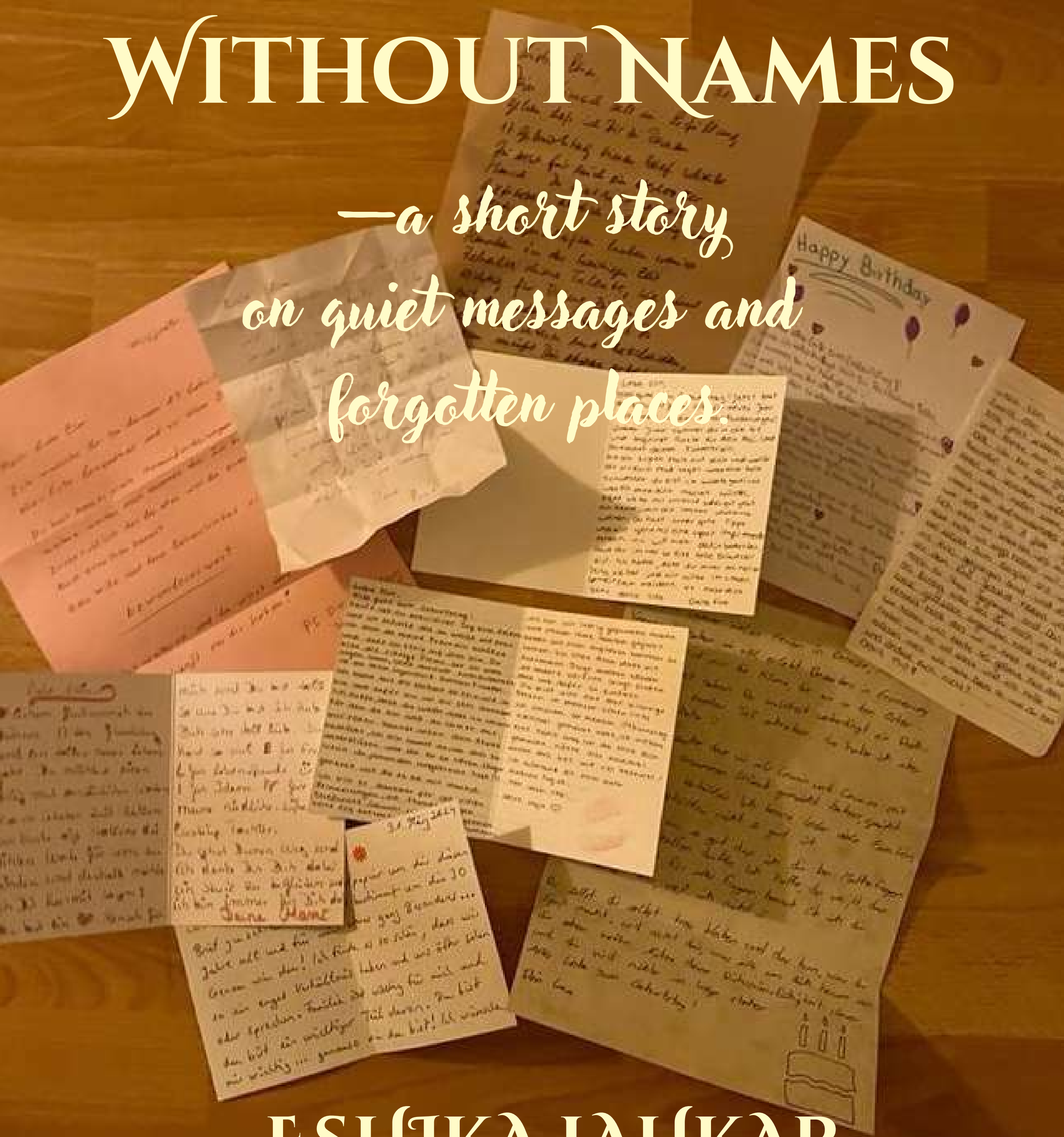
MEANWHILE, IN FRONT OF THE CAFE DEAD END BREW, AMELIA JANE MILLER, WITH A DEEP SIGH, ADJUSTED HER COAT SLEEVE WITH A RATHER MYSTERIOUS SMILE ON HER FACE. AND FOR JUST A SECOND, BENEATH THE FABRIC, FRESH STITCHING CAN BE SEEN, WHERE A BUTTON USED TO BE. THE CITY KEPT BREATHING.

AND SOMEWHERE INSIDE IT, MAYBE THE WRONG PERSON SMILED.

~THE END~

LETTERS WITHOUT NAMES

—a short story
on quiet messages and
forgotten places.



~ESHKA LAHKAR
2ND SEMESTER

AT THE CORNER OF OUR STREET STANDS AN OLD RED LETTERBOX THAT ALMOST EVERYONE HAS FORGOTTEN.

MOST PEOPLE PASS IT WITHOUT A SECOND GLANCE. IT LEANS SLIGHTLY TO ONE SIDE, ITS PAINT FADED AND SCRATCHED BY YEARS OF RAIN AND SUNLIGHT. THE METAL FLAP MAKES A SOFT, TIRED SOUND WHENEVER SOMEONE OPENS IT.

WHEN I WAS A CHILD, THE LETTERBOX USED TO BE BUSY. EVERY EVENING SOMEONE WOULD WALK UP TO IT, DROP AN ENVELOPE INSIDE, AND PAUSE FOR A MOMENT BEFORE LEAVING.

NOW PEOPLE SEND MESSAGES THROUGH GLOWING SCREENS. WORDS TRAVEL FASTER THAN EVER, YET THE LETTERBOX HAS SLOWLY FADED INTO THE BACKGROUND OF EVERYDAY LIFE.

STILL, IT REMAINS THERE.

ONE AFTERNOON, WHILE WALKING HOME FROM COLLEGE, I NOTICED SOMETHING UNUSUAL. A SMALL WHITE ENVELOPE HAD BEEN PLACED INSIDE IT, THE CORNER OF THE PAPER STICKING OUT SLIGHTLY. CURIOUS, I PULLED IT OUT.

THERE WAS NO STAMP AND NO ADDRESS. JUST A SINGLE SENTENCE WRITTEN NEATLY IN BLUE INK.

“I HOPE YOU ARE HAPPY, WHEREVER YOU ARE.”

FOR A MOMENT, I SIMPLY STOOD THERE STARING AT THE MESSAGE, THE EVENING LIGHT FALLING ACROSS THE FADED RED PAINT OF THE LETTERBOX. THE LETTER CLEARLY BELONGED TO SOMEONE ELSE, YET IT HAD NO NAME AND NO DESTINATION.

I SLIPPED IT BACK INTO THE BOX AND WALKED AWAY.

BUT THAT EVENING I KEPT THINKING ABOUT IT.

WHO HAD WRITTEN THAT LINE? AND WHO WAS SUPPOSED TO RECEIVE IT?

THE NEXT DAY I PASSED THE LETTERBOX AGAIN. THE ENVELOPE WAS GONE.

IN ITS PLACE THERE WAS ANOTHER SMALL PIECE OF PAPER. THIS ONE CARRIED ONLY TWO WORDS.

“I AM.”

I STOOD THERE QUIETLY FOR A LONG MOMENT.

PERHAPS IT WAS ONLY A COINCIDENCE. PERHAPS TWO STRANGERS HAD UNKNOWINGLY USED THE SAME FORGOTTEN LETTERBOX.

BUT SOMETHING ABOUT IT FELT STRANGELY COMFORTING.

IN A WORLD WHERE MESSAGES TRAVEL
INSTANTLY ACROSS GLOWING SCREENS, TWO
UNKNOWN PEOPLE HAD CHOSEN AN OLD
LETTERBOX TO EXCHANGE A FEW QUIET
WORDS.

NO NAMES. NO EXPLANATIONS.

JUST A REMINDER THAT SOMEWHERE,
SOMEONE HAD ONCE CARED ENOUGH TO
WRITE.

AND SOMETIMES, WHEN THE EVENING LIGHT
FALLS GENTLY ON THE FADED RED PAINT, THE
OLD LETTERBOX LOOKS LESS FORGOTTEN
AND MORE LIKE A QUIET KEEPER OF STORIES.

AND PERHAPS SOME WORDS ARE NOT MEANT
TO TRAVEL FAR—ONLY FAR ENOUGH TO FIND
THE RIGHT HEART.

*Author's Note: These pieces explore quiet forms of
communication and the unnoticed spaces where human
emotions and connections continue to exist.*

~THE END~

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and weekend hours available. Fax
application Attn: HR Dept.

Apply Today!

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Self Starter with 3 Yr. Sales Exp.
Necessary! Must have commercial
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Vyasa: His Legacy and Influence on Western Thought

Introduction

IF YOU'VE EVER COME ACROSS THE NAME VYASA IN YOUR READINGS, YOU'VE LIKELY ENCOUNTERED ONE OF THE MOST INFLUENTIAL FIGURES IN INDIAN SPIRITUAL AND LITERARY HISTORY. KNOWN ALSO AS KRISHNA DVAIPAYANA, VYASA ISN'T JUST A NAME—HE'S A TRADITION, A CORNERSTONE. IN HINDU CULTURE, HE'S CREDITED WITH SOME OF THE MOST IMPORTANT WORKS EVER WRITTEN, TEXTS THAT SHAPED NOT ONLY INDIAN PHILOSOPHY BUT, EVENTUALLY, FOUND THEIR WAY INTO THE MINDS AND WORKS OF WESTERN THINKERS TOO. SO, WHO WAS HE REALLY, AND HOW DID HIS IDEAS TRAVEL ACROSS CENTURIES AND CONTINENTS TO INFLUENCE THE WEST? LET'S EXPLORE.

What Vyasa Gave to Indian Thought

TO UNDERSTAND VYASA'S INFLUENCE, WE FIRST HAVE TO UNDERSTAND WHAT HE ACTUALLY DID. ACCORDING TO TRADITION, VYASA WAS THE ONE WHO COMPILED AND ORGANIZED THE VEDAS—THE OLDEST AND MOST SACRED SCRIPTURES OF HINDUISM. THINK OF THE VEDAS AS A MASSIVE, ANCIENT LIBRARY OF HYMNS, RITUALS, AND SPIRITUAL KNOWLEDGE. VYASA'S ROLE WAS TO SORT THROUGH ALL OF IT AND DIVIDE IT INTO FOUR COLLECTIONS: THE RIG, YAJUR, SAMAS, AND ATHARVA VEDAS. THIS WASN'T JUST A CLERICAL TASK—IT WAS AN ENORMOUS INTELLECTUAL AND SPIRITUAL UNDERTAKING THAT HELPED PRESERVE THESE TEACHINGS FOR THOUSANDS OF YEARS.

BUT VYASA'S BIGGEST CLAIM TO FAME? THE MAHABHARATA. AND NO, THIS ISN'T JUST A LONG POEM—IT'S ONE OF THE LONGEST EPIC NARRATIVES EVER WRITTEN, PACKED WITH STORIES, SUB-STORIES, AND PHILOSOPHICAL DEBATES. AT ITS CORE, IT'S ABOUT A DYNASTIC STRUGGLE BETWEEN TWO FAMILIES, THE PANDAVAS AND THE KAURAVAS, THAT LEADS TO A CATASTROPHIC WAR. BUT IT'S ALSO SO MUCH MORE. THE MAHABHARATA DIGS INTO SOME OF THE HARDEST QUESTIONS HUMANS FACE: WHAT'S THE RIGHT THING TO DO WHEN EVERY CHOICE FEELS WRONG? WHAT DOES IT MEAN TO BE DUTIFUL, JUST, OR GOOD? THROUGH ITS CHARACTERS, IT EXPLORES DHARMA—MORAL DUTY—IN WAYS THAT STILL FEEL PAINFULLY RELEVANT.

AND TUCKED INSIDE THE MAHABHARATA IS WHAT MIGHT BE ONE OF THE MOST FAMOUS SPIRITUAL TEXTS IN THE WORLD: THE BHAGAVAD GITA. IT'S A CONVERSATION, SET ON A BATTLEFIELD, BETWEEN THE WARRIOR ARJUNA AND HIS CHARIOTEER KRISHNA, WHO TURNS OUT TO BE MUCH MORE THAN A DRIVER. ARJUNA IS PARALYZED BY DOUBT— HE'S ABOUT TO FIGHT HIS OWN FAMILY—AND KRISHNA GUIDES HIM THROUGH IDEAS ABOUT DUTY, ACTION, DEVOTION, AND THE NATURE OF LIFE ITSELF. ONE OF THE GITA'S BIG TAKEAWAYS? DO YOUR JOB, LIVE YOUR LIFE, BUT DON'T GET OBSESSED WITH THE OUTCOME. THAT IDEA—SELFLESS ACTION—HAS RESONATED ACROSS CULTURES FOR CENTURIES.

VYASA IS ALSO TRADITIONALLY CREDITED WITH WRITING THE BRAHMA SUTRAS, A KIND OF PHILOSOPHICAL SUMMARY OF THE UPANISHADS. IF YOU'VE EVER STUDIED VEDANTA, YOU'VE BUMPED INTO THIS WORK. IT BECAME THE FOUNDATION FOR LATER THINKERS LIKE ADI SHANKARACHARYA, WHO BUILT HIS ENTIRE ADVAITA VEDANTA SYSTEM AROUND IT.

How Vyasa's Ideas Reached the West

SO HOW DID THESE IDEAS TRAVEL FROM ANCIENT INDIA TO THE WESTERN WORLD? MOSTLY THANKS TO TRANSLATION EFFORTS IN THE 19TH CENTURY. EUROPEAN SCHOLARS, PARTICULARLY THE BRITISH AND GERMANS, STARTED DIGGING INTO SANSKRIT TEXTS AND TRANSLATING THEM INTO ENGLISH AND OTHER LANGUAGES. THE BHAGAVAD GITA WAS ONE OF THE FIRST INDIAN WORKS TO GRAB WESTERN ATTENTION—AND ONCE IT DID, IT NEVER LET GO. DURING THE COLONIAL ERA, STUDYING INDIAN PHILOSOPHY BECAME A LEGITIMATE ACADEMIC PURSUIT IN EUROPE. SCHOLARS, MISSIONARIES, AND PHILOSOPHERS BEGAN READING THESE TEXTS SERIOUSLY, AND SLOWLY, THE IDEAS ATTRIBUTED TO VYASA STARTED SEEPING INTO WESTERN THOUGHT.

Impact on Western Thinkers and Writers

THE GITA AND OTHER TEXTS INFLUENCED A SURPRISING NUMBER OF WESTERN INTELLECTUALS. TAKE THE AMERICAN TRANSCENDENTALISTS, FOR EXAMPLE. RALPH WALDO EMERSON AND HENRY DAVID THOREAU WERE BOTH DEEPLY MOVED BY THE GITA. EMERSON ADMIRERD ITS SPIRITUAL DEPTH AND ITS VISION OF A UNIFIED REALITY, WHILE THOREAU, DURING HIS FAMOUS WALDEN POND EXPERIMENT, TURNED TO THE GITA FOR INSPIRATION AND COMFORT. TO HIM, IT WASN'T JUST AN ANCIENT TEXT—IT WAS ALIVE WITH WISDOM.

THEN THERE'S THE GERMAN PHILOSOPHER ARTHUR SCHOPENHAUER. HE WAS MORE INTO THE UPANISHADS THAN THE GITA SPECIFICALLY, BUT THE VEDANTIC IDEAS THOSE TEXTS CARRIED—ABOUT THE NATURE OF REALITY AND THE SELF—FIT PERFECTLY WITH HIS OWN PHILOSOPHY. HE CALLED INDIAN THOUGHT ONE OF THE GREATEST INTELLECTUAL TRADITIONS IN THE WORLD.

THE INFLUENCE DIDN'T STOP WITH PHILOSOPHY. WRITERS AND SCHOLARS IN THE WEST STARTED COMPARING THE MAHABHARATA'S MORAL STRUGGLES TO WESTERN EPICS, FINDING COMMON GROUND IN QUESTIONS ABOUT FATE, DUTY, AND HUMAN FRAILTY. THAT KIND OF CROSS-CULTURAL CONVERSATION OPENED DOORS TO UNDERSTANDING UNIVERSAL HUMAN CONCERNS IN A NEW LIGHT.

Relevance in Today's era

FAST FORWARD TO TODAY, AND YOU'LL FIND THE BHAGAVAD GITA AND MAHABHARATA IN CLASSROOMS ACROSS THE GLOBE—IN COMPARATIVE RELIGION COURSES, PHILOSOPHY SEMINARS, AND WORLD LITERATURE SURVEYS. PEOPLE STUDY THEM NOT JUST AS ANCIENT ARTIFACTS, BUT AS LIVING TEXTS THAT STILL SPEAK TO MODERN QUESTIONS ABOUT ETHICS, PURPOSE, AND THE INNER LIFE.

WHAT KEEPS VYASA'S WORK ALIVE IS ITS UNIVERSALITY. WHETHER YOU'RE NAVIGATING A MORAL DILEMMA, SEARCHING FOR MEANING, OR JUST TRYING TO FIGURE OUT YOUR PLACE IN THE WORLD, HIS WRITINGS OFFER SOMETHING TO HOLD ONTO.

Conclusion

VYASA'S MARK ON INDIAN THOUGHT IS HARD TO OVERSTATE. THROUGH THE MAHABHARATA, THE GITA, AND THE BRAHMA SUTRAS, HE GAVE SHAPE TO IDEAS THAT WOULD ECHO THROUGH THE CENTURIES. AND WHEN THOSE IDEAS FINALLY REACHED THE WEST—THANKS TO TRANSLATIONS AND THE CURIOSITY OF SCHOLARS—THEY SPARKED SOMETHING REAL. EMERSON, THOREAU, SCHOPENHAUER, AND MANY OTHERS FOUND IN HIS WORDS A KIND OF WISDOM THAT TRANSCENDED BORDERS. TODAY, VYASA'S INFLUENCE ISN'T JUST AN INDIAN STORY—IT'S PART OF THE GLOBAL CONVERSATION ABOUT WHAT IT MEANS TO BE HUMAN.

~SUMPTI DAS
2ND SEMESTER

Ancient Indian Scholars and their influences on the West

Sushruta: The Father of Surgery

Abstract

THERE ARE SEVERAL PROMINENT ANCIENT INDIAN SCHOLARS WHO HAVE CONTRIBUTED TOWARDS BREAKTHROUGH INNOVATIONS IN SPECIFIC FIELDS. MAHARSHI SUSHRUTA, BEING ONE OF THEM, HAS PIONEERED MULTIPLE REVOLUTIONARY SURGICAL TECHNIQUES, INSTRUMENTS AND MEDICAL PRACTICES. THIS ARTICLE FOCUSES ON SUSHRUTA'S CONTRIBUTIONS PARTICULARLY TOWARDS THE FIELD OF MEDICINE AND HIS FOUNDATIONAL SURGICAL WORK INCLUDING HOW IT INFLUENCED OTHER PARTS OF THE WORLD.

MAHARSHI SUSHRUTA IS A WELL-KNOWN SURGEON WHO FLOURISHED AROUND 600 BCE IN THE ANCIENT CITY OF KASHI, INDIA. HE IS OFTEN RECOGNIZED AS THE "FATHER OF SURGERY" AND HOLDS A SIGNIFICANT PLACE IN THE HISTORY OF MEDICINE. HE WAS A GROUNDBREAKER WHOSE PRACTICES HAD FAR REACHING EFFECTS ON THE DEVELOPMENT AND ADVANCEMENTS OF SURGICAL TECHNIQUES GLOBALLY. HE IS ALSO THE AUTHOR OF SUSHRUTA SAMHITA, ONE OF THE MOST FOUNDATIONAL AND OLDEST KNOWN TREATISES ON MEDICINE AND SURGERY. SUSHRUTA PIONEERED HIGHLY SOPHISTICATED PROCEDURES USING INSTRUMENTS THAT HE CRAFTED HIMSELF. THESE PROCEDURES INCLUDE RECONSTRUCTION OF NOSE USING CHEEK FLAPS, REPAIR OF CUT EARLOBES, PIERCING OF EARLOBES, REPAIR OF CUT LIPS AND THE UTILIZATION OF SKIN GRAFTING TECHNIQUES. HIS WORKS ARE COMPILED AS SUSHRUTA SAMHITA. HE DESCRIBES 60 TYPES OF VARIOUS TOOLS FOR TREATMENT OF WOUND, 120 SURGICAL INSTRUMENTS AND 300 SURGICAL PROCEDURES, AND CLASSIFICATION OF HUMAN SURGERIES IN EIGHT CATEGORIES.

Sushruta's influence on the West

ACCORDING TO SUSHRUTA THE DEFINITION OF AN IDEAL SURGEON IS "A PERSON WHO POSSESSES COURAGE AND PRESENCE OF MIND, A HAND FREE FROM PERSPIRATION, TREMOR LESS GRIP OF SHARP AND GOOD INSTRUMENTS AND WHO CARRIES HIS OPERATIONS TO THE SUCCESS AND ADVANTAGE OF HIS PATIENT WHO HAD ENTRUSTED HIS LIFE TO THE SURGEON. THE SURGEON SHOULD RESPECT THIS ABSOLUTE SURRENDER AND TREAT HIS PATIENT AS HIS OWN".

IN ANCIENT INDIA THE NOSE SYMBOLIZED DIGNITY AND HONOR, AND NASAL MUTILATION WAS A COMMON PUNISHMENT FOR CRIMES SUCH AS ADULTERY, THEFT AND ROBBERY, DISLOYALTY AND POLITICAL TREASON, SOCIAL/CASTE VIOLATIONS. SUSHRUTA'S RHINOPLASTY LATER TERMED AS THE "INDIAN WAY OF SURGERY" ADDRESSED THIS NEED AND REVOLUTIONIZED NASAL RECONSTRUCTION. HIS TECHNIQUES SPREAD TO EUROPE IN THE 19TH AND 20TH CENTURIES, INFLUENCING MODERN RECONSTRUCTIVE SURGERIES. EVEN THO THE SURGERY WAS QUITE POPULAR IN ITS TIME, THE TRANSLATION AND SPREAD OF THAT KNOWLEDGE TOOK QUITE SOME TIME TO REACH EUROPE. THE FIRST SUCCESSFUL RHINOPLASTY OPERATION IN EUROPE USING THE INDIAN TECHNIQUE WAS PERFORMED BY THE BRITISH SURGEON JOSEPH CARPEUON 23RD OCTOBER 1814 WHICH LASTED 34 MINUTES. THE PLASTIC SURGERY PRACTICED IN EUROPE ESPECIALLY RECONSTRUCTIVE RHINOPLASTY IS A DIRECT DESCENDANT OF THE ANCIENT INDIAN "FLAP" PROCEDURE DEVELOPED BY SUSHRUTA.

The 1794 Breakthrough

DURING THE BRITISH PERIOD A REPORT IN THE MADRAS GAZETTE, DESCRIBED A BRITISH BULLOCK DRIVER, COWASJEE WHOSE NOSE WAS CUT OFF AND THEN RECONSTRUCTED BY A MARATHA SURGEON USING A FOREHEAD FLAP. THIS PROCEDURE CAUGHT THE ATTENTION OF A BRITISH SURGEON NAMED JOSEPH CARPEU, WHO STUDIED THE TECHNIQUE AND LATER SUCCESSFULLY PROCEEDED TO PERFORM IT PAVING THE WAY FOR THE ADOPTION OF THE "INDIAN METHOD" IN THE WEST.

Conclusion

ANCIENT INDIAN SCHOLARS HAVE INFLUENCED THE WEST IN MULTIPLE WAYS. OUR STORIES HAVE INFLUENCED THE YOUNG MINDS OF EUROPE FOR MANY CENTURIES AND STILL DO SO. SUSHRUTA THE GREAT INDIAN SURGEON PAVED THE INITIAL WAY FOR WHAT IS NOW KNOWN AS "PLASTIC SURGERY". HE ALSO PIONEERED BASIC CLEANLINESS, STERILIZATION AND ANTISEPTIC PRACTICES LONG BEFORE THE MODERN UNDERSTANDING OF GERMS. HE WAS A WONDERFUL SURGEON WITH IMMENSE SKILL WHO VIEWED SURGERY AS THE MOST VITAL BRANCH OF MEDICINE. HE EMPHASIZED KNOWLEDGE AND PRIORITIZED PRACTICAL KNOWLEDGE OVER THEORETICAL ONES AND HIS APPROACH WAS HIGHLY PRACTICAL FOCUSING ON HYGIENE, SURGICAL INSTRUMENTS AND PLASTIC SURGERY TECHNIQUES.

~DHRITI BORO
2ND SEMESTER

Kalidasa: Contributions and Influences on Western Thought

Introduction

KALIDASA IS CONSIDERED ONE OF THE MOST PROMINENT AND ILLUSTRIOUS WRITERS IN CLASSICAL SANSKRIT LITERATURE. IT IS ASSUMED THAT KALIDASA LIVED IN THE 4TH/5TH CENTURY CE, DURING THE GUPTA ERA, AND MADE REMARKABLE CONTRIBUTIONS TO THE HISTORY OF INDIAN LITERATURE IN TERMS OF POETRY AND DRAMA, PARTICULARLY IN TERMS OF HIS COMMAND OVER LANGUAGE, IMAGERY, AND EMOTIONALITY. IT IS OBSERVED THAT KALIDASA'S WRITINGS WERE RECOGNIZED GLOBALLY, PARTICULARLY IN TERMS OF TRANSLATION AND STUDY, AND AS A RESULT, HIS WRITINGS HAD A STRONG IMPACT ON WESTERN THOUGHT, PARTICULARLY IN TERMS OF COMPARATIVE LITERATURE, ROMANTIC LITERATURE, AND DRAMATIC THEORY. THIS ARTICLE WILL DISCUSS KALIDASA'S MAJOR CONTRIBUTIONS IN TERMS OF LITERATURE AND HIS IMPACT ON WESTERN THOUGHT.

Kalidasa's Contributions to Sanskrit Literature

THE SIGNIFICANCE OF KALIDASA'S CONTRIBUTION TO INDIAN LITERATURE IS BASED ON HIS UNIQUE STYLE OF POETRY AND HIS ABILITY TO BRING BEAUTY AND PHILOSOPHY TOGETHER. HIS WRITINGS ARE AN EXAMPLE OF THE BEAUTY OF CLASSICAL SANSKRIT LANGUAGE AND THE UNDERLYING PHILOSOPHY OF INDIAN LITERATURE. KALIDASA'S WRITINGS ARE PARTICULARLY NOTABLE FOR THEIR DESCRIPTIONS OF NATURE, EMOTIONS, AND THE USE OF METAPHORS.

ONE OF THE MOST FAMOUS DRAMATIC WRITINGS OF KALIDASA IS ABHIJNANASAKUNTALAM, WHICH IS ALSO REFERRED TO AS THE RECOGNITION OF SHAKUNTALA. THE PLAY IS BASED ON THE LOVE STORY OF KING DUSHYANTA AND SHAKUNTALA. THE PLAY IS BASED ON THE IDEA OF SEPARATION AND UNION BETWEEN THE TWO LOVERS DUE TO A CURSE BY GOD. ABHIJNANASAKUNTALAM IS ONE OF THE BEST WRITINGS OF KALIDASA BASED ON THE DRAMA GENRE OF SANSKRIT LITERATURE.

KALIDASA ALSO WROTE SOME NOTABLE EPIC POEMS LIKE RAGHUVAMSA AND KUMARASAMBHAVA. RAGHUVAMSA IS BASED ON THE HISTORY OF THE RAGHU DYNASTY AND THE STORY OF LORD RAMA. THE EPIC ALSO EMPHASIZES THE IDEA OF HEROISM, DUTY, AND THE VIRTUES OF A KING. THE SECOND EPIC, KUMARASAMBHAVA, IS BASED ON THE BIRTH OF LORD KARTIKEYA. THE EPIC ALSO CONTAINS DESCRIPTIONS OF DIVINE LOVE.

KALIDASA ALSO WROTE ANOTHER NOTABLE LYRICAL POEM CALLED MEGHADUTA, ALSO REFERRED TO AS THE CLOUD MESSENGER. THE POEM IS BASED ON THE STORY OF A YAKSHA WHO SENDS A MESSAGE TO HIS BELOVED VIA A CLOUD. THE POEM IS NOTABLE FOR ITS DESCRIPTIONS OF LANDSCAPES, EMOTIONS, AND THE UNDERLYING PHILOSOPHY OF LOVE. THE NOTABLE FEATURE OF THE POEM IS THAT IT REFLECTS KALIDASA'S UNIQUE ABILITY TO MERGE THE BEAUTY OF NATURE WITH HUMAN EMOTIONS.

Literary Style and Aesthetic Contributions

THE STYLE USED BY KALIDASA IN HIS WRITINGS IS A REFLECTION OF CLASSICAL INDIAN AESTHETICS. THIS IS PARTICULARLY EVIDENT IN HIS DEPICTION OF THE EMOTIONAL ESSENCE, OR RASA. KALIDASA'S WRITINGS EFFECTIVELY PORTRAY EMOTIONS LIKE LOVE, COMPASSION, WONDER, AND SORROW. THROUGH A COMBINATION OF POETIC CREATIVITY AND PHILOSOPHICAL DEPTH, KALIDASA WAS ABLE TO WRITE WORKS THAT ARE BOTH ARTISTICALLY APPEALING AND INTELLECTUALLY STIMULATING.

THE SECOND FEATURE THAT STANDS OUT IN KALIDASA'S WRITINGS IS HIS LOVE FOR NATURE. KALIDASA'S WRITINGS ON MOUNTAINS, RIVERS, FORESTS, AND SEASONS ARE NOT MERELY SUPERFICIAL; RATHER, THEY ARE USED TO REFLECT THE EMOTIONS OF HIS CHARACTERS. THIS IS ONE REASON WHY KALIDASA'S WORKS ARE APPRECIATED BY PEOPLE FROM DIFFERENT CULTURES.

Transmission of Kalidasa's Works to the Western World

THE IMPACT OF KALIDASA'S WRITINGS IN THE WEST CAN BE TRACED BACK TO THE END OF THE EIGHTEENTH CENTURY WHEN EUROPEAN SCHOLARS STARTED TRANSLATING SANSKRIT LITERATURE. THE FIRST IMPORTANT EVENT IN THE HISTORY OF CULTURAL EXCHANGE BETWEEN INDIA AND THE WEST WAS THE ENGLISH TRANSLATION OF ABHIJNANASAKUNTALAM BY WILLIAM JONES IN 1789. THE ENGLISH TRANSLATION CREATED A GREAT IMPACT IN THE WEST BY INTRODUCING KALIDASA'S DRAMATIC ART TO THE PEOPLE IN THE WEST. THE ENGLISH TRANSLATION OF SHAKUNTALA BY WILLIAM JONES WAS DISSEMINATED THROUGHOUT THE WEST AND WAS TRANSLATED INTO MANY EUROPEAN LANGUAGES. THE WEST RECOGNIZED THE BEAUTY AND EMOTIONAL CONTENT IN THE PLAY. KALIDASA'S WRITINGS WERE AN IMPORTANT PART OF ORIENTAL STUDIES.

Influence on Western Literary Thought

KALIDASA'S INFLUENCE ON WESTERN LITERATURE CAN ALSO BE SEEN WITH REGARD TO THE ROMANTIC MOVEMENT, WHICH WAS A LITERARY MOVEMENT THAT FLOURISHED FROM THE LATE EIGHTEENTH CENTURY TO THE EARLY NINETEENTH CENTURY. ROMANTIC LITERATURE EMPHASIZED THE IMPORTANCE OF THE USE OF THE IMAGINATION, THE EXPRESSION OF EMOTIONS, AND THE BEAUTY OF NATURE, WHICH WERE ALL CHARACTERISTICS OF KALIDASA'S WRITINGS.

ONE OF THE MOST NOTABLE WESTERN LITERARY PERSONALITIES INFLUENCED BY KALIDASA WAS THE GERMAN WRITER JOHANN WOLFGANG VON GOETHE. GOETHE WAS HIGHLY INFLUENCED BY KALIDASA'S "SHAKUNTALA," WHICH HE APPRECIATED FOR ITS POETIC CONTENT AND ITS EMOTIONAL DEPTH. HE EVEN WROTE A SERIES OF VERSES PRAISING THE WORK. GOETHE WAS OF THE VIEW THAT THE WORK WAS A PERFECT COMBINATION OF BEAUTY AND EMOTION, WHICH ARE THE ESSENTIAL CHARACTERISTICS OF A GREAT LITERARY WORK.

ANOTHER CONTRIBUTION OF KALIDASA'S WORKS TO THE WEST WAS THE PROMOTION OF THE CULTURE AND PHILOSOPHY OF THE INDIANS. THE WORKS OF KALIDASA WERE TRANSLATED, AND THE ACADEMIC COMMUNITY WAS ABLE TO APPRECIATE THE SOPHISTICATION OF INDIAN CLASSICAL LITERATURE, WHICH PLAYED A SIGNIFICANT ROLE IN THE CORRECTION OF MISCONCEPTIONS THAT THE WEST HAD WITH REGARD TO THE LITERARY TRADITIONS OF THE NON-WESTERN WORLD.

ADDITIONALLY, THE POETIC CONTENT OF KALIDASA'S WORKS, WHICH WAS RELATED TO THE BEAUTY OF NATURE, INFLUENCED THE MINDS OF THE WESTERN LITERARY PERSONALITIES WHO WERE INTERESTED IN EXPLORING THE CONNECTION BETWEEN NATURE AND EMOTIONS.

Contemporary Relevance

TODAY, THE WORKS OF KALIDASA ARE STUDIED IN VARIOUS INSTITUTIONS OF LEARNING ACROSS THE WORLD. LITERARY THEORISTS, PHILOSOPHERS, AND CULTURAL THEORISTS READ KALIDASA TO UNDERSTAND THE EMERGENCE OF CLASSICAL INDIAN ART. HIS WORKS ARE ALSO TRANSLATED TO SUIT THE CONTEMPORARY READER.

THE WORKS OF KALIDASA ARE IMPORTANT IN THE CONTEXT OF THE STUDY OF WORLD LITERATURE. THROUGH THE EXPLORATION OF UNIVERSAL THEMES LIKE LOVE, SEPARATION, DEVOTION, AND THE BEAUTY OF NATURE, THE WORKS OF KALIDASA BRING PEOPLE TOGETHER.

Conclusion

KALIDASA IS ONE OF THE MOST CELEBRATED NAMES IN CLASSICAL SANSKRIT LITERATURE. HIS MASTERPIECES, SUCH AS "ABHIJNANASAKUNTALAM," "RAGHUVAMSA," "KUMARASAMBHAVA," AND "MEGHADUTA," HAVE MADE A LASTING CONTRIBUTION TO THE HISTORY OF LITERATURE, BOTH AS A FORM OF POETRY AND DRAMA. HIS LITERARY STYLE, EMOTIONS, AND IMAGERY HAVE MADE HIM A LEGENDARY FIGURE IN INDIAN LITERARY HISTORY.

THE TRANSLATION OF KALIDASA'S WORKS INTO EUROPEAN LANGUAGES WAS INSTRUMENTAL IN INTRODUCING THE RICHNESS OF INDIAN LITERATURE TO THE WEST, WHICH EVOKED THE ADMIRATION OF THE GREAT EUROPEAN WRITER GOETHE. THUS, KALIDASA'S CONTRIBUTION TO THE HISTORY OF LITERATURE IS IMMENSE, AS HE PLAYED A SIGNIFICANT ROLE IN THE DIALOGUE BETWEEN INDIAN AND WESTERN LITERATURE, WHICH CONTINUES TO INSPIRE SCHOLARS, LITERARY GIANTS, AND READERS AROUND THE GLOBE.

~IPSHITA DAS
2ND SEMESTER

Bhartrhari:

A quiet voice that echoed Westward

IN THE VAST LANDSCAPE OF INDIAN CLASSICAL LITERATURE, SOME VOICES TRAVEL LOUDLY ACROSS CENTURIES, WHILE OTHERS MORE QUIETLY, YET LEAVE A PROFOUND INTELLECTUAL ECHO. BHARTRHARI BELONGS TO THE LATTER. A SANSKRIT POET AND PHILOSOPHER BELIEVED TO HAVE LIVED BETWEEN THE 5TH AND 7TH CENTURIES CE, BHARTRHARI CREATED WORKS THAT BLEND POETRY, PHILOSOPHY AND MORAL REFLECTION WITH REMARKABLE ELEGANCE. THOUGH LESS CELEBRATED IN POPULAR CULTURE THAN FIGURES LIKE KALIDASA, HIS WRITINGS POSSESS A TIMELESS DEPTH THAT CONTINUES TO INTRIGUE SCHOLARS AROUND THE WORLD.

BHARTRHARI IS BEST KNOWN FOR HIS POETIC COLLECTION SHATAKATRAYA, A SET OF THREE "CENTURIES" OF VERSES EXPLORING LOVE (SHRINGARA), ETHICS (NITI) AND RENUNCIATION (VAIRAGYA). EACH SHORT POEM OFFERS A MOMENT OF REFLECTION ON HUMAN LIFE - ITS AMBITIONS, ILLUSIONS, PLEASURES AND SPIRITUAL LONGINGS. HIS VERSES ARE STRIKING FOR THEIR SIMPLICITY AND WISDOM, OFTEN REVEALING HOW WORLDLY SUCCESS AND DESIRE CAN ULTIMATELY GIVE WAY TO DEEPER QUESTIONS ABOUT MEANING AND DETACHMENT.

BEYOND POETRY, BHARTRHARI MADE A SIGNIFICANT PHILOSOPHICAL CONTRIBUTION THROUGH VAKYAPADIYA, A PIONEERING WORK ON THE PHILOSOPHY OF LANGUAGE. IN IT, HE PROPOSED THAT LANGUAGE IS NOT MERELY A TOOL FOR COMMUNICATION BUT A FUNDAMENTAL STRUCTURE SHAPING HUMAN THOUGHT AND REALITY. THIS INSIGHT RESONATES STRONGLY WITH MODERN LINGUISTIC AND PHILOSOPHICAL DISCUSSIONS. WHEN WESTERN SCHOLARS ENCOUNTERED THESE IDEAS DURING THE RISE OF ORIENTAL STUDIES IN THE NINETEENTH CENTURY, THEY WERE STRUCK BY THE SOPHISTICATION OF BHARTRHARI'S REFLECTIONS ON MEANING, CONSCIOUSNESS AND THE POWER OF WORDS.

TODAY, BHARTRHARI'S WORK STANDS AS A BRIDGE BETWEEN CULTURES. HIS POETRY INVITES READERS INTO A WORLD OF INTROSPECTION, WHILE HIS PHILOSOPHICAL INSIGHT CONNECTS ANCIENT INDIAN THOUGHT WITH GLOBAL INTELLECTUAL TRADITIONS. QUIET YET ENDURING, BHARTRHARI REMINDS US THAT THE DIALOGUE BETWEEN EAST AND WEST HAS OFTEN BEEN CARRIED NOT ONLY BY FAMOUS NAMES, BUT ALSO BY SUBTLE THINKERS WHOSE WORDS CONTINUE TO INSPIRE REFLECTION ACROSS CIVILIZATIONS.

~DIKSHITA BHATTACHARYA
4TH SEMESTER

The Eternal Poet: Understanding Kalidasa's Literary Greatness

IN THE VAST TRADITION OF INDIAN LITERATURE, FEW NAMES SHINE AS BRIGHTLY AS KALIDASA, THE LEGENDARY POET AND DRAMATIST OF CLASSICAL SANSKRIT. KALIDASA WAS A CELEBRATED POET AND PLAYWRIGHT, ACTIVE DURING THE GUPTA EMPIRE (4TH-5TH CENTURY CE) AND POTENTIALLY A COURT POET OF KING VIKRAMADITYA OF UJJAIN, WHOSE WORKS WERE HEAVILY INSPIRED BY HINDU PURANAS, PHILOSOPHY AND INDIAN MYTHOLOGY FOCUSING ON LOVE, DEVOTION AND NATURE. BEING A GREAT FIGURE OF LITERATURE, HIS POLITICAL STYLE INFLUENCED GENERATIONS OF POETS EXTENDING FROM HIS CONTEMPORARIES TO THOSE OF THE 20TH CENTURY. THE CONTRIBUTION OF KALIDASA IS QUITE VAST. HE WAS POPULAR FOR HIS PIECES OF POETRY, PARTICULARLY THE 'RAGHUVAMSA', THAT NARRATES THE LINEAGE OF KING RAMA AND 'MEGHADUTA', WHICH TELLS THE STORY OF THE LOVESICK YAKSHA SENDING MESSAGES TO HIS BELOVED THROUGH THE CLOUDS.

APART FROM POETRY, KALIDASA WAS A PIVOTAL FIGURE OF DRAMA. HIS WELL KNOWN DRAMAS WERE MALAVIKAGNIMITRAM, VIKRAMORVASHIYAM, ABHIJNANASHAKUNTALAM, WHICH LEFT A GREAT IMPACT ON INDIAN LITERATURE.

HIS INTEGRATION OF INTENSE EMOTION AND ELABORATE NATURAL DESCRIPTIONS HAS INFLUENCED NOTABLE FIGURES SUCH AS BHASA, BHAVABHUTI AND LATER POETS. HIS IMPACT EXTENDS BEYOND LITERATURE INTO VARIOUS FORMS OF DANCE AND FILM. DANCE FORMS LIKE BHARATNATYAM TOOK INSPIRATION FROM KALIDASA'S WORKS. FILMS INSPIRED BY "SHAKUNTALA" AND "MEGHADUTA" BRING KALIDASA'S NARRATIVE TO A GREATER AUDIENCE.

~PARMITA BHATTACHARYA
4TH SEMESTER

Roots of Wisdom: Rediscovering the Indian Knowledge System.

IN A FAST-MOVING DIGITAL WORLD, PEOPLE OFTEN LOOK FOR NEW IDEAS TO SOLVE MODERN PROBLEMS. YET MANY ANSWERS ALREADY EXIST IN THE WISDOM OF THE PAST. THE INDIAN KNOWLEDGE SYSTEM (IKS) REPRESENTS A VAST TREASURE OF IDEAS DEVELOPED IN INDIA OVER THOUSANDS OF YEARS. IT IS NOT JUST ABOUT ANCIENT TEXTS OR TRADITIONS; IT IS A WAY OF UNDERSTANDING LIFE, NATURE, SCIENCE AND HUMAN VALUES.

THE FOUNDATION OF THIS KNOWLEDGE CAN BE FOUND IN ANCIENT SCRIPTURES SUCH AS THE VEDAS, THE UPANISHADS, AND THE BHAGAVAD GITA. THESE WORKS DO MORE THAN DISCUSS RELIGION; THEY EXPLORE DEEP QUESTIONS ABOUT THE UNIVERSE, THE HUMAN MIND AND ETHICAL LIVING. THEY ENCOURAGE PEOPLE TO SEEK KNOWLEDGE, PRACTICE SELF-DISCIPLINE, AND MAINTAIN HARMONY WITH THE WORLD AROUND THEM.

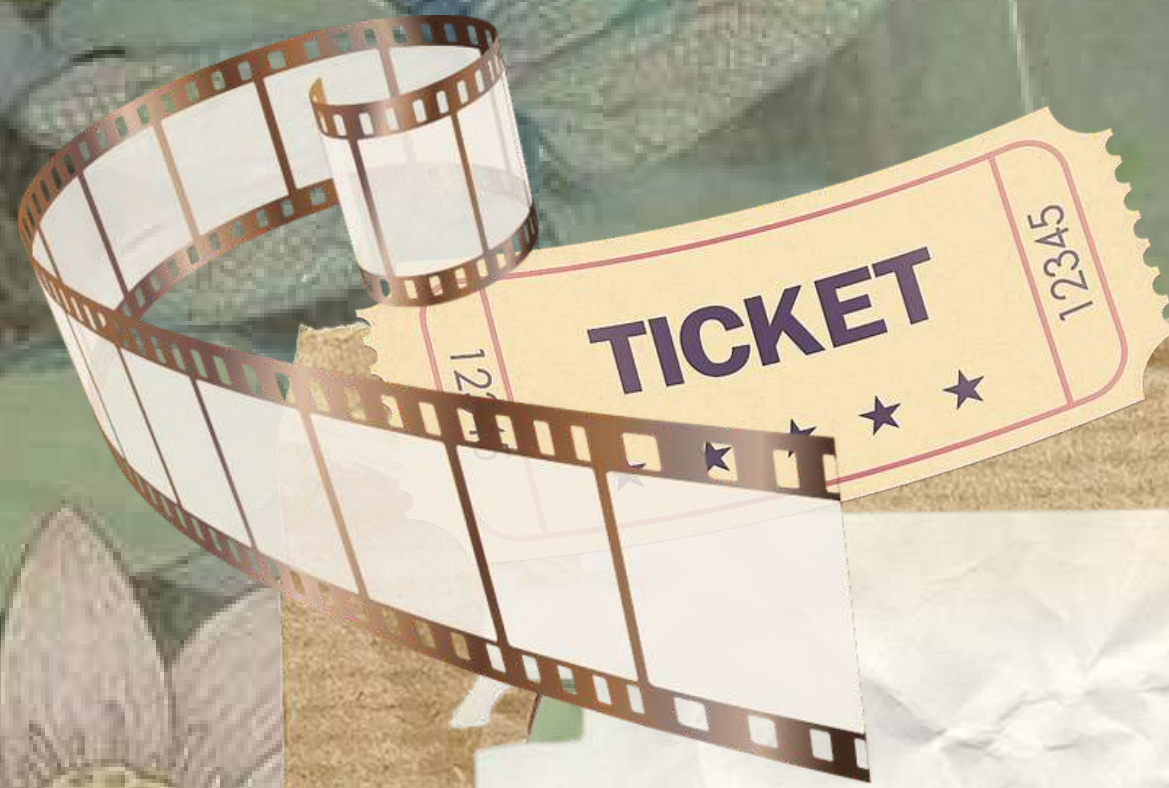
THE INDIAN KNOWLEDGE SYSTEM ALSO INCLUDES REMARKABLE ACHIEVEMENTS IN SCIENCE AND MATHEMATICS. SCHOLARS LIKE ARYABHATA MADE IMPORTANT DISCOVERIES ABOUT NUMBERS AND ASTRONOMY THAT LATER INFLUENCED MODERN SCIENTIFIC THOUGHT.

HEALTH AND WELL-BEING WERE ALSO CENTRAL TO ANCIENT INDIAN WISDOM. SYSTEMS LIKE AYURVEDA AND PRACTICES SUCH AS YOGA FOCUS ON BALANCE BETWEEN BODY, MIND, AND NATURE, PROMOTING A HEALTHY AND PEACEFUL LIFE.

TODAY, THESE IDEAS CONTINUE TO INSPIRE THE WORLD. BY UNDERSTANDING AND PRESERVING THE INDIAN KNOWLEDGE SYSTEM, WE CAN CONNECT ANCIENT WISDOM WITH MODERN LIFE AND BUILD A MORE BALANCED FUTURE.

~DISHA BARUAH
4TH SEMESTER

And now I'm covered in you



MOVIE REVIEWS

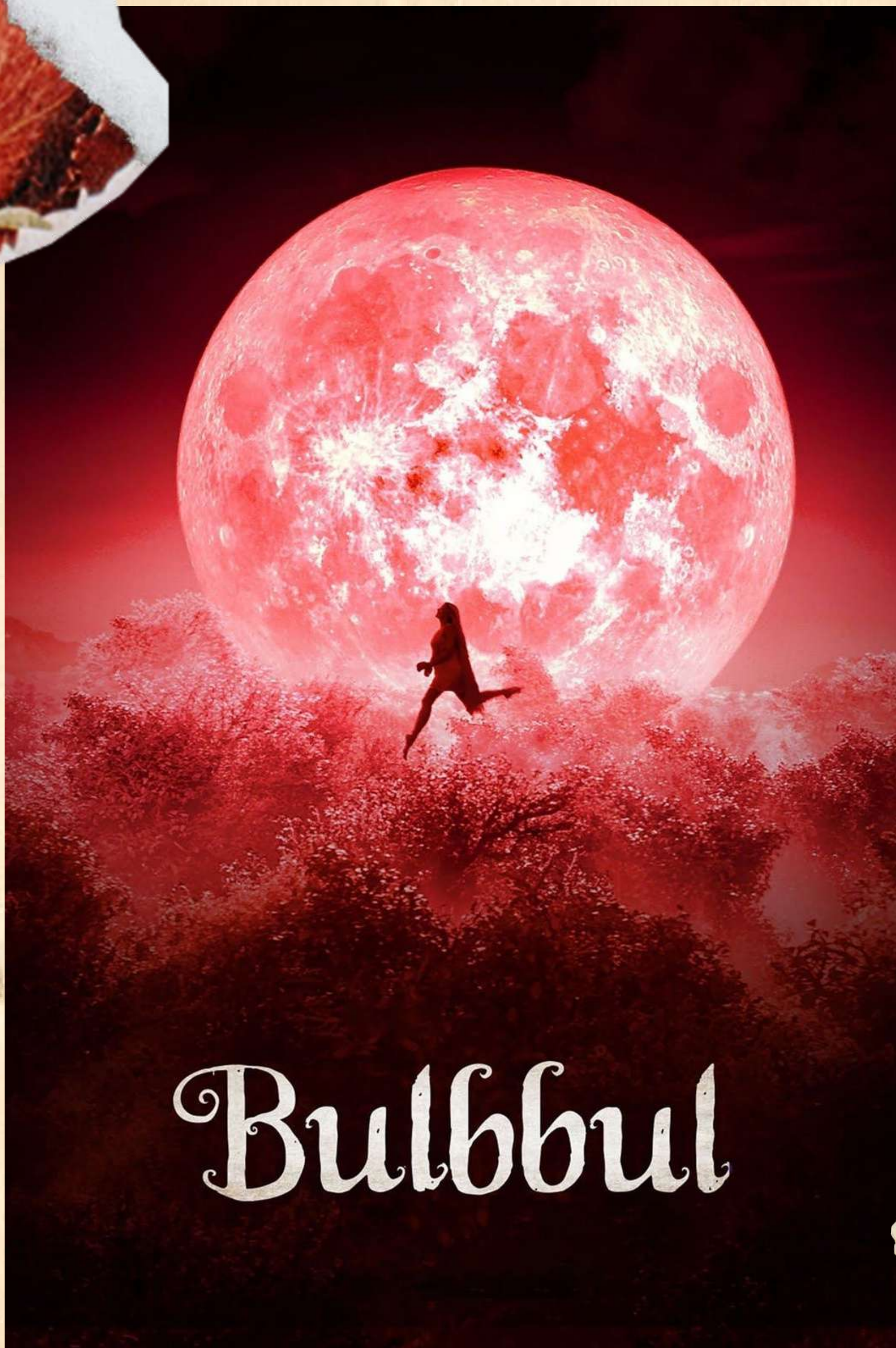


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Bulbbul



Bulbbul



Bulbbul

~BAISHALI KASHYAP

BULBBUL (2020) IS A VISUALLY STUNNING HINDI MOVIE, WRITTEN AND DIRECTED BY ANVITA DUTT. IT WAS PRODUCED BY ANUSHKA SHARMA AND KARNESH SHARMA, STARRING TRIPTI DIMRI, AVINASH TIWARY, RAHUL BOSE, PAOLI DAM AND PARAMBRATA CHATTOPADHYAY IN PIVOTAL ROLES. SET IN 19TH CENTURY BENGAL, IT EXPLORES THE THEMES OF PATRIARCHY, DOMESTIC ABUSE, FEMININE RAGE ALONG WITH SUPERNATURAL ELEMENTS. THE FILM IS CELEBRATED FOR ITS LUSH VISUAL AESTHETICS AND DELIBERATE USE OF VIBRANT RED TONES, WHICH DRAW COMPARISONS TO SANJAY LEELA BHANSALI'S WORKS AND RAJA RAVI VARMA'S PAINTINGS.

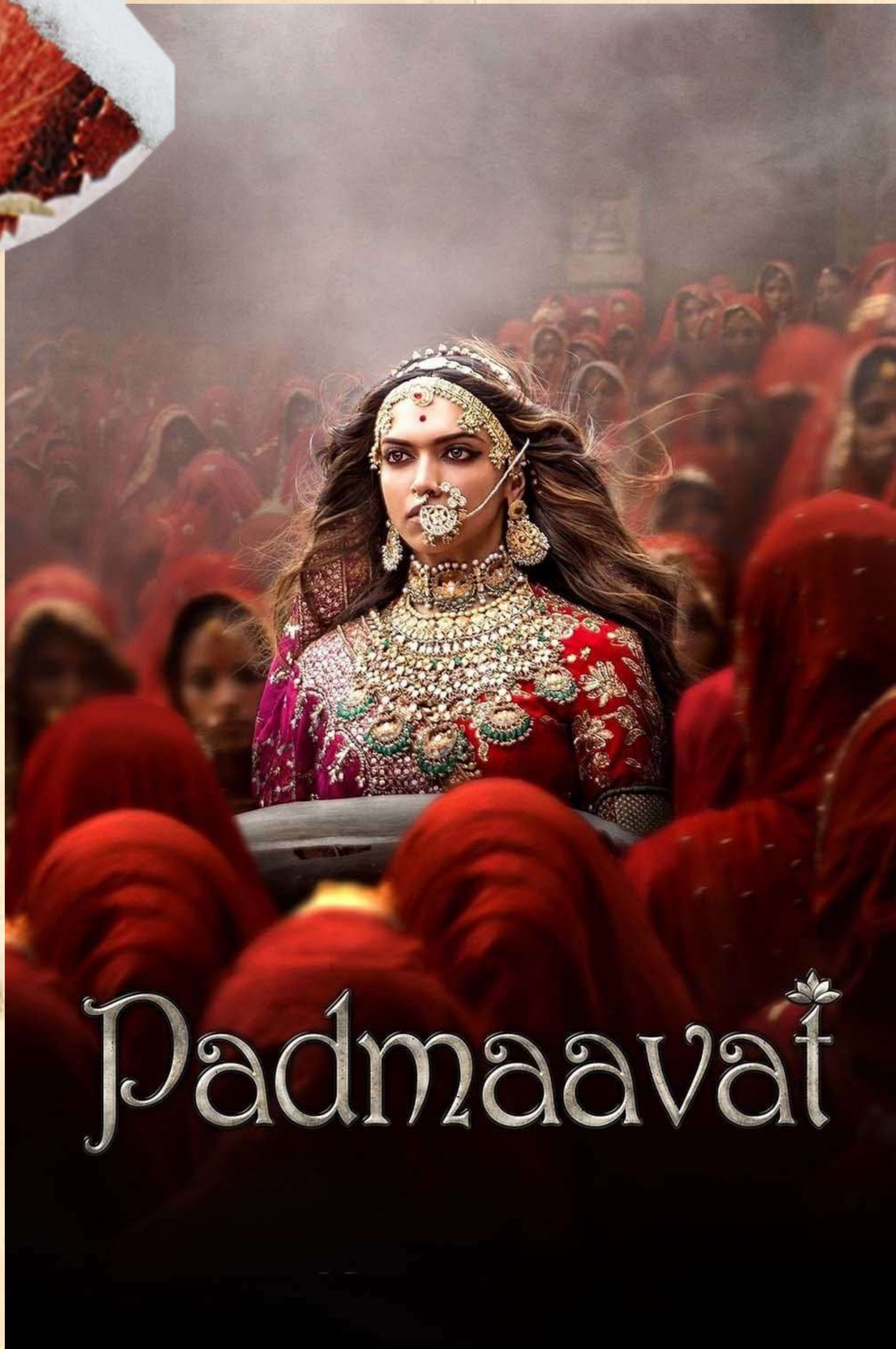
BULBBUL, A HAUNTING TALE, WHERE PAIN IS ULTIMATELY TRANSFORMED INTO POWER, FOLLOWS THE STORY OF AN INNOCENT FIVE YEAR OLD CHILD BRIDE, BULBBUL (RUCHI MAHAJAN), WHO IS MARRIED TO INDRANIL(RAHUL BOSE), MUCH OLDER ZAMINDAR (LANDLORD) WHO IS AT LEAST TWO DECADES OLDER THAN HER. SHE GROWS UP SHARING STORIES OF WITCHES ("CHUDAIL") WITH HER BROTHER-IN-LAW, SATYA (AVINASH TIWARY), WHO IS CLOSER TO HER AGE. BUT LATER, HE LEAVES BULBBUL BEHIND AND TRAVELS ABROAD FOR HIS STUDIES. WHEN SATYA FINALLY RETURNS FROM ABROAD, HE FINDS A GROWN UP BULBBUL (TRIPTI DIMRI), RUNNING THE VAST HOUSEHOLD AND HIS ANCESTRAL VILLAGE PLAGUED BY MYSTERIOUS, SUPERNATURAL MURDERS SURROUNDING A "CHUDAIL". SOME OTHER MAJOR CHARACTERS IN THE MOVIE ARE BINODINI (PAOLI DAM), MAHENDRA (DOUBLE ROLE PLAYED BY RAHUL BOSE), DR. SUDIP (PARAMBRATA CHATTOPADHYAY), ETC.

THE NARRATIVE BRILLIANTLY RECLAIMS THE ANCIENT INDIAN TROPE OF THE CHUDAIL, TO TELL A MOVING STORY ABOUT WOMEN OVERCOMING TRAUMA, OPPRESSION, AND INJUSTICE. THE ACTORS, TOO DID AN EXCELLENT JOB IN PORTRAYING THEIR CHARACTERS. TRIPTI DIMRI'S ABILITY TO TRANSITION FROM A LOVING, INNOCENT GAZE TO A COLD, MYSTERIOUS SMIRK IS FREQUENTLY CITED AS THE STRONGEST HIGHLIGHT OF THE MOVIE. THE FILM UTILIZES BLOOD-RED HUES DURING PIVOTAL SCENES, CLIMAX SEQUENCES, AND IN THE BLOOD MOON CONTRASTING THE VIOLENCE WITH A STRIKING, UNDENIABLE BEAUTY. THE RED MAY ALSO SYMBOLISE FEMALE RAGE AND MENSTRUATION.

THOUGH THE MOVIE POWERFULLY PORTRAYS THE DARK FACET OF THE 19TH CENTURY BENGAL PRESIDENCY SOCIETY, THE MOVIE MAY HAVE STRUGGLED TO BALANCE THE SUPERNATURAL HORROR FOLKLORE THEME WITH A HEAVY SOCIAL THEME, LEAVING VIEWERS WANTING DEEPER EXPLORATION OF THE LORE ITSELF. CRITIQUES HAVE ALSO POINTED OUT THAT THE CENTRAL MYSTERY IS UNRAVELED TOO SOON, MAKING THE CLIMAX AND BIG REVEAL SOMEWHAT PREDICTABLE AND UNDERWHELMING.

THE MOVIE DOES NOT SHY AWAY FROM THE HORRIFIC REALITIES OF DOMESTIC VIOLENCE AND PEDOPHILIA, HENCE, IT MAY BE DEEPLY DISTURBING OR TRIGGERING FOR SOME VIEWERS. PERSONALLY, I WAS A BIT DISTURBED AFTER WATCHING THE MOVIE FOR THE FIRST TIME BUT OVERALL, I FOUND IT TO BE A WORTHWHILE WATCH AND WOULD GLADLY RECOMMEND IT.

Padmaavat



Padmaavat



Padmaavat ~RAGINI GOSWAMI

PADMAAVAT IS NOT JUST A HISTORICAL DRAMA; IT IS A CINEMATIC EXPERIENCE THAT ENGULFS THE AUDIENCE IN A WORLD OF ROYALTY, AMBITION, LOVE, AND WAR. RELEASED IN THE THEATRES IN 2018 AND DIRECTED BY SANJAY LEEA BHANSALI, THE FILM IS KNOWN FOR ITS LAVISH STORYTELLING STYLE AND LARGER-THAN-LIFE VISUALS THROUGH COSTUMES AND SETS. EVERY SCENE REFLECTS CAREFUL ATTENTION TO DETAIL, MAKING THE MOVIE VISUALLY MESMERIZING FROM BEGINNING TO END. THE STORYLINE FOLLOWS QUEEN PADMAAVATI OF CHITTOR, WHOSE BEAUTY AND INTELLIGENCE BECOMES THE OBSESSION OF SULTAN ALAUDDIN KHILJI. WHAT BEGINS AS ADMIRATION SOON TRANSFORMS INTO GREED AND CONQUEST, LEADING TO CONFLICT AND TRAGEDY. THE NARRATIVE BALANCES THEMES OF PRIDE, LOYALTY, COURAGE, AND SACRIFICE WHILE ALSO SHOWING THE DESTRUCTIVE NATURE OF POWER AND OBSESSION.

A MAJOR HIGHLIGHT OF THE FILM IS ITS VISUAL GRANDEUR. THE COSTUMES, JEWELLERY, FORTS, LIGHTING, AND BATTLE SEQUENCES CREATE AN ATMOSPHERE THAT FEELS MAJESTIC AND IMMERSIVE. BHANSALI'S SIGNATURE STYLE IS EVIDENT IN THE RICH COLOUR PALETTES AND ARTISTIC FRAMING OF SCENES. THE MOVIE OFTEN FEELS LIKE A MOVING PAINTING, WHERE EVERY SHOT HAS BEEN CRAFTED WITH ELEGANCE.

THE PERFORMANCES ELEVATE THE FILM FURTHER. DEEPIKA PADUKONE BRINGS CALM STRENGTH AND GRACE TO THE ROLE OF PADMAVATI, PORTRAYING HER AS INTELLIGENT AND FEARLESS RATHER THAN MERELY SYMBOLIC BEAUTY. SHAHID KAPOOR PORTRAYS RAJA RATAN SINGH WITH DIGNITY AND HONOUR, EMBODYING THE IDEALS OF COURAGE AND INTEGRITY. HOWEVER, THE MOST IMPACTFUL PERFORMANCE COMES FROM RANVEER SINGH AS ALAUDDIN KHILJI. HIS PORTRAYAL IS INTENSE, UNPREDICTABLE, AND DEEPLY CAPTIVATING. THROUGH WILD EXPRESSIONS, COMMANDING DIALOGUE DELIVERY, AND PHYSICAL TRANSFORMATION, HE CREATES A VILLAIN WHO DOMINATES NEARLY EVERY SCENE HE APPEARS IN. HIS PERFORMANCE ADDS TENSION AND ENERGY TO THE NARRATIVE, MAKING KHILJI BOTH FRIGHTENING AS WELL AS FASCINATING.

THE MUSIC ALSO PLAYS A CRUCIAL ROLE IN SHAPING THE EMOTIONAL TONE OF THE FILM. SONGS LIKE QHOOMAR CELEBRATE ROYAL CULTURE AND ELEGANCE, WHILE TRACKS SUCH AS BINTE DIL AND THE DRAMATIC BACKGROUND SCORE ENHANCE THE EMOTIONAL DEPTH OF IMPORTANT MOMENTS. THE SOUNDTRACK BLENDS TRADITIONAL INFLUENCES WITH CINEMATIC INTENSITY, COMPLEMENTING THE GRANDEUR OF THE VISUALS.

THE JAUHAR SCENE, BEING THE MOST TALKED ABOUT SCENE DURING THE TIME OF THE RELEASE, IS ONE OF THE MOST EMOTIONALLY POWERFUL AND VISUALLY STRIKING MOMENTS OF THE FILM. RATHER THAN FOCUSING ON VIOLENCE, THE SEQUENCE IS PRESENTED WITH DIGNITY, SILENCE, AND INTENSITY, EMPHASIZING THEMES OF COURAGE, SACRIFICE, AND RESISTANCE. THE HAUNTING BACKGROUND SCORE, THE RED VISUALS, AND THE SLOW, DELIBERATE PACING CREATE AN ATMOSPHERE THAT FEELS BOTH TRAGIC AND UNFORGETTABLE. DEEPIKA PADUKONE DELIVERS A RESTRAINED YET DEEPLY EMOTIONAL PERFORMANCE IN THIS SEQUENCE. WITHOUT EXCESSIVE DIALOGUE, HER EXPRESSIONS CONVEY DETERMINATION, PAIN, AND STRENGTH, MAKING THE SCENE IMPACTFUL. THE CINEMATOGRAPHY AND SYMBOLISM USED BY SANJAY LEEA BHANSALI TRANSFORMS THE MOMENT INTO SOMETHING POETIC AND HAUNTING RATHER THAN PURELY DRAMATIC.

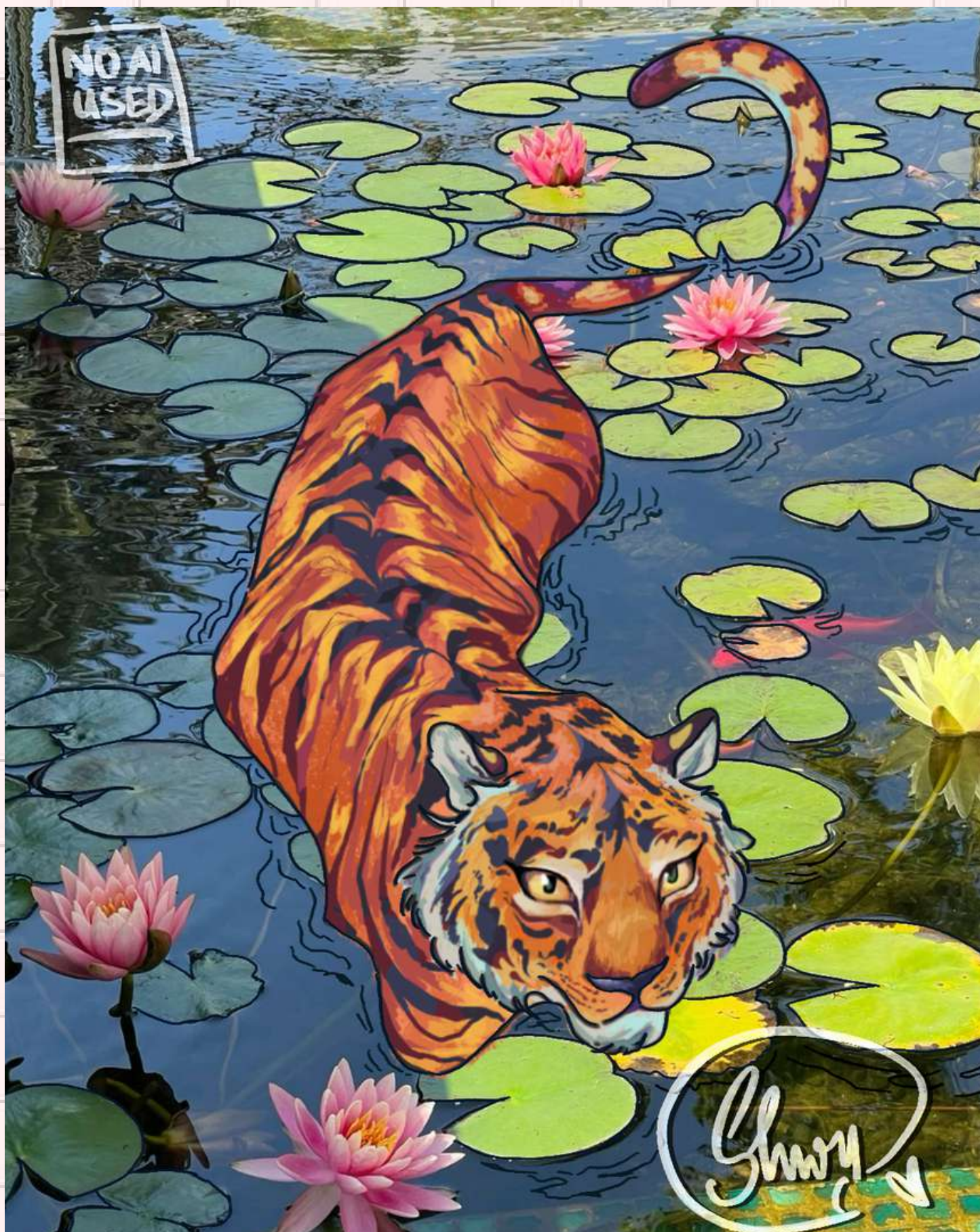
AT THE SAME TIME, THE SCENE HAD SPARKED DISCUSSIONS AMONG AUDIENCES AND CRITICS BECAUSE OF ITS HISTORICAL AND CULTURAL IMPLICATIONS. SOME VIEWED IT AS A POWERFUL PORTRAYAL OF HONOUR AND SACRIFICE, WHILE OTHERS FELT IT ROMANTICIZED A TRAGIC PRACTICE. REGARDLESS OF INTERPRETATION, THE SEQUENCE REMAINS ONE OF THE MOST TALKED-ABOUT CLIMAXES IN MODERN BOLLYWOOD CINEMA BECAUSE OF ITS EMOTIONAL WEIGHT AND VISUAL EXECUTION.

DESPITE ITS STRENGTHS, THE FILM IS NOT WITHOUT FLAWS. SOME PARTS OF THE STORY MOVE SLOWLY, ESPECIALLY IN THE MIDDLE PORTION WHERE THE FOCUS SHIFTS MORE TOWARD VISUAL SPECTACLE THAN NARRATIVE PROGRESSION. CERTAIN CHARACTERS COULD ALSO HAVE BEEN EXPLORED IN GREATER DEPTH. ADDITIONALLY, BECAUSE THE FILM IS HEAVILY STYLIZED, VIEWERS SEEKING STRICT HISTORICAL ACCURACY MAY FIND IT MORE DRAMATIC THAN FACTUAL. EVEN WITH THESE LIMITATIONS, PADMAAVAT SUCCEEDS AS AN EPIC HISTORICAL DRAMA BECAUSE OF ITS EMOTIONAL WEIGHT, ARTISTIC EXCELLENCE, AND UNFORGETTABLE PERFORMANCES. IT LEAVES A LASTING IMPRESSION THROUGH ITS THEMES OF HONOUR AND SACRIFICE WHILE SHOWCASING THE POWER OF VISUAL STORYTELLING IN INDIAN CINEMA.

OVERALL, PADMAAVAT IS A MAGNIFICENT BLEND OF ART, DRAMA, MUSIC, AND PERFORMANCE. IT STANDS OUT AS ONE OF THE MOST VISUALLY AMBITIOUS BOLLYWOOD FILMS AND REMAINS MEMORABLE FOR ITS SCALE, EMOTIONAL INTENSITY, AND POWERFUL ACTING EVEN TODAY.

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PAINTING SECTION



~BOTH BY SHREYA SINHA

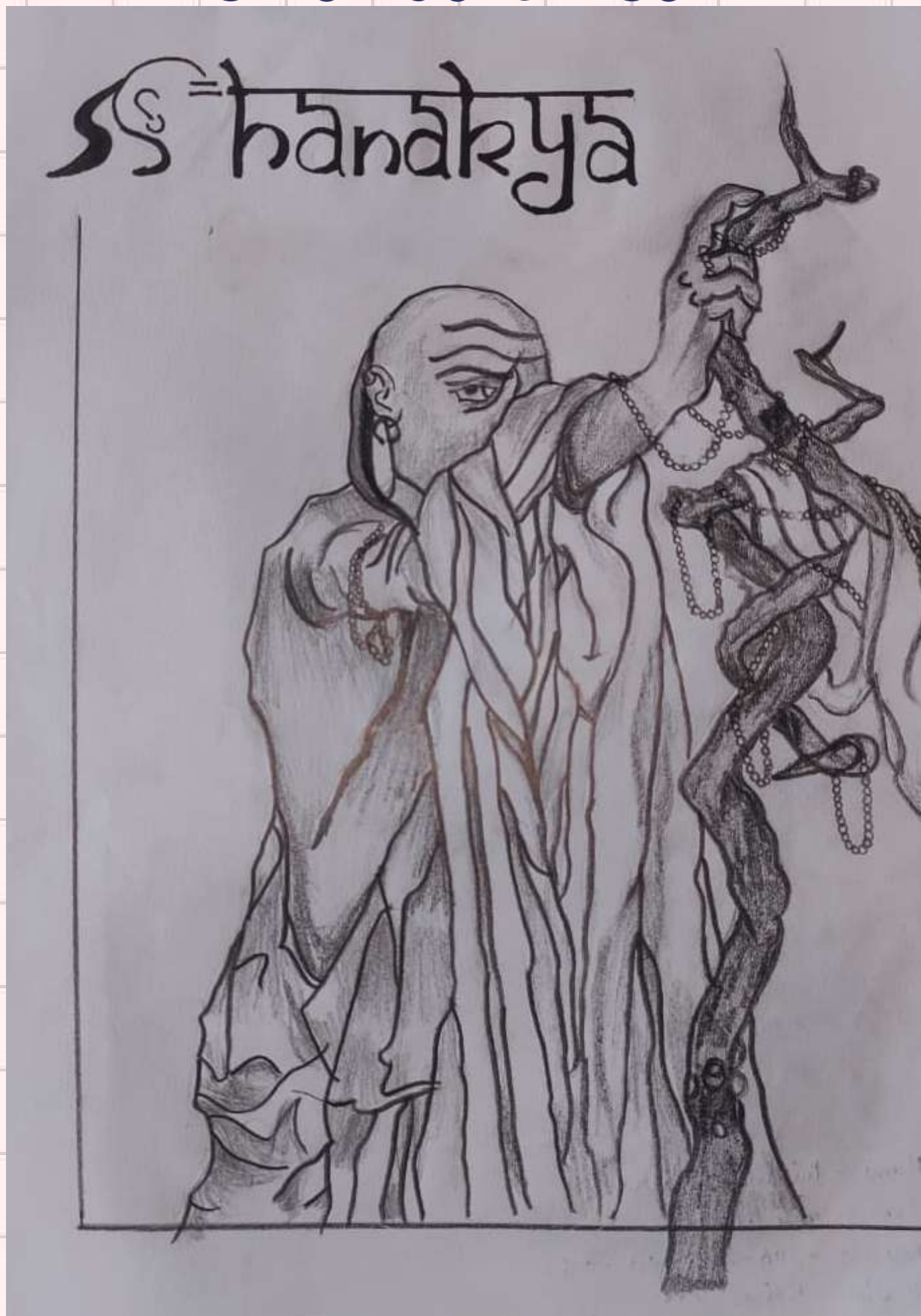


~BY ADRIKA HAZARIKA

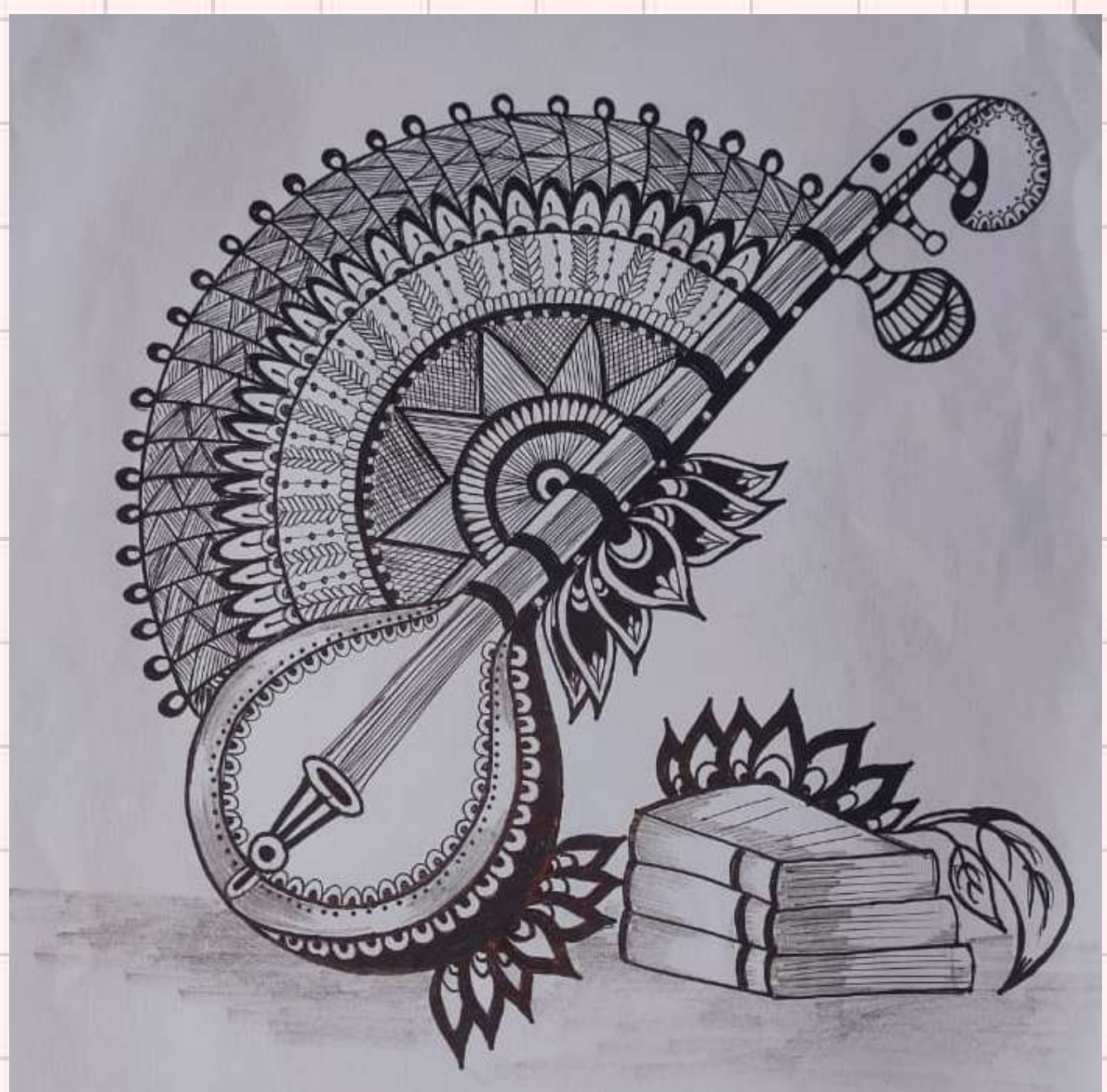


~BY ANISA NASRIN

~BY PRIYANKA MISRA



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~BY KRITIKA PATOWARY



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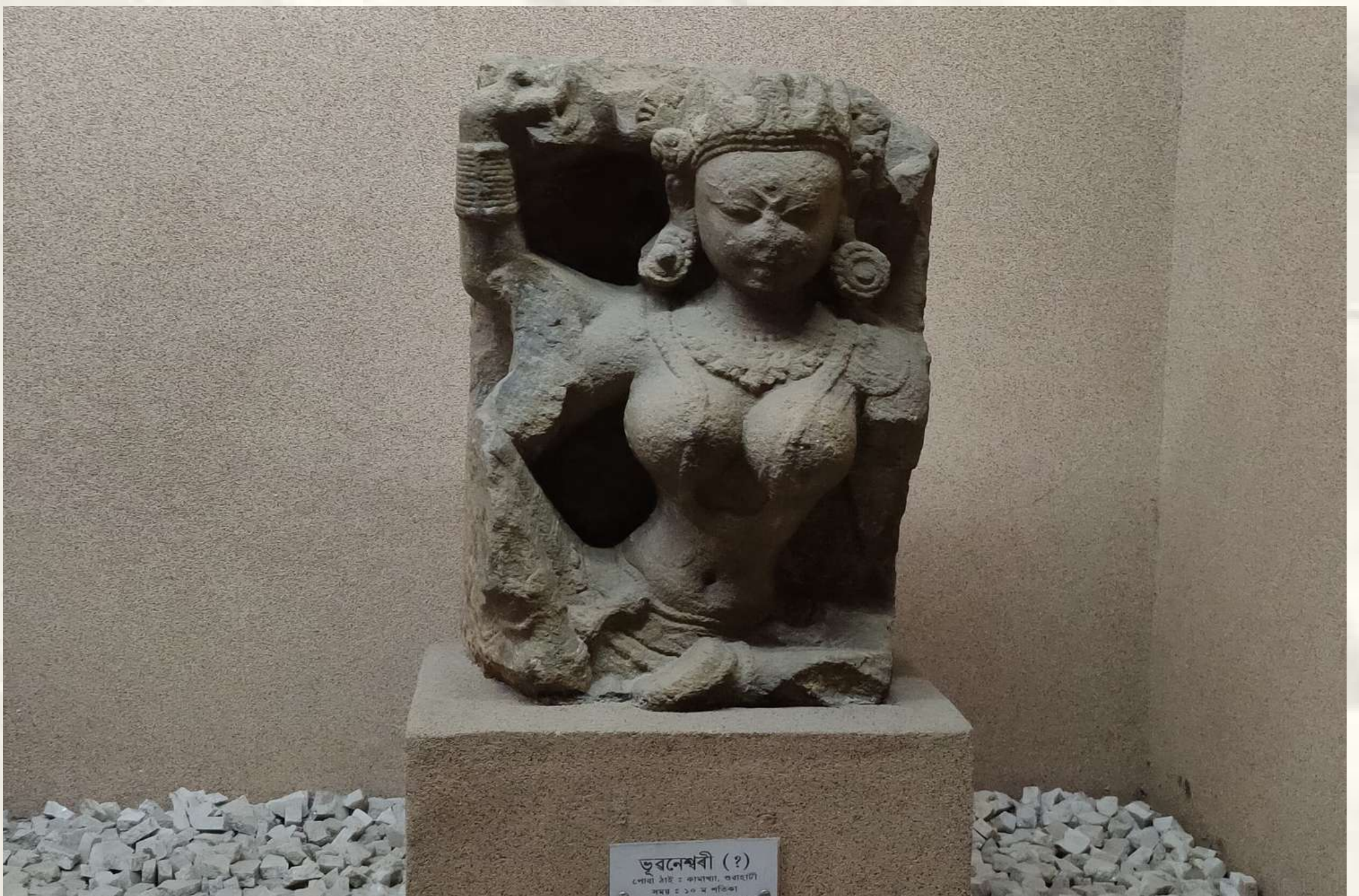
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~BY SHREYA SINHA



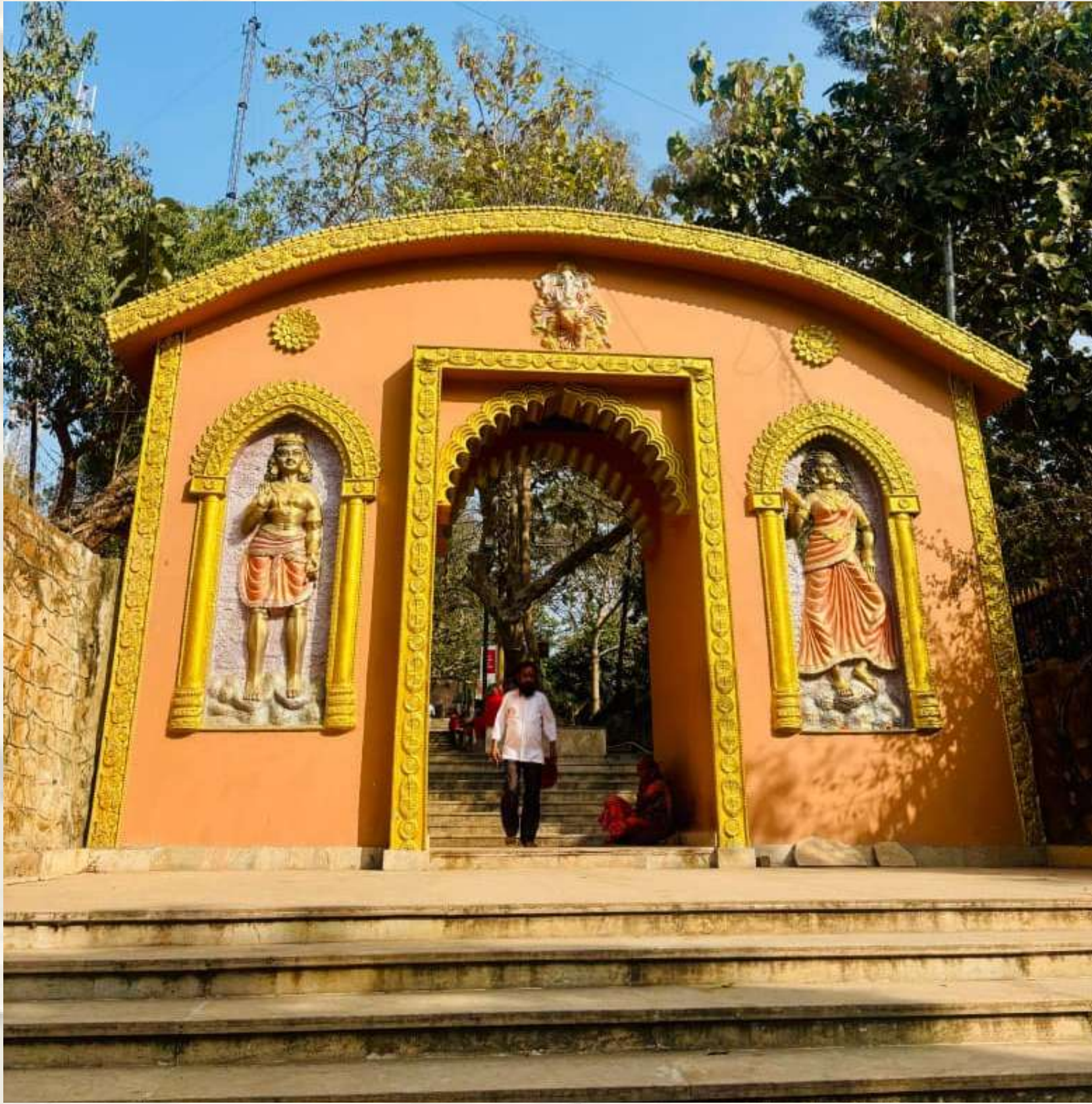
~BY SHREYA SINHA

~BY BAISHALI KASHYAP



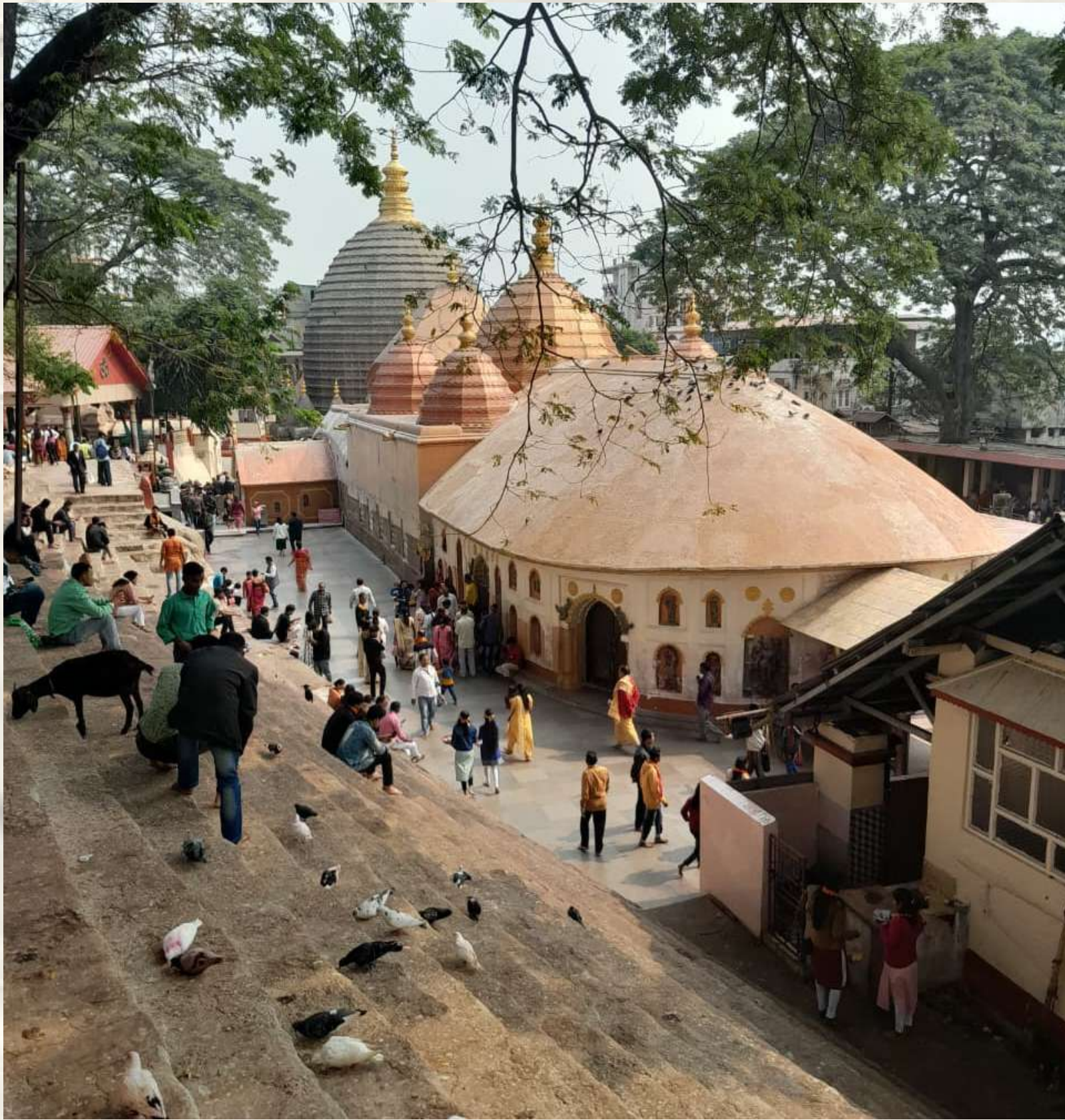
~BY SHREYA SINHA

~BY NANDINI DAS



~BY BAISHALI KASHYAP

~BY NANDINI DAS



~BY BAISHALI KASHYAP

~BY NANDINI DAS



~BY BAISHALI KASHYAP

~BY PRAYASHI BHATTACHARYYA



All from
4TH SEMESTER

Editorial BOARD'26



Thank You So Much

for reading MERAKI, a collective E-Magazine from the Department of English. It took a great effort to come up with the overall result of this magazine. The students of English Department did an amazing job to write creative poems, articles, paintings and take photos of the relevant topic allotted. Thank you to all of the participants and teachers who guided us along the way.

Editorial Board members
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BAISHALI KASHYAP
RAGINI GOSWAMI
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