

Volume 2, Issue 1 , November 2025

Footprints of  
**WOMEN** in  
HISTORY

**THE SALEM  
WITCH  
TRIALS**



# HISTORIA

**ECHOES OF  
THE DIVINE**

**HINDU SCULPTURES BEYOND INDIA**

*The silence between date is not empty,  
it is tiffilled with the breath of the  
forgotten, the pulse of moments that  
history could not hold.*

The history of reform is  
always written in ink.

History was a tapestry woven with only half  
the threads. The grand ,colourful patterns  
of kings and wars are still under research;  
marked by wide gaps and long silences in  
the study of culture.

ইতিহাস রচনা কৰা প্রজন্ম হওঁক।




# MESSAGE FROM THE PRINCIPAL , HANDIQUE GIRLS COLLEGE

-Dr. RANJIT SHARMA

The Department of History at Handique Girls' College will publish its departmental E-magazine, "Historia." This exceptional publication is not only a reflection of our students' creativity, diligence, and talent but also a celebration of their hard work in crafting its content, design, and artwork. I extend my sincere congratulations to the members of the editorial board and our dedicated adviser for their remarkable contributions to this endeavour. Their unwavering commitment has been instrumental in bringing this vision to fruition. I am confident that "Historia" will not only highlight our academic achievements but also elevate the department's reputation within and beyond the college community.

Best wishes,

  
Dr. Ranjit Sarma  
Principal

# FACULTY MEMBERS

[DEPARTMENT OF HISTORY,  
HANDIQUE GIRLS COLLEGE]



LEFT TO RIGHT : Dr. BINOY KUMAR NATH , Dr. DIMPY DAS , Dr. RUNJUN  
BARMAN (HOD), Dr. MALABIKA DAS, Dr. PHOIBI LALNIROPUI TUOLOR

# TEAM HISTORICA (2025-26)



LEFT TO RIGHT (UP) : ANANYA CHANDRA ( CREATIVE WRITING HEAD), BHABNA HAZARIKA ( SOCIAL MEDIA HEAD), NAFSHIYA AZMI AHMED ( AGS ) , BARNALI MEDHI ( TREASURER ), UPASANA NATH ( PUBLIC RELATIONS HEAD) .

LEFT TO RIGHT ( DOWN ) : ARNABI DUTTA ( PUBLIC SPEAKING HEAD ) ,GITARTHI BORA (PUBLIC SPEAKING HEAD), KUHEE DAS ( GS ) , PRAGYA BARUAH ( CREATIVE WRITING HEAD) , SNEHA BORA ( SOCIAL MEDIA HEAD ) , VIOLEENA PHUKAN ( AGS)



# MESSAGE FROM THE HEAD OF DEPARTMENT

**-Dr. RUNJUN BARMAN**

It is with immense pride and enthusiasm that I welcome you all to this second volume of *Historia*, the annual E-Magazine of the Department of History, Handique Girls' College. As we navigate a world defined by rapid transitions and complex global changes, the study of history is not merely an academic pursuit—it is, perhaps now more than ever, a vital act of citizenship.

History teaches us resilience. It shows us, through countless epochs and civilizations, how societies adapt, how they fracture, and how they rebuild. In this Department, our faculty and students are dedicated to exploring these patterns, not just as stories of the past, but as crucial blueprints for the future.

Looking ahead, the Department of History at Handique Girls' College is focused on interdisciplinary reach. History does not exist in a vacuum; it dialogues constantly with Political Science, Economics, Literature, and Computer Science (through Digital Humanities). As such, our Department is also conducting a self-financed certificate course on Archaeology, providing insights into human history and cultural evolution, especially for periods without written records. The utmost duty of a history student is to bring clarity, context, and intellectual integrity to public discourse.

In closing, I extend my deepest gratitude to the executive members of Team *Historica*—a vibrant wing of the students of the Department of History—as well as the editorial team, our contributing authors, and the entire departmental staff for making this magazine possible.

May you find inspiration in the pages of *Historia*, and may the critical study of the past continue to illuminate your path forward.

# EDITORS NOTE

Welcome to the latest volume of Historia, the annual magazine of the History Department. As students, curating this magazine has been both a challenge and a reward. It's more than just pages of information for us. From deep research to late-night discussions, we have tried our best to present the thoughts and facts of the past in the most engaging and refreshing way.

This edition gives us the opportunity to share our dreams, experiences, and achievements with you, all beautifully crafted by our students. Each contribution is a reminder that history is not just a subject to study, but a living, shifting conversation that shapes who we are and what we continue to become.

As editors, we hope the archives, artworks, facts, and stories in these pages reach you and inspire you to engage with history in your own way. Thank you for reading, supporting, and being part of our journey.

Warmly,  
Editors, Historia



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# THE REFORMER'S PEN

WORDS THAT CHANGED THE  
WORLD

ANINDITA DAS  
3<sup>rd</sup> Semester



“The pen is mightier than the sword”- a phrase that has echoed through centuries, reminding us that true revolution begins not with violence but with vision. History has shown that when ink meets conviction, empires tremble and societies awaken.

In every age of darkness, there were reformers who dared to question the unjust; not weapons but words that brought answers and light to the nation. It was a handful of thinkers, writers, and reformers who chose the courage of expression over the comfort of silence.

## REFORMERS WHO WROTE A NEW INDIA

**Raja Ram Mohan Roy:** often called the Father of Modern India, used his pen as a weapon against blind orthodoxy. Through journals like [Sambad Kaumudi](#), he questioned practices such as sati and caste discrimination, and championed women's rights and education.

**Ishwar Chandra Vidyasagar:** followed, blending scholarship with compassion. His writings and speeches were instrumental in the Widow Remarriage Act of 1856. He redefined the role of women in society through education, proving that the most powerful reform is the one that enlightens the mind.

**Jyotiba Phule and Savitribai Phule** through their pioneering efforts and fearless prose tore down barriers of caste and gender. In a time when women were denied education, Savitribai carried the slate and chalk as her own reformer's pen.

Later, **Mahatma Gandhi** transformed the idea of reform through his writings. In *Hind Swaraj* and *Young India*, Gandhi did not merely demand independence; he redefined civilization, simplicity and self-rule. His revolution was nonviolent, but his words were disarmingly powerful, they carried the moral weight of truth itself.

## GLOBAL ECHOES OF REFORM

**Across the world, the story was the same—reform through writing. Martin Luther King Jr, in his *letter from Birmingham Jail* used words sharper than any weapon to confront racial injustice. Mary Wollstonecraft, in *A Vindication of the Rights of Women*, questioned centuries of patriarchal thought. Karl Marx and Friedrich Engels, with *The Communist Manifesto*, gave birth to political revolution that helped global ideologies.**

## CONCLUSION

Empires rise and fall, but ideas written with conviction endure. The Reformer's Pen reminds us that history is not only made by those who rule, but also by those who write. Every letter penned in courage becomes a spark in humanity's long struggle for justice and progress.

The reformer's pen does not shout, it whispers to the conscience, yet, it is the whisper that has built nations, mended hearts, and rewritten the story of civilization.

# THE FOOTPRINTS OF WOMEN IN *HISTORY*



ASTHA BORAH  
3<sup>rd</sup> Semester

The contemporary scenario of historical studies encompasses a huge range of subjects which ultimately highlights that the scope of history has engulfed large ceremonial essences from every corner of the world from different epochs of time. It has created many well-defined approaches to history learning such as environmental history, socio-cultural history, history aligning political and economic aspects, and many more. Amidst all these spheres, another concentric field of history, i.e. 'women and gender history', revolves. This field has been experiencing drastic transition in its subject matter and tends to cumulate multifarious perspectives and assorted debates from diverse social structures. This domain of History comes with many aligning questions such as, "What is Women History?", "Is Women History truly unheeded?"

"What caused Women History to break apart from mainstream History and take form of a separate branch under History?", "Is there any transitional phase witnessed by Women History as a discipline?", "Was feminism ever a part of History and its processes?", and the list goes on. Questions of this nature can guide us to reflect upon the subjects like Feminism, patriarchy and its creation, their dynamic behaviour as a social entity, and their course through the lanes of civilizations of which History is the sole eye witness.

## Women History and its Creation



Gerda Lerner

The term “Women History” itself suggests its nature- history of women. But what amuses one is that why it happened for “women history” to form a separate area of thought and study. This phenomenon has been intricately explained by Gerda Lerner (1920-2013), who is considered as the foremost pioneer of women and gender history; and Simone de Beauvoir (1908-1986), the French activist and feminist icon.

One the most influential works of Simone de Beauvoir is “The Second Sex” (1946). This book is a landmark work on feminist philosophy and existentialism that highly influenced the second wave of feminism. The core assertion which governed the book is that “One is not born, but rather becomes a woman.” The assertion has diverse historical manifestations which are later reflected through the study of Women History as a complimentary discipline. It uses History as the central pillar for its arguments, employing a detailed analysis of archives to prove that women’s secondary nature in history is socially and culturally constructed, and not biologically determined. Similarly, Gerda Lerner’s signature work “The Creation of Patriarchy” (1986), is a fundamental entity in the field of Women History. The book clearly states that it is the relationship of women to history which explains the nature of female subordination, the condition for their opposition to it, and the rise of a feminist consciousness at different stations of the Historical time lane. Today, as we name the experts of this field, their philosophy, and their works; we somehow focus on Women History as a discipline, rather than emphasizing on the fact that the very existence of this discipline vividly indicates the myth of an Ultimate History.

Like men, women are and always have been active agents in History. Women are central, and not marginal to the building of civilization- women have also shared with men in preserving collective memory, which shapes the past into cultural tradition, provides link between generations, and connects past and future. Evidences of negligence to women in terms of History-making come from the period of Ancient Mesopotamia where male dominance was first systematically 'written' into public law. In tracing the ideological solidification of patriarchy, Lerner focuses on the crucial shift in the Hebrew Bible from polytheism and goddess worship to monotheism. She argues that earlier polytheistic cultures in the near east often had powerful, life-giving female deities representing fertility, wisdom, and creation. But with the coming of monotheism, male God Yahweh became the sole transcendent power. This particular exclusion of the female principle from the divine was essential to establishing the symbolic and ideological marginality of women in society. In a similar manner Simone de Beauvoir argues that society has always been defined by men as the Subject, and the women is relegated to the position of the 'other'. She is defined in relation to men, not in her own right.

Existential freedom lies in transcendence, i.e. a being's capability to choose, create and project them towards a future. Society has granted this freedom to men, in contrast, women are persuaded into immanence, i.e. a life of passive, repetitive and restricted roles which denies them from their freedom and full humanity. With these kind of narratives ruling almost every corner of the world, how can we say that history has carried its women in the same manner it has carried the men? Be it the lists of kings from Sumer, or list of battles fought between rivals, we cannot claim to know the entire scene without regarding the women participants in the marathon of 'historical events'.

Recent trends have also shown that the field of Women history is gaining much popularity among people. And it puts us into two distinct and paradoxical manifestations; firstly, the position of women in history making is improving; and secondly, women were never a different entity from man to create a separate branch for women experiences.



Women and slavery



## The Exclusive Nature of History: Patriarchy, Culture and Women

The way a particular historical event is portrayed is highly dependent on the narrative employed by the historian. While focusing on imperial tendencies, the recorders of history often miss out on capturing in a multifaceted manner. And this negligence ultimately leads us to accept the

fact that History from the perspective of those previously left out, takes on entirely new dimensions and emphases. Focusing women as one of the victims in this regard, we need to analyze the institution of patriarchy and its diverse expressions which adversely impact women within the scholarship of History.

- The systematic appropriation of women's sexuality and reproductive labor by men can be considered as the initial foundation of patriarchy. This concept emerges from the civilization of Mesopotamia where sexual control and reproductive labor became political and economic properties.
- The institution of slavery was also robbing women subjugation for patriarchal benefits. It deported women to the position of mere commercial goods and upgraded male dominance to greater heights.
- Participation of men in warfare had women as war captives in a simultaneous manner. It proves the biased glorification of historical victories that the great civilizations have witnessed.

Along with the male dominance, the pseudo of culture is also partially responsible for the exclusive nature of History. It somehow aligns (to some extent) with the concept of elitism where the focus is given to one particular section of the society based on factors such as power, class and race. Culture forms an inevitable part of the society. It has engulfed human nature in such captive ways that the basic influence of human ethics, behaviorism, and reasoning, are often intersected with one's cultural values rather than the institutions of merit and humanism. The manifestations of this aspect are huge in case of Women subjects in History. Many civilizations are witnesses to this phenomenon. Cultural narratives are also responsible for perpetuating misogyny and the idea of female inferiority, it doesn't hold good for each cultural practice of the world family but it does encompass a huge portion of it, undeniably. It can be seen how female subjugation in different historical chapters is justified by de-emphasizing women's historical contributions or by portraying them as inherently emotional, flawed or closer to nature.

Naming these narratives isn't very tough as they are widespread enough to touch the lives of women from every nook and corner of the so-called civil society- these can be the use of Manusmriti to put women under the guardianship of a man; the story of Eve in Genesis from Hebrew culture which portrayed women as the source of sin, justifying their moral and sexual control; the patriarchal interpretation of Sharia and Hadith which promoted female modesty, seclusion, and obedience as religious virtues; Aristotle referring women as biologically imperfect that are born to obey men; Confucian ideas from China which introduced the 'three obediences' as of women submitting to their fathers, husbands and sons; brutal 'cultural' practices of foot binding (China), sati (India), and coverture laws(Europe); and the list goes on in a long run. These chapters of human society speak loudly that History has often failed to include the women efficiently and rather reduced them to the state of marginalized and now we deliberately consider the branch of Women History as a result of this negligence.



Simone de beauvoir

### **Women History: Transition and Contemporary Scene**

Women history not only aims to bring women into history but also challenges the analytical paradigms on which the discipline of History is founded. Women history has led to a reconceptualization of history itself and a radical transformation of its foundational norms. It challenges the conventional chronology and periodization of history predicated on changes in men's lives, and the notions about what is significant to the historian and what is not. The burgeoning of women's history has triggered a hunt for sources that often lie scattered away from the official archive, such as diaries, letters, notebooks, memoirs and photographs of women, their creative writings, oral testimonies, folklore and other sources, thus redefining the notion of the archive and also the methods of historical research.

The first wave of feminism was inaugurated with the publication of Mary Wollstonecraft's 'A Vindication of the Rights of Woman' in 1792. An early advocacy of women's rights to education, property and employment, this text was followed by her 'A Historical and Moral View of the Origin and Progress of the French Revolution; and the Effect it has Produced in Europe'. In the latter text, Wollstonecraft analysed the origins and changing trajectories of the French Revolution along with the role women played in this. This was probably the first attempt at bringing women into history in the western world. The first systematic initiative to write women's history was, however, triggered by the second wave of feminism that originated in the USA in the 1960s. Radical feminism, a dominant strand in the second wave of feminism, unmasked the pervasiveness of patriarchy and exposed the sexual politics pervading all realms of life. Feminist historians pointed out the absence of women in standard texts of history and tried to rediscover women's active role in the past. Women history also challenges the pre-existing system of periodization of history based on the domains of politics, diplomacy and warfare. Joan Kelly, a pioneer in this field, questioned whether women really had a renaissance in Europe along with men. She established an alternative technique of periodization of history based on changes in women's life. The centrality attributed to gender by feminist scholars has also triggered a tendency to replace the term 'women history' by 'gender history'. It is argued that the latter term is more inclusive and politically correct. The term 'women history', however, has not become irrelevant and continues to be popular in feminist academic circles. Women history moves beyond to take into account the intersections of gender with other vectors of inequality such as race, class, community, etc, such that an intersectional understanding of gender underpins the political-intellectual project of women's history.

The Indian scene in this regard is also worth mentioning. In late colonial India, several women equipped by education to express themselves in writing and by a print culture to publish their work, began to critique patriarchy and put forward an alternative social order that emphasized equality of women and men. Rokeya Sakhawat Hossain was one of the pioneering women thinkers in India to attempt a historical analysis of women's subjection. Saratchandra Chattopadhyay, a popular male Bengali novelist in the early twentieth century, attempted a similar historical analysis of women's subordination across spatial and temporal contexts and the diversity of women's lived experiences across cultures in his essay, 'Narir Mulya'. In India, women's history, at least in the initial stages, gave priority to the task of bringing women in from the seams of history, rendering women visible, unravelling their hitherto obscured roles in the public domain and throwing unprecedented light on life within the the household. Women's history historicised and fractured the homogeneity of the Indian woman. The outcome has been an impressive corpus of empirical research on the lived past of different categories of Indian women, in all periods of Indian history, whether ancient, medieval and modern, post-colonial and contemporary.



## Conclusion

Women have always remained victims- victims of negligence, violence, slavery, oppression and what not. While history as a discipline claims to study the significant past events, a paradox emerges immediately that who determines the significance of these events? A system created by men alone, that too for the men only. With women history emerging as a profound area of academic scholarship in recent times, the notion of male dominant narratives of historical events is being questioned and the inclusivity of the subject matter of history is being widened. It is also to be noted that women history tries to rise above the holds of feudalism and capitalism which were instruments for oppressing peasant class women. Women history is not confined to the female laureates of wealthy educated families; it engulfs the women crushed by the beasts of slavery, prostitution, oppression etc. We cannot claim that the current situation of women's history as an academic entity is strong enough. It is still in its blooming era, where new refined ideologies and philosophies provide manure to its growth and glorification. Woman; who brings life, who nurtures life and who soothes, every wound; deserves to be celebrated in the historical avenues, rather than being reduced to a mere neglected component of the stories of wars and bloodshed.

# ECHOES OF THE DIVINE :

## Hindu sculptures beyond India



When we think of Hinduism, we often picture temples, sculptures, and rituals within India. But as we explored more about art and culture, we discovered that the influence of Hinduism travelled far beyond our country's borders. Through ancient trade routes, migration, and the exchange of ideas, Hindu art and sculpture found their way into many parts of Asia. It's fascinating to see how the same gods and goddesses we read about appear in stone and bronze forms thousands of miles away reimagined in new cultures but carrying the same divine spirit.



Angkor Wat : Samudra Manthana bas relief depicting Hanuman and the devas churning the ocean milk

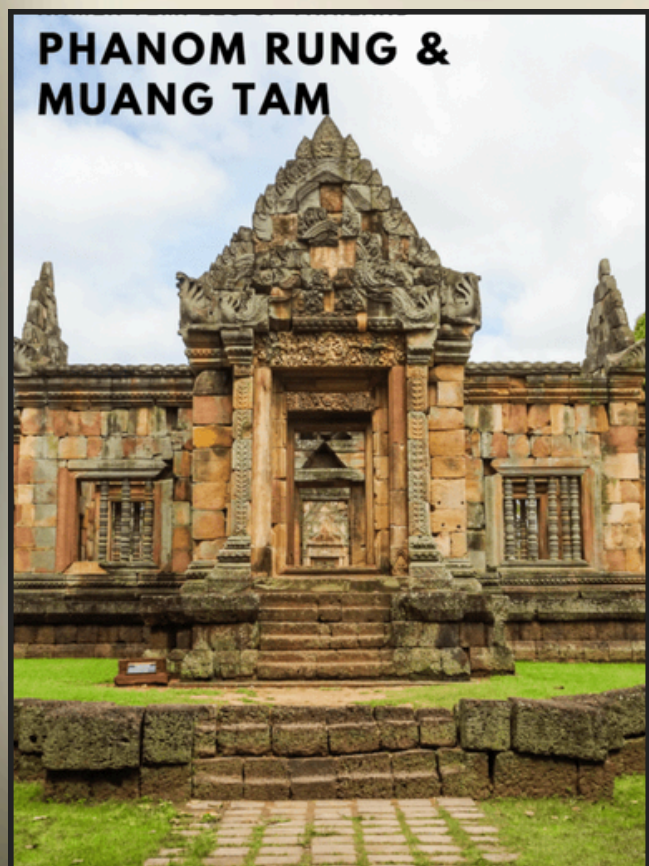
One of the most striking examples is in Cambodia, where the magnificent temples of Angkor Wat and Angkor Thom still stand as symbols of devotion and craftsmanship. Their walls are carved with images of Vishnu, Shiva, and Devi. The famous Samudra Manthan or "Churning of the Ocean" scene stretches across the temple corridors, showing gods and demons working together to create balance in the universe. Reading about these carvings in the UNESCO archives, we were amazed by how deeply Indian mythology became part of Cambodian royal art and belief.



Trimurti Temple Complex at Prambanam, Central Java

In Indonesia, the Prambanan Temple in Java is dedicated to the Trimurti - Brahma, Vishnu, and Shiva. The temple narrates the Ramayana through its detailed stone carvings, connecting Indian epics to Indonesian art. In Bali, Hinduism continues to be a living tradition. The temples there are beautifully adorned with sculptures of Ganesha, Saraswati, and Durga, reflecting both faith and artistic excellence. The Balinese interpretation of Hindu art shows how Indian culture traveled across the seas and evolved with local creativity.

Thailand, too, embraced many elements of Hinduism alongside Buddhism. Temples like Phimai and Lopburi have statues of Shiva and Vishnu, locally known as Phra Narai. Even the Thai kings are known by the title "Rama," inspired by Lord Ram of the Ramayana. As we learned from books like *The Art of Southeast Asia* by Philip Rawson, art became a bridge that connected different civilizations through shared ideas and inspiration.



In Vietnam, the ancient Cham civilization created beautiful temples at the My Son Sanctuary, dedicated to Shiva and Parvati. The sculptures there resemble Indian forms but with distinct local styles a reminder that art transforms yet keeps its essence alive. Closer to home, Nepal's temples like Pashupatinath and the intricate carvings in Kathmandu reflect both Indian and Himalayan influences. Reading Nitin Singhania's *Indian Art and Culture* helped us see how these artistic traditions grew through centuries of faith and exchange



My Son sanctuary ( Ancient ruins of Vietnam)-UNESCO world heritage site



Ramayana in Cambodia

From Cambodia's ancient stone temples to Bali's living shrines, Hindu sculptures across the world tell us a story of unity and connection. They show that art and spirituality know no borders. Each carving, each temple wall, carries echoes of India's divine imagination still alive, still worshipped, and still inspiring people across the world

# THE SILENCE BETWEEN DATES

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BY NANDINI KASHYAP  
BA 1<sup>ST</sup> SEM

History is often taught as a chain of dates - a neat succession of causes and effects, victories and defeats. The past is flattered into timeliness essays, the living turned into data. Yet, the more one studies history, the more one realizes that the truth of it doesn't lie in the events themselves, but in the silences that surround them. The spaces between dates are where life truly happened - unrecorded, unachievable but profoundly real.

Every historian at some point definitely controls these silences. It echoes through burnt letters, lost voices, erased names. It lingers in the margins of official documents where someone's handwriting trembles in the faded ink of a diary that stopped mid-sentence. Archives preserve what power allows to survive. What remains unreserved are the whispered stories, the unknown griefs, the unspoken resistances-slips quietly into the realm of silence.

Perhaps, that's the reason why study of history demands empathy as much as intellect. To read the past is to listen for the absent. It is to imagine the contours of a life from the smallest trace - a photograph, a government record, a rumour passed down generations. It is to stand before a monument and wonder about those whose names were never carved into stone. The historians task, then, is not only to reconstruct what happened but also to sense what was lost in the telling. In that sense, history is an act of mourning. Every archive is a cemetery if paper, every footnote is an elegy. And yet, within that melancholy lies something deeply human - the yearning to remember. To write history is to resist oblivion. It is to give voice, however faint, to those who might otherwise vanish entirely from the collective memory.

The silence between dates is not empty, it is filled with the breath of the forgotten, the pulse of moments that history could not hold. When we study the past, we are not only learning about empires and revolutions, we are searching for ourselves - the smallest, enduring traces of what it means to be human across time. And perhaps, in listening closely to that silence, we find the true echo of history: not a sequence of events, but a chorus of lives - remembered, forgotten and still waiting to be heard.

# DIGITAL OVERDOSE

May 2030

Studio Shodwe



In an age of digital saturation and algorithmic anxiety, a quiet rebellion is brewing. Gen Z isn't trying to time-travel; they are master curators, building a "new old" world as a antidote to modern overwhelm. The crackle of a vinyl record offers a tangible high-fi experience the endless scroll cannot. A diet of raw, whole foods becomes a quest for purity in a world of ultra-processed complexity. This is a great overbalancing—a conscious reach for solid anchors in our liquid modernity. The permanent silence of the mountains provides perspective against the noise of notifications. This isn't history repeating, but a course correction. By weaving analog slowness, natural simplicity, and visceral authenticity into their lives, a generation is not retreating into the past, but architecting a more grounded and intentional future.

# THE SALEM WITCH TRIALS [ 1692-1693 ]

GARGI SAIKIA  
5<sup>th</sup> SEM

The Salem Witch Trials are seen as one of America's most notorious cases of mass paranoia, leading to later apologies and restitution. The event has become a cautionary tale about the dangers of false accusations, groupthink, and failures of the justice system, often compared to "witch hunts" in subsequent history. Episodes like this never fails to bring a pinch of horror into the minds of ordinary people.

The Salem Witch Trials occurred in colonial Massachusetts between 1692 and 1693, the trials began after a group of young girls in Salem village who were claimed to be possessed, this event led to several local women being accused of practicing witchcraft. In this incident, over 160 people caught themselves being accused, at least 25 died of execution, torture, or jail conditions and many more were deprived of property and legal rights.

Interestingly, these trials were tried by the infamous Court of Oyer and Terminer, which was presided over by Chief Justice William Stoughton who relied heavily on spectral evidence and testimony about spirits and ghosts which led to numerous convictions. Much to the added horror, those who confessed to witchcraft were spared execution, while those who maintained innocence faced harsher punishments.





The main causes of the Salem Witch Trials were complex, involving a mix of social, psychological, religious and environmental factors. When the Puritans found the Massachusetts Bay Colony in 1630, the society was purely Christian with no separation of church and state, but when the number Quakers and Christians of other denominations arrived in

Massachusetts, it became more religiously diverse. By the 1690s, God-fearing Puritans represented a smaller proportion of the population of New England than at any point in the 17th century, even though percentage-wise, the Puritan influence was weaker than it had been earlier in the century, it was still leaving a big imprint on society. Puritans' believed that everyday events on Earth happened due to God's will, they held a strong belief in the existence of the Devil and witchcraft, they viewed people, particularly women, who stepped outside of their prescribed roles in society with suspicion.

Also there were ongoing rivalries, particularly between influential families such as the Putnams and Porters which exacerbated accusations as people sought to settle scores or gain social advantage as conflicts between traditional Puritan farmers and emerging commercial interests created divisions within Salem's society. Disputes over village independence, property, taxes and church governance heightened local tensions.

The community experienced a n outbreak of mass hysteria, wherein the fear of witchcraft led to irrational and contagious behaviour, especially among young girls who exhibited bizarre symptoms after trauma and stress. These interwoven causes turned Salem into a flashpoint of social paranoia and legal injustice, ultimately leading t o the infamous witch trials and executions.

Ultimately, Governor William Phipps eventually halted the trials, banned spectral evidence, released prisoners, and pardoned those awaiting execution, effectively ending the hysteria in late 1692. This event of horror remains deeply studied for its social, political, and psychological lessons, and ideal topic to examine justice, belief, and the impact of fear on a community at large.

# I AM SHAKTI

NIKITA TALUKDAR

5th Sem

Don't tell me to whisper  
my voice was born from thunder.  
I am not the shadow behind a man,  
I am the storm that breaks his blunder.

I have burned in kitchens,  
bled in silence,  
carried worlds that never saw my name.  
But today, I rise - not in rage,  
but in power,  
unashamed.

They called my pain tradition,  
my chains, culture,  
my obedience, pride.  
But Shakti sleeps no more –  
she opens her eyes wide.

I am every woman silenced in court,  
every girl denied her dream,  
every mother who fed a world  
that forgot her hunger's scream.

I am the march,  
the pen,  
the prayer,  
the revolution wearing bangles of fire.  
You can try to bury my truth –  
but I rise higher.

I am the voice that shatters walls,  
the hand that builds new halls,  
the mind that questions,  
the heart that feels,  
the feet that will not stop walking  
even when the path is harsh, even when the world is cold

I am the mother, the sister, the daughter,  
the fighter, the healer, the teacher.  
I am the mirror of every injustice faced,  
the sword for every silence forced.

I carry the fire of every Sita,  
the courage of every Draupadi,  
the patience of every unknown mother,  
and the roar of every woman  
who refused to bend.

No law can cage me,  
no voice can drown me,  
no fear can chain me.  
For Shakti is not just legend,  
she is living, breathing, raging,  
and she will not be ignored.

I am the storm in the streets,  
the light in the dark,  
the voice that rises again and again.  
I am Shakti.  
I am today.  
I am tomorrow.  
And I will never bow

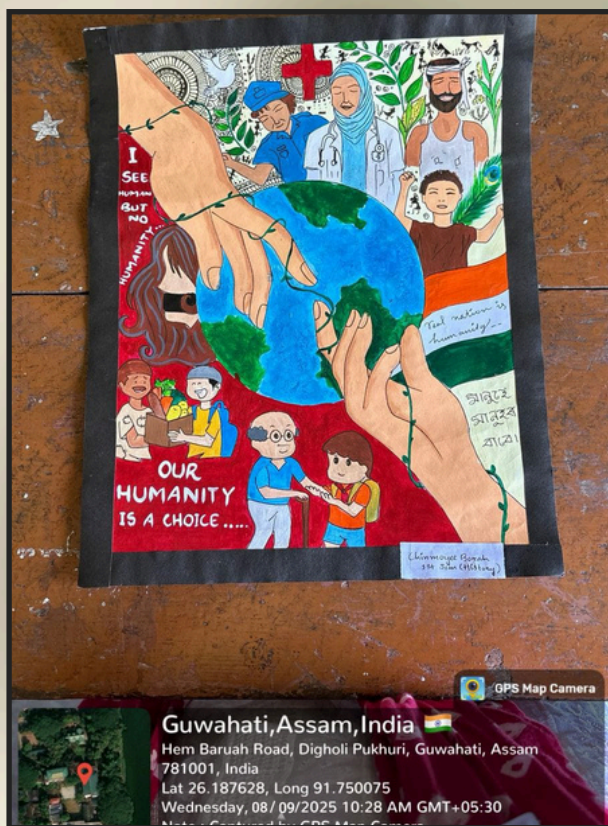
# ORIENTATION



The orientation programme we organised for the juniors was a vibrant and engaging success. It was a thoughtfully combined event where the new students participated in fun-filled ice-breaking games and an introductory class, all conducted with the enthusiastic participation of the seniors. This blend of activities was not only incredibly fun but also immensely useful, breaking down initial barriers and fostering a warm, welcoming atmosphere. The event beautifully served its purpose, creating a foundation for a strong and connected student community.



# CELEBRATING THE BARD OF ASSAM



On October 8th, we held a grand celebration for the remarkable Dr. Bhupen Hazarika in a very special manner. As a mark of respect for his vast and rich contribution to music and culture, we threw two competitions which motivated students to approach his art in a manner of their own.

One of the competitions was the Track Analysis Competition in which the participants were given an opportunity to analyze Dr. Hazarika's compositions on a very close level by bringing forth the emotions, themes, and messages concealed in his ever-new and won-over by time melodies. It was absolutely stunning to watch how the music of the great maestro still manages to communicate with the people by stimulating their thought, contemplation, and creative process.



In addition to this competition, we also had an Art Competition which vividly represented the lyrics of his songs. The students bringing forth the most beautiful paintings and art as inspired by his music, converting the notes into colors, shapes, and feelings. It was a delight to witness this celebration of his legacy through both sound and art making it very clear to all why his works are still able to move hearts and souls.



# BRING BACK BACHPAN

The air on the 14th of November was thick with a rare and wonderful magic—the magic of 'Bachpan'. Under the Historica Club's banner, we wove a tapestry of forgotten innocence for Children's Day, with the heartfelt plea to "Bring Back Bachpan." Our stage transformed into a vibrant carnival of memory lane. Student's from every department supported us gracefully stalls of homemade treats, delicate crochet, twinkling jewellery and cute candles while the thrilling wait of wining the lottery with exciting gifts sent ripples of gleeful anticipation through the crowd.





The most beautiful sight? Our teachers, their faces lit with unguarded smiles, becoming children once more. The ground, a vessel for so much serious work, was soon flooded with an unstoppable tide of laughter. In that spontaneous symphony of joy, we, the organisers, stood in quiet awe. We had simply planted a seed of an idea, and in no time, it had blossomed into a forest of happiness, a beautiful, roaring hit that proved 'bachpan' was never lost, just waiting to be remembered.



# VOTE OF THANKS FROM

## TEAM HISTORICA



An Association of History Department

The team at Historica extends its deepest gratitude to the History Department's wonderful Professor's , Students of Handique Girls' College for their exceptional contributions to our latest issue. Your partnership has brought a wave of fresh, insightful perspectives to our pages, reminding us of the vibrant and evolving nature of historical study. We are especially thankful to the faculty for their encouragement , also to the students for their rigorous research and compelling storytelling. It would be incomplete if we didn't take a moment to appreciate our dedicated editorial team and designers.

Thank you all for your support ,

Team Historica