



1<sup>st</sup> Issue 2022

# Creative Curve



*English Study Forum*  
*Dakshin Kamrup College, Mirza*



---

# Creative Curve

First Issue

## ENGLISH STUDY FORUM

DAKSHIN KAMRUP  
COLLEGE, MIRZA

2022

**Creative Curve** : An annual magazine of the English Study  
Forum of the Department Of English, Dakshin Kamrup  
College, Mirza.

Price- ₹ 20





---

**Creative Curve** First Issue , 2022

**Tribute to Melody Queen Bharat Ratna Lt. Lata Mangeshkar**



## **Editorial Board**

**Teachers :** Dr. Jilmil Bora, Dr. Gargee Chakraborty, Dr. DevajitDas, Dr. Aparna Goswami, Ms. Chandana Das ,Mr. Himangshu Ranjan Barman, Ms. Bhaswati Sarma, Ms. Seema Hazarika

**Students:** Pooja Rabha, Maharnab Baruah, Ankita Das, Nilakshi Kumari, Sabina Sultana

**Cover Design :** Jintu Das  
Smriti Baishya





# CONTENTS

From the Editor's Pen : Dr. Aparna Goswami	1
Convener's Desk : Dr. Jilmil Bora	2
Bogi (A Short Story) : Pooja Rabha	3
History of the "Rainbow Flag" : Liza Yeasmin	6
Devadasi Tradition of Assam : Ankita Das	7
An excerpt from my diary (16 Jan, 2022) : Barsha Rani Bharali	9
Cosmetology in Ancient India : Smriti Baishya	11
Amazing facts about English Alphabets : Sabina Sultana	14
I wish you were there : Maharnab Baruah	15
Commitment to myself : Rini Kalita	16
Flawless : Manchumi Baruah	17
Wings of Guts : Irani Ahmed	18
Looming Doomsday! : Nilakshi Kumari	19
Some Interesting Facts about English Language : Satabdi Das	21
Mahasweta Devi's Draupadi : A Voice of Resistance :	22
Diasporic experiences of the first and second generation Immigrants in the novel Anita and Me	26
Confessional Note in the poems of Sylvia Plath and Kamala Das	29
The poetic Process in William Wordsworth and T.S. Eliot	33





---

From the Editor's Pen



Dr. Aparna Goswami

## **Making of Creative Curve**

Creative Curve, the departmental literary magazine, is part of the activities undertaken by English Study Forum, Dakshin Kamrup College, Mirza. It was initiated to unearth the literary as well as artistic talents of the students of our department through which several literary artists can get a platform to showcase their skills. Articles for it were invited from all the students of ongoing batches of the three semesters of B.A. English Honours course. Call for articles and art work was met with an enthusiastic response. Besides submitting their creative work, some of the students also came forward to help in the designing work of the magazine and then came the idea of forming a separate editorial board of the students in order to trap their innovative ideas. I am happy to share here that even the name of the magazine was decided from the brain storming done in the students' editorial board. I feel proud to say that the art work on the front as well as back cover has been shaped from the creative brushes of our own students. Several hidden talents of otherwise quiet students and rather backbenchers came forward in the process. Working for 'Creative Curve' was an enlivening experience for me. I am sure that this magazine will prove as a stepping stone for budding creative minds. At this point I would also like to thank all my colleagues whose insightful advises on several occasions were truly valuable for the endeavour. I, on behalf of English Department extend my best wishes to all the participants.





## From the Convener's Desk



The English Study Forum of the Department of English, since its inception in 2002 has been striving continuously to enhance the study of English as well as comparative literature besides encouraging creative writing among students of our department. The English Study Forum is in its full bloom as this year we have completed two decades. I congratulate all the faculty members and the departmental students for their untiring efforts and leaving no stone unturned to bring the Forum to its present state.

The Creative Curve is a beautiful outcome of the students' creative minds and the Content List is the evidence. It gives me immense pleasure and fills me with pride to see the standard of the write-ups. The Forum has come a long way and has successfully instilled the confidence that it has aimed for in the students. The first volume of the magazine is quite impressive and I thank all the faculty and student members of the editorial board from the core of my heart for the endeavor. I hope the reading community will embrace Creative Curve with open arms and thereby encourage the efforts of the departmental students.

Dr. Jilmil Bora,

HoD, English cum Convener, English Study Forum  
Dakshin Kamrup College, Mirza.





---

## Bogi



Pooja Rabha  
B.A 5th Semester, English (H)

Hailing from a poor family , orphaned at the age of six , Bogi tackled domestic chores and homework with her trademark diligence but could study only upto class v , she however , more than made up for that with her skills in cooking , embroidery , weaving , poultry rearing , and other useful activities . By the age of 16, she was setting up her new life with husband Chandreswar and quickly became the mother of three sons and a daughter . Life was tough and they had just enough to keep body and soul together . The even tenor of their of their quite lives was interrupted when the eldest son , Dharmeshwar , then 15 , began to change . He muttered to himself , stayed away from home for days , feared imaginary foes , and even hit his mother . In desperation , his father visited an deodhani for help suggested by a neighbour . The deodhani had an explanation that was stranger than Dharmeshwar's ailment . It seems that the boy had married a fairy who was going to be the mother of his child . As soon as the baby was born , the deodhani warned , Dharmeshwar's life on earth would end . Dharmeshwar would live for just three more days . The little household waited for death , already grieving for poor Dharmeshwar .

Days came and went , and the boy remained alive . Bogi's fear turned to relief and then , indignation . " How dare the deodhani make such wrong prediction?" with her innate sense of justice and fair-play , Bogi realized that other villagers , her community , needed to be taught about the importance of being reasonable , shedding superstitious , and breaking free from the stranglehold of wily medicine-men who preyed on their fears , ignorance , and helplessness .





On a moonlit night , Bogi suddenly woke up hearing a scream and rushed out to see the matter . It was Sunila , surrounded by a ring of hostile faces , hitting her to bleed . She was helpless and lost her sense . Sunila was suspected to be a witch and villagers of Thakurvila were fetching her away from the village , burning away her but , Bogi held Sunila against her breast and began to speak . “ Shame on you !” – she cried , pointing a finger , “ can you see her now ? If she is a witch , why does she bleed ? Why has she lost her senses ? You fool , sunila is one of you , she feels the hunger that you do , she feels cold , the heat , sadness and joy . Look at her clothes . Are they not shabby like yours ? Look at her house...you turned it into ashes . But what was it ? A hut of cane and straw , with a mud floor . Why did she not use her power for a better life ? Why did she not go to a better place instead of being poor and hungry here ? Did the *deodhani* or *oja* tell you she is a *daini* ? Do you believe everything that he tells you ? Then you are no better than sheep . Use your reason .”

The crowd melted away . A woman came forward with a bowl of water to wash Sunila’s wounds. Her husband and child came to her , weeping . Bogi gathered her shawl around her and began a long trek to the village .

The villagers announced a meeting to be held on the next day ,” Bogi and her family must be exiled from the village “ , they said.

In the meeting , the Thakur or the head of the village asked Bogi to give her reasons , that will prove her correct , giving her a chance to stay with the villagers .

“ What is the tripping point when a simple villager becomes a source of evil , a witch ? “ every village has an *oja* , a medicine-man and fortune teller “ , begins Bogi earnestly . “ And if he mentions someone as a witch , every body believes him . There is another way they find out about a witch , if a villager falls ill and no medicine seems to work , he is covered from head to toe with a net . People then prod his body with sharp sticks . He screams and cries in pain, but the villagers want him or her to name the witch . Very often , just to escape these attacks ,







the poor person utters someone's name , calling him or her a witch . What happens then ? The woman named as a witch will be ordered to appear before the whole village . Her crime is related to her and she is either chased away or trapped in a net and tortured by prodding with the sharp point of a spear . When such a woman is killed her body is buried in separate places to prevent her rebirth . The land and other assets are seized from her family “.

The Thakur was satisfied with Bogi's valid reasons and decided to take Bogi and her family in . Witch-hunting cannot just be dismissed as a social evil in a backward region. It is a flagrant violation of human rights.

Bogi soon formed “The Thakurvila Mahila Samiti” and started protesting against witch-hunting . She raised awareness against witch-hunting and other social ills . Bogi successfully saved lives of many so called witches who were innocent. And soon , Government of Assam came to learn about Bogi's contribution , hard work and her mission to end witch-hunting “ Mission Birubala” . The government passed the prevention of and protection for witch-hunting Act , 2015.

A plain-speaking tribal woman , with the dust of country roads on her feet , her hair tied back in a tight bun and hands calloused by years of hard labor , courageously takes on anyone who tries to violate the dignity of women .Today , Bogi has become one of the prime architects of the country's most stringent laws against witch-hunting .

( Source : Interview with Mrs. Birubala Rabha )





---

# History of the 'Rainbow Flag' aka the 'Pride Flag'



*Liza Yeasmin, B.A 1<sup>st</sup> Semester, English (H)*

To learn about the history of rainbow flag we have to move backward to the World War II era. In 1871, the Nazis in Germany had declared homosexuality illegal and this was enforced as Ministry of Justice amended 'Paragraph 175' on January 28<sup>th</sup>, 1935 when the Nazis took the power. Approximately 60,000 gay men were condemned to death under paragraph 175 and several gay men were put in the concentration camp in Nazi, Germany and were marked with a 'Pink Triangle' which is considered as 'A badge of shame'. Later the 'Pink Triangle' was embraced by the LGBTQ+ community as a symbol of pride.

Harvey Milk was the first openly gay member of the San Francisco Board of Supervisors. He urged Gilbert Baker, gay right activist and an artist to create a new symbol of gay pride for the community. Gilbert Baker along with his 30 volunteers hand-stitched and dyed the flag. The flag was designed with 8 stripes and each of the stripes stood for different meaning which reflects the diversity of the LGBTQ+ community: Pink – Sex, Red – Life, Orange – Healing, Yellow – Sunlight, Green – Nature, Turquoise – Magic, Indigo – Harmony and Violet – Spirit

The flag was first flown on June 25<sup>th</sup>, 1978 in a Gay Freedom Day in San Francisco. Later that year Harvey Milk was assassinated. People were in rage and came out for protest. Due to mass protest the community needed more flags. As there was scarcity of fabric, G. Baker removed two stripes from the flag i.e. – Pink and Turquoise. Thus the six-stripe 'Rainbow Flag' is represented as the classical pride symbol of the community. Later several sub flags were created by other artists to represent each gender of the community having different aims and meaning.

Reference: <https://www.britannica.com/story/how-did-the-rainbow-flag-become-a-symbol-of-lgbt-pride>





---

## The *Devadasi* Tradition of Assam



Ankita Das

B. A. 3rd Semester,  
English (H)

*Devadasi* means "servant of god" . Earlier there was a custom of dedicatory women to god and were considered as given in marriage to god, it means that they could therefore not marry any "mortal". Nevertheless, they were free to choose partners, from among married and unmarried men alike. These women learned music and dance, and as many as 64 types of arts. They would dance and sing in temples in front of royalty and earn gold and land as their reward. Hence, these women were in no way economically dependent on their partners.

Assam's *Devadasi* dance is 1000 years old tradition, prevalent since the 7th century when the *Devadasi* system was in vogue. Girls were offered to saiva, sakti and Vaisnava temples to dance as part of daily rituals. The *Devadasi* were also known as '*Natis*' in the local language. The *natis* used to remain unmarried throughout their lives.

The dance costume of the *Devadasi* consisted of a loose skirt (lehenga), a wrapper (riha) would cover the breast and a long sleeves top (blouse). The hair was draped in coiffeur, decked with flowers, at the top of the head, and was covered with a transparent veil coming down to the shoulders. Gold ornament were profusely put on. *Devadasi* dance was accompanied by music produced with drums (khol) and small cymbals (taals).





The Devadasi dance's fall from glory happened around the 17th century when there were repeated foreign invasions and royal patronage receded - forcing the sacred temple dancers into prostitution for survival. By the end of the 20th century, the British had abolished the system in India.

Although the tradition of *Devadasi* is not prevalent in the present day Assam, in a small town called Pathsala, about 60 km from the principal town of Assam, a mission has been started for the revival of *nati* dance for more than half a century. The man behind the mission is 'Dilip Kakati'. Moreover in the early 1950s, Ratnakanta Talukdar of Pathsala decided to revive the forgotten Nati dance tradition. Although he was an outsider, under the guidance of the legendary Kalaguru Vishnu Rabha, he strived for his revival mission and found the last two surviving *Natis* - Kaushalya Devi and Royabala Devi .

Hence the revival of the *Devadasi* dance from the 1950s started under the guidance of great scholars like Dilip Kalita, Ratnakanta Talukdar, Kalaguru Vishnu Rabha and most importantly Kaushalya Devi and Royabala Devi, the two surviving *Natis* . The dancers included four girls one of whom was Dilip Kakati's sister. The *Natis* had very faded memories of the dance forms they had performed once upon a time, and from what they could remember was a ten minutes performance put together, which is the only remnant of *Devadasi* dance prevalent in the present day Assam.





---

## An excerpt from my diary



**Name: Barsha R. Bharali.**  
**B.A. 1st semester, English(H)**

Have you ever wondered if you weren't a human, you wouldn't have been able to adore sunsets? If you weren't a human you wouldn't have been able to silently sob when it rains, you wouldn't have been able to watch your favourite ghibli movie, you wouldn't have been able to listen to that Hozier song and get lost in your blissfully wild reverie, you wouldn't have been able to read poetry that makes you feel safe and less alone, written by quiet lonely humans, who silently passed away from the world hundreds of years ago. You wouldn't have been able to touch, feel or listen to art that pierces the silences and simmers down the chaos within you. There would have been no hope for a quiet twilight leading to a serene night. You wouldn't have been able to achieve that euphoric state of mind after genuinely forgiving someone who hurt you.

If you weren't a human you wouldn't have felt that happiness of pain.

And the most crucial part is if you weren't a human, you wouldn't have been able to speak your heart out. Oh not only expressing, we wouldn't have been able to think. What a prestige and pleasure it is to be able to think and express! Have you ever admired the simple yet magnificent beauty of languages? Have you ever imagined how the world would have been if languages didn't exist? But the irony as well as the tragedy of the human beings lies in the fact that they have created thousands of languages. They are able to exchange each and every single little thought in their mind, are able to communicate constantly, and still, STILL they fail to understand each other, leading to individual grief and even massive global conflicts. This is why the world needs more quiet people who are genuine listeners. Those kinds of people are so rare these days.

Moreover, how beautiful it would've been no humans could directly express what they feel without any fear of judgment or prejudice! To live would have been so easy then. Well unsaid words withering within us perhaps make us human too.





When our bodies will get decayed with time and the people we love and the people who love us leave us, leaving only their excruciating warmth, we shall scream into the void of our own existence trying to reach them out in vacant memories " কত লগ পাম ততামাক আককৌ এবাৰ? কক তহাৰা!" (Where will I meet you again? Please tell me before you leave for good..)

Ahhh.

Perhaps we're not real.

When you start living after solely existing inside your mind for an extended period of time, reality feels like magic and admiring yourself, your surroundings, and people around you feel weirdly soothing.



Art By - Riya Das





## Cosmetology in Ancient India



Smriti Baishya  
B.A 5th Semester English(H)

Human beings have a natural desire to look beautiful and hence use of cosmetics has been prevalent among people from the very initial period of civilization. Definition of beauty is different in different cultures. The famous saying "Beauty lies in the eyes of beholder", seems to reflect the enriched human culture, nature and perception of beauty.

Cosmetology or '*Saundarya Prasadhan*' was always an important part of our culture. It is one of the 64 art forms that were practiced in ancient India (1500 BCE to 500 BCE). It is believed that cosmetology was first practiced in Egypt and India. Indian civilization has long standing history of more than 5000 years. Harappa and Mohenjodaro civilizations are the oldest of all. Some specimens like face paint, collyrium pots, and mirrors, combs, razors of different types, dressing tables etc. found at Mohenjodaro prove that even at that time cosmetics were used in all strata of society.

During Indus Valley Civilization both men and women used different face powders, lipsticks, eye ointment, face paints, antimony rods etc. People used to apply kohl/kajal to their waterline and under eyebrows. Apart from its aesthetic appeal Kajal was made naturally and worn as a form of protection for the eye. The belief was that applying *kajal* on the eyelids of kids could shield them from harsh rays of the sun, and also protect them from 'nazar' or the evil eye.

Eye decoration with collyrium, perfume unguents, beautiful garments and flower garlands are mentioned in Rigveda. In Atharvaveda, many chants highlight the significance of improving the *vrana* (ulcer), luster, glaring appearance of body. In Garud Purana, various beautifying yoga are mentioned. The two great epics, Ramayana and Mahabharata give ample description about beauty of important personalities like Ramchandra, Sita, Nakula, Sahadeva, etc. Performing *Chanrayana Vrata* for acquiring beauty and popularity is mentioned in *Anushasan Parva* of Mahabharata.





In 'Malavikagnimitram' Kalidasa refers to painting on cheeks , the forehead and lips of women with beautiful designs particularly with the advent of spring it was practiced in those days to cut thin and tender *bhurja* leaves in decorative forms and designs and paste them on the forehead. Paints were also used to deco-rate forehead, cheeks, necks, palms, toes etc. Kalidasa also talks about '*Alakta*' in hindi '*Alta*' that was used by women. The fine paste for '*Visheshak*' or 'bodypainting' was prepared by mixing '*gorochan, kasturi, kumkum, chandan*' together.

*Keshalankara* which means art of dressing up the hair is an important com- ponent of makeup. Indian hairdo and hair styles were popular all over the world asis evident from the sculptures and paintings in different temples at Belur , Halebid, Khajuraho, Ajanta, Sanchi, Barhut, etc.

Fragrance is one important part of *Shringara*. From the time that has been forgotten in the dusty annals of history, fragrances have played a part in moulding and shaping the culture of the day. Be it the Vedic times or the time when Mughalsreigned over India , fragrances have influenced the layman and the rich alike. Inthe Vedic period, perfumes found mention in Ayurvedic texts like 'Charaka Sam- hita' and 'Susruta Samhita.' This era saw an increased mention of perfumes in lit- erature too. In the Mahabharata, Duryodhana mentions the wealth of aleos wood, sandalwood and perfumes he heaped on as a tribute. Rambha, the celestial beau- ty, has her face compared to the fragrance of a lotus , in a Telegu poem, Sita talks about the fragrances of betel leaves, betel nuts, flowers and musk all over herhead .

*Solah Shringara* translates to 16 ornaments, which co-relate to the many phases of the moon who , like a bride, is beautiful beyond compare. This ritual alsoequates the stunning bride with Goddess Lakshmi as she is the Goddess of fertility and beauty. The *Solah Shringar* ritual features to 16 traditional bridal jewellery andbeauty accessories which are believed to complete the traditional bridal look that consists- *Bindi, Sindoor, Maang Tikka, Kajol ( kohl), Karn Phool (earrings), Mehendi, Nath (nose ring), Bajuband (arm band), Bangles, Haathphool (hand chain),*







*Haar* (necklace), *Kamarband* (waistband), *Payal* (anklet), *Bichhiya* ( Toe ring), *Uttar* (perfume) And *Gajra* (hair accessory).

Traditionally, the area between the eyebrows (where the bindi is placed ) is said to be the sixth chakra , *ajna* , the seat of “ concealed wisdom” . The bindi is said to be retain energy and strengthen concentration. The bindi also represents the third eye.

In ancient times, cosmetics were used not just for enhancing outer beauty, but to attain *Punya*, *Aayush*, *Aarogyan* and *Anandam*.

**Reference:** Article : concept of makeup in ancient India with special reference to Sushruta Samhita



Art by - Riya Das





## AMAZING FACTS ABOUT ENGLISH ALPHABETS



Sabina Sultana

B.A. 1ST Semester , English (H)

- The most commonly used letter in the alphabet is E.
- The least commonly used letter in the alphabet is Z.
- One out of every eight letters written is an E.
- The dot over the letter “i” is called title.
- The most common word in English is THE.
- The English word ‘alphabet’ comes from the names of the first two letters of the Greek alphabet : ALPHA and BETA.
- The longest word in English which does not use the letter E is “FLOCCINAUCINIHIPIILIFICATION” which means the action or habit of estimating something as worthless.
- “PNEUMONOUltramicROscopicSILICOVOLCANOCONIOSIS”  
A lung disease caused by inhalation of very fine silicate or quartz dust, causing inflammation in the lungs, is the longest word of English.It has 45 letters.
- “UNCOPYRIGHTABLE” is the longest word of English language which has no repeatable letters.
- “I am” is a complete sentence in English language.  
“SWIMS” will be “SWIMS” when overturned. Such words are called as AMBIGRAMS.
- There are only two words ending with “GRY” they are ANGRY and HUNGRY.
- No numbers from 0-999 when spelled contains the alphabet A.
- The oldest words in English are “I” and “WE”.

### REFERENCE:

- <https://www.englishclub.com/interesting-facts/>.
- <https://www.readsmarty.com/amazing-facts/>.





## **I wish you were there**

I wish you were there when I was  
sitting on a bench,  
surrounded by the paddy in front  
of the mountains .

The rain comes,  
I witness the mountains getting  
drenched,  
Nature fragments herself .

It feels like heaven for a moment .  
But I have never been there So I  
think it's actually heaven, that god  
has presented me .

I wish you were there, witnessing  
the heaven with me .

— Maharnab Baruah  
B.A 5th semester





---

## **Commitment To Myself**

Dear self,  
I beg your pardon  
For not believing in you  
For taking you to be a duff,  
I feel remorse for paining you,  
Didn't loving you, I wish  
The way I should have.

Dear self,  
Dedicate more time to me-time  
Give yourself the space ,  
Adorn yourself with grace,  
Never let others enthrall you  
Nor put you down,  
Just trust your instinct and begin.

Dear self,  
Forgive me  
For the errors, I committed.  
I assure you anew –  
“You are my forechoice and  
I promise to stand by you  
Till the end of the road.”

- Rini Kalita  
B.A 3rd Semester





---

## Flawless

We are constantly being broken into pieces  
by people who make an impact on our lives.  
Nobody exempted from this occurrence and  
there is no mystical secret of avoiding it either.

However, when putting ourselves back together,  
we must be extremely cautious that the pieces  
we are picking up are a part of our own original  
design and not that of someone else's

We don't break to change.  
We break to appreciate and discover  
the importance of each piece  
as many times we need to.

Put ourselves back together,  
Put ourselves back together,  
Put ourselves back together,

The better we aimed to decipher how,  
To distinguish which are ours  
And which don't belong to us  
Our designs are flawless,  
We distort them by trying  
to fit pieces together that no  
matter which way we rotate them will never connect .

— Manchumi Baruah  
B.A 3rd semester





---

## Wings Of Guts

She is a full - grown selfless lady  
But her wings of guts are still not ready.  
As in life facing immense thunder  
Yearning for Luna's lap, her only blunder .  
To travel around the world so alluring  
She is not in that licit planet for cold - shouldering  
The troubles, the anxieties, and the abuses.  
Yet, craved by the calm - clad blue bed for her clutches ;  
And pillows in white waiting for her crown to be rested  
Whoops! Still wings of guts hiding in herself, sad.

From the cradle, her spirit is not in happy hunting ground  
So how can she dream her wings to be armored even for a stound ?  
Hounds always hunt for tearing her wings of guts, but  
She rescues it keeping her door of hankering shut.

Please don't hinder in her way  
Like a dove let her felicitously fly away.  
Stop being stormy towards her  
So her guts can grow and reach far.  
To shower drizzle of wings on flightless birds  
So that all and sundry recognize very many birds of wings so hard

Her sacrifices are not more to bear and glance  
Let's treat her meekly before her burning zeal quenches  
So that her passions can be dazzling deeds  
And wings of guts 'd fly sky - high in needs.

- Irani Ahmed  
B.A 3rd semester





## Looming Doomsday

I think I've lost my heart  
To the binaural beats of  
The woods and the waterbodies  
Strangely beautiful with its soliloquy

Now that, I've a story to reckon  
A real story: not just a river in Egypt,  
Searing pain pierces my love -  
'The Climate Crisis.'

This terrain, an only hope for life's existence but  
Thanks to our greed, extraction, exhaustion;  
Beat the stuffing out of the Goldilocks Planet,  
Fearing pain it bellows to have humans as a disease.

Here fearless fauna suffers fatal bites of Predator  
Who are cruel to jungle to be loyal to concreted cell,  
Where pollution, plastics, deforestation doing in  
The lung, liver, kidney, and heart of the Earth.

Stitch we not a new grab  
Of the huge green druggot again  
With no politics, no virus, no pollution  
Just a fortress of blooming umbworld?

Let's change before the planet changes,  
Before the last tarn tainted,  
The last creature slaughtered,  
The last tree dispatched.





Let's swing into action to avert the disaster  
That is looming -- of mass extinction,  
And leave behind for every wayfarer -  
The numinous creation of God.

- Nilakshi Kumari  
B.A 3rd Semester, English (H)



© Dikshita Kalita/2021







---

## Some Interesting Facts about English Language:



Shatabdi Das  
B.A. 1st Semester, English (H)

- The average English speaker only knows between 20,000 and 30,000 words.
- Bookkeeper is the only word with three consecutive double letters.
- English is called the language of the skies or air. This means that all pilots have to identify themselves and speak in English while flying, regardless of their origin.
- William Shakespeare, the famous poet and playwright of the 16th century, invented over 1,000 words to the English language; which he incorporated into his writing.
- The United States doesn't have any official language, while English is the most common language spoken in the U.S.
- In every two hours a new English word is added to the dictionary. By the fact the editors from the Oxford English Dictionary have estimated that about 4,000 new words are added to the dictionary every year. That means a new word about every two hours.
- 'Mouse Potato' is a word that refers to someone who works on the computer a lot.
- We can fit every letter of the alphabet into a single sentence. It calls 'Pangram' (a sentence that contains every letter from the alphabet). A very famous English pangram is: "The quick brown fox jumps over a lazy dog".
- The word 'set' has the highest number of definitions.





---

# Mahasweta Devi's Draupadi: A Voice of Resistance



-Paper submitted by Group B, B.A 5<sup>th</sup> Semester

## **Introduction:**

"Draupadi", the short story written by Bengali writer Mahasweta Devi (1926 -2016) during 1970s depicts the trauma of naxal movements in eastern parts of India. It was anthologized in the collection "Breast Stories", translated in to English by Gayatri Chakravorty Spivak. "Draupadi" first appeared in 'Agnigarbha' (womb of fire) a collection of loosely connected short political narratives. It was published in 1978. The story centers on Dopdi Mehjen, a tribal woman from the Santhal tribe of West Bengal. She is a Robin Hood-like figure who with her husband murders wealthy landlords and usurps their wells, the primary source of water for the village. She was accused of being a naxal and was picked up by the police. Later, an officer, also known as Senanayak instructs his men to gang-rape her in order to extract information from her, after which they ask her to 'cover up'. Dopdi, however, rips off her clothes and walks towards Senanayak, standing naked before him, forcing him to acknowledge the horrific consequences of his action.

## **About the author and background:**

Mahasweta Devi was a middle class Bengali leftist intellectual who was born in a family of writers and social workers. She immersed herself in the lives of India's poor to chronicle the injustices against them in fiction. Her reputation as a novelist was already well established in the late 70s. She wrote over 100 novels and owns 20 collections of short-stories primarily written in Bengali but often translated to other languages. During her lifetime, the author voiced support for the marginalized communities such as the *adivasis*. Her stories speak of this unspeakable truth and resistance. The violence inflicted on the lower class and especially on the tribal women became a site of her study. She has also very deeply scrutinized the position of women in our society voicing





the gender bias and social tyranny meted out to the marginalized on subaltern sections of society. Bengal has had a strong presence of leftist intellectuals and struggle since the middle of the last century. In the spring of 1967, there was a successful peasant rebellion in the Naxalbari area of the northern part of West Bengal. The target of these movements was the long-established oppression of the landless peasantry and itinerant farm workers, sustained through an unofficial government-landlord collusion that too easily circumvented the law.

It is worth noting that this coalition of peasants and intellectuals with long histories of apprenticeship precisely on the side of the intellectual has been recuperated in the west by both ends of the polarity that constitutes a 'political spectrum'. It is against such recuperation that they would submit what has been called the theme of class deconstruction with reference to the young gentlemen revolutionaries in "Draupadi". Senanayak remains fixed within his class origins, which are similar to those of the gentlemen revolutionaries.

#### Analysis:

The character Dopdi Mehjen can be viewed as a symbol of subaltern subjugation, her body representing the extent of violence exerted on them. Through her morbidity, Devi makes a larger point: women are the default casualty at any battle. They are always the first to be attacked but Dopdi's refusal to partake in the shame signaled her defiance against being a pawn in the monopoly that is patriarchy. With the tearing of her clothes, she resisted being viewed as an object, her nakedness assuming the potency of protest. We can compare the tribal woman with her counterpart i.e. the epic Draupadi of the "Mahabharata" to further understand the subtleties and intricacies of the character Dopdi Mehjen.

#### Comparison between Dopdi and the epic Draupadi:

In our general knowledge, Draupadi is the female protagonist of the great Indian epic 'The Mahabharata'. But in Mahasweta Devi's 'Draupadi', the protagonist is a tribal female revolutionary. She cannot even pronounce her own Sanskrit name and calls herself Dopdi. Apparently this text focuses on the Naxalite movement but at a deeper level it engages with myriad dimensions. The very character of Dopdi, a





tribal woman, reminds us of the past story of the elite Draupadi and of her disrobing, of suffering, of women as marginalized entities in society. She is introduced to the reader through two versions of her name; Dopdi and Draupadi. The name is used in a homonymic sense. The word Dopdi is derived from Draupadi, the tribal adaptation of the elite name. The interplay of homonymic, similarity and dissimilarity, convergence and divergence, parallelism and departures create a double bind situation. Dopdi is no exception. Both the epical Draupadi of The Mahabharata and the tribal Draupadi that Mahasweta Devi has created are the victims of brutality, sexual desire of men in this patriarchal society. They both were violated in similar manners. However, the universe itself came to the rescue of epical Draupadi while Dopdi has no one to protect. In Devi's writing of this episode, after getting apprehended in the forest, Dopdi is brutally raped multiple times and tortured but in the end she refuses to cloth herself and insistson remaining naked and degraded. She no longer needs a male deity to rescue her.

Dopdi Mejhni is not a princess or queen who has her five husbands to take revenge like the epical Draupadi. Her husband was already murdered. The epical Draupadi never stood before her enemies in the Kurukshetra war. But in Devi's story after Dopdi was done 'making' as per Senanayak's order she walks towards the officer, 'naked'. Thigh and pubic hair matted with dry blood. Two breasts, two wounds", she turns her ravaged body into a site of patriarchal dominance, into a weapon of defiance. Her indomitable laughter, her naked threatening black body and her terrifying sky splitting and sharp ululation combine to create an image very unlike the disempowered subjugated raped woman. She has the divine power within herself. That is why Senanayake is afraid to stand before an unarmed target, even though it is a woman.

### **Conclusion:**

Dopdi no longer needs a male divine entity to save her. She transcends such limits and becomes an undying symbol of resistance. She stands for the resistance towards not only the countless cases of oppression of tribals, but a symbol of defiance against the very roots of this patriarchal society. She becomes a voice of resistance, a vision of liberty, a record of countless struggles and the harbinger of feminine wrath upon a world dominated by men who take pride in their subjugation of women.





References :

**Text:** Mahasweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta:Seagull,2002)

Article :

Mandal, Kumar Dipak, MAHASWETA DEVI'S "DRAUPADI" AND THE MYTHIC METHOD: A CONTRAPUNTAL READING; International Journal of All ResearchWritings, Vol.1 issue 3, September 2019.

Links for further study:

<https://feminisminindia.com/2019/02/08/draupadi-review-mahasweta-devi/>  
<https://www.khm.uio.no/english/research/collections/santal/society-and-culture/>

**Names of Group Members:**

Arnab Jyoti Mahanta, Rupam Kalita, Nandini Mahanta, Chandrama Choudhury, Jyoti Singh, Mridusmita Das, Pranjit Das, Himashree Kalita



Art By: Riya Das

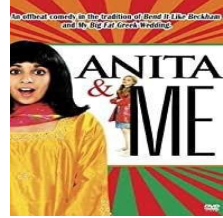




---

# Diasporic experiences of the first and second generation immigrants in the novel

## *Anita and Me*



-Paper submitted by Group B, B.A 5<sup>th</sup> Semester

### Introduction :

The novel *Anita and Me* written by Meera Syal depicts the diasporic experiences of Indian migrants. Syal is a British English writer who was born in 1963 near Wolverhampton in the West Midlands to Punjabi parents. She uses her personal experiences as an Indian descendant in the novel. Syal has brought out the diasporic aspects such as culture shock, alienation, assimilation, common history and myth, formation of ethnic groups, longing for home ambience and longing to visit the imagined ancestral home, maintaining religious beliefs, and so on. Acculturation and assimilation play a vital role while depicting the diasporic experiences and the novel also depicts the difference between experience of the first and the second generation migrants.

This novel depicts the experience of the protagonist Meena Kumar, a ten year old girl, from whose point of view the author tries to decipher the perplexity of existence of an Indian Punjabi family in the white society. As she is born and brought up in the foreign land by the Indian family, she tries to blend both ways of life, which the conventions of the host land and of the those homeland. The two ways of life problematize her survival in the foreign society.

### Diaspora :

Diaspora denotes the movement, migration, or scattering of a people away from an established or ancestral homeland. In the novel *Anita and Me*, Syal projects the difference in the perception of Meena and her





---

conservative parents Daljit and Shyam Kumar. Meena is the only daughter of Kumar's and is pampered by them. They give her the liberty to explore the West but with a strict parental vigilance. Meena feels claustrophobic under their scrutiny and rejects the Punjabi traditions, festivals as 'dead boring'. As second generation immigrant, Meena prefers the Western culture and is very comfortable with it. It's her home, where she was born and grew into what she is today. She loves the local community and has affection for her local neighborhood. The difference in her native festivals confuses her.

### **Culture, Belonging and Nostalgia :**

Although Meena grew up in Tollington in the west midlands, she doesn't feel fully English due to her Indian heritage. The introduction of Meena's grandmother Nanima greatly influences her desire to know more about her Indian culture and history. The sense of belonging and identity is highlighted as the novel concludes by letting the reader understand a person's identity is related to wherever they choose to call home. Nostalgia romanticizes past places and signifies a desire of an individual for more things than how they actually were. Daljit's Punjab village appears as exotic memory fragments with images of a cobra, peacocks, and monsoon rain. In fact in this novel, the characters, mainly the second generation, show lots of energy at the beginning but their parents who are first generation immigrants remain nostalgic about their past lives. The loyalties of the first generation immigrants are centered on India while for the second generation immigrants India is just the land of their ancestors and therefore they never feel the same nostalgic feeling for it like their parents.

### **Mimicry**

Mimicry in colonial and postcolonial literature is most commonly seen when members of a colonized society imitate the language, dress, politics, or cultural attitude of their colonizers. The novel *Anita and Me*, has some similarities with the author's life and depicts the cravings and aspirations of a Punjabi girl to gain a British identity. The protagonist Meena who is still in her adolescence befriends Anita, a British working girl who to Meena is the embodiment of white British culture. Meena hopes that her bonding with Anita would relieve her from her inferior Asian stigma and raise her status above the level of common Asian immigrants, make continuous efforts to bring her back to their





---

own Punjabi culture and consequently disapprove of their bond of friendship. The protagonist in *Anita and Me* can neither reject Indian culture nor even fully accept the Western values.

### **Concept of Others and Self :**

In this novel Meera Syal portrays the cultural conflict and the mixture of two races that are the White and the Non white. Syal symbolises the cultural differences through the friendship of title characters Anita and Meena. Both are quite different economically, socially and culturally. In the beginning of the novel, Meena lives in Tollington where other Asian immigrants form an Asian community with a sense of unity and affinity as they are from the third world. They are considered as 'others' by the British people. In the novel, Syal gives a true portrait of exile, alienation, rootlessness and divided identity in the adopted country. The White community makes them realise that they are outsiders, and are not willing to give them equal status. In the novel, the character Sam Lowbridge argues in the Spring Fete against Indians and terms them as 'wogs'. The Uncle and Aunties during their get-together disclose how they had to look for a boarding house that did not have the sign "No Irish, Black or dogs". This caption is enough to indicate the status and position of 'others' in the third world in the UK.

### **Conclusion :**

The novel *Anita and Me* presents the facts of the first and second generation migrants in the foreign land. The whole novel is narrated through the first person point of view of the protagonist Meena. This narrative technique helps a lot in bringing out the psyche of Meena, who has never visited her home of origin, who imagines her land through the information she has gathered from her elders and longs to visit it and also forms her notions of India and Indians in Tollington. So, the novel is compacted with diasporic experiences of Indian migrants and also provides many evidences for proving the continual affiliation with their homeland and its culture of the elders.

### **Bibliography**

Syal, Meera. *Anita and Me*. London: Harper Perennial, 2004.  
The Expatriate: Indian writing in English. Vol 1. Ed. T. Vinoda and P. Shailaja. New Delhi: Prestige books, 2006.







---

## Confessional Note in the Poems of Sylvia Plath and Kamala Das

### **Introduction:**

Confessional Poetry is a style in poetry that is personal, and often makes use of the first-person narrator. It emerged in postmodern times in the US in 1950s. Confessional poetry can be defined as the poetry of self or "I." The term "confessional" was first used by M. L. Rosenthal looking over Robert Lowell's fourth book, 'Life Studies' published in 1959. His poetry influenced some of the major writers such as Anne Sexton and Sylvia Plath. All confessional poems are written from the first-person point of view allowing the reader to delve deeply into the thoughts and feelings of the author. Confessional poetry wasn't just a style of presentation but it also provided a lens through which audiences understood poems and poets.

### **Confessional mode in women's writing:**

The genre of confessional poetry has been explored by both male and female poets with varying themes and styles. For Women, Confessional writing is the representation of experience that brings to light a common female identity. Female confessional poets struggle to find connection between the identity that was imposed upon them by the society and the one that they wanted to give themselves. Through this genre, women poets seek self definition. As the Confessional poem means 'confession' of the writer's own experience to the readers. So, in women's writing the mode plays a significant role. Confessional poems by women throw light upon their sufferings and yearnings. Moreover, there is a strong connection between women's confessional writings and the movement of feminism. Some famous female confessional poets are Sylvia Plath, Kamala Das, Anne Sexton and Rasundari Devi. . The significant works in this genre are: Sylvia Plath's "Daddy" and "Lady Lazarus", Kamala Das's "Summer in Calcutta"; Anne Sexton's "Live or Die" and Rasundari Devi's "Amar Jiban".





---

### **Sylvia Plath's poem "Daddy" :**

Sylvia Plath's poem "Daddy" remains one of the most controversial modern poems ever written. It is a dark, surreal, and at times painful allegory that uses metaphor and other devices to carry the idea of a female victim finally freeing her-self from her father. "Daddy" was written on October 12<sup>th</sup>, 1962, a month after Plath had separated from her husband and moved—with their two small children—from their home in Devon to an apartment in London. Four months later Plath was dead, but she wrote some of her best poems during that turbulent period.

### **Major Themes in "Daddy":**

Plath's most prominent poems, 'Daddy ' and 'Lady Lazarus ' express sense of alienation and tendency towards self destruction closely tied to her personal experiences. As the title suggests 'Daddy', a confessional poem is the insight into Plath's own psyche despite how troubling or unflattering it may seem. She reveals the immense impact her father's absence has had on her life even referring to her suicide attempts. Love, hatred, and loss are the major themes in this poem. The tormented speaker describes her life with her father before his death. He never gave her love and support and forced her to live a life of sufferings, misery, and pain. The experience and torture took away her identity. Through her poems, Sylvia Plath offers an emotional outlet and a powerful experience not only for herself but also for her readers.

### **Comparison between the Confessional note in Sylvia Plath and Kamala Das:**

As discussed above, Sylvia Plath, an American, liberated poet popular for her confessional mode in poetry can be regarded as a noted poet exploring the genre for self-expression. Similar confessional vein prevailed in the poetry of Kamala Das, a traditional Indian woman. Kamala Das and Sylvia Plath, both can be termed as child prodigies. They started writing poetry at a very young age. Both the poets have chosen poetry as their genre to express their intense feelings, as the flexible nature of the genre gives them a lot of scope for it. Each of them has an autobiographical novel to their credit. Plath wrote 'Bell





---

Jar' (under the pseudonym of Victoria Lucas) after her separation from her husband and the book 'My Story' by Kamala Das was published when she was convalescing in a nursing home. Both the poets express themselves as victims of patriarchy, both use confessional voices, both are victims of authoritarian father figures, both are let down by husbands, both show a remarkable love for their children, both are prone to nervous breakdowns and show suicidal tendencies.

However, it cannot be said that Kamala Das was influenced by Sylvia Plath. It is more logical to think that these two women responded in a similar way to similar themes, even though they both belonged to different backgrounds. As confessional poets, both Sylvia Plath and Kamala Das have drawn vivid pictures of their childhood in their poems. Failure in love as a theme is more powerful in the poems of confessional poets, than its consummation. The search for ideal love is continued throughout Kamala Das's poetry.

She was sick of love which was just skin-deep: "What is the use, what is the bloody use? That was the only kind of love, This hacking at each other's part Like convicts hacking, breaking clods At noon". [Convicts]

"Death" is the common theme where both the poets meet, though, in their own different way. Kamala Das considers death a reward for all her pains in surviving upon the earth. Sylvia Plath, in her poems has sketched 'Death' in many colours without sounding morbid. For her, dying is not a painful end, but an art. "Dying is an art, like everything else I do it exceptionally well." [Lady Lazarus].

### **Conclusion :**

Confessional poetry works as a mirror of the poets because it reveals the life and the psychology of a poet. This genre works as a medium for the poets to vent out their personal feelings, experiences and their own thoughts about life. Sylvia Plath is one of the prominent figures and almost the pioneer of confessional poetry. She is described as a feminist poet because her poems deal with the plight of women and express consciousness about their rights. Her poem "Daddy" expresses her





relationship with two men: her father and her husband. The poem expresses Plath's terror and pain lyrically and hauntingly. An essayist Thomas McChanahan wrote, "At her brutal best - and Plath is a brutal poet- she taps a source of power that transforms her poetic voice into a raving avenger of woman- hood and innocence." There is no question that Plath's feminism is extremely important to her poetry, but she also wrote about a lot of day-to-day experiences and made them significant through her use of metaphors and similes. Sylvia Plath was influenced by writers like James Joyce, Virginia Woolf, D.H. Lawrence and also by Emily Dickinson. Plath romanticized death and self - injury and it seem unlikeable when she does that but there is astonishing emotional authenticity in her poems, and she mixes it with irony and her characteristic incredible frankness and honesty.

#### References:

Kamala Das, *My Story*. New Delhi: Sterling, 1988

Kamala Das, *Only The Soul Knows How to Sing*.

Sylvia Plath, *The Bell Jar*. New York : Harper, 1971

Sylvia Plath, *The Colosus and Other Poems*. New York : Knopf, 1971

Maya Angelou, *I Know Why the Caged Bird Sings*. New York: Random House, 1969. Catherine Belsey and Jane Moore.

*The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. London: Macmillan Education Ltd, 1989.

Rita Felski, *Beyond Feminist Aesthetics*. Cambridge: Harvard University Press, 1989.

*The Vintage Book of Feminism*. New York: Vintage Books, 1994.

Names of the group members: Jintu Das, Firdous Dewan, Tasnim Ayub, Bhayolina Rabha, Rinku Das, Pankaj Rabha, Maharnab Baruah.
---





---

# The Poetic Process in William Wordsworth and T. S. Eliot

-Paper submitted by Group C, 5<sup>th</sup> Semester.

## **Introduction:**

William Wordsworth can be regarded as one of the central figures associated with the Romantic Movement in English literature. He is remembered as a poet of spiritual and epistemological speculation, a poet concerned with the human relationship to nature and a fierce advocate of using the vocabulary and speech patterns of common people in poetry. He was the poet who for the very first time endeavored to define poetry and poetic process. His revolutionary work attempts to free the poet and poetry from the slavish bonds of ancients and exhibits freedom and liberty. It was a response or reaction against the preceding neoclassical age.

On the other hand, T. S. Eliot, the 1948 winner of the Nobel Prize in Literature, is one of the giants of modern literature, highly distinguished as a poet, literary critic, dramatist, editor and publisher. Theory of Impersonality by T.S. Eliot proved to be a revolutionary theory. It shows a complete break from the romantic traditions. He rejects romantic subjectivity and advocates objective standards. Eliot shows his classical bent of mind in various aspects, one of which is his idea of 'Tradition' and his emphasis on following the tradition. It is in this sense that he held 'past' as very important. In his critical essay 'Tradition and Individual Talent'; Eliot argues that art must be understood not in a vacuum, but in the context of previous pieces of art., Eliot has a much more dynamic and progressive conception of the poetic process. Thus T. S. Eliot's concept of poetry and poetic process is a reaction against romanticism and humanism.

## **The poetic process of both the poets:**

Wordsworth defines a poet in the following lines: "He is a man speaking to men: a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to common





---

among mankind. Wordsworth glance, the two contentions may seem contradictory because spontaneity is a forward process while recollection is a backward process. Therefore, how the spontaneous poetry is originated from recollected emotion is a question. There are four stages in the process of poetic creation. These are observation, recollection, contemplation and imaginative excitement.

At the first stage, the poet observes some object, situation or phenomena of nature. However, the poetic expression does not take place at that very moment. Rather the observations are stored in the poet's heart. Next, in moments of tranquility, the poet recollects those emotions excited by the objects, situations or phenomena. The he contemplates on these emotions. Consequently, after contemplation, there comes the gradual revival of the "emotion kindred to that which was before the subject of contemplation." Thus the poet is once again in a similar emotional excitement that he had experienced when he had first seen the object. Wordsworth says that "in this mood successful composition generally begins." Thus at the moment of creation, the tranquility is replaced by spontaneous emotional excitement of powerful feelings.

T. S. Eliot is an intellectual giant in the history of modern English literature. He has explained the process of poetic creativity in his essay, "Tradition and Individual Talent". In his theory of poetic process, sensation, feeling, emotion and thought form the subject-matter of poetry. The poet achieves experience by them. Sensibility is a terrible responsiveness. Both personality and tradition are significant in a poetic creation. Of course, personality enlivens sensibility. But Eliot is inclined to preserve individuality. He considers personality as short-lived while individuality as permanent. However, we find some of the main theories of his poetic process in this famous essay. The poet used as a medium, sensibility, the role of emotion and thought are remarkable in this respect. Eliot believes that the poet is a medium of expression. The poet must be objective in his poetic creation. So Eliot rejects the theory of poetry of Wordsworth. He declares that "emotions recollected in tranquility" is an inexact formula. He points out that in the process of





---

poetic composition; there is neither emotion, nor recollection, nor tranquility. In the poetic process, there is only concentration of a number of experiences.

**Nothing results from this concentration.**

This process of concentration is neither conscious nor deliberate. It is a passive one. Undoubtedly, there are elements which are conscious and deliberate in the poetic process. There is a difference between a good and a bad poet. A bad poet is conscious where he should be unconscious. Again he is unconscious where he should be conscious. It is this consciousness of the wrong kind which makes a poem personal. Every mature art must be impersonal. The personality of the poet does not find expression in his poetry. It acts as a catalyst in the process of poetic creativity. The experiences which enter the poetic process may be of two kinds: emotions and feelings. Poetry may be composed out of emotions only. It can be written out of feelings only. It may also be composed out of both emotions and feelings. Eliot says--"Poetry is not a turning loose of emotion but an escape from emotion; it is not the expression of personality but an escape from personality."The emotion of poetry is different from personal emotions of the poet. His personal emotions may be simple or crude. But the emotion of his poetry may be complex and refined. It is a mistaken notion that the poet must express new emotions resulting in much eccentricity in poetry. It is not the business of the poet to find new emotions. He may express only ordinary emotions. But he must impart to them a new significance and a new meaning. It is not necessary that they should be his personal emotions. Even emotions which he has never personally experienced can serve the purpose of poetry. Emotion can best be expressed through an objective correlative. There is a significant role of thought in the process of poetic creativity. Eliot says that the poet who thinks merely can express the emotion equivalent of thought. This view of thought in poetry is perfectly consistent with Eliot's theory of objective correlative. Emotion is not to be expressed directly in a poem. It is only expressed through a set of objects, a situation and a chain of events. Feelings, sensations, emotions and thoughts are to be regarded as the materials





for poetry in his conception of poetic process. Eliot has expressed it in a logical manner. He advocates objectivity in a good poem.

Wordsworth and Eliot's conception of poetry forms a stark contrast on this ground. Moreover, William Wordsworth's aim was to make poetry more simple, natural, spontaneous and rustic while Eliot wanted to depict the complexity of modern life through his use of symbols and figures of speech. Wordsworth chose common people and incidents taken from common life and to present them in a way that they appear unusual and captivating by the help of his imaginative faculty while Eliot says.

"Our civilization comprehends great variety and complexity playing upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect.

#### **Conclusion :**

Wordsworth endeavored to liberate poetry and poet from the classical and neoclassical slavery while T.S. Eliot strived to bring classicism and objectivity in poetry. In Wordsworth's views poetry is the expression of poet's personal feelings and emotions. While Eliot rejects subjectivism and wants poetry to be impersonal and universal. To him, a poet's personal emotions must be depersonalized and made general. The concepts of both writers from different periods are different.

#### **References :**

- Eliot Thomas Stearns, Tradition and the Individual talent.
- Life and Literature: Theory of Impersonality <http://www.life-literature12.blogspot.com/2012/04/theory-of-impersonality.htm>
- Wordsworth, William, Preface To The Lyrical Ballads.
- Wordsworth, William. The Collected Poems of William Wordsworth. Wordsworth Editions, 1994.

Names of the group members: Nayan Jyoti Kalita, Chayanika Choudhury, Priyanka Kalita, Jyotismita Talukdar, Hiramani Das, Shamsun Nahar Ahmed, Dipsikha Kalita, Babli Baishya.







## Results of 2018-21 Batch :

Total Appeared : 34 Students  
Total passed : 34 Students  
Pass percentage



Topper— Rituparna Das— 78.64%

### First class Holders :

Parismita Das-71.3% , Subhankar Ghosh-68.17% , Kashmita kalita-68.16% , Dipti Das-67.67%, Baishali Singha -62.94% , Banani Kalita-68.23% , Barasha Rani Deka- 61.42% , Kasturi Das-71.52% , Shibangi Das-72% , Rubi Das-68.88% , Seema kalita-64.82% , Monalisha T. Sangma-61.85% , Ansewane J Sangma—61.37% , Ankita Nath-69% , Sharbani Das-72.41% , Bhanita Das-65.94% , Priyanka Das-61.66% , Dharitri Devi- 67%





3rd prize in Cultural  
Procession



Self financed field trip to Guernica  
Artists' factory



Workshop on Projection of Women in 21st century in English Literature  
and Indian Theatre

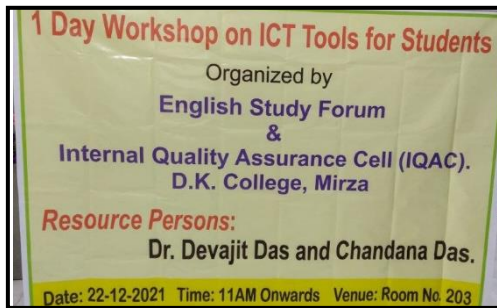
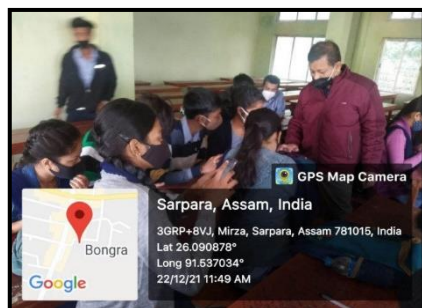




### One Day Workshop on Life Skills



### Webinar on Effective Communication skill



### One Day Workshops on ICT Tools





