

Deepavali: A Celestial Night on Earth

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Kolkata: Dev Deepawali, also known as Dev Diwali, is celebrated in a grandiose way in Varanasi, Uttar Pradesh and a few other locations in India. The day when the Gods are said to descend on earth to bring joy, happiness, harmony and spirituality among people. Dev Diwali is celebrated for the victory of Lord Shiva over the demon Tripurasura, which symbolizes the triumph of good over evil. Dev Deepawali, or the “Diwali of the Gods,” takes place on the full moon night (Kartik Purnima) of the Hindu month of Kartik.

According to Hindu belief, on this day, all the gods come down to earth to bathe in the holy water of the Ganges River. The streets of Varanasi come alive with twinkling lights. The local markets overflow with colourful crafts and fragrance. Every house is decorated with handmade clay lamps (diyas) and intricate rangoli designs that heighten the festive mood. People dress in traditional clothes, creating a vibrant, festive atmosphere that is impossible to resist.

Both locals and pilgrims from all over the World take a holy dip in the Ganges River at the break of dawn, which is known as ‘Kartik Snan’. This act is believed to cleanse sins and bring



Divine Ganga Aarti. (Source: Adrija De)

spirituality to the human body. After the bath, many people offer prayers, flowers and float small lamps in the water. The main event begins at dusk. The city’s 88 ghats embrace millions of colourful diyas, from Assi to Rajghat. The special Ganga Aarti happens

in the evening of Dev Deepawali. The most famous Aarti takes place at Dashashwamedh Ghat. Brahmins offer prayer to Goddess Ganga with synchronized mantras, lamps and hand

movements. The sound of shankh, manjira, ghanta feels devotional and creates a serene atmosphere around the place. There are no excessive fireworks or loud music. Some visitors sit silently beside the ghats, admiring the beauty of the surroundings and feeling

the calmness in the air. Beyond the religious rituals, Dev Deepawali also plays an integral part in the cultural extravaganza. Cultural shows, music and dance performances at different ghats catch the eye. The lanes filled with colourful lights, devotees stepping inside the temple in beautiful attire, taking pictures for lifetime memories – the view is worth falling for.

While Dev Deepawali is a religious festival, it also has a patriotic aspect. At Dashashwamedh Ghat, a special event called ‘Amar Jawan Jyoti’ is organized to honour the martyrs who sacrificed their lives for the freedom of the country. The ghat is adorned with various flowers and lamps to commemorate soldiers and Police officers, with patriotic songs played in the background. The event is done by Army officers, soldiers and Navy. This signifies the spiritual side mixed with national pride. Ultimately, Dev Deepawali is more than a festival, it is a reminder of faith, gratitude, harmony. It reflects India’s timeless philosophy: that light will always triumph in the darkness, goodness over evil.

A Voice for the Voiceless: Zubeen Garg

Sneha Burua (SEM 1, MA)

Kolkata: Zubeen Garg was not only a name; but an emotion for Assamese people. He was known as the “Heart-throb of Assam”. He was an Indian musician, singer, composer, actor, songwriter, instrumentalist, director,

■ Zubeen Garg.
(Source: Google Photos)



filmmaker, poet and philanthropist and also a cultural icon of Assam. He carried Assamese music and culture onto the global stage through his 38000+ hit songs in over 40 languages and dialects, including Bishnupriya Manipuri, Adi, Boro, Dimasa, English, Goalpariya, Gujarati, Kannada, Karbi, Malayalam, Marathi, Mising, Nepali, Bhojpuri, Odia, Sadri, Sanskrit, Sindhi, Tamil, Telugu, Tiwa and Urdu.

Zubeen Garg was born on 18th November, 1972 in Tura, Meghalaya. Originally, he was named Zubeen Barthakur. Later, he chose the title ‘Garg’ to replace his Brahmin Gotra.

As a non-conformist, Garg discarded his scared thread (janeu or logun) which is typically worn by male members of the Brahmin caste. He started his career

in 1992; with his debut Assamese song “Anamika”, which was released in November 1992. He got a gold medal for his western solo performance in the youth festival held in 1992. His first recorded song was “Tumi Junu Pariba Hun”. After that he released many albums like *Xapunor Xur* (1992), *Junaki Mon* (1993), *Maya* (1994), *Asha* (1995), *Ujan Piriti* (1995) and many more. Zubeen Garg has released more than 30 self-produced music albums, primarily in Assamese, along with numerous albums in Hindi and other languages.

In 1995, Zubeen Garg moved to Mumbai and his first Hindi solo music album, “Chandni Raat”. His biggest hit from Bollywood was “Ya Ali” from the movie, *Gangster*. Later, he refused to work in Mumbai because of Bollywood’s ‘attitude’. He was quick to clarify, “I live here in Assam like a king, a king should never leave his kingdom, because when the king leaves, he is no more.”

On September 19th, 2025, Assam grieved the loss of their true hero and the voice of a generation. Garg died in Singapore, at the age of 52, as His body was found drowning off the coast of Saint John’s Island, without a life jacket. He was then administered CPR and rushed to

Singapore General Hospital, where he was pronounced dead, in the Intensive Care Unit around 2:30 PM IST.

Zubeen Garg is one of the most impactful artists of new-age Assamese music, whose voice and imagination have left a profound and enduring impression on Assam’s cultural identity. He focused upon enriching Assamese culture not only through music but also through cinema, literature, and public life. His presence in Assamese cinema has served to enhance production standards, expand the range of audience expectations, and present Assamese narratives to global audiences.

He was the voice and representation of Assamese power and pride. Zubeen Garg has, in essence, built Assamese music into what it is now by clinging to cultural traditions and embracing innovations. He stood at the forefront of major public movements, such as the anti-CAA protests in 2019. He rebelled against the ruling and opposition parties of Assam. Zubeen was also a dedicated philanthropist, quietly supporting underprivileged artists. He was said to be inspired by Cuba’s Marxist leader Che Guevara.

“I have no caste, no religion, no God; I am free; I am Kanchenjunga”, said **Zubeen Garg**.

FEATURE

Nepal's Political Crisis: A Test for Its Democracy

Arunima V. Thakur
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Nepal is again at the centre of political upheaval, as the 2025 crisis exposes the deep fissures within the nation's democratic framework. What began as public outrage over a sudden government ban on social-media platforms has evolved into a full-blown movement demanding transparency, accountability, and reform.

The violent protests that erupted across major cities, including Kathmandu, have laid bare the growing discontent among Nepal's youth. Decades of political instability, corruption, and economic stagnation have eroded public faith in the country's leadership. The resignation of Prime Minister K. P. Sharma Oli amid mounting pressure marks a dramatic turning point, but it is far from a solution. The appointment of former Chief Justice Sushila Karki as interim prime minister — the first woman to hold the post — has offered a moment of cautious optimism.

However, the challenges ahead remain formidable. The interim government faces the daunting task of restoring order, ensuring justice for those affected by the unrest, and preparing the nation for free and fair elections. The international community, including neighbouring India, is observing developments closely, mindful of Nepal's strategic and economic significance to the region.

This crisis must serve as a wake-up call for Nepal's political establishment. The voices that filled the streets are not merely protesting a single policy; they are demanding a government that listens, delivers, and upholds democratic values. If the country's leaders fail to translate this unrest into meaningful reform, Nepal risks slipping into yet another vicious cycle of instability.

The path forward lies in dialogue, reform, international cohesion and rebuilding trust among the leaders and population. The entire fate of Nepal's democracy depends on how its leaders will respond, thereby determining whether it will again be a collapse or renewal.

Lost Ritual of Kumari Puja : The Living Goddess



A young girl dressed as Ma Durga for Kumari Puja. (Source: Google Photos)

Arkaprabha Banerjee (SEM 1, MA)

Kolkata: The Kumari Puja, in which a young girl is worshipped as the living embodiment of the Goddess, remains one of the most intimate and profound spiritual traditions of Durga Puja. While generally the festival itself is celebrated with dazzling grandeur and artistic fervor throughout Bengal, this quiet ritual stands apart from it as a contrasting moment of deep reverence and reflection.

Held on Maha Ashtami or Nabami in the Kumari Puja, literally translates to "worship of the maiden," has its origins in Vedic and Puranic texts where Kumari (a pre-pubescent girl) is considered the living embodiment of Devi. Today, this ritual is observed with deep piety in numerous households, temples, and community pandals across

Bengal, and among Bengali diasporas worldwide. The Kumari Puja ties the sacred and the human in a uniquely tangible way. A prepubescent girl, often the daughter of an idol maker, is chosen to represent Kumari Durga, the divine feminine in her purest form before womanhood. Amid the clay, incense, and freshly painted idols, the young girl is adorned in scarlet silk, her forehead adorned with vermilion, as priests chant ancient mantras invoking the union of the mortal and the divine. Unlike the lavish and choreographed rituals performed in Kolkata's grand pandals, Kumari puja retains a raw, Indian grassroots essence. It is less about spectacle and more about spirituality, connecting the community to its roots. This custom revives an age old conviction for both the craftspeople and the locals: that genuine devotion

may be found in honesty, simplicity, the human heart and flesh.

Historians trace the origins of Kumari Puja to the 18th century, when Adi Shankaracharya institutionalized the practice to honor the sanctity of feminine power. Over time, Kumartuli's craftsmen have infused it with local meaning, viewing the ritual as their offering to Prakriti—the divine creative force that breathes life into clay.

In an era when Durga Puja often focuses on grand light shows, celebrity inaugurations, and grand sponsorships, Kumartuli's humble Kumari Puja stands as a root of the festival's spiritual heart. Here in clay and devotion, lies the message that divinity is not distant. It is flesh and breath, present in the face of a child who momentarily becomes the Goddess herself.

A Mother Who Destroys to Create: Stories of Kali Across Bengal

Anushka Nandy (SEM 1, MA)

Kolkata: In Bengal, the name of Maa Kali is not just worshipped, it is felt in every heartbeat, every story, and every song. She is the fierce protector, the loving mother, and the spirit that keeps hope alive even in the darkest night. From city temples to quiet village shrines, her legends have been told and retold for centuries, shaping the way Bengalis see faith, power, and love. Every corner of the state worships her in a different form, each with its own story.

Dakshina Kali is one of India's oldest temples, it watches over the city. It is believed that the toe of Goddess Sati fell here, making the ground sacred. With her red tongue out and fiery eyes, she is the destroyer of evil and the guardian of the good. People say she punishes injustice but protects those with pure hearts. For Kolkata, she is both power and comfort; the

mother who never sleeps. Bama Kali is worshipped through secret Tantric rituals, often performed at night. She stands for courage, the kind that faces fear and overcomes it. Her worship reminds devotees that real strength comes from within. She may look fierce, but she teaches that destruction can also mean changing and breaking what's false to find the truth. Smashan Kali is worshipped in villages across Birbhum, Bankura, and Purulia. People worship Smashan Kali in cremation grounds under the open sky. She is covered in ashes and wears a garland of skulls, symbols of life's passing nature. It is said she rules over the space between life and death, reminding everyone that nothing lasts forever. To her devotees, she isn't scary; she's the one who helps souls find peace and freedom. Krishna Kali is softer and more loving. Worshipped mostly in Nadia and parts

of South Bengal, she is seen as the calm mother who forgives and guides. Her name means "the dark one," but her darkness is full of beauty, not fear like the deep night sky. People pray to her not for power, but for peace. Her eyes are gentle, her smile kind, her presence soothing.

Bhabatarini stands in the temple built by Rashmoni in 1855, where Bhabatarini "the one who saves the world." She became famous as the goddess worshipped by Sri Ramakrishna, who saw her as the living mother of all. Her calm face shows that power and compassion can exist together. She destroys suffering, but with love.

Every form of Kali tells a story of courage, hope, and surrender. To Bengalis, she is not distant or frightening; she is family, the mother who listens, protects, and forgives. For Bengalis, she is not a distant power to fear but a mother to call upon.

NATIONAL

Sorties over, but the Glory remains

After 6 decades, IAF bids farewell to MiG-21

Ansh Talwar (SEM 1, MA)

Kolkata: After 63 years of long service, Indian Airforce's old warbird MiG - 21 made its final touchdown at Chandigarh during a decommissioning ceremony on 26th September 2025.

Inducted in 1963 as IAF's first supersonic fighter jet, "MiG - 21" quickly earned itself the title of a "game changer". The induction of the jet breathed new life into the Indian Airforce. Designed for speed and maneuverability, the MIG 21 was more than just a fighter jet, it was a symbol of India's growing aerial might.

The event, titled "Culmination of MiG-21 Ops in IAF", marked the end of an era for the MiG-21, which first entered

service in the early 1960s. On the day of the ceremony, MiG-21s took to the skies of Chandigarh one last time for a special flypast. The ninety-minute-long farewell also included a guard of honour, commemorative

displays, and the symbolic handing over of the aircraft's Form 700 to the chief guest - Defence minister Rajnath Singh.

Veteran pilots and crew members who have flown or worked on the MiG-21 over its 62-year journey were also invited to the farewell. As part of the symbolic farewell, Air Chief Marshal Singh had also flown solo sorties of the MiG- 21 from Nalon

from Nal on August 18-19. The event saw the de-induction of the last two operational squadrons : No. 3 'Cobra' Squadron and No. 23 'Panthers'. Both squadrons, currently flying the MiG-21 Bison, will be "number plated." This means their legacy and names will remain

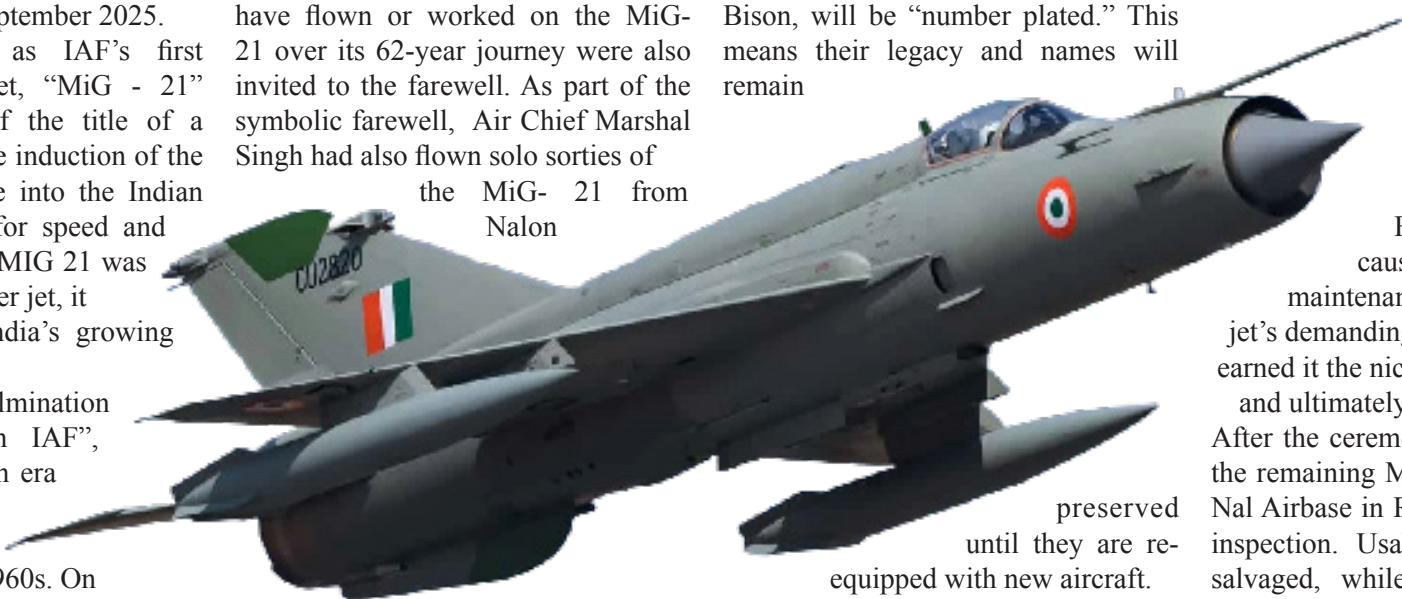
and supported ground troops. Even in a retaliation based potential attack on Indian airbases by Pakistan after the 2019 Balakot airstrike, it famously defeated a fifth-generation fighter F-16

in a dogfight, proving its enduring skill and legacy.

Despite its heroics, the MiG-21 had a controversial tenure.

Frequent crashes, often caused by technical snags, maintenance challenges, and the jet's demanding flight characteristics, earned it the nickname 'Flying Coffin' and ultimately led to its phasing out.

After the ceremony from Chandigarh, the remaining MiG-21s were flown to Nal Airbase in Rajasthan for technical inspection. Usable parts would be salvaged, while the rest would be scrapped. These retired parts may later be offered to engineering colleges for training purposes, or the aircraft frames may be placed in museums, war memorials, universities, etc.



Fighter Plane MiG-21. (Source: Google Photos)

August 18-19 .As part of the symbolic farewell, Air Chief Marshal Singh had also flown solo sorties of the MiG-21

preserved until they are re-equipped with new aircraft.

MiG-21 did wonders protecting Indian skies during wars. From the 1971 Indo-Pak conflict to Kargil, it carried out high speed patrolling, engaged enemy aircraft in intense dogfights,

From Drought to Renewal: How Laxman Singh Transformed Lapodiya

Krishnakali Dey (SEM 1, MA)

Kolkata: Lapodiya, a small village situated at the outskirts of Jaipur, Rajasthan, was once a place of desperation. The war with drought, poverty, and migration was seen with parched lands, cracked mud embankments and dry ponds. The villagers were nearly resigned to the reality of scarcity until a single man, Laxman Singh, chose to modify that story. Laxman Singh discovered that the key to revival is to understand and respect nature. This was based on the traditional wisdom, and he developed a new way of conserving water that was called the "Chauka system." The system entailed the development of a chain of rectangular agricultural plots, known as chaukas, which collected and stored rainwater, which could seep to the ground and recharge the water table. The chauka system made sure the water was evenly spaced on the fields, unlike deep reservoirs, which were utilised within a small area, preventing soil erosion of the fields and allowing grass and crops to grow. His strategy was more than engineering; it came together to form a community. All the people of the village took part in building chaukas, replenishing old

ponds, and planting trees. With time, Lapodiya became a fertile and self-sufficient village. It has ponds all year

that even the driest places can become beacons of hope and sustainability. Over the years, Laxman Singh's efforts



Laxman Singh sitting on the former drought laden land of Lapodiya. (Source: Google Photos)

round, animals have plenty of grazing facilities, and the people no longer have to migrate to the neighbouring cities. Lapodiya is now considered an example of a community-based ecological restoration. Laxman Singh's vision has been an inspiration to hundreds of villages in Rajasthan and other parts of the country, and has shown

have also brought social change to Lapodiya. The revival of natural resources has improved livelihoods, encouraged education, and strengthened local governance. The villagers have grown more aware of environmental conservation and now take pride in maintaining the balance that sustains their land. The success of the Chauka

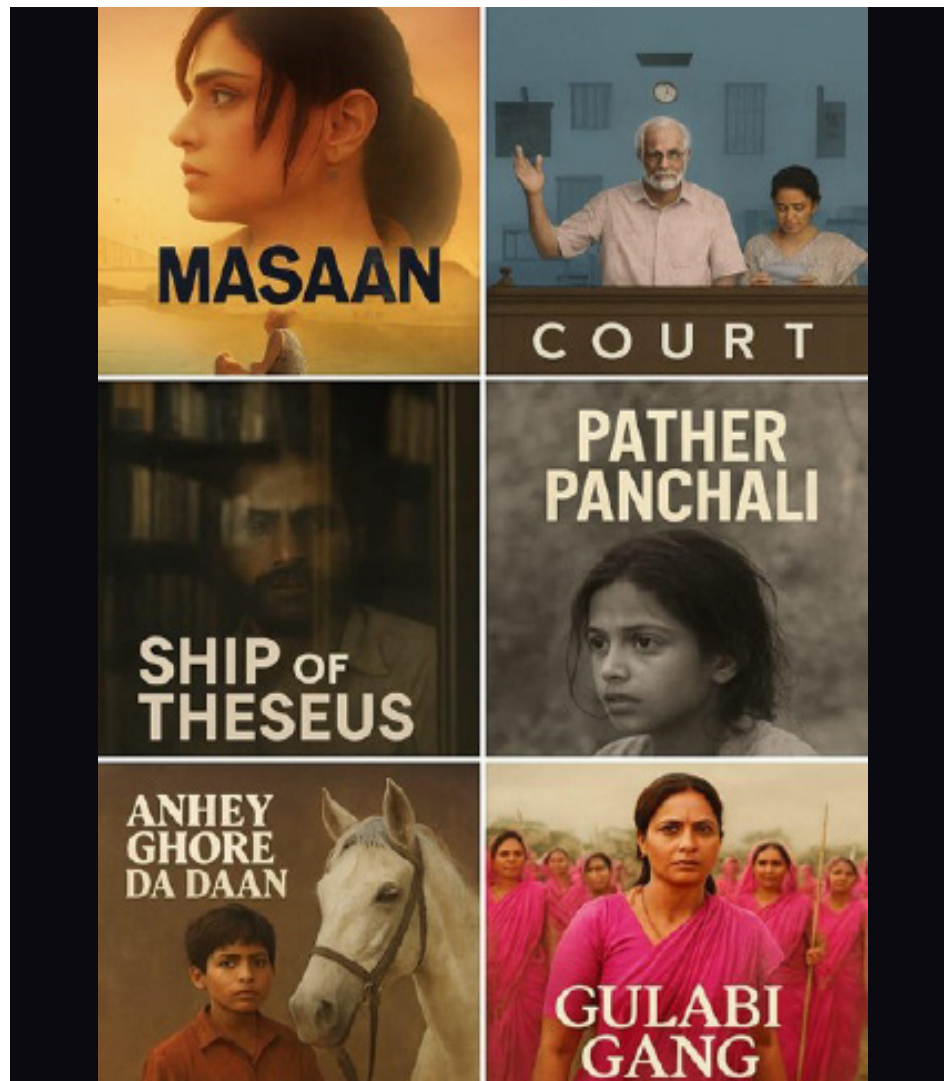
system has encouraged neighbouring communities to adopt similar practices, gradually turning the region into a network of thriving green zones. Environmental experts and government officials frequently visit Lapodiya to study its transformation. The village been recognized in national forums for its sustainable water management and community cooperation. Singh's model is now integrated into several state-level rural development programs, proving that small-scale initiatives, when rooted in collective will, can inspire large-scale impact. Laxman Singh's story serves as a reminder that change begins with one person's determination and faith in the power of unity. His journey from witnessing drought to nurturing renewal is not just the story of Lapodiya — it is a message of resilience for all of India's rural communities battling the effects of climate change and water scarcity. Laxman Singh's journey stands as a testament to how determination and traditional wisdom can reshape an entire community. His Chauka system revived hope, unity, and self-reliance among its people. Lapodiya's transformation proves that true progress lies in harmony with nature. Singh's efforts remind us that even in the harshest conditions, collective action can turn scarcity into abundance.

ARTS AND CULTURE

Indie Films Rise as a New Voice in Cinema

Preeti Mall (SEM 1, MA)

Kolkata: Films have always been a great medium of expression, entertainment and income. We've all experienced moments where we think, "If this actor's movie is releasing, we must watch it!" or "It's a comedy film, so we definitely have to go!" In this constant rush for commercial success and stardom, only a handful of people get countless opportunities, while a large section of talented artists remains limited to a particular crowd. Independent or Indie films are now changing that story. These films are emerging as a powerful wave in Indian cinema, challenging mainstream Bollywood storytelling and giving a new life to artistic expression. With strong narratives, realistic themes, and bold experimentation, these low-budget films are redefining what audiences expect from Indian movies. Unlike commercial blockbusters that rely on star power and glamour, Indie filmmakers focus on authenticity and creative freedom. Directors often fund their projects independently or through crowdfunding, giving them control over the script and execution.



Timeless Gems of Bollywood Cinema. (Source: Google Images)

Films such as *Masaan*, *The Lunchbox*, *Court*, *Ship of Theseus*, and *Ankhon Dekhi* have not only won critical acclaim in India but also gained recognition at international film festivals like Cannes, Toronto, and Venice. These movies explore deep social issues such as class divide, human emotions, questions of identity and morality. According to film critic Meera Nair, "Indie cinema represents a shift from entertainment to engagement. It speaks honestly about life without the filters of commercial success." Streaming platforms such as Netflix, Amazon Prime Video, and MUBI have also played a major role in popularizing Indie content. With easy access and growing audiences, many independent directors are now finding global viewers. However, challenges remain, such as limited budgets, restricted theatrical releases, and lack of marketing often make it hard for Indie films to reach the masses. Still, the passion for storytelling continues to drive a new generation of filmmakers who value art over box office numbers. As India's film landscape evolves, Indie movies are proving that a strong story and sincere vision can shine just as bright as any big-budget Bollywood blockbuster.

A Reflection on Patriarchal Structures, Feminist Resistance, and the Assertion of Women's Voices through Heart Lamp

Sagnik Bhaduri (SEM 1, MA)

Kolkata: "One is not born, but rather, becomes a woman," wrote Simone de Beauvoir a line that aptly frames Banu Mushtaq's *Heart Lamp: Selected Stories*, the first short story compendium to receive the prestigious International Booker Prize 2025. The collection, far from being didactic, powerfully captures the injustices and disenfranchisement women face across the world, transcending binaries of faith, nationality, ethnicity, language, class, caste, and gender. Rooted in the anti-Brahminist and feminist Bandaya Sahitya Movement that emerged in Hyderabad, Mushtaq's stories embody rebellion, dissent, and resistance against social hierarchies. The Kannada term "Bandaya" meaning protest or uprising fittingly encapsulates Mushtaq's identity as a lawyer, activist, author, and journalist. As translator Deepa Bhashti notes, "Bandaya" honours the myriad identities Mushtaq adorns with dignity and conviction. Spanning the years 1990 to 2023, the stories are grounded in Mushtaq's personal experiences and her

encounters as a lawyer and journalist. Her prose is both journalistically incisive and literarily imaginative, echoing the rebellious spirit of Saadat Hasan Manto and Ismat Chughtai. Originally written in Kannada and depicting the lives of women in South Indian Muslim communities, Deepa Bhashti's sensitive English translation widens their reach giving global resonance to stories of women whose autonomy is restricted and whose survival is an act of courage. In stories like "Be a Woman Once, Oh Lord!" and "Heart Lamp", Mushtaq's women embody cynicism, resilience, and social realism. They lament and resist the exploitation inflicted by patriarchs and regressive preachers who distort religion to perpetuate control. Yet rather than presenting men as caricatures of evil, Mushtaq compels readers to question the structures that normalize economic, sexual, and cultural deprivation. Her writing exposes how women's bodies are turned into sites of oppression, symbols of family "honour," while their own dignity remains unacknowledged. Departing from conventional boy-

meets-girl narratives, *Heart Lamp* portrays women as agents of defiance. They confront exclusion, demand



Heart Lamp Cover. (Source: Google Image)

autonomy, and use their voices to indict oppressive systems. As journalist Ajaz Ashraf observes, Mushtaq's work challenges ignorance around birth control, critiques the male prerogative of divorce and remarriage, and reveals the crushing labour of motherhood that

denies women personal freedom. In doing so, the book defies stereotypes perpetuated by ethno-nationalist media that depict Muslim communities as unwilling to reform. A particularly striking moment arrives in "Black Cobras", when Amina, trapped in domestic servitude, confronts her husband, a metaphor for the fangs of patriarchy. Her refusal to bear another child becomes a rebellion against centuries of misogyny. Equally significant is the translator's craft. In her afterword "Against Italics," Deepa Bhashti argues against italicising or footnoting non-English words, asserting that such practices exoticise and orientalise regional dialects. Her translation preserves the cultural integrity and rhythm of Kannada, reflecting a profound socio-linguistic awareness. Shattering colonial, casteist, and gendered conventions, *Heart Lamp: Selected Stories* by Banu Mushtaq stands as an iconoclastic ode to womanhood — to voices long suppressed, now burning bright with the fire of resistance and self-realisation — a testament to courage and identity.

SPORTS

Bagan Holds Nerve, Bengal Falls Short

Abir Sanyal (SEM 1, MA)

Kolkata: Salt Lake Stadium witnessed a classic edition of the iconic Kolkata Derby on the evening of October 18th as Mohun Bagan Supergiants clinched the IFA Shield title in a nail-biting finish against arch-rivals East Bengal FC in a dramatic, high-tension finale. The game kicked off at full tilt before a packed stadium. The first major flashpoint came when Mohun Bagan earned a penalty, only for Jason Cummings to miss: a let-off that fired up East Bengal, who swiftly capitalised with the opening goal slicing through Bagan's defence with a swift attack to take the lead. East Bengal dictated the tempo for a spell, sharp on the break and confident in possession. But Bagan refused to fade. Just before the end of the first-half in added time, Apuia delivered a moment of brilliance, collecting the ball outside the box and firing past the goalkeeper, leveling the score at 1 - 1, swinging momentum back in Bagan's favour heading into the interval.

The second half was packed with aggression, energy, and attacking intent from both ends with East Bengal breaking on the counter and Bagan pushing through midfield. Despite several close calls, neither

side could find the net as the defenders and goalkeepers held firm. With the deadlock unbroken at 1 - 1, the contest moved into extra time. Fatigue set



Mohun Bagan Supergiants wins the IFA title. (Source: Google Photos)

in, chances were few, and neither side could land the knockout blow, pushing the final toward a decisive penalty shootout. What followed was pure suspense. Tension peaked in the shootout as both sides converted their first two penalties. The turning point came when East Bengal's third penalty taker; reportedly Jaish Shah, was

denied by Mohun Bagan goalkeeper Vishal Kaith, who read the strike flawlessly. Bagan's remaining shooters held firm, sealing the win and the IFA

Kolkata football's greatest rivalry Salt Lake Stadium turned into a sea of green-and-maroon and red-and-gold on the evening of October 18th, as nearly 60,000 fans roared through one of the most electrifying Kolkata Derby finals in recent memory. The historic IFA Shield, Asia's third-oldest football tournament, once again became the stage for raw emotion, fierce rivalry, and unforgettable drama as Mohun Bagan Supergiants edged out East Bengal FC in a nerve-wracking penalty shootout. From the opening whistle, the intensity was palpable. Both teams came out with attacking intent, pressing high and fighting for every blade of grass. Jason Cummings' miss turned out to be the spark East Bengal needed. Seizing the moment, East Bengal launched a swift counterattack that sliced through Bagan's backline, finding the net to take a 1-0 lead — sending their supporters into rapturous celebrations.

The 2025 IFA Shield Final was more than just a match; it was a story of pride, passion, and perseverance. A night that once again reminded everyone why the Kolkata Derby remains the beating heart of Indian football — fierce, and unpredictable. Ending a 22-year drought, Mohun Bagan Supergiants sealed their place in history.

Amorim Wins his 50th Game for Manchester United

Sreyash Basak (SEM 1, MA)

Kolkata: Manchester United's start to the season was not the one that was expected but they clutched a win in game at week 7, on 4th October, 2025 which was Amorim's 50th match as the manager. The match was against Sunderland which they won 2-0. It also happened to be Senne Lammens' debut match in the goal where he helped Manchester United keep their first clean sheet this season.

Amorim's position as the manager was at risk due to the previous game results; however, Sir Jim Ratcliffe confirmed that he is going to back Amorim no matter the results. Nevertheless, this week the results boosted the team morale as well as proved Sir Jim Ratcliffe right on backing Amorim. The team celebrations showed that Amorim still hasn't lost the team support. Moreover, the fans showed constant support for him with the team at a completely packed stadium.

Mason Mount scored the opener and Sesko scored his second goal in the league in two consecutive matches showing how well he is developing and getting accustomed to the league. With this result, United Manchester temporarily moved to 8th place with 10 points from seven matches.

Sunderland, despite the loss remain close, with 11 points from the same number of matches.

United Manchester now faces a stretch without competitive matches due to the international break, meaning momentum must be held in check



Manchester United defeat Sunderland by 2-0. (Source: Google Photos)

until their next fixture — a challenging away trip to Liverpool. While this victory offers temporary respite and breathing room for Amorim, the season ahead remains full of pressure and expectations. If United can string together consistent performances, this result could mark the turning point

many have been waiting for.

Manchester United's turbulent start to the season finally found a moment of relief as they earned a vital 2-0 victory over Sunderland on October 4th, 2025 — a match that marked Rúben Amorim's 50th game in charge. The

win not only lifted the mood around Old Trafford but also offered a timely boost for the under-pressure manager whose future had been under intense scrutiny. The encounter also saw goalkeeper Senne Lammens make his debut, and he didn't disappoint — producing a composed performance to help

United register their first clean sheet of the season. His confident handling and distribution added a layer of calm to a defence that had struggled in previous weeks. United's breakthrough came through Mason Mount, who calmly slotted home the opener after a well-worked move midway through the first half. Benjamin Šeško, growing in confidence with every appearance, doubled the lead and netted his second goal in as many league matches, further cementing his place in Amorim's plans. With the win, Manchester United temporarily climbed to 8th place with 10 points from seven games, just behind Sunderland, who remain on 11 points. The timing of the result is bittersweet, as the international break now interrupts United's momentum. Their next challenge — a daunting away trip to Liverpool — will test whether this victory marks a genuine turning point or just a brief reprieve. The result came at a crucial time. Despite recent criticism and a run of inconsistent performances, For Amorim, though, this was more than three points. It was a statement — a sign that his team still believes, that the project still breathes, and that, perhaps, the corner has finally been turned.

ENTERTAINMENT

New Web Series on Bollywood — A Scathing Satire That Defines a Generation

Sharanya Roy (SEM 1, MA)

Kolkata: Aryan Khan's directorial and writing debut, the seven-episode series *The Ba***ds of Bollywood* is not just a show; it's a cultural phenomenon and a long-awaited statement.

Released on Netflix, this dark, satirical action-comedy is a razor-sharp, self-aware, and thoroughly entertaining takedown of the Hindi film industry—a space it both loves and ruthlessly critique.

The show distinguishes itself with its kinetic energy, ambitious scope, and unapologetic script. Co-written by Aryan Khan, Bilal Siddiqi, and Manav Chauhan, the series centers on Aasmaan Singh, an ambitious outsider navigating the ruthless ecosystem of Mumbai cinema, often running up against the established titan Ajay Talvar.

The satirical heart of the show beats strongest in its willingness to dismantle the very industry that created it. It's a meta-narrative that uses cheeky, self-aware humour to dismantle industry stereotypes, expose cutthroat power dynamics, and mock the often-absurd reality of filmmaking and the constant scrutiny of the press.

It doesn't just show the glitz; it shows the transactional nature of fame, the perpetual rumours, and the emotional toll of the relentless spotlight, all while maintaining a wickedly dark comedic undertone. This depth elevates the series beyond simple comedy into



*'Unmasking the Glamour: The Ba***ds of Bollywood'. (Source: Google Images)*

meaningful social commentary. Aryan Khan's directorial debut is remarkably confident and visually explosive. The series blends stylized, slick action sequences with chaotic, yet emotionally rooted, dramatic moments. Khan utilizes rapid cuts and a moody colour palette that gives the

show a unique, high-octane cinematic flair, constantly keeping the audience engaged. This assured visual language, feels less like a debut and more like the craft of someone intimately familiar with the demands of modern streaming visuals and sophisticated storytelling

effortless chemistry between Lakshya and Raghav Juyal, playing his best friend, provides the series with its genuine humour and emotional core, grounding the wild chaos of the plot with believable friendship.

One of the biggest draws of the show is its exceptional roster of celebrity cameos, which are organically woven into the narrative to serve the plot rather than overshadowing it.

The true brilliance of the series lies in its easter eggs and meta-references that directly address high-profile past controversies involving the Khan family, causing the internet to erupt with praise and speculation. The most talked-about moment—and arguably the series' most savage piece of satire—is the parody of the 2021 drug bust incident.

The show has not only managed to win hearts and be titled as "Comeback of Bollywood by a nepo kid" while being a binge watch for viewers keeping them glued to their screens till the end of the show but also managed to shock people with its multi layered plots, character developments and sequences that one could only imagine and rage all over social media.

The Enduring Power of Premchand's Godan

Ankita Mishra (SEM 1, MA)

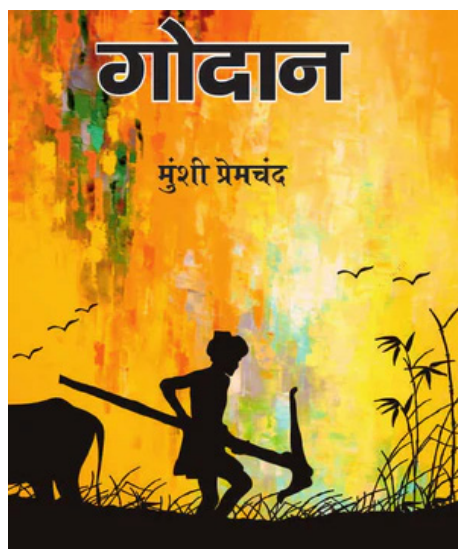
Kolkata: In *Godan* (1936), the legendary Hindi novelist Munshi Premchand paints one of the most vivid depictions of rural India ever written. The novel is more than a story — it is a social chronicle that reveals the pain, poverty, and dignity of Indian peasants before independence.

The story follows Hori Mahato, a poor farmer who dreams of owning a cow — a symbol of prosperity, devotion, and self-respect. His simple wish draws him into a cycle of debt, social exploitation, and moral conflict. Around him, Premchand constructs a living portrait of rural India — with exploitative landlords, pretentious priests, and resilient women like Dhaniam, whose courage and wisdom become the novel's guiding light.

Premchand's writing merges social realism with emotional clarity. He captures the pulse of village life and the depth of human endurance with remarkable precision. His characters are ordinary, yet their emotions are profound. Through them, he challenges feudalism, caste barriers, and religious hypocrisy — issues that still echo through contemporary India.

The title *Godan* ("the gift of a cow") carries poignant irony. Hori dies before

performing the ritual that could grant him salvation, yet Premchand implies that his integrity and sacrifice are his true redemption — his real godan. This moral insight gives the novel its lasting

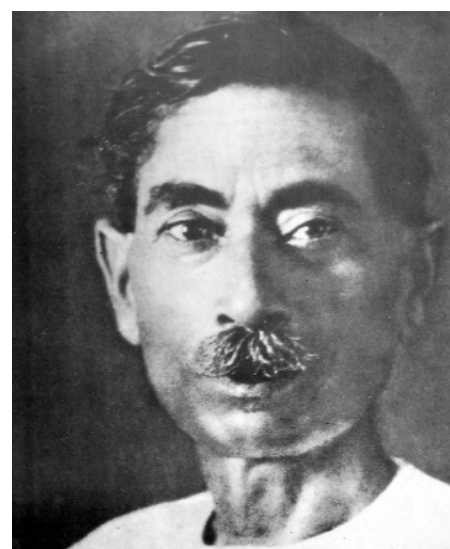


Godan and author Premchand. (Source: Google Images)

strength. Although written nearly ninety years ago, *Godan* remains strikingly relevant. The struggles of farmers, the illusion of justice, and the tension between morality and survival still persist. Premchand's lucid and evocative prose continues to resonate with readers across generations.

In essence, *Godan* is not just a book — it is a reflection of India's spirit,

reminding us that true faith resides not in ritual but in humanity. Premchand's *Godan* stands as a monumental achievement in Hindi literature not only because of its storytelling, but because



of its deep empathy for the oppressed and its sharp social consciousness. Through the eyes of Hori and Dhaniam, we witness the disintegration of moral values under economic pressure, and yet, we also see the unyielding spirit of humanity that refuses to break despite endless suffering. Every character in *Godan* — whether it is the idealistic Gobar, the hypocritical

Pandit Datadin, or the educated but disillusioned Mehta and Malati — represents a different layer of Indian society. Premchand doesn't idealize anyone; instead, he exposes the contradictions and complexities within each individual. It is compassionate, born out of a writer's deep understanding of human weakness and strength. The language of *Godan* is another reason for its timeless power. Premchand's prose is simple yet profound, rich with earthy idioms and emotional rhythm that capture the cadence of village speech.

Through this natural style, Premchand achieves what few writers have: he gives a voice to the voiceless and transforms their everyday struggles into universal human experience. Furthermore, *Godan* is also a critique of the social and economic structures that suffocate the poor. The novel exposes how religious institutions and upper-caste landlords exploit faith and tradition to maintain their dominance. It questions the moral legitimacy of a system where honesty leads to ruin and deceit ensures survival. Yet, amidst this bleakness, Premchand also celebrates the quiet heroism of people like Hori and Dhaniam, whose endurance becomes an act of resistance.

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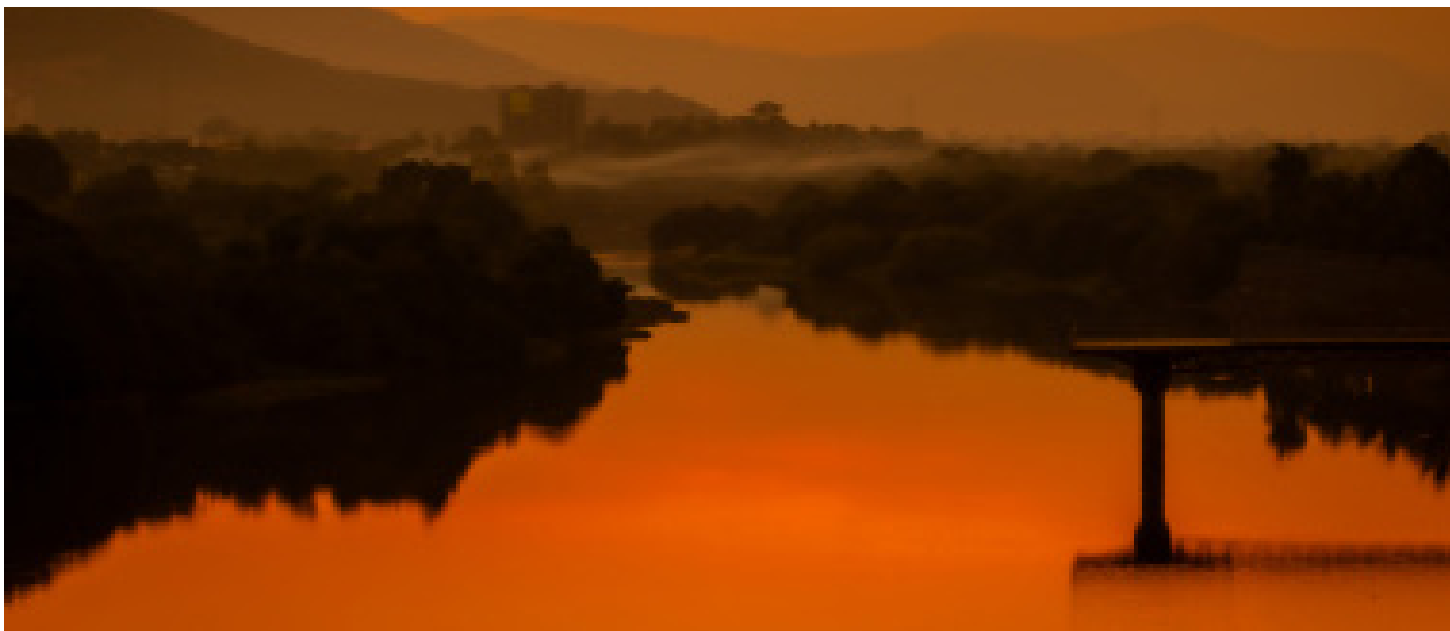
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