



*Creative
Whimsy*



DIET KAMRUP MIRZA



Volume - 1

2024

Creative Whimsy

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2024



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Pompy Talukdar

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Creative Whimsy

1st Edition, 2024

DIET Kamrup, Mirza

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Greetings from the Principal's Desk



It gives me immense pleasure to share with you that D. El. Ed. 4th semester (2022-24) students are going to publish a magazine in English. In this regard, I extend my hearty and warm wishes to all the students.

NEP 2020 and our curriculum hold quality education and holistic development for all the students to nurture them in creating thinkers of the future.

We are continuously upgrading the skills and capacity of academicians as well as students through the application of new technologies, strategies, teaching-learning pedagogies, life skills development programs, training courses, extracurricular activities, etc. Thus, enhancing the opportunities for the students to receive real-world training in emerging scenarios.

I am very proud of this initiative, and I am sure that this issue will always be an expression of the dreams, hope, and imagination that have found place in the students' mind.

Thank you for creating a positive environment and tireless efforts to make our DIET proud.

Wishing you all the best for future endeavours.


Dr. Pankaja Baruah
Principal, DIET Kamrup, Mirza

Principal
DIET, Kamrup, Mirza

Message from the editorial desk:



With utmost gratification we put forth our annual magazine from D. El Ed IVth Semester, "Creative Whimsy" 1st volume, 2024. I am constantly amazed by witnessing the zeal and enthusiasm of the trainees to materialize this project within this short span of time. I feel it's a privilege for me to be a part of this editorial team. It is product of literary and varied areas of contributions throughout this academic year.

In this volume, we have tried our best to cater to various areas of interest such as having interview with mime artist, addressing the burning problem of water conservation and climate change, unboxing the cultural traits of Assamese community, touching the most vibrant area of education, digital technology, application of different tools in education, ICT, throwing light on the literary icon, Salman Rushdie, contribution of library, its importance and impact on society, exploring vibrant North East through the famous festival of Nagaland, *Hornbill*, and so on. We have also tried our hands in the area of poetry, as well as *Art Corner*, recollection of memories through photo gallery, etc. I believe that all these activities of life skills will obviously contribute to shape an individual's personality. It is a magazine covering all trainees and faculties' contributions. As this is for the first time they are trying their hands on it, so we shall welcome all valuable suggestions and feedback.

Here, I would also like to take this opportunity to convey my gratitude to the honourable Principal, DIET, Kamrup, Mirza, Dr. Pankaja Baruah and the entire editorial team for their relentless effort, hard work and dedication which finally has made possible to publish this magazine within the stipulated deadline.

I hope that this special effort of ours will find a special place in the heart of the readers. Wishing all a great success in similar such endeavours in near future.

Wishing all the best...

A handwritten signature in black ink, appearing to be 'Jhumpa Dey'.

Dr. Jhumpa Dey,
Lecturer, DIET, Kamrup, Mirza.

Message from the editorial desk:



As you embark on the exciting journey of creating the magazine 'Creative Whimsy' for the very first, I want to extend my warmest wishes and support. The dedication of the editorial team to providing a platform for diverse voices and thought-provoking content is truly commendable.

I am confident that your hard work and creativity will result in a publication that is both informative and inspiring. Your commitment to creative integrity, innovative ideas is a testament to your talent and passion.

I wish you all the best in your endeavors. May this issue be a resounding success!

Warm regards

A handwritten signature in black ink, appearing to read 'Pompy Talukdar'.

Pompy Talukdar

Lecturer, DIET Kamrup Mirza



Message from the editorial desk (On behalf of trainees):

With immense pleasure and proud we present to you the inaugural edition of *Creative Whimsy*. This very first edition is a celebration of the creativity, passion and curiosity that thrives within our trainees of DIET Kamrup, Mirza.


"Teaching is a very noble profession" said Dr. Kalam, "that shapes the character, calibre and future of an individual." As a teacher trainee, we are not just learners but also creators, thinkers, dreamers and the nation builder. *Creative Whimsy* is a platform that showcases the diverse talents and perspectives of both the trainees and faculties.

Whether through poetry, short stories, articles, essays, or visual art, this magazine captures the essence of what it means to be a part of this vibrant and dynamic institute.

The journey of crafting this first edition has been a journey of collaboration, dedication, joy and exploration. We have been inspired by the contributions and the enthusiasm of everyone involved. It is our hope that *Creative Whimsy* will not only entertain and enlighten but also inspire you to explore your own creative whims.

We would like to extend our heartfelt thanks to the principal for her support and co-operation, our faculty advisors for their endless support and guidance, every well wisher who has contributed in this, and of course 'you' for reading this masterpiece.

As you turn the pages, we invite you to delve yourself in the world of creativity.

 27/08/24

Muktadir Ahmed

Editor, *Creative Whimsy*

Editorial Board alongwith

Principal, DIET Kamrup, Mirza



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Interview with Mime Artist Dr. Kuldeep Patgiri

Interviewer: Muktadir Ahmed

Mime and Dr. Kuldeep Patgiri

Mime is the theatrical technique of suggesting action, character, or emotion without words, using only gesture, expression, and movement. It can also be defined as acting out a play or role by using only gestures and body movement.

Dr. Kuldeep Patgiri, currently working in the geography department at Gauhati University, is the Ustad Bismillah Khan Yuva Puraskar awardee of 2018. He was born on 17th December 1987 at Pathshala, one of the culturally rich places of Assam. He is the 3rd son of Tarani Patgiri and Renu Patgiri. His father is the retired headmaster of Bajali High School. He has two elder sisters (who are married now), one younger brother along with his wife in the family. His journey as a mime artist started at a very early stage when he was about 12 years old. At present, he is also serving as the director of Assam Mime and Skit Theatre.

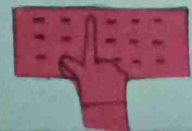
#How did you start doing mime and who was your guide?

Dr. Patgiri: In the beginning, I was into drama. I was able to grab some awards for myself from the competition held in the village and other local areas. Then I was in sixth grade when I saw a picture of a man having white powder on his face and wearing a black dress doing some strange pose on the front page of a newspaper. I was curious about that and asked my father what he was doing. My father replied, "He is doing Mime." I asked again, "What is mime?" He replied, "Making people understand a drama or a play by doing only body movement and physical postures while putting colour on the face is mime." (The photo on the paper was of one of the most renowned national mime artists, Moinul Hoque, sir.) My curiosity about mime strikes me to ask him, "Where can I learn mime?" Then he took me to one of his students, Shoilan Kakati, and he is my first guru (teacher) of mime.

At a later stage, after watching my first self-created mime "The Question" at varsity week held at Gauhati University, Moinul Hoque sir, one of the judges of that event had given me the opportunity to become his student, and as a drama teacher, I got respected Binod Sharma sir and Ratan Thiyam sir from Manipur. I met them both at the workshop held by the National School of Drama.

Why did you enter the world of mime and what is your future plan for mime?

Dr. Patgiri: Actually, Mime is an art, and I have become interested in this art and found this so fascinating and interesting. In mime, without talking, people can act in front of people, and every group of people can understand it (as there's no language barrier). So, I started doing different mimes for people to express different stories to society and to make them aware of each and every black-and-white event, and people also started loving it. This is how I entered the world of mime, and I just love mime. In the field of mime, my plan for the future is to carry this art form to everyone and make more people aware of it. I'm working on that, and I'll keep working on this to make people understand more about mime. We are planning to publish books on mime art and also trying to bring all aspects of life in front of people (through mime) as well. Question: What is the current stage of mime in Assam? Dr. Patgiri: The current state of mime in Assam is good. People have welcomed mime similar to drama. There was no such place for performing art in Assam, but now different colleges in Assam, including Jagiroad, have established their performing art departments and taught other different arts. To develop mime art throughout the state, we need to work and make more people aware of that. Question: Besides Assam, what are the other places you've visited for the purpose of performing mime or as a judge of a mime competition? Dr. Patgiri: I have been to almost every state of the



country for the purpose of mime art, sometimes to perform mime and sometimes as a judge of a mime competition. In 2009, representing Gauhati University, we've been able to win the title of 2nd Best University of North-East Zone. From 2013 to 2019, I was appointed as Cultural In-Charge of Gauhati University, and during that period we were able to bring a gold medal to the university every year simultaneously. During and after that period, I have been to different places in India as a performer and sometimes as a trainer and as a judge. Outside India, I got the opportunity to visit Nepal and Bhutan for the sole purpose of mime art.

What is your opinion on Culture and Politics?

Dr. Patgiri: I was born in one of the culturally rich places of Assam, and my father was also linked to drama. Maybe that's why I have been to the field of mime. I think politics and culture are interrelated each other. If I would not join youth student politics, maybe I could not be able to reach this far in life.

As you have been to so many places outside Assam and India, do you see any differences in mime from Assam and other places?

Dr. Patgiri: There are some slight differences that can be observed, especially with the south Indian states. There is no lack of talent in Assam, whether it is acting or be it drama and mime. In some cases, artists from Assam are a little scared and can't show their bravery, but the South Indian artists keep themselves upgrading, and they seem to be more energetic and active. We should also work and learn more about time management.

What do you love to do in your free time?

Dr. Patgiri: Actually, I practice mime in my free time too. Mime is my soul. Beside that, when invited to the programmes, I love giving speeches on the stage too.

You participated in both college and university elections. Do you intend to become a politician?

Dr. Patgiri: When I was elected as a General Secretary of Bajali College and later elected as a Cultural Secretary at Gauhati University, I had a very strong tendency to join politics and for that reason, I was away from my cultural part of life. Now I have fully understood that being an artist is far better than being in politics. Now I am totally away from politics and for now, I have no plans to join politics in future. Question: Can mime be taken as a profession in the current time? **Dr. Patgiri:** Every field and everything can be taken as a profession if someone has talent and skills. Whatever you do great and can be taught to someone can be taken as a profession. There are so many young talents who have already taken mime as a profession.

What are some of the awards and honours you have received so far?

Dr. Patgiri: I have received several honours. Some of the honours are: I was honoured as the General Secretary for both Bajali Higher Secondary School and Bajali College. I was honoured as the Cultural Secretary of Gauhati University. Director of Assam Mime and Skid Theatre. Some of the awards that I have received are the National Scholarship on Mime Artists, 2012. (This is given to the youth expert mime artist.) Young Talent Artist's Award by Ministry of Culture, Government of India 2016. Ustad Bismillah Khan Yuva Puraskar 2018. There are other several organisations and institutes who have honoured me as well.



GAMIFICATION AS A LEARNING TOOL

Shekhar Jyoti Mahanta
Lecturer, DIET Kamrup, Mirza

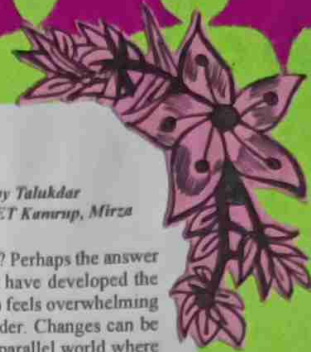
Gamification is the process of adding games or games like elements to encourage participation of people capitalizes on the natural human desire for their achievement. In the field of education, gamification is the process of transforming typical academic components into gaming theme. It enhances student engagement by influencing student's intrinsic motivation. By structuring non-game activities and subjects with the elements of games, many students are able to increase their motivation. Recent studies shows that using game- based teaching, motivation boosts learner's engagement by more than 50 percent.

When it comes to games in education, these are two overall forms it can take, these are –

- a) Games designed for entertainment being used in an educational setting of game design to enhance learning.
- b) Teachers adopting features of game design to enhance learning.

When teachers or educators talk about gamification, they are generally referring to the 2nd form listed above. Gamification in education means that educators apply game design elements in on educational setting which ultimately aims to make learning more engaging. The use of game design features, mechanics and concept in education aims to expedite fun learning environment through participatory experiences. It helps to boost learner's motivation personalize education, promote serial learning and collaboration enhance problem solving and critical thinking abilities, quick feedback and evaluation.

The use of gamification in education is a potent tool that has the potential to transform the way that we teach and learn in 21st century. Teachers may develop immersive engaging learning experiences that inspire students to actively participate in their studies and succeed by utilising the concept of game design.



The World of Possibilities

Pompy Talukdar
Lecturer, DIET Kanurip, Mirza

Adults have mastered the art of adaptation, but what about children? Perhaps the answer lies in their approach to 'life and living'. Children may not yet have developed the skills to "go with the flow" or envision the future. The world often feels overwhelming to them in general, so having to handle something new can be even harder. Changes can be emotionally draining for children. But have you ever wondered about a parallel world where every change is welcoming and not very overwhelming enough to accept it—either way? This is the world of possibilities—the world of stories.

Looking back, one of my fond childhood memories was the countless storytelling sessions at night with my mother. My mother would either read or narrate it to me and my sisters. To this day, 'the stories' have instilled in me the art of conversation. It gave wings to my thoughts, words to my imagination and a 'starter' to some of the great discourses I have exchanged so far. Such was the magic of stories and storytelling on a 'quiet' and reclusive child like me. 'Buri Aair Sadhu, Thumbelina, Chindrella, Twinkle comics, Chandamama and many more helped me identify and regulate my emotions, and taught me to deal with difficult situations.

Stories are an integral part of life; whether you are a child or an adult, stories give texture, meaning, joy, and inspiration to our lives. Making them part of a child's world from an early age is a critical part of childhood development. We all have stories to tell or listen to—the description of the morning tea to a friend you suddenly bumped into in the middle of the market and what not. Kids love stories because stories take them to their own imaginary world. It opens their mind to think. It takes them to the world they have not seen or witnessed in real life. A world of imagination and fantasies. As J.K. Rowling aptly quoted, "There's always room for a story that can transport people to another place." Stories have the incredible power to transcend reality, lifting us out of our everyday lives and transporting us into worlds where anything is possible. Through the pages of a book or the words of a storyteller, we can experience the thrill of adventure, the depths of emotion, and the vastness of imagination.

Many studies have shown that telling stories has great benefits. Telling stories supports cognitive development, elevates children's linguistic abilities, and makes them more expressive in communication. Children who enjoy more reading develop better emotional skills and have an increased ability to be attentive and empathetic. Also, storytelling provides them with many psychological and educational benefits, such as enhanced imagination to help visualize spoken words, improved vocabulary, and more refined communication skills.

Creative thinking is one of the major benefits that highlights the importance of storytelling to kids. Telling stories is a great way to encourage your child's creativity. By giving children the freedom to come up with their own endings, you're helping them exercise their imagination and storytelling skills. In addition, storytelling can help children learn to think critically. By analysing stories and exploring different interpretations, kids can learn to solve problems and think creatively.

Lastly, storytelling is a fun way for children to learn. By engaging their imaginations and expanding their horizons, stories can help children discover new things about the world around them. The importance of storytelling to children lies in the fact that it teaches them about the world and everyday life. Hearing stories can equip children with skills they will use throughout their lives. And most importantly, it provides them with hours of fun and enjoyment while learning.

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04

04



Traditions and women's attire of the Assamese ethnic group: A glimpse

Deepanjali Das
D.El.Ed 4th Sem



The people of Assam live in a diverse, multi-ethnic society that is home to numerous ethnic groups, including various tribal communities. For over two thousand years, Assam has preserved a rich tradition. So, without any delay, let's see how the tradition is standing differently.

For a long time Bodos have been farmers with a strong tradition of fishing, piggery, cultivation of rice, jute and betel nut plantation. Baishagu is generally celebrated by the Bodo. Junai is the traditional drink of Bodo. The Bagurumba is the most famous traditional dance of Boro people. Bodo women wear different types of Dakhona.

The Ali-Ai-Ligang is widely celebrated festival by the Mising tribe, where their famous dance Gumrag is performed. One of the famous Mising traditional food is Peret Oying. The Mising women wear Ege as the lower garment and Ribbi-Gaseng as the upper garment. Gero is a wrapper around the body.

An indigenous tribe of Karbi Anglong in Assam, who have an age old tradition of preparing Hor Alank. The dance Hacha Kekan is eye-catching for this tribe. Rongjer and Chomangkan are the most important festivals of the Karbis. The Karbi women wear Pini as a lower garment, Pekok as upper garment and Vamkok as the waist band. They also wear Pe-Selebg, a shawl.

Preparing Zu (rice beer) for the Tiwa community is the most popular beverage. They celebrate a spring festival named 'Sogramisawa'. Longkhon Fuja Mishaw is a traditional dance of themselves. The traditional attires of the Tiwa women are Kasong as lower garment, Phaskai, upper garment, and Nara, waist band.

The main traditional food of Koch Rajbongshi's are Rice and chura. Hudum Puja is a religious festival of the Koch-Rajbongshis. Bishahari is the most popular dance among themselves. The women wear Phota or Patani, a piece of cloth from the chest to the knees.

The tea tribes also have an own indigenous alcoholic beverage, known as 'handia' or 'haria' which is made from rice and fermented in earthen pots. Karma Puja is the most important agricultural festival of the tea tribe of Assam. Jhumur is traditional dance form of this tribe. The women of the tea tribes wear saree.

Thus, our Assam exists with multiple traditions and holds its rich culture with all those people.

xxx

05



05



EDUCATION

Sumi Baruah

Senior Lecturer, DIET Kamrup, Mirza

To meet the demand of the present situation the system of education has been changing throughout the whole world. This was inevitable as the impetus of new consciousness comes forth upon the world and muddleheaded minds of man were unready and unprepared to deal with the situation. In order to deal with the changing situation man was to rise to a higher level of mind awareness so as to enable to meet the requirement of the new order.

Responsibility of the parent: It is an urgent need that the parents must be fully aware of their responsibility to their off spring for preparing their future.

A child has a soul and body. It is therefore a divine guest in the home of the parent. This is the fundamental responsibility which the parent has to the child. What method is to be adopted to fulfil this responsibility. This is the primary question often comes to our mind. It needs no introduction that those children coming from good home are usually the best students. This is because the basic needs of the children are fulfilled in an enlighten family. A sense of feelings comes from within that he is loved, protected and cared for. When children are brought up under such love and protection their character is formed in the initial stage. This deep-rooted formation cannot be uprooted in their course of action in future. Another basis need is to eliminate all forms of flare. The parents must keep eye on it. Promotions of all kinds of facilities the children need for attainment of rational and outlook in life should be provided. New ideas and thoughts are to be introduced to feed the inquisitive mind.

It should be carefully noted that the parents must co-operate with the teacher and the environment should be made in such a way that children may adjust at school and at home. It needs to have common patience to wait for the seed to germinate and burst through the soil in the day light and eventually it will perhaps give forth the beauty which is a flower.

Would you not give as much love and care for your kids, you must be the gardener in your own garden and as you have planted the seed, you hold the responsibilities to see its final growth. A responsibility to miracle of life entrusted to your care.





SALMAN RUSHDIE: A LITERARY ICON OF THE 20TH CENTURY

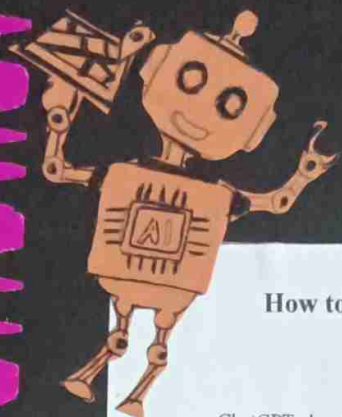
Manas Deka
D. El. Ed 4th Sem

Salman Rushdie, born on June 19, 1947, in Bombay (now Mumbai), India, is a British-Indian novelist and essayist who is widely regarded as one of the most significant writers of the 20th century. His body of work often blends historical fiction with magical realism, intricately exploring the complex relationships between Eastern and Western societies. Rushdie's early life was characterized by the intersection of diverse cultures.

Born into a Muslim family in India just before the country gained independence from Britain, he grew up amidst a backdrop of rapid political and social change. His education took him to England, where he attended Rugby School and later King's College, Cambridge, where he studied history. Though his first novel "Grimus" (1975), went largely unnoticed, it was his second novel "Midnight's Children" (1981), that catapulted him to international acclaim. This novel, which won the prestigious Booker Prize, is a sweeping chronicle of modern India, interwoven with fantastical elements and centered on the lives of children born at the exact moment of India's independence.

However, Rushdie's career took a dramatic and perilous turn with the publication of "The Satanic Verses" in 1988. The book, which delves into themes of religious faith and cultural identity, was condemned by many in the Muslim world as blasphemous. The controversy surrounding the novel reached its peak when Iran's Supreme Leader, Ayatollah Khomeini, issued a fatwa calling for Rushdie's assassination. This forced him into hiding for several years, living under constant police protection. Today, Salman Rushdie remains a towering figure in contemporary literature. He is celebrated for his narrative innovation and his exploration of the collision between cultures and identities in an increasingly globalized world. His unwavering commitment to freedom of expression and his courage in the face of adversity have solidified his legacy as an iconic literary figure.





How to Use ChatGPT in the 21st Century

Surajit Kalita
D.El.Ed 4th Sem

ChatGPT, developed by OpenAI in 2020, is an advanced artificial intelligence program designed to communicate in a human-like manner. It began with the GPT-3 model and has since evolved, becoming an increasingly useful tool across a variety of applications.

In everyday life, ChatGPT serves as a versatile assistant, capable of helping with tasks like writing emails, completing homework, generating creative stories, and offering companionship through conversation. It's like having a reliable helper available on your computer or phone whenever you need it.

In the workplace, ChatGPT is reshaping the way jobs are done. By handling routine tasks efficiently, it allows people to concentrate on more complex and meaningful work. While some jobs may be transformed by this technology, new opportunities, particularly in fields like technology and data science, are also emerging.

The advantages of using ChatGPT are significant. It saves time by providing instant responses, supports learning by offering quick explanations, and simplifies many work processes. Businesses leverage its capabilities to enhance customer service, and individuals use it to gain immediate assistance with their questions.

In the context of the 21st century, ChatGPT represents a powerful tool that enables people to manage their time more effectively and develop new skills. Its ability to streamline tasks and make life more enjoyable underscores its value in modern society.





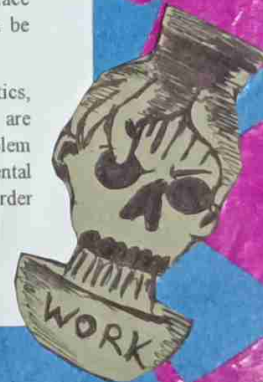
KNOW ABOUT ERGOPHOBIA

Upasana Saikia
Lecturer, DIET Kamrup, Mirza

Everyone experiences work related stress or anxiety at times. Work related stress is a persistent and intense fear that interferes with daily life and productivity. Causes of work-related stress can include heavy work load, long hours of works exceeding the 9-3, 9-5, 10-5 timings, job insecurity as well as conflicts with co-workers or bosses. This stress can be physical, psychological and behavioural resulting in a common type of fear or phobia particularly known as ergophobia.

Ergophobia is an anxiety condition and a special phobia linked to the workplace. Ergophobia has been recognised by a typical phobic anxiety response to the job stimulus. When approaching or thinking about the job, it manifests a panic like reaction with physiological arousal. The origin of ergophobia is not fully known, there are many different causes of it. The most common symptoms of ergophobia include: sweating, racing heart or heart palpitations, dry mouth, feeling suffocated, panic attack, difficulty staying in a job etc. The causes of developing this phobia can be both genetic as well as environmental. However, the exact cause of ergophobia is not known. It could result from performance anxiety such as making mistakes at work. Unable to meet up the deadlines, punishments, low self-esteem or certain traumatic experiences at work, having an abusive boss, workplace bullying or work place violence etc. Apart from these, there are certain other causes which can often be psychological.

The category of employment, work environment, organisational politics, employees' behaviour, role conflicts, employee appointment and termination are directly linked with ergophobia. Ergophobia is a novel idea and a significant problem in the workplace. It impacts the emotion of an individual and can lead to other mental disorder of handling social situations preferably known as Social Anxiety Disorder (SAD).





MYTH

Rinki Dutta
D.El.Ed 4th Sem

There is a myth that English is a hard language to learn. It is just a foreign language for us, but with time it became a global language for all. In our society, we can see that people can easily read and write English, but speaking is quite difficult for some people. There are various myths behind speaking English, such as that people have to be naturally talented, must live in an English-speaking country to become fluent, need perfect grammar to speak English fluently, and English is the same everywhere.

To develop English-speaking skills, people should love the language first and keep aside their fear. Just keep speaking in the language. The more we speak in English, the more confident and comfortable speaking will become for us. We are learning English, and we will make progress every time we practice it speaking the language. Our feelings of fear and embarrassment will disappear over time, and speaking in English will soon feel at home.

People have falsely relied on the myth that speaking English is very hard. People should fight back these myths. With time, consistency, efforts, hard work, and continuous practice, we shall be able to speak in English fluently.





Water conservation and Impact of Climate Change

Shusanta Talukdar
D. El. Ed 4th Sem

Water conservation refers to the practices and strategies used to manage water resources efficiently, reduce in water wastage, and protect and preserve the vital resource for future generation. Water conservation is very crucial in the light of climate change in the present context. Moreover, freshwater is getting scarce which contributes to only 2.5% of the earth water supply where there is continuous alarming demand and growth of population explosion, urbanization, and agricultural need.

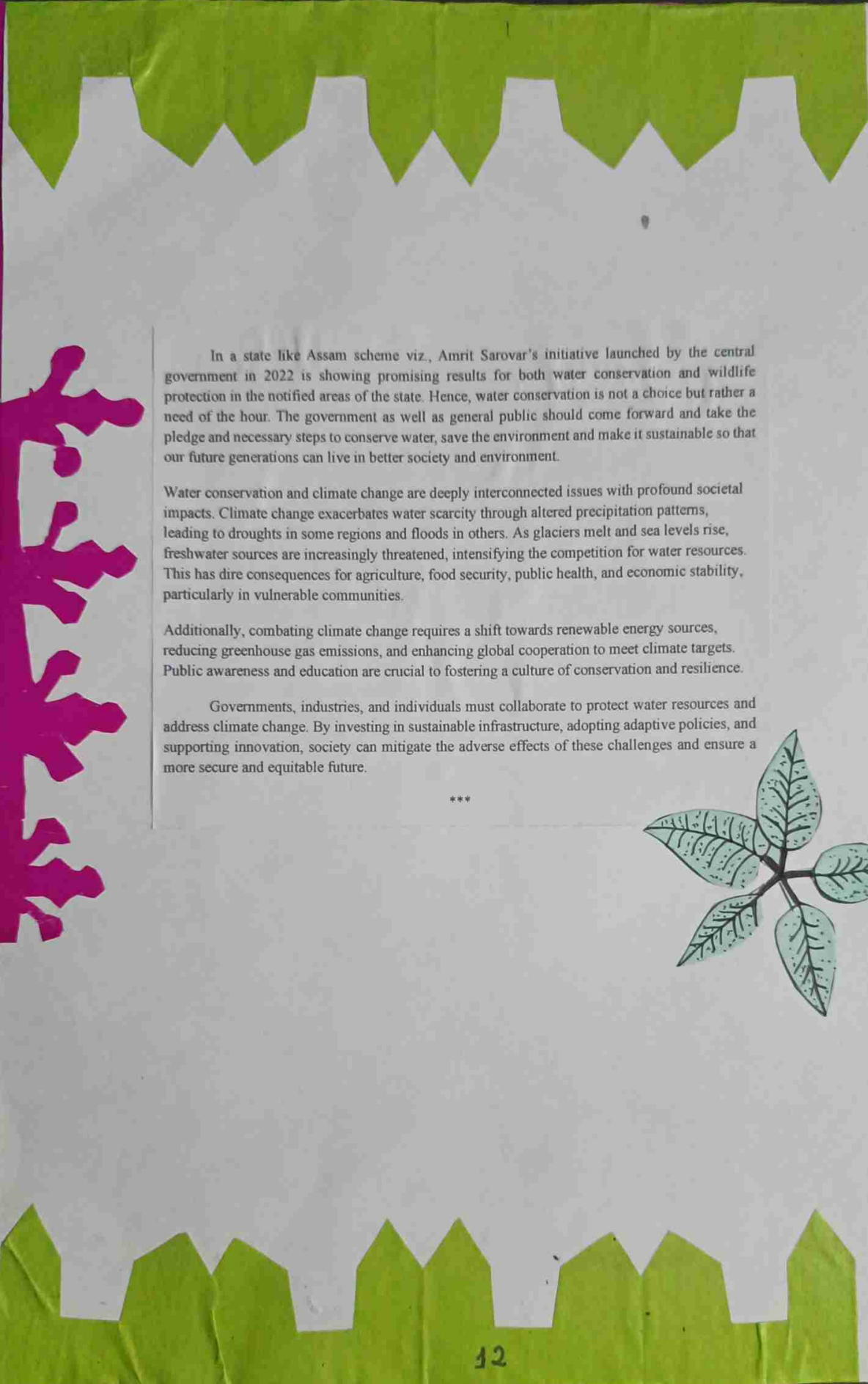

Water conservation and climate change are closely linked, with significant societal impacts. Climate change disrupts precipitation patterns, leading to droughts and floods, while melting glaciers and rising sea levels threaten freshwater sources. This exacerbates competition for water, impacting agriculture, food security, public health, and economic stability, especially in vulnerable communities.

Positive impacts of conservation of water are--it reduces pollution, protects ecosystems and preserves biodiversity. Water conservation reduces treatment and transportation costs, saving energy and money. Some of the ways to conserve water may be installing low -flow showerheads, toilets and faucets reduces water usage, collecting rain water for non-potable like watering plants or washing cars or using washing vehicles without using water, where a new technology has developed; reducing shower time saves water and energy, adopting water saving practices by individuals, communities and governments can contribute to a more sustainable and water secure future.

Society must adopt a multi-faceted approach to mitigate these impacts. Water conservation is paramount: implementing efficient irrigation techniques, promoting water-saving technologies, and encouraging responsible consumption can significantly reduce water wastage. Reforestation and sustainable land management can help restore natural water cycles and improve water retention in the soil.

In addition to that, combating climate change requires a shift towards renewable energy sources, reducing greenhouse gas emissions, and enhancing global cooperation to meet climate targets. Public awareness and mass education are crucial to fostering a culture of conservation and resilience.

Governments, industries, and individuals must collaborate to protect water resources and address climate change. By investing in sustainable infrastructure, adopting adaptive policies, and supporting innovation, society can mitigate the adverse effects of these challenges and ensure a more secure and equitable future.

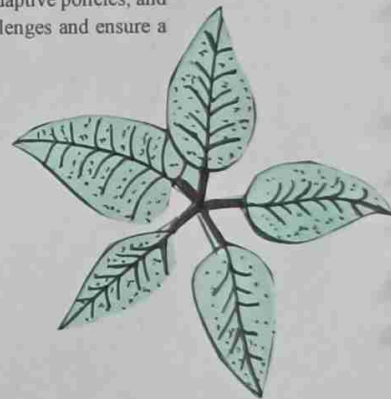


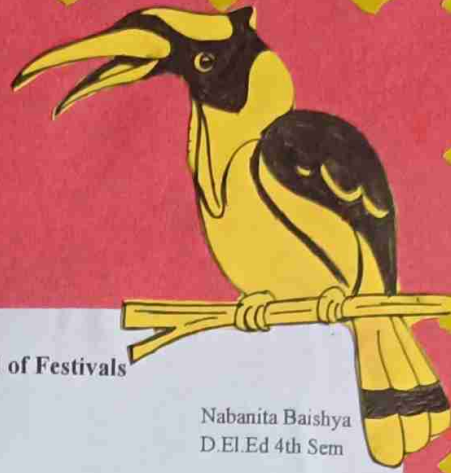
In a state like Assam scheme viz., Amrit Sarovar's initiative launched by the central government in 2022 is showing promising results for both water conservation and wildlife protection in the notified areas of the state. Hence, water conservation is not a choice but rather a need of the hour. The government as well as general public should come forward and take the pledge and necessary steps to conserve water, save the environment and make it sustainable so that our future generations can live in better society and environment.

Water conservation and climate change are deeply interconnected issues with profound societal impacts. Climate change exacerbates water scarcity through altered precipitation patterns, leading to droughts in some regions and floods in others. As glaciers melt and sea levels rise, freshwater sources are increasingly threatened, intensifying the competition for water resources. This has dire consequences for agriculture, food security, public health, and economic stability, particularly in vulnerable communities.

Additionally, combating climate change requires a shift towards renewable energy sources, reducing greenhouse gas emissions, and enhancing global cooperation to meet climate targets. Public awareness and education are crucial to fostering a culture of conservation and resilience.

Governments, industries, and individuals must collaborate to protect water resources and address climate change. By investing in sustainable infrastructure, adopting adaptive policies, and supporting innovation, society can mitigate the adverse effects of these challenges and ensure a more secure and equitable future.





Festival of Festivals

Nabanita Baishya
D.El.Ed 4th Sem

Nagaland is known as the land of festivals as each tribe celebrates its own festival with dedication and passion. More than 60% of the population of Nagaland depends on agriculture for livelihood and therefore most of their festival revolve around agriculture. The Hornbill festival, a 10-day annual cultural festival in the month of December, showcases the rich and diverse Naga ethnicity through folk dances, traditional music, local cuisine, handicraft, art workshops etc. The festival is named after the bird, Indian Hornbill, which is a common bird in Nagaland folklore and is often seen in Nagaland's forests. This festival is celebrated in Kisama Heritage Village, a small village in Nagaland, which is about 10 km from Kohima.

People participate in various indigenous games and adventurous activities like Naga wrestling, traditional archery etc. Local dishes are also served at the celebration. Attendees can buy Souvenirs and taste the rice beer which is the speciality of that particular village.





LIBRARY AND SOCIETY

Bharat Rajbanshi
Librarian, DIET Kamrup, Mirza

At one time, a library was regarded as a store house and books were meant for preservation. Library is a public institution or establishment charged with the care of a collection of books, the duty of making them accessible to those who require the use of them and the task of converting every person in its neighbourhood into habitual library goer and reader of books.

A library is regarded as a social institution. Therefore, it is expected to perform certain functions. These will vary from one type of library to another.

We may recognise different types of libraries viz. Academic library (school, college and university), Public library, Special library etc.

A university library is a part of university set-up. In other words, a university library should aim to advance the functions of its university library emphasis upon research.

A public library serves the public. A public library is expected to perform the functions of providing for recreation, information, inspiration and education. It serves the local community and is open to public without any distinction. It may include students, teachers, research scholars, businessmen, professionals, housewives, retired persons, neo-literates etc.

A special library is a one which is specialising in a particular subject or group of subjects or a particular form of documents. Some people even consider libraries serving the needs of a special clientele (e.g. blinds, prisoners, patients, children).

Dr. Sibali R. Ranganathan's most significant contribution lies in his formulation of the five laws of library science. Dr. S.R. Ranganathan conceived the five laws of library science in 1924. The laws took final form in 1928. Ranganathan five laws of library science was published in 1931.

The 1st law says, "Books are for use"

The 2nd law says, "Every reader his/her books"

The 3rd law prescribes, "Every book its reader"

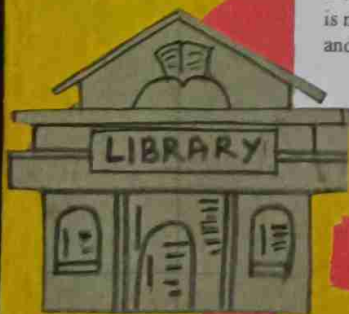
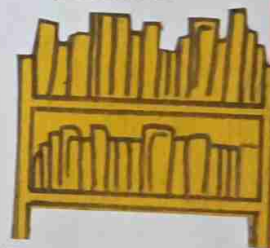
The 4th law says, "Save the time of the reader"

According to the 5th law "A library is a growing organism".

The laws have been useful in the teaching of different branches of library science. These have had a profound impact on the growth and development of theory and practical. Every student and teacher of library science and the librarian must give a thought to the implication of these laws.

As India continues to grow and evolve the importance of libraries is also increasing. In line with the global scenario libraries must adopt modern approaches for the benefit of readers. In India, The National Library of India, Kolkata under the Ministry of Culture, Govt. Of India, is making all possible efforts towards the conservation and preservation of valuable books and manuscripts, which is a significant move for the future generations.

*** 7





Origin and Development of Indian English Literature

Kuldeep Kalita
D.El.Ed 4th Sem

Literature, a body of written works. The name has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. Literature may be classified according to a variety of systems, including language, national origin, historical period, genre, and subject matter. Indian literature refers to the literature produced on the Indian subcontinent until 1947 and in the Republic of India thereafter. The Republic of India has 22 officially recognized languages. The origin and development of Indian Literature is discussed below.

Origin and Development of Indian English Literature:

The earliest works of Indian literature were orally transmitted. Sanskrit literature begins with the oral literature of the Rig Veda; a collection of sacred hymns dating to the period 1500–1200 BCE. The Sanskrit epics Ramayana and Mahabharata appeared towards the end of the 2nd millennium BCE. Classical Sanskrit literature developed rapidly during the first few centuries of the first millennium BCE, as did the Tamil Sangam literature, and the Pali Canon. In the medieval period, literature in Kannada and Telugu appeared in the 6th and 11th centuries respectively. Later, literature in Marathi, Assamese, Odia, Bengali and Maithili appeared. Thereafter literature in various dialects of Hindi, Persian and Urdu began to appear as well.

Early in the 20th century, Bengali poet Rabindranath Tagore became India's first Nobel laureate in literature. In contemporary Indian literature, there are two major literary awards; these are the Sahitya Akademi Fellowship and the Jnanpith Award. Eight Jnanpith Awards each have been awarded in Hindi and Kannada, followed by five in Bengali and Malayalam, four in Odia, four in Gujarati, Marathi, Telugu and Urdu, two each in Assamese and Tamil, and one in Sanskrit. In the 20th century, several Indian writers have distinguished themselves not only in traditional Indian languages but also in English, a language inherited from the British. As a result of British colonisation, India has developed its own unique dialect of English known as Indian English. Indian English typically follows British spelling and pronunciation as opposed to American, and books published in India reflect this phenomenon.

Indian English literature, however, tends to utilise more internationally recognisable vocabulary than does colloquial Indian English, in the same way that American English literature does so as compared to American slang. India's only Nobel laureate in literature was the Bengali writer Rabindranath Tagore, who wrote some of his work originally in English, and did some of his own English translations from Bengali. India's best-selling English-language novelists of all-time are contemporary writers like Chetan Bhagat, Manjiri Prabhu and Ashok Banker. More recent major writers in English who are either Indian or of Indian origin and derive much inspiration from Indian themes are R. K. Narayan, Vikram Seth, Salman Rushdie, Arundhati Roy, Raja Rao in category of Indian English poetry. Rabindranath Tagore wrote in Bengali and English and did the translations of his own work into English. Other early notable poets in English include Derozio, Michael Madhusudan Dutt, Toru Dutt, Romesh Chunder Dutt, Sri Aurobindo, Sarojini Naidu, and her brother





Harindranath Chattopadhyay. In the 1950s, the Writers Workshop collective in Calcutta was founded by the poet and essayist P. Lal to advocate and publish Indian writing in English. The press was the first to publish Pritish Nandy, Sasthi Brata, and others; it continues till date to provide a forum for English writing in India.

In modern times, Indian poetry in English was typified by two very different poets: Dom Moraes, winner of the Hawthornden Prize at the age of 19 for his first book of poems *A Beginning* went on to occupy a pre-eminent position among Indian poets writing in English. Nissim Ezekiel, who came from India's tiny Bene Israel Jewish community, created a voice and place for Indian poets writing in English and championed their work. Their contemporaries in English poetry in India were Jayanta Mahapatra, Gieve Patel, A. K. Ramanujan, Arun Kolatkar, Dilip Chitre, Arvind Krishna Mehrotra, Eunice De Souza, Kersi Katrak, P. Lal and Kamala Das among several others. In recent years, English-language writers of Indian origin are being published in the west at an increasing rate. Salman Rushdie, Arundhati Roy, Kiran Desai and Arvind Adiga have won the prestigious Man Booker Prize, with Salman Rushdie going on to win the Booker of Bookers.

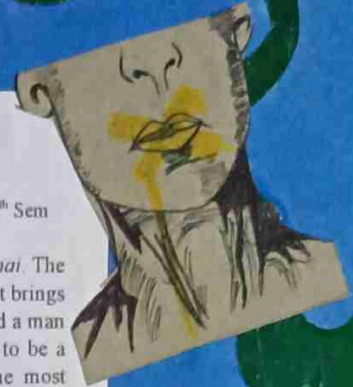
The commonest literary tools employed to undercut British supremacy are realism, irony, humour and the comic mode in general. This literature ought to be given more space not only in theoretical and critical writings, but also in academic curriculum dealing with Indian Writing in English.





Male Assault: A Reflection of the Society

Ritu Ray
D. Ed. Ed 4th Sem



Recently, I went to watch an Assamese comedy movie named *Bidur Bhai*. The light-hearted and enjoyable, at first filled with the kind of humour that brings on your face. But then, the narrative disturbing turn. A scene depicted a man being sexually assaulted by an MLA, a person in power. What was meant to be a serious and distressing moment was instead portrayed as an element. The most unsettling part, the audience around me burst into laughter. Treating the assault as a Joke. Even though the film didn't portray the man "Victim, I couldn't help but feel that this reaction highlighted deeper issue within our society, the tendency to dismiss male molestation as a joke.

The Global and National Context of Male Sexual Assault:

The scene in the movie "*Bidur Bhai*" is not an isolated incident but a reflection of a larger societal issues the trivialization of male sexual violence. Across the world male molestation is often overloaded, underreported, and misunderstood. The societal expectation placed on men- such as the need to appear strong, resilient and invulnerable discourage than from speaking out about their experience of sexual violence. The laughter in the theater wasn't just that one scene, it was a reflection of broader societal problem. Male sexual assault is a serious issue, yet they are frequently ignored, trivialized, on treated with disbelief.

The societal perception that I should always be strong, in control, an Impervious to harm creates an environment where male victims are either not believe ridiculed for their experience.

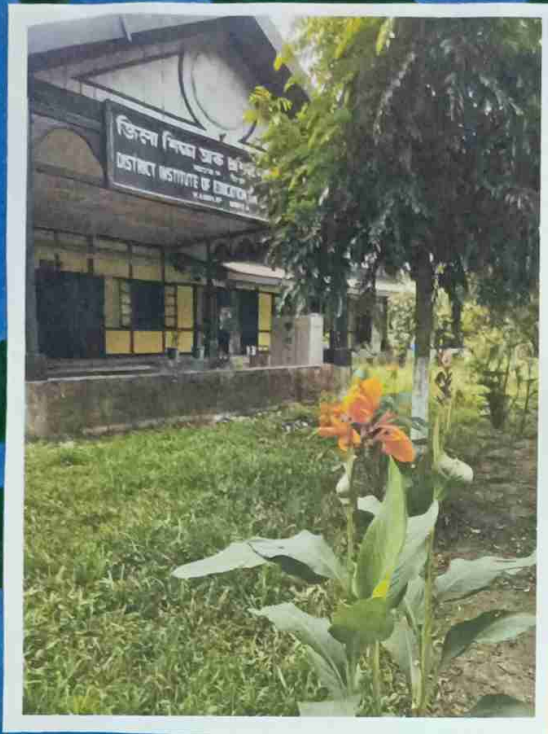
In India, the situation in particularly dire. A 2007 study by the Ministry of women and child Development found that more than 50% of boys surveyed had faced some form of sexual abuse. Most of these incidents were perpetrated by someone the child knew well-often a close relative or family friend.

Despite this, cases of male sexual assaults are rarely reported, and they are often not treated with the gravity they deserve. The Indian Legal System which predominantly focuses on female victims, leaves male victims with few avenues for justice and support.

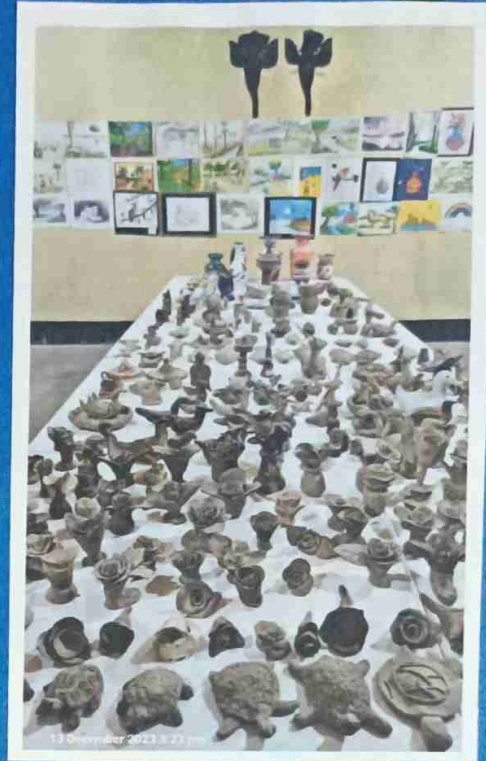
A Call to Rethink & Respond:

The laughter during *Bidur Bhai* was a stark reminder of how much work remains to be done in addressing male sexual assaults. As a society, we must move beyond outdated notions of masculinity that prevent men from being seen as victims of sexual violence regardless of gender, are believed, supported, and given the justice they deserve. Only then can we hope to create a world where every individual is treated with the dignity and respect they deserve and where no one's pain in ever dismissed as a joke.

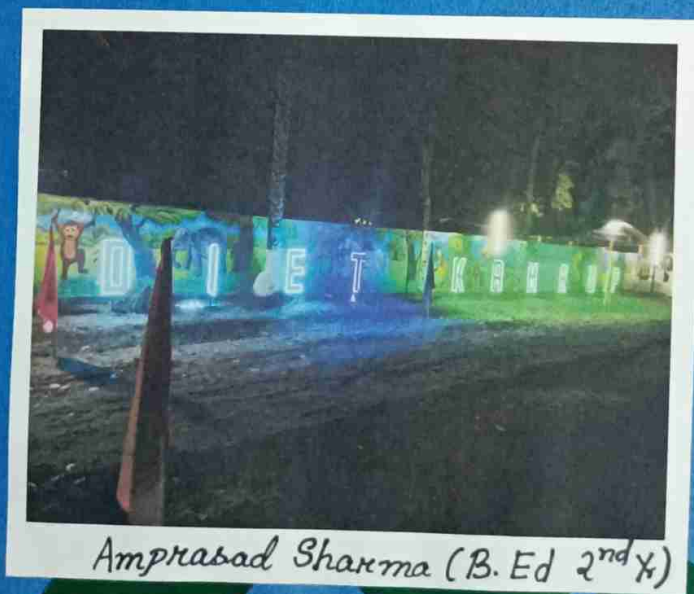




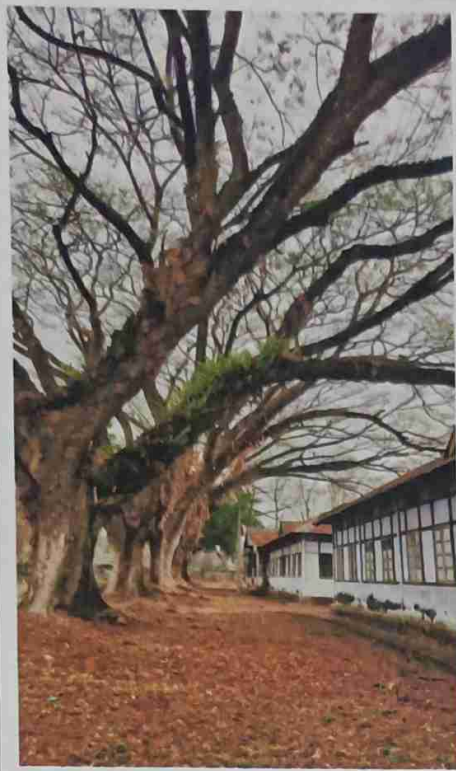
Anamika Thakuria, D.El. Ed.



Anand Bakshi, B. Ed.



Amrabad Sharma (B. Ed 2nd Y)



Trishna Barman, D.El.Ed.



Muktadir Ahmed, D.El.Ed



Surajit Kalita, D.El.Ed.





Harjotiya Nati
D.El.Ed 4th Sem.
18/12/2024



21

23



Oh Traveller

Hemalata Kaibarta
D. EL Ed 4th Sem

Traveller from the distant land,
I embrace you
In my motherly arms
I welcome you to
My dainty hearth of the east
My blue mountains are so high
Their shadows shall keep you safe
My red rivers are so calm
Their waves shall caress your soul
My soil so fertile
Shall offer you abundance
My fauna so rich
Shall offer you affluence
Traveller oh traveller
Dance between my blooms
When I flush in novelty in spring
Bask in my warmth
When we witness summer
Adorn my hopes of richness,
When we reach Autumn
And when Winter arrives,
Let us delve in its joys together!
The unbridled waves of Brahmaputra
Shall call out to you oh traveller
When you leave for your distant land!
Will guide you to warmth oh traveller
When you come back
To this foreign land!



The Tea workers of Assam

Rajiv Lakra
D. El. Ed 4th Sem

Early in the morning before the sun rises
The tea workers awake and aware
Prepare food, roti, sabji, and ready very wise
Letting all cold heat sun and rain beware.

Covered bodies with aprons, carry bags,
Walking better speed as trains,
Holding umbrella, tirpal, bag full of leaves
Letting all insects, snakes, snow, breeze beware.

For they, the powerful ants gathering harvest for all.
Considers everything is right:
For a reason, in a season.
Leaving behind all pains, sick with only a smile.

The scolds, the scourges, the exploits of nature
Have found no strength in extinguishing their only flames.
For tea workers, one and only hope
To plough, winnow and gather harvest for all.

For tea workers; within them lies utmost strength,
Within them lies their ability of accept all exploitations,
For tea workers, all works are right
For a reason, in a season.

For tea workers, if none does sing their songs
Their hymns will always be read and whispered.
For tea workers, if none pays homage to their innumerable contributions,
Their aims, ambitions and works will be saluted always.
For tea workers, their efforts, works, sweats and bloodshed
Agree or disagree, the nature favours; they, the daily food and harvest for all.

For whom all idioms and phrases compromise
Uneducated but inherited with knowledge, love, respect as none enough,
For their face aware or unaware, all times
Only love and respect reveals.

For these powerful ants, though literally proving not much;
For these ants, though politically proving not much;
But for whom's absence
The literature, politics, wisdom, power, will unreck
For they the backbone and vertebrate for all.

For tea workers, everything is right
For a reason, in a season.





Our Society

Nabanita Baishya
D. El. Ed 4th Sem

Welcome to our Society
A place where Eyes "that" look are Common
But eyes that "Observe" are rare.

A place where
People candle march for a day
And then move on after few words of wisdom that they say.

Our Society
Where most things remain unseen
And most facts come censored
Where criminal roam like free little birds.

Our Society, A place of plastic Smiles
And hatred hugs
A place where teens,
loose their innocence to alcohol and drugs.

Our society, A place
Where you and I reside
Where you and I decide
The rules to abide
Because end of the day
You and I make the society.



World Without Women

Muktadir Ahmed
D. El. Ed 4th Sem

A world without women is-

A world without blessings and care,
A moon without its light and glare!

A world without women is-

A world without courage and love,
Which can neither nourish nor shove!

A world without women is-

A world without life and growth

A world without women is-

Just

a

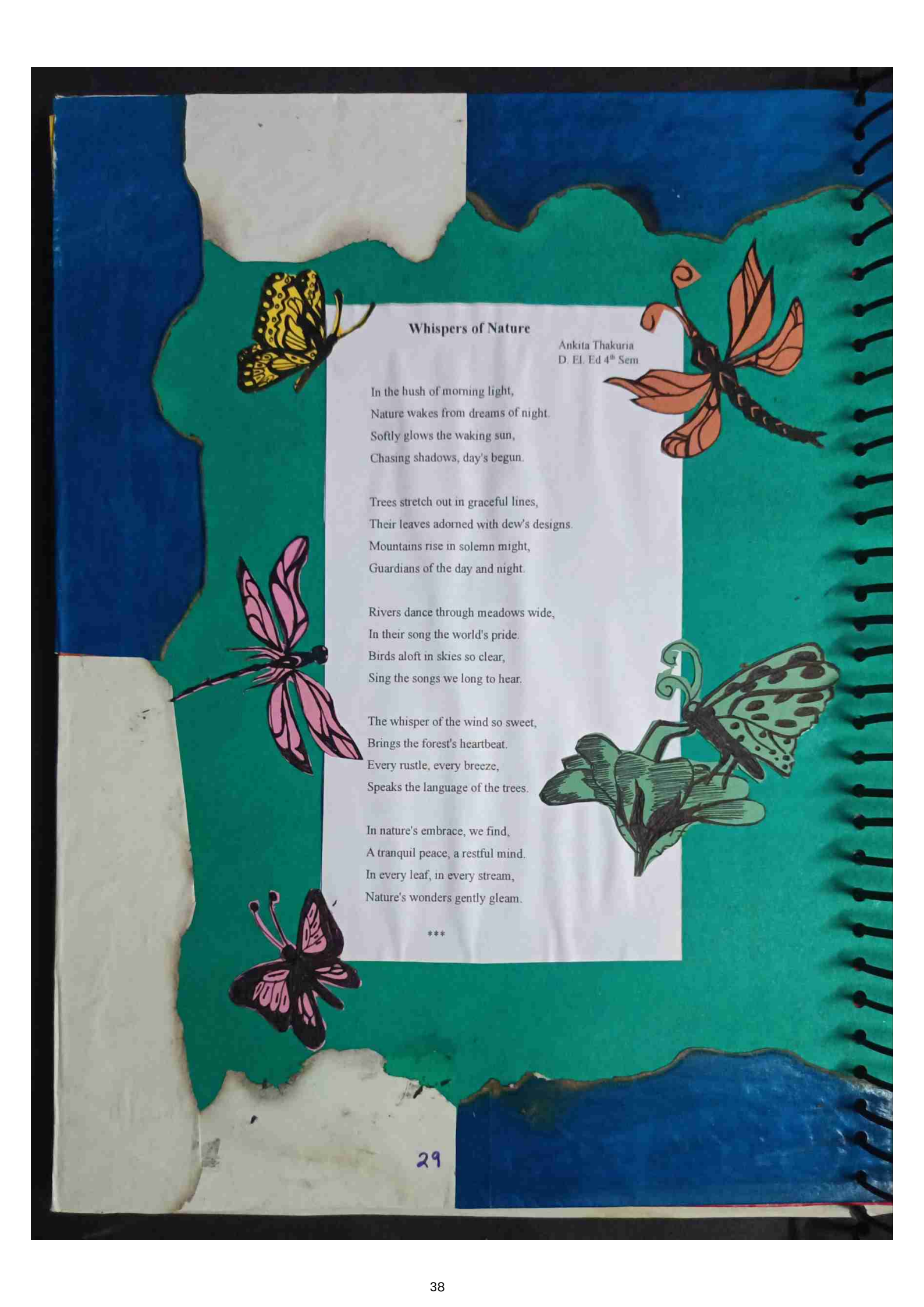
MYTH!



BELOVED

Dhruva Jyoti Kalita
D. El. Ed 4th Sem

When I first saw you
My heart blossomed,
Your sweet smile
Created a sharp light in my eyes,
When I first met you
My heart beat faster,
The words touching your lips
Bothered me,
Your beautiful face
Floated in my dreams on lonely nights,
Maybe I fell in love with you
Without knowing it.



Whispers of Nature

Ankita Thakuria
D. El. Ed 4th Sem

In the hush of morning light,
Nature wakes from dreams of night.
Softly glows the waking sun,
Chasing shadows, day's begun.

Trees stretch out in graceful lines,
Their leaves adorned with dew's designs.
Mountains rise in solemn might,
Guardians of the day and night.

Rivers dance through meadows wide,
In their song the world's pride.
Birds aloft in skies so clear,
Sing the songs we long to hear.

The whisper of the wind so sweet,
Brings the forest's heartbeat.
Every rustle, every breeze,
Speaks the language of the trees.

In nature's embrace, we find,
A tranquil peace, a restful mind.
In every leaf, in every stream,
Nature's wonders gently gleam.

The Tiny Apple

Rajiv Lakra
D. El. Ed 4th Sem

Once opened his eyes
And saw the world so nice,
Wondered to be as big as others
But perhaps he should be smaller than his father.

Seeing his friends so big and large
He too wanted to be in charge,
But to usual nature
He was far back from his future.

Knowing, he was very sad
As for him, the situation was very bad,
He kept waiting for his aim
And criticizing his words without any shame.

All of a sudden, a man with a sack,
Plucked all the apples in hack.
Only remained the small apple safe
And rolled his body like an ape.

Now realise he, all regrets in vain
My shape and self all pays in gain.
"I am happy with all now
And shall be the same in nature's bow."



How to Get Old

Muktadir Ahmed
D. El. Ed 4th Sem

Should we grow the way
We are growing old?
Should we just be crazy,
Or should be a little bit bold?

Should we be the person
We used to pretend to be?
Or should we express the wild
We're growing inside, silently?

Should we only increase
The number of our age?
Or should we defeat ourself-
To win the happiness over every space?

Should we question us right now,
Or its okay to be postponed?
Is it the correct time,
We should ask ourself?

How to grow happy or how to get old?

Baby in the Dust

Rajiv Lakra
D. El. Ed 4th Sem

Away from everyone's eye; screaming and smiling
Clothes with mud; having bath
Hairs white with dust, cute face
Beautiful toothless smiles and screams;
Reveals joy to only special ones.
Under the sun so hot; eyes half closed
Gaze at a man in the corner, sending less audible calls and gestures; Probably
Calling for a company.
Man in the distance; all gestures seen
Comes near and extends his hands for paint
Baby with mud in hands; colours him
Dances, rolls and screams; so nice
With smile on face; The man
Rolls together in the mud.



Snowflakes of Spring

Manas Deka
D. El. Ed 4th Sem

Some people love winter's cold, white snow
And enjoy watching it gently fall from the sky.
But even though it looks so bright and clean,
I don't like its icy touch.

The snow I love comes in the spring,
When apple blossoms float in the breeze,
Soft petals falling light and gentle,
That's the kind of snow that makes me happy.


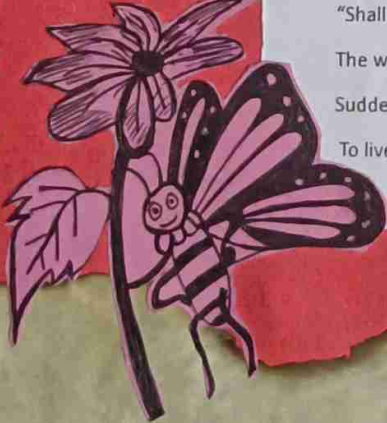
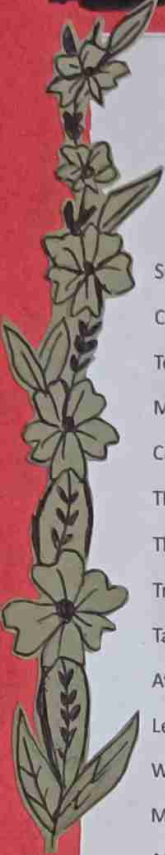
I see the flowers dance and sway,
And hear laughter all around,
I walk beside a gentle stream,
Where violets grow.

In spring, my heart feels light and free,
That's where I find real beauty.



The Beauty of Riverbed

Rajiv Lakra
D. El. Ed 4th Sem



Smokes of fog and rains of dews,
Covers the beauty underneath,
Tease me to clear and let its beauty exhibit.
Makes me impatient to view his eight legs straight and long;
Calmness of nature, perfect to its climax
Throws a lasting thought of my every steps clean and clear.
The clinging sound of stream along the weeds,
Triggers my feet to roll along the pebbles.
Tadpoles in its water, follows all norms
At the bottom in the morning, at the bank in the noon and evening,
Leaves me no calm until I catch each and have all its knowledge seek.
Walks along it now and again,
More beauty and joy deliver after every seeing.
After enjoyed with my jocund company;
My feet and eyes dare not to leave.
Back home and there lives alive;
A thought of beauty in tranquility.
A thought of the tadpoles; the smaller maybe it's sick,
On the other, the spider,
"Shall it change her position of web and the search for it becomes harder?"
The water and pebbles on the weeds,
Sudden, a thought of care and positivity along me shatters
To live full in its eternal beauty.



The Flames of Innocence

Ritu Ray
D. El, Ed 4th Sem

In a small village called Shivpur there lived a sweet and innocent girl named Nandini. She was only eight years old and loved adorning her little braids with flowers, playing under the trees, and listening to the chirping of birds. Nandini's parents were simple people who followed the old customs and traditions of the village. Shivpur was a village deeply entrenched in superstition. The villagers often sought solutions to their problems from an old priest, who always recommended some of sacrifice and rituals. Recently the village had been facing several problems: drought, crop failure and the illness of children. Troubled by these issues, the villagers went to the priest for advice.

'Pandit ji' 'What calamity has befallen our village? Why are our fields barren, and why are our children falling ill?' 'an older asked the priest.

The priest closed his eyes and meditated for a while, then said, "There is an evil force affecting this village. we must drive these forces away to save our village"

The villagers were frightened. "But Pandit ji, who or what is this evil force? a woman asked trembling with fear. The priest took a deep breath and said in a grave tone, "A girl was born in this village, Nandini, the birth coincided with inauspicious planetary alignment. She is not to be blamed, but her presence is casting a shadow over this village. if we want to save the village, we must sacrifice her"

Nandini's parents were devastated upon hearing this. "But pandit ji, she is our daughter, an innocent child. Why should she be punished?" Nandini's mother cried.

"It is necessary for the welfare of the village. If this sacrifice is not made the entire village will be destroyed", the priest said sternly.

With heavy hearts, Nandini's parents reluctantly Agreed for the sake of the village. A profound silence fell over the village, as if everyone's hearts had turned to stone.

The next day, Nandini was taken to the forest. The innocent child clung to her parents, asking, "Maa, where are you taking me? Why is everyone staring at me like this?"

Her mother, tears filling her eyes said, "My child, this is difficult for us, but we must obey God's will."

Nandini couldn't understand, but seeing the seriousness on her mother's face, she remained silent. In the middle of the forest, a pyre was prepared and Nandini was placed upon it. The villagers began chanting mantras. Fear and uncertainty were etched on Nandini's face.

As the pyre roared, Nandini screamed "maa" but her voice was drowned out by the rearing fire.

At the same time, in a distant village called "seedampur", the villagers noticed a strange light in the direction of the forest, "What is happening", a villager asked.

"Perhaps It is sign from god" an elder suggested.

The villagers made their way toward the light and when they saw the massive light a sense of reverence filled their hearts, "This is divine no miracle" a woman said, "we must worship this place, surely a powerful god resides there."

Gradually, that spot became a sacred site, where people would come to seek relief from their sorrow and hardship. No one knew how that massive light came from or for what reason that place became a centre of faith and devotion.



Thus the same event had a different impact on the lives of people in two villages. In Shivpur, Nandini's sacrifice was a tragic and horrifying event, a symbol of the ignorance by superstition. Meanwhile, in Sudampur, the same event became a divine miracle, a symbol of faith.

This story conveys the message that the line between superstition and faith is thin and also, whether superstition is good or bad, it always leads to the wrong outcome. It also show us how the same incident can be perceived in two entirely different ways. Nandini's sacrifice was a painful truth, understood by some and misunderstood by others.





