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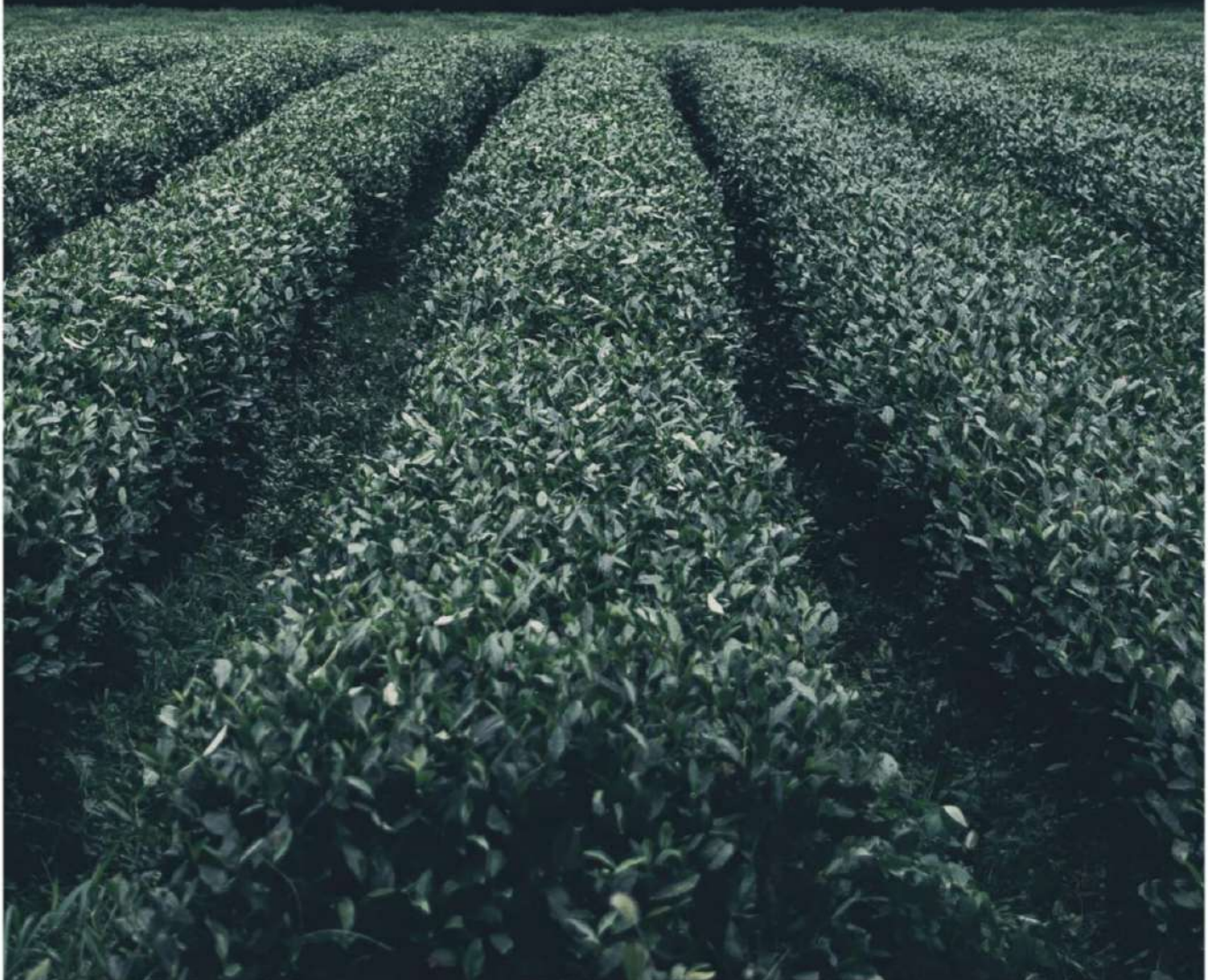


EPIPHANIA

e-magazine

DEPARTMENT OF ENGLISH

SURENDRANATH COLLEGE



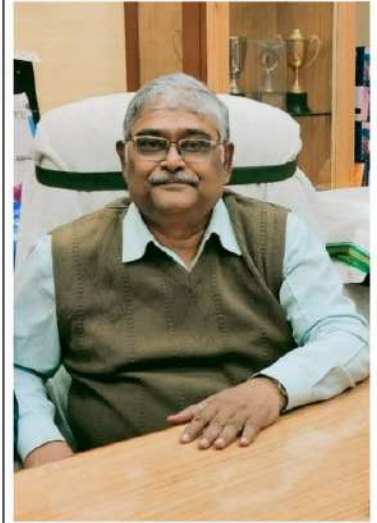
FROM THE DESK OF THE PRINCIPAL

The whole world was plunged into uncertainty by the Covid-19 pandemic. There has been a complete change in the education system where digital modes of communication and interaction have become the new normal. Amidst all this crisis I am glad that the students of the Department of English have come up with the first issue of their innovative E-magazine "Epiphania". This magazine mirrors all the creative endeavours and reflections of our students. I sincerely appreciate their creative expressions.

I congratulate all the faculty members, especially the students of the Department of English. I also congratulate the editors for their ceaseless endeavours in publishing this e-magazine and wish them success in the future.

Best wishes

Dr Indranil Kar
Principal
Surendranath College



From the Desk of the IQAC Coordinator

It gives me immense pleasure to present "Epiphania", the e-magazine of the Department of English, which is the outcome of extensive brainstorming of the students of the department. The magazine comprises critical essays, poems, stories and even marvellous pictures drawn and shot. This one of its kind effort is indeed commendable.



My sincere congratulations are due to all the faculty members and especially the students of the department for their endeavours. I hope this issue will encourage many more and enrich the readers.

Best Wishes

Dr. Suchandra Chatterjee
IQAC Coordinator

From the Head's Desk

The Department of English e-magazine is finally here. As a discipline we might have a greater (poetic) license to make virtue of procrastination, indeed, to probe its aesthetic and political possibilities! Yet, we are humbled by the final product, of which our students must be owed every bit of appreciation for their inventiveness, diligence and professionalism. As only a first draft of their tremendous potential, this magazine hopes to encourage our students to gradually make the e-magazine a wholly students' affair and a successful one at that.



Our magazine does not have a theme although we have divided it into two sections in keeping with the broad disciplinary field to which our students belong. As undergraduates in the English literature department they learn quite early on that no text exists in a vacuum but is in fact part of a dynamic relationship with the context within which it unfolds. They are simultaneously introduced to the extremely challenging task of un-learning, re-reading, and de-stabilizing ideas and ideologies which texts and/or their contexts generate. It is indeed a thoroughly exhilarating experience when you are told that a 'literary' text could be just about anything and that, as literature students, you could do anything to a text as long as you back up your hypotheses! A bit of this excitement generated a plethora of extremely innovative responses from our students at the Students' Webinar titled 'The Many Lives of Texts: Perspectives on Literature and Films', held on the 15th and 16th of July,

2021. Consequently we decided to dedicate one section of our e-magazine to this academic exercise by incorporating here a few of the papers presented at the webinar. The objective was to showcase what we do as 'literature people', how we tease out meaning from cultural texts as part of an inherently interdisciplinary exercise.

It was important for us that we have a section that speaks to our academic selves while the other section becomes a platform for a more generalized creativity. Here too, we have some thought-provoking poems, short stories, essays, photographs and paintings produced by our students. The depth of understanding which comes through in these works, the sheer emotional content and the art of translating them into words or capturing them in images has truly moved us. It makes us reflect equally on the limited nature of our pedagogical apparatus and that tremendous potential in our students which we can only graze the surface of. Yet we are glad we could at least get a glimpse into their expressive selves and we do hope that the exploration continues.

In terms of support and encouragement, we must mention our respected Principal sir, Dr. Indranil Kar and our respected IQAC Coordinator, Dr. Suchandra Chatterjee for believing in us every step of the way, in all our departmental endeavours. We must further extend our gratitude towards our 3-member editorial team- Mouli, Sayantan and Sutanuka, with special mention for Sinchan who put the entire magazine together. They have been our backbone during this time, painstakingly going through each submission with a comb, being professional and working as a team. This e-magazine would not have seen the light of day without their cooperation. I am equally indebted to my colleagues in the English Department for all their efforts, and above all, their friendship.

We give you this e-magazine and hope our readers would find in it everything that we have found while producing it.

- Dr. Shayeari Dutta, Head of the Department of English

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STUDENTS'
WEBINAR
PAPERS ON

*"THE MANY LIVES OF
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FILMS"*

"ADAPTING JANE AUSTEN'S PRIDE AND PREJUDICE IN GURINDER CHADHA'S BRIDE AND PREJUDICE"

- Poulomi Dhar
Department of English, Semester 5

Pride & Prejudice are two different words with different meanings. These are the unavoidable flaws of human beings of desirable merit. The novel, "PRIDE AND PREJUDICE", is a romantic one by Jane Austen, published anonymously in three volumes in 1813. It is a classic English literature written with penetrating wit & superb character delineation. The title indicates that the novel deals with human nature & psychology. It centers on the tempestuous relationship between Elizabeth Bennet, the beautiful, sensible and intelligent daughter of a country gentleman, and Mr. Fitzwilliam Darcy, a rich, handsome and an aristocratic landowner. The play is set in rural England in the early 19th century and it follows the Bennet Family; Mr. Bennet of Longbourn estate has 5 daughters of different characters. Mrs. Bennet always seems anxious to see all her daughters married, especially as the modest family estate is to be inherited by William Collins when Mr. Bennet dies. At a ball, the wealthy Charles Bingley takes an immediate interest in the eldest daughter, the beautiful and shy Jane Bennet. The encounter between his friend Darcy and Elizabeth is unenthusiastic.

Although Austen shows them intrigued by each other, she reverses the meeting of first impressions: pride of rank and fortune and prejudice against the social mediocrity of Elizabeth's family hold Darcy detached, while Elizabeth is equally fired both by the pride of self-respect and by prejudice against Darcy's snobbery. The pompous Collins subsequently arrives with a hope to marry one of the Bennet sisters. Elizabeth, however, refuses his offer, and he instead becomes engaged to her best friend Charlotte Lucas. During this time, Elizabeth encounters the

charming George Wickham, a military officer. There is a mutual attraction between the two, and here he creates more hatred in her mind against Darcy by telling about the injustice which he did to Wickham. After Bingley suddenly departs for London, Elizabeth's dislike of Darcy increases as she becomes convinced that he is discouraging Bingley's relationship with Jane. Darcy, however, has grown increasingly fond of Elizabeth, admiring her intelligence and vitality. While visiting the newly-married Charlotte, Elizabeth sees Darcy, who expresses his love for her and proposes to her. Elizabeth refuses his offer, and, when Darcy demands an explanation, she accuses him of breaking up Jane and Bingley. Darcy subsequently writes Elizabeth a letter in which he explains that he separated the couple largely because he did not believe Jane returned Bingley's affection.

He also discloses that Wickham, after squandering his inheritance, tried to marry Darcy's then 15-year-old sister in an attempt to gain possession of her fortune. With these revelations, Elizabeth begins to see Darcy in a new light. Shortly thereafter, the youngest Bennet sister, Lydia, elopes with Wickham. The news is met with great alarm by Elizabeth, since the scandalous affair—which is unlikely to end in marriage—could ruin the reputation of the other Bennet sisters. When she tells Darcy, he persuades Wickham to marry Lydia, offering him money. Despite Darcy's attempt to keep his intervention a secret, Elizabeth learns of his actions. At the encouragement of Darcy, Bingley subsequently returns, and he and Jane get engaged. Finally, Darcy proposes again to Elizabeth, who this time accepts.

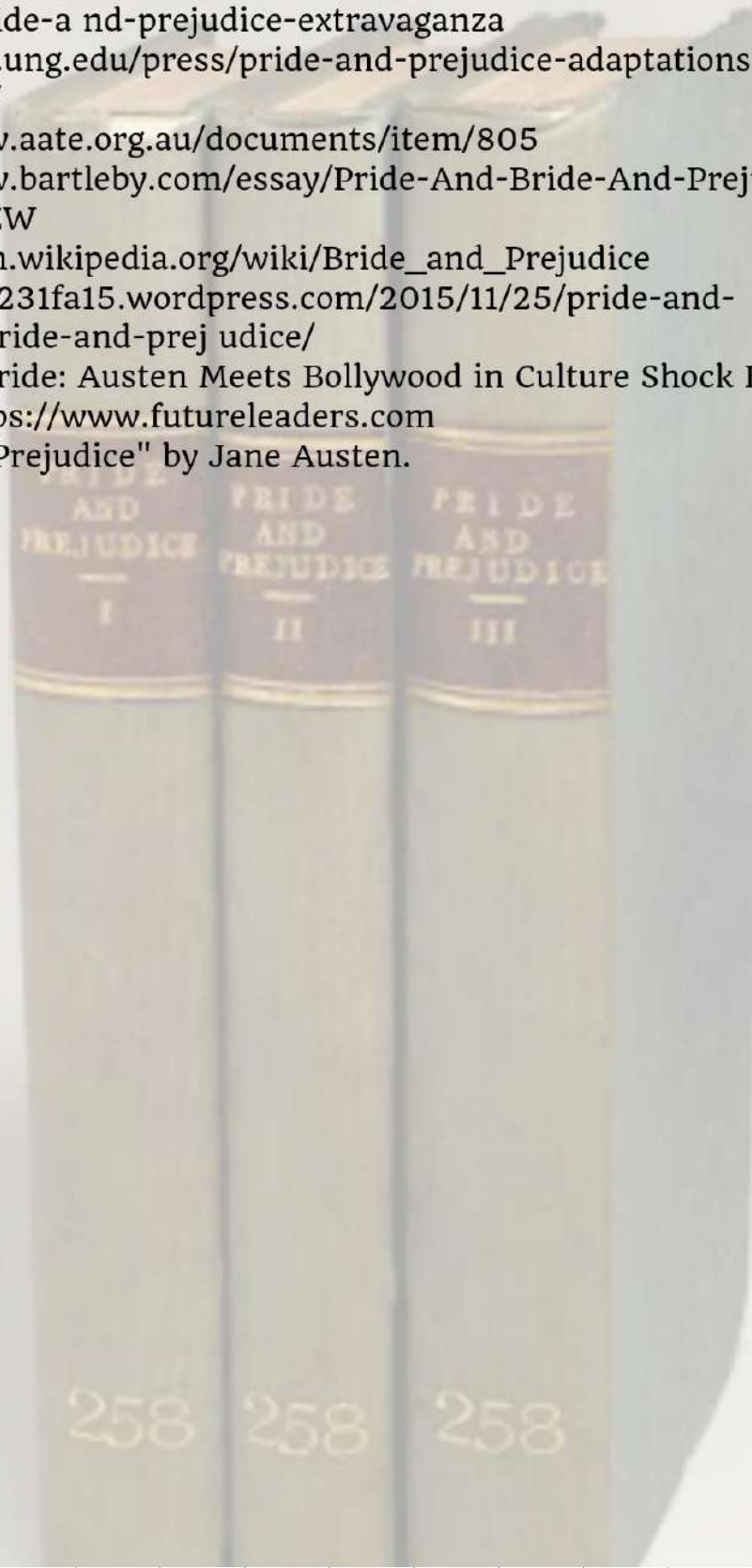
The movie, "BRIDE & PREJUDICE" by the Indian director, Gurinder Chadha, is the very typical version of Austen's novel, "PRIDE AND PREJUDICE", released in 2004. Though the romantic drama film is an adaptation of Austen's masterpiece, there is something lost in translation between the novel and the movie. The plot of the movie is in Amritsar, India instead of England, that is why the movie is more loud, splendid and colorful. In the movie, we can see the Bakshi family, and Mr. & Mrs. Bakshi are the same sort of characters like Mr. & Mrs. Bennet, with 4 daughters, named, Jaya , Lalita, Lakhi and Maya. The one daughter character named Kitty Bennet is not there in the movie. Aishwarya Rai is stunningly beautiful with perhaps distractingly perfect features. She seems more like Cinderella than Elizabeth Bennet. Apparently, intelligence is not much valued in modern movie heroines.

Fortunately, Lalita Bakshi (Elizabeth Bennet) is an exception. She is allowed to retain her wit and her tendency to free a very cutting remark independently. And, regrettably, Martin Henderson is just not quite right as Mr. Will Darcy because of the gravity, arrogance and more dominance of the original character in the novel. The dance parties, called "Balls" are changed into big bright Indian weddings. Jaya and Lalita are introduced to Balraj and Will Darcy at a friend's wedding. Lalita finds Darcy arrogant and prideful. Will Darcy is more interested in Lalita and comes to talk with her many times, which is not depicted by Jane Austen. There are some differences with new twists in the movie, for example, modern film maker Chadha shows a good chemistry between Lalita & Darcy with some lovely scenes and colourful songs to make the movie more enjoyable for the audience. We hardly come to know about Darcy's mother in the novel but we can see Mrs. Darcy in the movie. She is doing the same job as the original novel-character, Lady Catherine de Bourgh. In the film, Mrs. Darcy wants to break Lalita- Darcy's bond by introducing Anne to Lalita in the abroad wedding ceremony of Mr. Kohli and Chandra, telling her that Darcy has a love affair with Anne. But in the novel, arrogant lady Catherine refuses Elizabeth to marry Darcy and insults her. And usually, Lalita misunderstands Darcy but in the interest of the story, Darcy comes out clear to her and the bond is restored. On the other hand, though Wickham built a fake affair with Lakhi, they don't get married at the end because Lalita and Darcy rescued Lakhi from the traitor, Wickham, knowing the truth about him. But in the novel, we can see Mr. Darcy forces Wickham to marry Lydia and agree with his conditions and give him money which he demands from the Bennet's. And lastly, an attractive difference between the novel and the film and the film is the two big weddings at the end. Here, Chadha presents the beautiful scene of the two couples- BALRAJ and JAYA, and, DARCY and LALITA, getting married, but in the novel Jane Austen brings the happy ending only by the proposals and consents.

With a balance of similarities and differences between the 1813 novel and the 2004 film, the sentiment in Jane Austen's *Pride and Prejudice* and in Gurinder Chadha's *Bride and Prejudice* is the same. The audience is inclined to forgive Chadha as she does such a brilliant job with the rest of the supporting characters. *Bride and Prejudice* is a fast-paced film with another Austen admirer will only enhance your enjoyment, so feel free to run mad with laughter.

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COLONIALISM IN CHILDREN'S **FILM: ROBINSON CRUSOE AND THE** **WILDLIFE**

- *Sambita Manna,*
Department of English, Semester 5

I would like to start by saying a few words about literature, film and colonialism. Literature is written works which we read and our imagination starts framing the characters and the plots. On the other hand, film is the motion picture of these literary works where the characters, the plots, the settings are completely presented in front of us and we do not have to imagine them. As we all know, Colonialism is the practice of acquiring political control over another country and exploiting it. So as per my topic, I will be focusing on the literary piece, "Robinson Crusoe" and the film, "The Wildlife" to put effect on the representation of Colonialism in children's film.

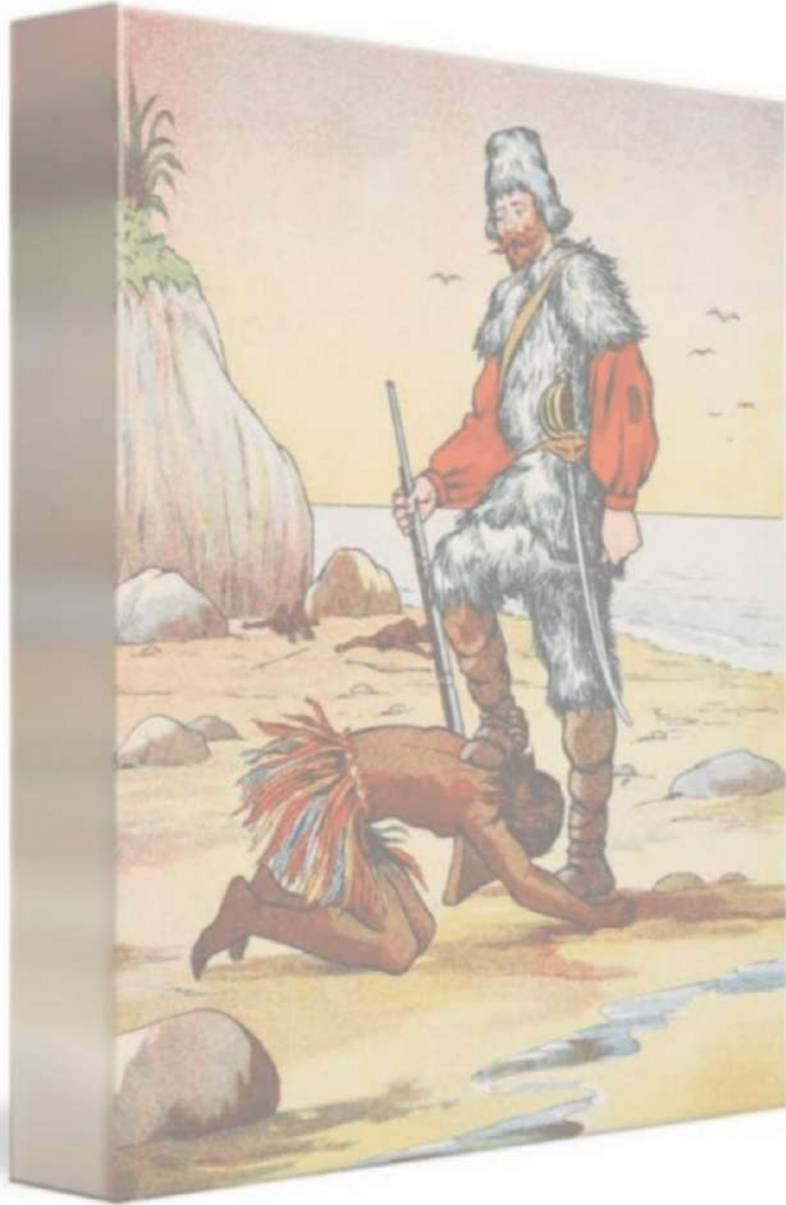
What do we mean when we use the term children's film? If they are watching films, why do they need a different section of films for them? This is all because of psychological facts. Children's films are those which have genres like realism, adventure, war, comedy, fantasy and literary adaptation. Though all the films have these genres but for the sensitive and newly developing brains, these are a source of knowledge and entertainment. So, their films have to explore the topics like attachment, the development of friendship, reciprocal relations between individuals, etc. The film I am referring to for the source of Colonialism to the children is, "The Wildlife", an animated film based on the literary work, "Robinson Crusoe". It contains all the genres of children's film and also deals with child psychology well. It presents the knowledge of Colonialism as well as friendship to the children. The literary work of it is a novel written by Daniel Defoe, an English writer of Restoration Period, he published it in the year, 1719, mimicking the

first-person account of a shipwreck adventurer, at first alone, later with a native companion named, Friday, on a deserted island. Though it is a novel of adventure but Defoe tried to present a realistic aspect through it and also got successful in doing it. He presented the theme of colonialism throughout the text and it is particularly evident when the narrator, Robinson Crusoe, claimed his domain over the island and described the other inhabitants as his subject. This was so real back then as at that time England was the most powerful country, colonizing other countries and Christianizing the world. The movie took this particular section where Crusoe was on the island and made an animated version of it. First of all, the island had only few creatures, who are an over-exuberant parrot, Mak, snack-obsessed tapir, Rosie, an echidna, Epi, a pangolin, Pango, a goat, Scrubby, the commonsensical kingfisher, Kiki and always-cool chameleon, Carmello and literally no human existed. They are all happy with their island calling their paradise when Crusoe arrives in the midst of a furious storm and their lives are changed by this new "creature" whom they first thought was a sea monster. No matter their difference, all of them embark on a hilarious new adventure, building the island's first tree-house and surviving together. But there were two savage cats, Mal and May, who tried to control the island and went for a battle, but Crusoe and his animal friends fought together and won against the cats. It uncovers the true power of friendship against all odds. This was a prominent example of Colonialism. The way the cats at first tricked the fellow animals and had made them against Crusoe who was helping Mak, the parrot, with his broken wings was relatable to that of England tricking any government and establishing their rule in different countries and exploiting them. The reference of England colonizing countries is presented by Defoe in his work when Robinson had met with slaves from African countries. We can see one more colonial attempt in the film when Robinson named the parrot, Tuesday. It is similar to that of Robinson's naming his native companion Friday as presented in the text.

Now, I would like to conclude my speech with evidence of the presentation of Colonialism in this film which has brightened perfectly for the children with all the essence of the original text. Side by side, it has given the moral of being together at our toughest situations and to help others with all our capabilities.

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COLOURS, SYMBOLS, GATSBY

- Mouli Dutta

Department of English, Semester 5

Vibrant, deadly, deceiving, innocent – colors are the dominating symbols utilized by F. Scott Fitzgerald in his masterpiece, *The Great Gatsby*, which was written in a time of social decadence. The 'Roaring twenties' were shaped by the postwar generation and especially by the newly rich and famous, whose life circled around parties, money and affairs. Fitzgerald manages to draw the reader's attention to significant details and symbols in the novel in order to make one think about the so-called truths in the story. Therefore, symbolism is the most powerful device of allowing the reader to gain insight into a character's personality. The most significant symbolism applied in the novel is color symbolism. The most prominent colors that can be found throughout the novel are green, white, gray, blue and yellow.

When making a novel into a movie, some of the storyline disappears in the translation out of necessity. Characters are given different emphasis and scenes are changed, added or cut to fit into the director's vision for the movie. Luhrmann's *The Great Gatsby* is no exception. Although, throughout the movie, Baz Luhrmann uses the similar color schemes described in the novel to enhance Fitzgerald's portrayal of the story.

In the movie, there are different colors used to achieve a movie that is dreamlike where it needs to be and over the top where it needs to be. There is a dark brown and dark red color when the camera shows Nick in the sanitarium, the bright colors with gold accents for the time when Nick is talking about the parties, there is grey color scheme for when the valley of ashes comes onto the screen, the white color tone to create the picture of Daisy Buchanan, the sepia-toned memories of Gatsby and Daisy's past and the most specific of them all is the color green used throughout the movie.

Green is portrayed in abundance throughout the film as in the novel, there is a green electric light that is always shining at the end of the Buchanan's dock. Gatsby's mansion is directly across the harbor from Daisy's home and he can always see the green light, the green light becomes the symbol of Gatsby's longing for daisy. It becomes more obscured by fog at different points in the film, representing the ways that Gatsby is losing his grasp of the situation and access to daisy.

Daisy Buchanan always seems to be dressed in the color white with giant white curtains which flood the frame of the camera. White symbolizes purity and innocence. Although we later find that daisy is far from innocent, this represents how Gatsby and others idealizes her and put her on the pedestal of a pure person.

Traditionally gold represents wealth and riches. When Nick Carraway describes the parties of the Gatsby mansion, the viewers get pictures with vibrant colors with the tone of gold in them to portray power and money. The East and West Egg where the rich and powerful reside are showcased in vibrant and bright colors, as a medium to cover the ghastly truths of their lives and the differences.

The color gray is portrayed in the valley of ashes which is overlooked by the gigantic eyes of doctor T.J. Eckleburg and Fitzgerald describes the valley of ashes as -

“A fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and finally, with transcendent effort, of ash-grey men, who move dimly and already crumbling throughout the powdery air”.

Luhrmann captures the feeling of the grotesqueness that Fitzgerald describes with the help of the colors that are used. Luhrmann uses dirtied down white for the clothes of people that work there. The dirt represents the greyness of their lives in the place that has become the dumping ground for industries. Although the scenes of the valley of ashes are filmed in front of a green screen and sometimes becomes very visible, the contrast between the valley and the glamorous life are shown and that is an important part.

From time to time memories of Gatsby and Daisy's past come up, Jordan talks about daisy's wedding day and Nick tells the viewers

about how daisy and Gatsby fell in love, these scenes are played out in sepia-toned colors, a mix between green and grey which makes the scenes stand out as memories rather than part of the contemporary events. As Jordan tells how daisy got a letter from Gatsby and how she cried, “tell them Daisy changed her mind” about the wedding with Tom, the scenes of daisy sitting in a bathtub and the letter almost turning into ashes in her hands as the words “darling Daisy the truth is” flow through daisy’s hand. Just like in the novel, the audience never gets to know what Gatsby said in the letter to daisy. All scenes that are sepia-toned are memories of the past, and they become almost dream-like, as if they had all just happened in Daisy’s dreams.

Yellow is the color for depravity, it represents corruption but death is also a key to yellow’s dark symbolism. While regaining stability from losing his wife to Gatsby’s car, George Wilson continually refers the vehicle as “the yellow car” over and over again until the image of the yellow automobile convinces him to kill Gatsby, Wilson was under the influence of false information and thus his character portrays moral corruption.

Luhrmann is able to use strong colors and connect his own color scheme with how Fitzgerald describes things. Another such example is the party scene in the apartment, which is more an internal matter in the novel, is played out in full in the movie. This makes the point of what the movie is trying to show in a more realistic way, while the different colors schemes of red and golden mixed with the light settings still make the movie dreamlike and luxurious.

Luhrmann has been able to provide his own touch with the way he uses colors and lights to make the movie aesthetically pleasing for the audience. With his flashy visions and the special effects that are put in, the viewer gets a different view into what the roaring 20s might have looked like than what the reader gets.

Luhrmann keeps the storyline true to the novel but he makes it suitable for the modern day.

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Allegory of Life and Death in 2001 : A Space Odyssey by Arthur C. Clarke and Stanley Kubrick

- Mainak Biswas

Department of English, Batch of 2021

Abstract :

Literature has been an integral part of performing and visual arts. Both theatre and moving image i.e films have been heavily influenced by the art form. Thus, Akira Kurosawa once said; "For me, filmmaking combines everything. That's the reason I've made cinema my life's work. In films, painting and literature, theatre and music come together. But a film is still a film". Literature and Films attain the same plethora of foundation, for a creator, either of the two serves as the manuscript for their artwork. The practice of literary adaptations includes classics to latest inclusions.

This paper demonstrates the literary adaptations of science fiction movies in particular, one such being; "2001: A Space Odyssey", which was first developed into a novel by the masterful work of Arthur C. Clarke and later adapted to screen by the legendary auteur, Stanley Kubrick. The film follows the theme of self-exploration, existential crisis and discovery of extraterrestrial life. It was a giant leap into the world of science fiction, it paved the way for future films like, "Solaris" by Russian Giant Filmmaker Andrei Tarkovsky, "Star Wars Series" by George Lucas, "Blade Runner Series" by Ridley Scott and Denis Villeneuve, "Children of Men" by Alfonso Cuarón and also "Arrival" by Denis Villeneuve, among many others in the list.

Introduction :

Stanley Kubrick is considered to be one of the pioneers and all time greats in the world of cinema, he has contributed to few of the notable literary adaptations into screen, such as; Lolita (1962), Dr. Strangelove (1964), A Clockwork Orange (1971), Barry Lyndon (1975), The Shining (1980), The Full Metal Jacket (1987) and Eyes Wide Shut (1999).

There were many writers and creative people waiting to work with Kubrick but he only worked with a selected few. Of all his legendary collaborations, dueling with Arthur C. Clarke stands above all. The two of them took a good deal of time to adapt the novel into screenplay and thus finally shifted to principal photography. The film was adapted from Arthur C. Clarke's short story, "The Sentinel", published in 1951. Later, the novel of the same name was developed simultaneously with the film.

It came around the time when special effects were unattainable, thus the entire futuristic sets were built under the supervision of Stanley Kubrick himself. Kubrick was considered to be an architect of perfection and much like his other works, this was also given minute care for details. There were few things that were altered from the written material in the novel, which sometimes comes as displeasing for readers, but in order to achieve the movie adaptation it is conveyed from the creators' interpretation which may or may not be accurate at all times.

The film received harsh criticism from the audience and critics during its initial release, opinions ranged from hugely underwhelming to widely regarded. It garnered several accolades including the Academy Awards for best visual effects and Stanley Kubrick himself as the recipient. The most anticipated special effect in the film is the stargate sequence, the effect was achieved by using a technique known as slit-scan photography.

Allegory of Life and Death :

2001: A Space Odyssey has been viewed beyond a simple representation of evolution and space exploration, but an allegorical viewpoint of religious, mythological and philosophical aspects.

According to Leonard F. Wheat, a film theorist and analyst, in his book, *Kubrick's 2001: A Triple Allegory*, proposed a very complicated three sets of allegories. In Wheat's opinion the problem of receiving the film in a literal manner is the most fatal mistake, he suggests that there's more to the hidden meaning of the film than the audience anticipated. His theory revolves around the philosophical discovery of Friedrich Wilhelm Nietzsche's "Thus Spoke Zarathustra" which is musically denoted with the same name by the use of Richard Strauss. Wheat claims the passage in the text is referred to as an acrobatic dancer balancing between ape and Übermensch (Superman) enacting throughout the story.

His other two observations being Homer's epic poem, *The Odyssey*, which is mentioned in the main title. Also, the artificial intelligence one-eyed, HAL, could be referencing the mythological creature Cyclops. He believes that Bowman (Central Character) is inspired from Odysseus, and states that Bowman kills one-eyed HAL by inserting a small key similar to Odysseus blinding Cyclops.

In his *New York Times* interview, Kubrick said: "Somebody said man is the missing link between primitive apes and civilized human beings. You might say that is inherent in the story too. We are semi civilized, capable of cooperation and affection, but needing some sort of transfiguration into a higher form of life. Man is really in a very unstable condition." Nietzsche's claims that the child is the last step before Überman in the chapter, *Of The Three Metamorphoses*, supporting the star-child in the final scene of the movie. The conflict of Dionysus and Apollo has been portrayed through the lens of Kubrick. As most of the characters contradict the theory, such as: the apes in the beginning are Dionysian, HAL is Apollonian and David Bowman regained Dionysian side by rebirth towards the end.

Stanley Kubrick and Arthur C. Clarke wanted to provide an ambiguous ending for the film, which was open to all kinds of religious, mythological and philosophical allegories conceptualized deeply by the audience. The final contradicting shot of the embryonic star-child concludes the déjà vu moment in the film, depicting the openness of life and death followed by the subsequent question of existentialism. In 1968 interview of Kubrick by Eric Nordem for the *Playboy* magazine, he was asked about religious aspects of the film and he quoted:

"I will say that the God concept is at the heart of 2001 but not any traditional, anthropomorphic image of God. I don't believe in any of Earth's monotheistic religions, but I do believe that one can construct an intriguing scientific definition of God...."

In the same interview Kubrick detests the dogmatic approach of the atheistic people who are bound materialistically and cannot comprehend the grandeur of space and mysteries of cosmic science.

The artificial intelligence, HAL, resembles the Frankenstein monster, it symbolizes the disastrous events brought out by the man-made machine and ultimately taking over human consciousness. Kubrick hints at the overtly monstrous activity of HAL similar to James Whale's Frankenstein (1931), as he first kills a member of the Discovery One's Crew.

This rampage shows the concept of giving life mechanically which can be considered Apollonian but is very fundamentally flawed. Similarly, the representation of the Monolith constructs enlightenment which appears a few million years later when man evolved from ape to civilized creatures. Monolith symbolizes the transition period of human evolution where curiosity is universal devoid of intellectual growth. Many reviewers pointed out the mysticism of the monolith as opposed to the cynicism of mankind. The epic bone flying in the air match cut to spaceship orbiting the earth signifies the development of warfare technology from the primitive age to present civilization, commentating on the appearance of monolith as an alien intervention beyond human intelligence.

Conclusion :

The embryonic star-child symbolizes human consciousness getting reincarnated looking over the entire mankind as a superhuman entity. Similarly, HAL represents destruction and annihilation of mankind. The Monolith contradicts the concept of knowledge and wisdom forming a vortex of immovable force of steadiness in life. The elements in the film 2001 : A Space Odyssey transcends beyond the contemplation of acquired knowledge; it deals with the never changing concept of life and death. The unprecedented action being repeated over and over again suggests that intelligence as a phenomenon of species could cause turmoil irrespective of mortal lifestyle.

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ADAPTING THE FAULT IN OUR STARS

- *Sinchan Mahato*

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IN THE WORLD OF BOOK ADAPTATIONS, THERE ARE FEW INSTANCES WHEN MOVIES CAN TRULY COMPARE TO THEIR FICTIONAL COUNTERPARTS. BOOKS ARE MORE OF A TIME COMMITMENT BUT THEY OFFER MORE DETAILS AND THEY OFTEN GIVE THE AUDIENCE A CHANCE TO VIEW THE WORLD FROM A CHARACTER OR A SET OF CHARACTER'S PERSPECTIVES. THERE'S SOMETHING ABOUT READING A BOOK THAT IS EXTREMELY INTIMATE WHEREZAS A MOVIE SCREENING IS NOT.

"THE FAULT IN OUR STARS" IS JOHN GREEN'S FOURTH SOLO NOVEL AND OVER 10 MILLION COPIES WERE SOLD INTERNATIONALLY. IT WAS TRANSLATED INTO 47 LANGUAGES. "THE FAULT IN OUR STARS" DEBUTED AT NUMBER ONE ON THE NEW YORK TIMES BEST SELLER LISTING, JANUARY 2012. FOR SEVENTY EIGHT WEEKS ON AND OFF THE L.A. TIMES BESTSELLER LIST. "THE FAULT IN OUR STARS" IS A STORY ABOUT TEENAGERS FIGHTING CANCER THAT MILLIONS OF PEOPLE ALL OVER WORLD LOVE. THIS BOOK ACHIEVED SUCH A HUGE SUCCESS WITHIN TWO AND HALF YEARS. IN 2014, THE FILM ADAPTATION CAME OUT. JOHN GREEN HIMSELF TOOK PART IN DIRECTING THE MOVIE, SO IT SEEMS THAT IT IS A FAITHFUL ADAPTATION.

THE BOOK, "THE FAULT IN OUR STARS", WAS PUBLISHED ON 10TH OF JANUARY, 2012 BY THE DUTTON BOOKS IN THE UNITED STATES. IT IS A REALISTIC FICTION. IN REALITY HAZEL GRACE LANCASTER, THE MAIN FEMALE CHARACTER OF THE NOVEL IS AUTHOR JOHN GREEN'S LONGTIME FRIEND AND INSPIRATION, ESTHER EARL. SHE PASSED AWAY IN 2010 WHEN SHE WAS ONLY 16-YEARS-OLD DUE TO CANCER.

A HINDI FEATURE FILM ADAPTATION OF THE NOVEL, TITLED "DIL BECHARA" STARRING SUSHANT SINGH RAJPUT AND SANJANA SANGHI WAS RELEASED ON 14TH JULY, 2020.

JOHN MICHAEL GREEN WAS BORN IN 24th AUGUST, 1977. HE IS AN AMERICAN AUTHOR OF YOUNG ADULT FICTION. HE WON THE 2006 PRINTZ AWARD FOR HIS DEBUT NOVEL, "LOOKING FOR ALASKA" AND HIS SIXTH NOVEL, "THE FAULT IN OUR STARS". IN 2007, HE LAUNCHED THE VLOG BROTHERS CHANNEL IN THE YOUTUBE WITH HIS BROTHER, HANK GREEN.

JOSH BOONE MADE A FILM BASED ON THIS NOVEL. IT WAS FIRST RELEASED ON 16TH MAY, 2014. STAR CASTS LIKE SHAILENE WOODLEY (HAZEL), ANSEL ELGORT (AUGUSTUS), NAT WOLFF (ISAAC) AND WILLEM DAFOE (PETER VAN HOUTEN) HAVE WORKED IN THIS FILM. THIS FILM GOT HUGE SUCCESS IN THE BOX OFFICE AND COLLECTED 307.2 MILLION DOLLARS.

THE STORY BEGINS WITH HAZEL GRACE LANCASTER WHO IS A 16-YEAR- OLD GIRL WITH THYROID CANCER THAT HAS SPREAD TO HER LUNGS. HER DOCTOR RECOMMENDS HER TO GO TO THE CANCER PATIENT SUPPORT GROUP. BUT SHE DOESN'T LIKE TO GO.

BUT ONCE AT HER MOTHER'S BEHEST, SHE GOES TO THE SUPPORT GROUP AND THERE SHE MEETS AUGUSTUS WATERS, A 17-YEAR- OLD-BOY, WHOSE OSTEOSARCOMA CAUSED HIM TO LOSE HIS RIGHT LEG. BUT HE IS NOW FREE FROM CANCER. IN THE MEETING HAZEL NOTICES AUGUSTUS IS WATCHING HER. SHE ASKS HIM AFTER THE MEETING AND AUGUSTUS REPLIES, "YOU ARE SO BEAUTIFUL, SO I WAS WATCHING YOU".

THEY SOON BECOME FRIENDS AND AGREE TO READ EACH OTHER'S FAVORITE NOVELS. HAZEL RECOMMENDS "AN IMPERIAL AFFLICTION", A NOVEL WRITTEN BY PETER VAN HOUTEN. THIS NOVEL IS ABOUT A CANCER-STRICKEN GIRL NAMED ANNA THAT PARALLELS HAZEL'S OWN EXPERIENCE. AFTER AUGUSTUS FINISHES READING HER BOOK, HE IS FRUSTRATED UPON LEARNING THAT THE NOVEL ENDS ABRUPTLY WITHOUT CONCLUSION. HE SAYS IT TO HAZEL AND HAZEL IS ALSO INTERESTED TO KNOW THE END OF THE NOVEL. SHE MAILS THE WRITER, PETER VAN HOUTEN FOR A NO. OF TIMES.

A WEEK LATER, HAZEL FINDS THAT THE WRITER HAS REPLIED TO HER MAIL. VAN HOUTEN REPLIES EXPLAINING THAT HE CAN ANSWER HAZEL'S QUESTIONS IN PERSON. VAN HOUTEN LIVES IN AMSTERDAM BUT HAZEL'S FINANCIAL CONDITION IS NOT MUCH BETTER TO ARRANGE A TRIP TO AMSTERDAM.

AT A PICNIC, AUGUSTUS SURPRISES HAZLE WITH TICKETS TO AMSTERDAM TO MEET VAN HOUTEN. THEY KNOW THEY LOVE EACH OTHER BUT HAZEL BELIEVES THAT SHE IS A GRENADE WHICH CAN BLAST ANYTIME. WHILE IN AMSTERDAM, AUGUSTUS CONFESSES HIS LOVE FOR HAZEL. HAZEL AND AUGUSTUS FINALLY MEET VAN HOUTEN BUT ARE SHOCKED TO FIND THAT HE IS A MEAN-SPIRITED DRUNKARD. HORRIFIED BY VAN HOUTEN'S BEHAVIOUR, HIS ASSISTANT CONFESSES TO HAVING ARRANGED THE MEETING ON HIS BEHALF, ANGERING VAN HOUTEN, WHO PROCEEDS TO INSULT HAZEL'S CANCER.

SO, THEY LEAVE HIS PLACE. THEY SPENT A QUALITY TIME IN AMSTERDAM AND FINALLY, HAZEL ACCEPTS AUGUSTUS' LOVE.

AFTER RETURNING FROM THE TRIP AUGUSTUS CONFESSES THAT HIS HEALTH IS NOT AS GOOD AS HAZEL HAD BEEN LED TO BELIEVE. AUGUSTUS' BONE CANCER IS BACK. UPON THEIR RETURN TO INDIANAPOLIS, AUGUSTUS' HEALTH WORSENS AND HE ENDS UP IN THE ICU.

FEARING HIS DEATH, AUGUSTUS INVITES ISAAC (HIS FRIEND) AND HAZEL TO HIS PRE FUNERAL, WHERE THEY GIVE EULOGIES. AN EXTREMELY SICK AUGUSTUS DIED SOON AFTER. AFTER THIS TRAUMATIC EVENT, VAN HOUTEN SHOWS UP AT AUGUSTUS' FUNERAL TO APOLOGIZE TO HAZEL. HE GIVES HAZEL A PIECE OF PAPER.

HAZEL LEARNS THAT AUGUSTUS WAS WRITING A SEQUEL "TO AN IMPERIAL AFFLICTION". HAZEL READS AUGUSTUS' WORDS. HE SAYS GETTING HURT IN THIS WORLD IS INEVITABLE, BUT WE DO GET TO CHOOSE WHO WE ALLOW TO HURT US, AND THAT HE IS HAPPY WITH HIS CHOICE, AND HOPES SHE LIKES HER CHOICE TOO. THE BOOK CLOSES WITH HAZEL STATING THAT SHE DOES.

THIS IS A BRIEF SUMMARY OF THIS NOVEL. WE KNOW EVERY FILM ADAPTATION IS A LITTLE DIFFERENT FROM THE ORIGINAL. LET'S SEE SOME MAJOR DIFFERENCES BETWEEN THE MOVIE AND THE BOOK.

DIFFERENCES BETWEEN MOVIE AND BOOK

- FIRSTLY, ONE DIFFERENCE BETWEEN THE BOOK VERSION OF "THE FAULT IN OUR STARS" AND THE MOVIE IS THAT AUGUSTUS' SUFFERING IS NOT MUCH EXPOSED IN THE MOVIE. BUT ON THE OTHER HAND, ALL STAGES OF THE DISEASE ARE MORE EXPLAINED IN THE BOOK.
- SECONDLY, FROM THE MOVIE WE CANNOT KNOW WHY THE STORY IS NAMED, "THE FAULT IN OUR STARS". BUT IN THE BOOK WE HAVE A DIRECT DESCRIPTION OF THE TITLE. ONE OF THE CHARACTERS IN THE BOOK REFERS TO SHAKESPEARE'S "JULIUS CAESAR" AND IN A LETTER HE WRITES A QUOTATION FROM THE PLAY: "THE FAULT, DEAR BRUTUS, IS NOT IN OUR STARS / BUT IN OURSELVES". THIS IS THE EXACT EXPLANATION WHY JOHN GREEN NAMED THE BOOK THE FAULT IN OUR STARS BECAUSE IT IS NOT THE TEENAGERS FAULT THAT THEY HAVE CANCER, THEY DID NOTHING TO GET SICK.
- NEXT, AUGUSTUS' FAMILY IS LESS APPARENT IN THE MOVIE. AUGUSTUS WATERS, UNLIKE HAZEL, IS FROM A LARGER FAMILY UNIT. HE HAS TWO SISTERS WHO ARE MARRIED, A SLEW OF NEPHEWS AND TWO PARENTS WHO PLAY A LARGER PART IN THE NOVEL.
- ANOTHER DIFFERENCE BETWEEN THE BOOK AND THE MOVIE IS THAT WE NEVER LEARN ABOUT GUS' "EXISTENTIALLY FRAUGHT FREE THROWS". WE DO KNOW HE USED TO BE A BASKETBALL PLAYER, THANKS TO HIS WALL OF TROPHIES. HOWEVER, HIS POIGNANT STORY ABOUT HIS FORMER BASKETBALL DAYS AND THE MONTHS LEADING UP TO LOSING PART OF HIS LEG IS A KEY PART OF GREEN'S NOVEL, GIVING AUGUSTUS A LITTLE MORE DEPTH.

ALTHOUGH THE MOVIE AND THE BOOK DO NOT ONLY HAVE DIFFERENCES. AT THE SAME TIME THE MOVIE IS A FAITHFUL ADAPTATION.

SIMILARITIES BETWEEN MOVIE AND BOOK

- ONE POINT OF SIMILARITY BETWEEN THE BOOK AND THE MOVIE IS THE AUTHENTICITY OF DIALOGUES. THE DIALOGUES ARE ALMOST EXACTLY THE SAME IN THE MOVIE. SOME OF THEM WERE SKIPPED, SOME WERE SLIGHTLY CHANGED. LUCKILY, THE "OKAY" THING WAS KEPT. IT IS PROBABLY THE MOST RECOGNIZABLE WORD FROM BOTH THE MOVIE AND THE BOOK.

• ANOTHER SIMILARITY BETWEEN THE MOVIE AND THE BOOK IS THE IMPORTANCE OF CIGARETTE. IN BOTH CASES IT MAKES A HUGE PART OF AUGUSTUS' CHARACTER. HE USES CIGARETTE AS A METAPHOR. GUS CLAIMS THAT CIGARETTES ARE SOMETHING THAT KILL. BUT THEY KILL ONLY WHEN ARE SMOKED. SO HE PUTS IT IN HIS MOUTH BUT NEVER LITS IT. SINCE HE DOES NOT SMOKE THEM, THEY WILL NOT KILL HIM. IT IS KEEPING SOMETHING THAT MAY KILL YOU, BUT NOT LETTING IT DO IT.

TAKING ALL THE THINGS INTO ACCOUNT, WE CAN SAY THAT "THE FAULT IN OUR STARS" IS A FAITHFUL ADAPTATION FOR THE BOOK. THERE ARE CERTAIN DIFFERENCES BUT THE MOST IMPORTANT FOR THE STORY IS THAT THE FACTS WERE KEPT. EVEN IF THE TITLE IS NOT DIRECTLY EXPLAINED, WE CAN HEAR THE ACTUAL DIALOGUES THAT JOHN GREEN WROTE IN HIS BOOK. THE MOVIE IS VERY CLOSE TO THE ORIGINAL AND PARTS THAT WERE NOT INCLUDED IN THE MOVIE WERE WISELY THOUGHT OUT.

I WANT TO CONCLUDE MY PAPER WITH A QUOTATION BY AUGUSTUS "GUS" WATERS,
"YOU DON'T GET TO CHOOSE IF YOU GET HURT IN THIS WORLD... BUT YOU DO HAVE SOME SAY IN WHO HURTS YOU. I LIKE MY CHOICES."

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Critiquing "Pinjar" from A Literary Perspective

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Film and literature are the artistic expressions of human mind. Man thinks of different ways of communicating human experiences to broaden the enlightenment scenario. The 19th Century is the slow beginning to take an ideal shape of the process of creative exchange between film and literature. Literature is a written communication whether in poetic shape or dramatic or fiction. Film and Literature are two different things with a similar goal to create sublimity in human imagination and understanding. Both work hand in hand to boost the progress of human civilization. Adaptation of literary genres for filming is not a new / recent phenomenon but an old one. Adaptations of films have various sources for e.g theatre, novel, music and painting. All these sources get techniques of stage, lighting, movements and gestures, structures, characterization, theme, point of view and rhythm respectively.

Adaptations of well-known literary and theatrical texts were common in the silent era and have been a staple of virtually all national cinemas through the 20th and 21st centuries. Bram Stoker's Dracula and Arthur Conan Doyle's Sherlock Holmes novels have been adapted in a range of national contexts but probably the most adapted author is Shakespeare, whose plays have appeared in film form as a large-budget Hollywood musical, a Bollywood musical, and children's animation. Novel to Film by George Bluestone (1957) is a seminal book in the area of adaptation. George Wagner's The Novel and the Cinema (1975) focuses on film adaptation. According to him, literature still achieves higher rank to cinema in academic studies, commentary and analogy.

Chandraprakash Dwivedi's 'Pinjar' is an adaptation of a famous the novel, 'The Skeleton' and 'That Man' by Amrita Pritam. 'Pinjar... beyond boundaries', a full length commercial film, released in October, 2003, tells the tale of religious slits between Hindus and Muslims. It brought human morals to a piteous depth in 1947, during the time of Partition. The film reflects the dogmatic beliefs, rigid customs and traditions

attached to religious boundaries. In the able hands of Dwivedi, Pinjar, the novel is transformed into a sensitive screenplay with a different sensitive approach. In the novel, Pritam has used her versatility to depict the sorrow and sympathy for the characters in the novel. She has written with courage, passion and full devotion. She was herself, one of the eye-witness of the partition of India in August, 1947 and its consequences. She portrays the pathetic and falling standard of our human spirit in her novel. Thus, it makes everything realistic in the novel.

The film, Pinjar, starts with the 'past' of the novel as its present. Paoro is seen enjoying her youth at Amritsar with her family at the out-set of the film. The songs and settings of huge Punjabi houses reflect the joviality of Pre-Partition Punjabi families. People are shown living and working together. It shows undivided subcontinent. At Amritsar and Rattoval, the two families are shown living a joyful life; enjoying the fair of 'Baisakhi'. At Sakkar, Hamida alias Paoro passed through the pain of miscarriage. Both Laajo and Paoro Alias Hamida's names are tattooed on their hands. Laajo's pain has joy hidden and Paoro's pain has the sorrow of the loss of identity. This time frame suggests that time never waits or laments anyone's absence. One has to continue to breathe irrespective of absence or loss of one's kith and kin. And parallel to this, it also tells of how one has to pass through the problems, the trauma, away from the dreamt life, and still remain alive. Amrita Pritam in the novel shows these issues and settings very skillfully drawn and expressed. Dwivedi borrows an original literary source related to a period in history and tries to recreate it without losing the original story.

There is a shift in the time period and degree of sorrow and also in the number of the sufferers. Tragedy on the screen does fulfil the function of Catharsis. But too much of tragedy, especially on the screen may dilute the effect and prove melodramatic. Owing to his lack of personal experience of Partition, Dwivedi's scenes of partition do not appear grave with grey, black and blue shades. But Pritam being a part of this Partition movement has very beautifully and with more realism portrayed the effects of war and the destruction and devastation of people of that time. Dwivedi, like Pritam has tried to remain unbiased with deviation at two instances. The film shows most of the atrocities from the side of the Muslims. Even the harm done by Hindus is shown as a result of the problem ignited by Muslims. The

director thus slips out of the area of remaining unbiased at few moments in short shots. The novel has two parallel ends; Laajo returns to her family and Paoro accepts her family. Pinjar, the film too has the parallel ends as like the novel. But in the film, the director makes this decision comparatively difficult for Paoro.

"Pinjar", although is set in the partition period but the issues that it raises are relevant even today. It talks about the miseries of women at the backdrop of partition to add an unexplored perspective to the partition narratives. Apart from laying bare the brutality of those times, the film does wonder in terms of characterization and cinematography. While there are no typical heroes or anti-heroes, the director has ensured that the rawness of the Punjabi region is presented as it is through folk music and Pritam's poetic interludes. The story is an attempt to give voice to the voiceless which usually gets suppressed by the existing dominant narratives.

The Shifts that are seen in the film Pinjar can be explained as the film maker's consideration of the demands of the audience. Catering the demands of the generation and inflexibility of time, changes get necessitated. Even after bringing the necessary changes in the film Pinjar, the director has tried to maintain the theme of its source text without giving any complex narration. Amrita Pritam's Pinjar tells the story of love and hate. It also tells a story of the feelings, reconciliation, recovery and re-accepting of women abducted in different circumstances during Pre-Partition and Partition periods. With visible shifts, Chandraprakash Dwivedi, the director of the film Pinjar has maintained the story of love and hate where love finally wins.

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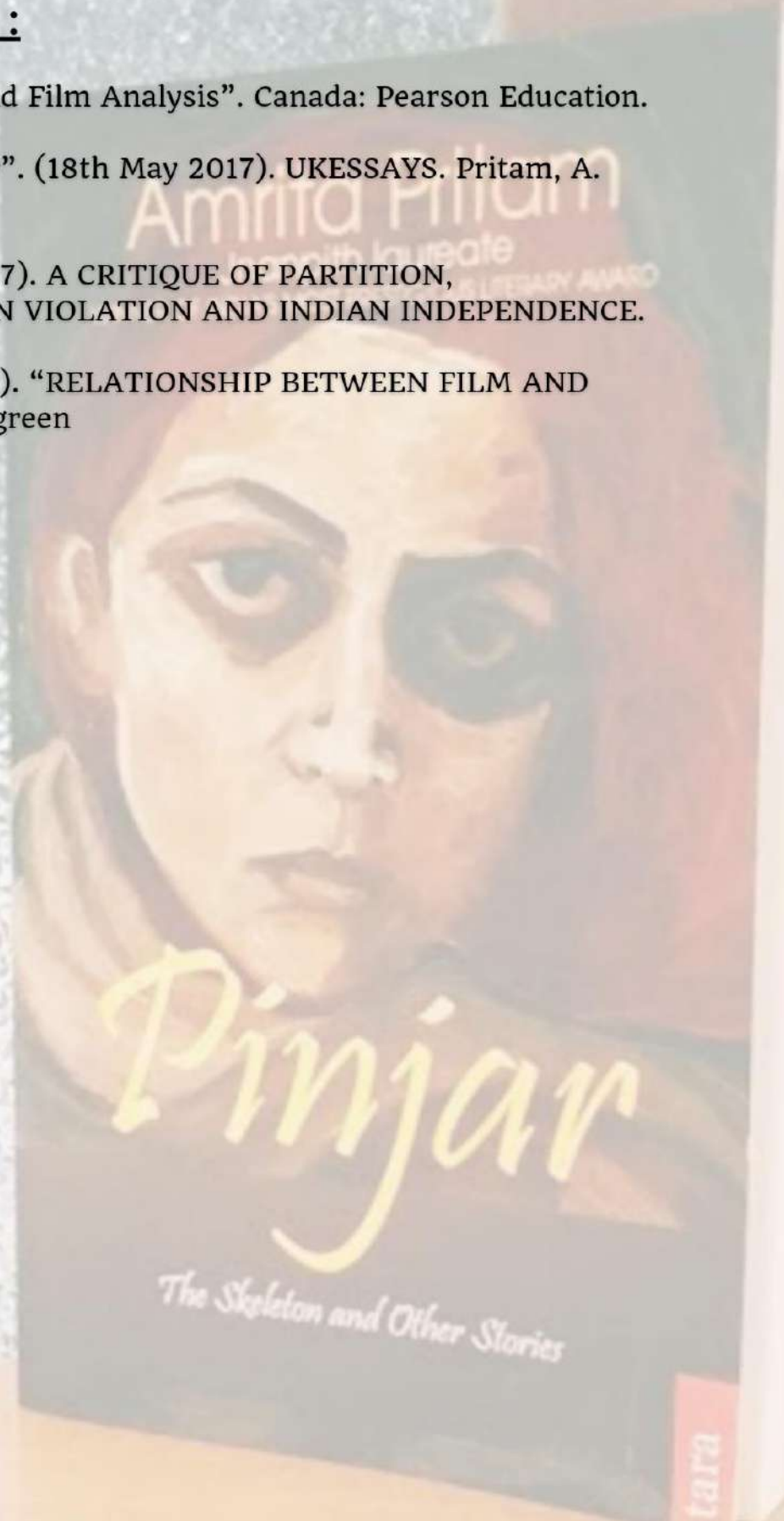
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Cersei Lannister: Misanthropy in "Game of Thrones" and "A Song of Ice and Fire"

- Arijit Das

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Before moving on to Cersei, I want to elucidate a few things about misanthropy. Merriam Webster's Dictionary defines misanthropy as 'a general hatred for humanity'. In general, misanthropes don't like people and try to stay away from them. The term became popular after Molière's play "La Misanthrope".

Cersei Lannister was born in Castle Rock. She was the eldest child of Tywin Lannister and Joanna Lannister. She didn't come alone in the world; with her appeared her twin brother Jamie, aka 'Kingslayer'. Lannisters were famous for their immense wealth. Their motto was, 'A Lannister always pays his debt'. As childhood experiences shape the personality of a kid, Cersei was not an exception. In, "A Feast For Crows", we follow the inseparable siblings Cersei and Jamie. Young Cersei did her best to please her father. A person is not born as a misanthrope; experiences and environment compel oneself to be a human-hater. The problem with misanthropy is not that someone is simply unable to feel the connection with other people. Misanthropes observe the problems of the world and come to know that homo sapiens is the creator of the chaos. As soon as they realize that human nature is beyond universal goodness, they tend to deteriorate their connection with humanity. When Cersei sees that the law of Westeros doesn't regard women as a part of the society, or rather authority, she feels betrayed. She is ambitious but can't get the throne. Her hatred increases when her mother dies after giving birth to Tyrion, the Imp. Tragedy was Cersei's only beau and never left her. Rhaegar, the Dragon King was betrothed to her. He was her 'ideal

man'. The Mad King didn't agree to this and married him with Elia Martell. This event is the most important back-story which the TV series has eschewed. The final nail in the coffin was Robert Baratheon. The king of seven kingdoms, Robert came drunk and abused Cersei physically in their marriage night. Cersei's demotion from queen to a sexual object worked as a deadly catalyst for her revenge.

Cersei barely loves anyone. She is not affectionate, her social circle is almost non-existent. In the entire show, we have never seen her being friendly with a handmaiden. She despises her husband, scoffs at other Ladies and makes children uncomfortable. The only bond she has is with her brother. Their incest presents a dark middle-aged theme in the series. Jamie is the father of all her children. She does not trust anyone but uses everyone as best as she can. George Martin has made it clear that Cersei wants pure-bred Lannister children and Jamie has to fulfil it. Their emotional bonding shown in the TV series is a brownie point from the producers.

Cersei sees her children and sometimes Jamie as an extension of her own self. In several instances it appears that she wants to protect her children without feeling any motherly affection at all. Misanthropes have a higher moral sense than common people. They have their roots of despair in the observation that others don't play by the rules. Cersei learns that Robert has innumerable mistresses and countless bastards. The king himself is an epitome of seven deadly sins. Despite all her misdeeds, one cannot deny the fact that Cersei was partially successful in raising Tommen as a benevolent person after the regicide of Joffrey. In "A Feast For Crows", her motto is "everything I do, I do for Tommen. Although she is a power-seeking vicious woman, she possesses a remarkable sense of morality compared to her brothers and father. As the story progresses, it starts eroding until she becomes the Mad Queen.

In the book, "A Feast For Crows", Martin tells how young Cersei is instrumental in the death of Melara Heatherspoon - "Cersei had not a friend she so enjoyed since Melera, and Melera had turned out to be a greedy little schemer with ideas above her station". Melera loved Jamie, and it was a distress to her best friend. After Melera she made herself distant from people. She couldn't trust them. In the very first episode of the show we see that queen Cersei Lannister has arrived at the Winterfell. Cold-hearted queen hardly gives her host any

compliment. In the dinner table she doesn't like chatting with Lady Stark. When Sansa comes and tries to socialize, Cersei asks her bluntly, "Have you bled yet?". This is a very misanthropic behaviour. Misanthropes resist themselves to feel safe around people by turning them down. She despises Arya and Bran for being noisy and troublesome. Her contempt to Jon Snow is because of his illegitimate identity. Ned Stark is the prime obstacle of the way of Lannister dominion, she can't help but hate him. Lady Cat Stark is the mother figure to the Northern folks, so it is no wonder that Cersei is bitter about her too. Cersei's mantra is -'you can't have what I can't get'. The iron throne would never accept her willingly, so she plans to destroy everyone who wants it. She plans on killing all the illegitimate sons of her husband and chalks out a plan to crush Danaerys even before meeting her.

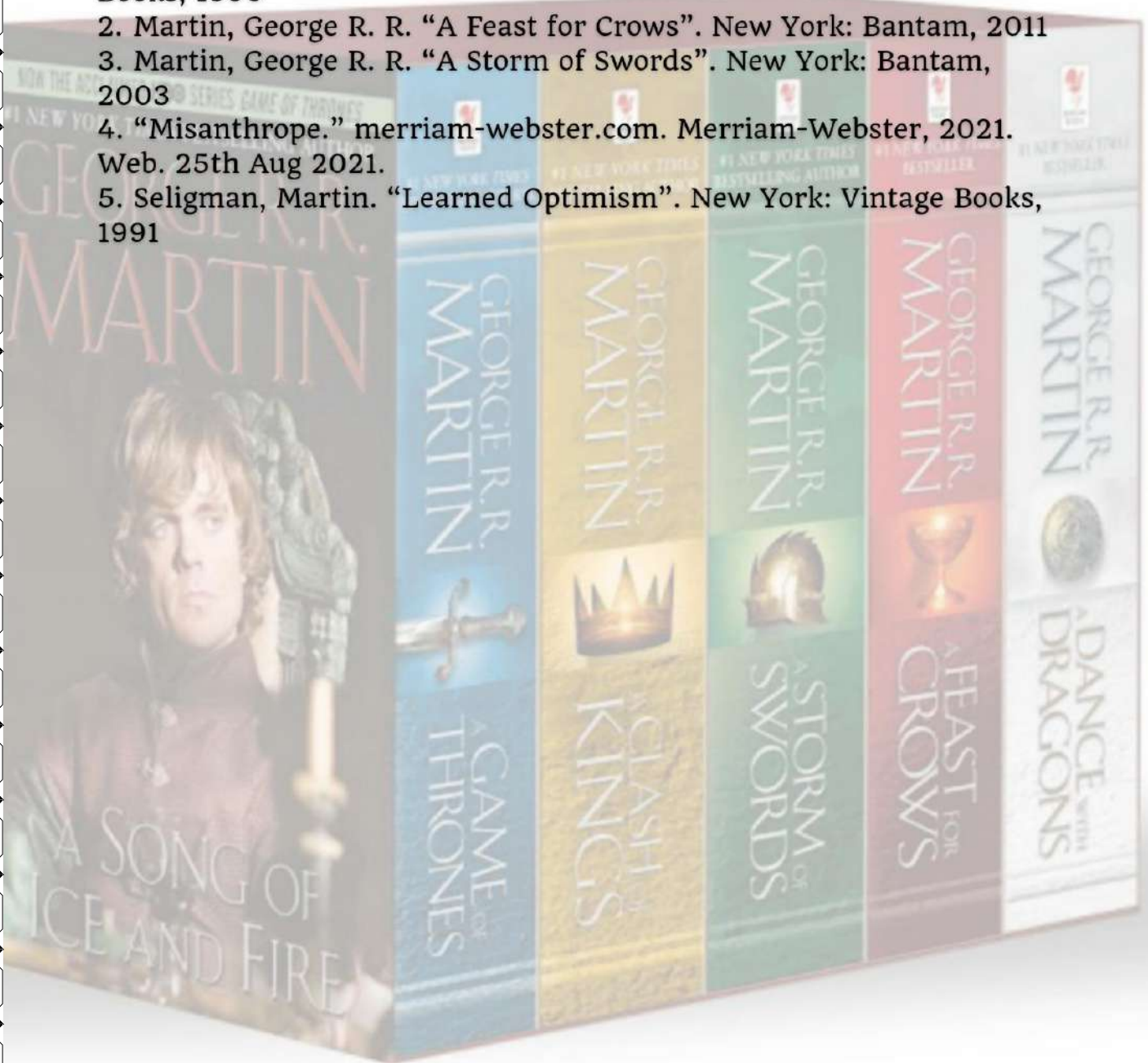
She takes revenge on humankind by continuous sexual encounters with strangers as well as family members, both male and female. Her advice to her would-be daughter-in-law is, "Tears aren't a woman's only weapon. The best one is between your legs". Sex is a weapon to her and she uses it with more dexterity being a surly misanthrope. She orders Grand Maester, Pycelle, to give the leftover foods to dogs instead of hungry citizens. She makes Joffrey a sadist version of herself (except unlike his mother, Joffrey can't distinguish good from bad). Her advice runs a chill down the spine- "Everyone who isn't us is enemy."

Misanthropes are generally pessimists. Like Jon Snow, Sansa Stark, Cersei is also a pessimist. Martin Seligman has theorized that the pessimists see the adversities as permanent, personal and pervasive. Cersei is unable to see the opportunities as she is clouded by her overthinking and insecurity. She fits into Seligman's description. When Joffrey dies she thinks, 'I am a whorish mother' (personal); her reaction after Ned being Hand is- 'North will always be strong' (permanent), and her pervasive thinking is found in almost every chapter of "A Song of Ice And Fire".

Cersei is a complex character. Martin based her on a real life English queen- Margaret of Anjou. Cersei in the TV series acts like a psychopathic femme fatale. The adaptation overlooks misanthropy. She has both bright and dark side like most of the Game of Thrones characters. No matter how venomous she becomes or how damaged she appears, she can't help but loathe humankind.

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Two Legends in One Frame:
Sharadindu Bandyopadhyay's "Chiriyakhana"
by Satyajit Ray

- *Sutanuka Pal*
Department of English, Semester 5

Introduction

"Film" and "literature" these two terms are well known to all of us. In 18th and 19th century literature played a significant role, during that period it was a popular form to express the society and human behaviour through a writer's pen. But in 20th century Film became more popular, because when viewers watch a film its audio-visual experience helps them to connect the moment more closely. Films which are based on books make a clear sense to its audiences. When we talk about Bengali detective, Sharadindu Bandyopadhyay & Satyajit Ray these two names always stricken us because of their two legendary creation 'Byomkesh' and 'Feluda'.

Here I will discuss one of the famous film adaptation from Sharadindu Bandyopadhyay's Byomkesh series, "Chiriyakhana" (The Zoo). The director of the film "Chiriyakhana" (The Zoo) was Satyajit Ray . This complicated detective thriller was released on 29th September, 1967 . In this movie we see Uttam Kumar, a renowned actor playing the role of Byomkesh.

The Story in Brief

The Zoo is not literally a zoo, it is a nursery-cum-Dairy-cum- poultry farm. The story sets in Calcutta, Byomkesh and his partner Ajit were playing chess in their room. A new client came to visit Byomkesh . His name was Nishanath Sen, a retired-judge. First he gave a card to Byomkesh which contains his address, and he told that in Mohanpur, Golap Colony, he has a nursery and dairy farm . And also told about the inmates who live in his colony & work for the nursery as well as farm. The strange thing was the men & the women who lived under Mr. Sen's shelter were not normal people, some of them had some sort of physical deformation and some had dark past. But, Mr. Sen came to him to get a details about a Bengali song, "Bhalobashar Tumi Ki Jano". Mr. Sen told him that this song was sung by a new actress Sunayana Devi in a Bengali film, the film worked well , but after that film she was not found.

And now Mr.Sen suspected that the actress is living in his colony under an assumed Identity. And before leaving Byomkesh he told that for some days someone sending him some motor parts in his office. The very next morning Byomkesh & Ajit visited a man named Ramen Mallick "The Encyclopedia of Cinema". Ramen Mallick delivered the name of the film, "The Poison Tree" & some details about Sunayana. Later Byomkesh and Ajit went to see a clip of the song. After that day Byomkesh and his friend Ajit went out in disguise of a Japanese to Golap Colony & visited all the suspicious characters, first he met Bijoy, Mr. Sen's nephew, then his wife Damayanti, Nepal Gupta scientist and chemist, then they met Banalakshmi Devi whose story was sad one Bijoy rescued Banalakshmi from a street side, then, Bhujangadhar Babu a doctor who was derecognized for an illegal abortion & also a good musician, Byomkesh met others accordingly Brojodas , Mushkil Mia his wife Nazar Bibi, Panu Gopal, Rashiklal Babu & Mukul Nepal Gupta's daughter. Byomkesh took everyone's photo. After some days Mr. Sen called Byomkesh to inform something but during that call he was murdered. Then Byomkesh started investigation on the murder of Mr. Sen & how he is related to the song & the motor parts. Byomkesh started investigation and solved this complicated case. He took everyone's interview individually and solved the case very carefully. And at the end of the story he revealed the name of the murderer Bhujangadhar and also the actress and singer name came out that

Banalakshmi was the both actress and singer as well as the wife of Bhujangadhar Babu. And it also revealed that Damayanti Devi was not Mr. Sen's wife. When Mr. Sen was doing his job as a judge and he gave command to a criminal Lal Singh a motor mechanic to his death in court, but somehow Instead of hanging him, he was sentenced to life imprisonment, after that Lal Singh's wife came to Mr. Sen for help and Mr. Nishanath Sen gave her shelter as his wife. Therefore, it was Lal Singh who came after his jail and was sending motor patrs.

Differences between The Film and The Real Story :

There are many adaptations are available in the market but this film has a separate fan base.

1. The acting of Mahanayak Uttam Kumar was excellent.
2. Satyajit tried to make the movie simple and understandable with his simple languages and the scenes
3. Satyajit tries to clear why Nishanath was interested about Sunayana Devi which was never clear from the novel.
4. the theme of the film seemed much practical than the real story.

Lastly, Satyajit Ray tried to make the film more practical than the real story.

In the film we can see that there are many changes from the real story, first in the opening scene a skeleton is found in Byomkesh's room, through the skeleton Satyajit tries to decorate a detective's room attractive.

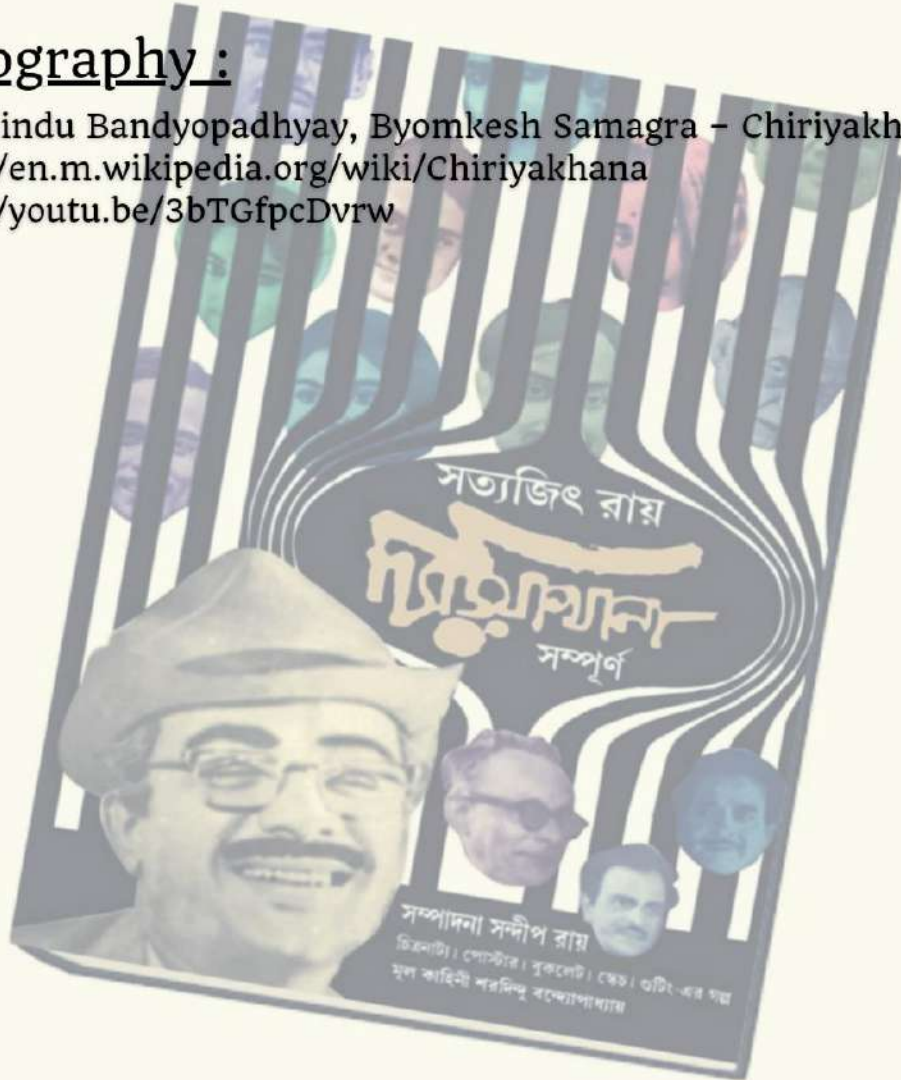
The presence of a baby python is ironic, because in the real story there is no mention of anything like this.

Satyajit shows Byomkesh as a bachelor but in the real story Satyabati and his son were in Darjeeling for a summer vacation with her brother.

Then come to the next point, the use of gun, Sharadindu never used a gun for Byomkesh. Sharadindu Bandyopadhyay sets Byomkesh Bakshi apart and attractive to his readers from any other detective characters by the use of a special Bengali word in his name, "Satyanweshi", means truth- Seeker. In the first story of Byomkesh series he called himself 'Satyanweshi' and started his career as an Private investigator. His look, his style is quite simple like a Bengali Babu. In the story, "Chiriyakhana", he tries to make it interesting but somehow those who does not read detective novels will find it more difficult to understand , and Satyajit Ray tries to make the adaptation simple to all the viewers, that is why he changed so many things and decorate Byomkesh room in his own way. This film owned two national award in 1968.

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MUSINGS

A Vision In Red

- *Sohini Ganguly*
Department of English, Semester 1

Last time I saw you,
You were a vision in red.
Such beautiful a sight,
In the moonlit glow of night,
Truly, a vision perfect!
Of red stained gold your jewelries;
How lovely on your milky skin,
My sight, they continued to seize!
Such a waste! Such a waste!
They almost made your dress, to my eyes, all fade.

Last time I saw you,
It was our after wedding hours.
The bed was of red roses,
My room was finally ours!
Yet you threw it all away, my dear,
As when, to you, I led,
I found you in arms of another.
The white of your lovely dress half torn,

You dared destroy my bed of rose.
So, as the petals laid scattered on floor,
So did my wife's body, all still and lone.
Those dirty arms that had touched you,
Laying a deadly still under my feet,
They stained my wedding shoes,
Yet their last deed they won't ever repeat.
And you? My dear, you were a lifeless vision in red,
The white dress I had once chosen, all stained & wet.
Ah! But such lovely was the mix of white with red,
That glinted in the light moon had shed.

Last time I saw you,
How I had mourned my lovely breathing wife,
Just as I had adored my wife in red.
The same shade was the knife I had then held,
Such a lovely, lovely sight you were.
But such a waste! Such a waste!
Since you were all dead, dead, dead.

ALL YOU NEED IS A LITTLE BIT OF
'COURAGE'

- Mouli Dutta

Department of English, Semester 5

Sneha's 19th birthday brought happiness and a life changing incident with it.

The day was Sunday, 7th of December, 2019. The sun was shining a little brighter on that cold winter morning, spreading its joyous rays all over. Her parents were planning a surprise for her as a tradition followed since her first birthday. On most winter mornings, Sneha found it difficult to get up from the comfortable grasp of her bed but birthdays excited her and she wanted to enjoy the day for a longer time.

She could smell the aroma of her favourite pancakes and couldn't wait to compliment her mother's cooking skills and start the beautiful day by letting her mother feed her. It was cold outside and she was shivering through the heavy layer of clothes but it didn't stop her from planning to go out in the garden and water her plants as an everyday ritual. She came running down the stairs and jumped towards her parents for a bear hug. After receiving blessings from both her parents, she turned towards the living area and found her aunt and uncle sitting there, waiting for her, she flashed a smile while walking towards them and touched both of their feet.

"Happy birthday, my child", her uncle blessed her while keeping his hand on her thigh, making her a little bit uncomfortable, she decided to ignore the mixed feelings in her gut while her aunt handed over an envelope with some money and asked her to buy anything of her choice. She hurriedly walked towards the dining table and found her parents smiling ear to ear and she knew they had a surprise planned for her.

After few minutes of talking about random stuff, the bell suddenly rang and her parents nudged her to go and open the door. Opening the door was the best decision she made which resulted in her crying with a smile pestered on her face, unable to hold all the emotions within her. She found the prettiest little puppy, sleeping inside a small box and picked it up and hugged it while kissing its forehead.

"Courage", she named it and everyone around her clapped. The day passed by somehow, playing and cuddling with him. In the evening, all her friends, other family members, came to bestow the occasion and added happiness and joy in the environment. Every member was waiting for her, talking and laughing their hearts out.

She came running towards them, only this time with a heavy heart and an aching body. She could not gather the strength to open up to all the people she knew and loved. They all seemed strangers in that room after that horrifying incident. She felt alone and different. Her heart was thumping against her chest and her legs were shaking but she didn't stop. She ran outside the house, towards the road without a second thought and without turning back while the distressed voices of her parents kept travelling towards her but soon faded away.

She stood on the railing of the bridge, those muffled screams, unwanted touches, horrified feelings and memories of that deadly incident kept coming back.

Her uncle used and tortured her.

Her own house, the people she loved and the city felt strange. The world seemed painted in black and white. She was lost and wanted to end herself in order to end all her fears but a voice caught her ears, it was Courage, he was wagging his little tail and kept barking towards her as if asking her to stop, to look into his eyes and feel the love he had developed for her in that short amount of time, to look at herself and think about everything she had always dreamt about and to think about those two people who gave birth to her.

She came down, giving up on her idea and Courage rushed towards her for a hug. At that very moment, in the strange world, Courage seemed to be the closest to her. There was a sense of belonging attached to him. She wiped away her tears and left the place holding

him in her embrace. But the memory of that horrific incident kept haunting her. She reached home and felt like dragging the person who made her go through all these and end his entire existence. She made up her mind but the thought of her parents going through something so terrible, haunted her. Her parents came up to her. Though, their eyes were filled with questions but she kept her mouth shut for as long as possible. She felt terrible for hiding such an incident from the two most important people of her life but the Indian society scared her.

Days passed by and she stopped getting along with the crowd. She didn't want to meet anyone, not even her parents. It was just her and courage, locked inside her room, he never really left her side. Somehow, he became her reason to wake up every morning and not give up, he became her reason to smile even when her head was totally messed up; the meaning behind the name 'COURAGE' pushed her to stand up for herself and speak against the ghastly crime for all the women.

So, when one fine day, her parents walked into her room and hugged her and cried, she shared the story of her 19th birthday and broke down along with them. They decided to fight for their daughter and all the other daughters around the globe.

Sneha came out of her shell and shared her story with the world and fought for her justice and justice was granted a month later. She and Courage became inseparable and soon she started speaking up for all the women around the world and pledged to help every powerless woman against the horrific society.

Dead Rose

- *Sayan Kolay*

Department of English, Semester 1

Pretty dead Rose! Pretty dead Rose -
Sitting on a table,
watches everyday,
How much your behaviour is changing,
Each and every way.....
She knows, how much I love you, but
You don't know might -
A vintage colored photo of us,
Still stands beside!

You can never feel, how much I loved -
Even I can't describe;
Still, I just wanna love you,
To the last day of my life!

Oh, dead Rose! Pretty dead Rose!
Please listen to my side!
Will she ever be mine,
In another life?

I don't wanna see
Someone else with her -
God, why do you push me everyday?
From with her to very far!

I thought, she is my angel,
But found her as a liar;
Dead Rose, dead Rose! Please tell me -
It's a nightmare

FACE

- Tanusree Ghosh

Department of English, Semester 1

Hair still wet, towel draped around
Water sticking like beads of pearls on the face
The same face which is looking back at me now
Oh, how much I want to shatter that face!
Products after products, vaguely called skincare and makeup
Are all scattered in front
But are those really worth to make you feel better
Or is it just another veil to hide those scars
Just like the uneven surface of the moon
Layers after layers of face upon face
Makes one look beautiful for a second
But then the veil falls off
The thing underneath looks back
And along with that the urge to shatter the moon
Into millions and billions of pieces comes back
One whole face crushing into six billion
But would that make any difference?
Would that make it any better?
Cause isn't it the image which only gets shattered?

GREASED HANDS

- Sayandeep Modak
Department of English, Semester 1

All have gone home
Known winds blow through deserted street
The moon should be in sky, I hope
The trickling is still at drainage slope
Just then the sound of a feet!
He walks, coughs but wakes none
The bed he has left early
His hair uncombed and curly
The breakfast at the table lay undone.
In darkness busy are his hands,
A machine chugs in a corner
Sweat drops like hour glass sands
A pile of coal intact near the burner.
When will they go home?

DOMICILE

- Sayandeep Modak
Department of English, Semester 1

House walls of four colours
What's not is what's inside,
On that at places torn sofa,
The lonely wind sometimes rests
The rainbow has no arrow,
My house of four colour
And the windows
Have always been my eyes
Tap water breaks the silence
The shirt's creases have judged unironed mind,
The doors of no use,
There are no footsteps
For how long, I am afraid
I am unaware.

The Hundred Fifty Weeks

- Sinchan Mahato

Department of English, Semester 5

How can we forget the smiles? We can't;
How can we forget the cottoned scolds?
Hundred-fifty weeks, and never again, we can't
forget those motherly loves and upholds.
Mom, we couldn't forget a September date,
bandits pinned Britannia, but thou stands still;
cells didn't know the fate and the European state,
now we know the Olympus hill, and colonialist's feel.
Though we lost a integral part, But in our cores
his locutions, and tales empower to work in hard,
Though we're locked for years, But knew British folklores;
their has always a new start after the tearing flood.
How can we forget the shades in our toughest needs?
How can we forget the Five after hundred-fifty weeks?

#SixtiesCalcutta

Sayantana Bhunia, Department of English, Semester 5



"A Central Park, A concrete version of Paradise!"

#Twilight

Sayantana Bhunia, Department of English, Semester 5



*"Every Sunset brings the promise of a New Dawn!"-
Ralph Waldo Emerson.*

Domestic Violence.

Nasmin Sultana, Department of English, Semester 5



Women's Empowerment

Kunowmee Mandi, Department of English, Semester 5



made by- Kunowmee
Mandi, 4th sem

#FoggyHills

Sayantana Bhunia, Department of English, Semester 5



"The Mountains are calling, and I must go!"- John Muir.

#Blues

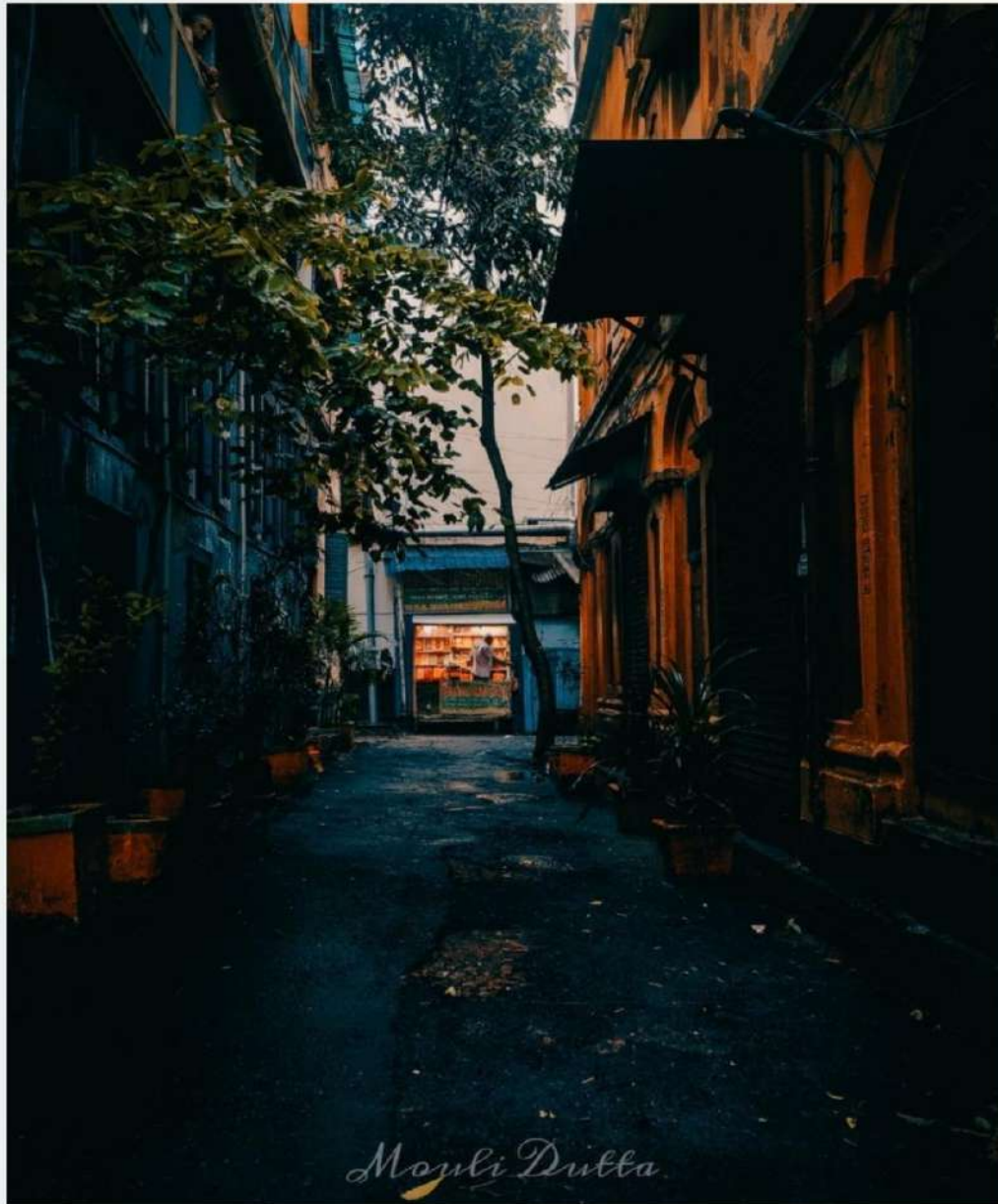


*Sayantana Bhunia, Department of English, Semester 5
Location- Burudi Lake, Ghatsila, Jharkhand*

#Greens



*Sayantana Bhunia, Department of English, Semester 5
Location- Ghatsila, Jharkhand*



*Mouli Dutta, Department of English, Semester 5
Location – Baithakkhana, Sealdah.*

How beautiful is the rain!
After the dust and heat,
In the broad and fiery street,
In the narrow lane,
How beautiful is the rain! - Henry Wadsworth
Longfellow ('How Beautiful is the Rain!')

Restrained

- Subham Biswas

Department of English, Semester 1

It is with turns and dips as it directs,
Entangles itself flailing in the void.
Drifts across for portal that resurrects.
Hopes, as they go, converge till devoid.

Infused pessimism moulds sullen thoughts,
Enclosed with toxicity, but not lies.
Destructive self but flatlined, thus it rots.
Now rancid dreams faint away cutting all ties.

Now you can see through pellucid minds
Who lies and who tries, to your silent utter.
I go out for a stroll, this self, nothing it finds.
Talks fuel irresoluteness, they in gutter.

Within this predicament picks at straws
But I shall devise one that with no flaws.



VINDICATION OF HOLMES IN **FELUDA'S GENESIS**

- Anindita Chakraborty
Department of English, Semester 5

If we take a close look, we can find many similarities between Sherlock Holmes and Feluda. Satyajit Ray's desire to experiment with detective stories coupled with a childhood love for the Sherlock Holmes series led him into the world Holmes' character he created Feluda.

Holmes' influence was clearly visible on Pradosh Chandra Mitter aka Feluda. Both have excellent power of observation. They can describe many things about a person just by observing certain about the economic and marital condition of a person by the observation of his worn but hat in "The Adventure of the Blue Carbuncle" Feluda also showed his amazing power of observation in most of his stories.

They both have their strong and notable personalities. They are witty and very dignified in front of others. Both are extremely knowledgeable and interested in different things. Feluda is a lover of chess, books, Indian history, Nepali history, geometry and even numerology and has a good knowledge of current affairs. On the other side, Holmes has a profound knowledge in subjects like natural sciences, chemistry, anatomy, sensation literature soils and geology etc.



One inspirational mystery creation
in Bengali's thriller emotion

Each is accompanied by a sidekick who also serves as a narrator of the stories. Feluda is assisted by his cousin Tapesh Ranjan Mitter aka Topshe and Holmes is assisted by his dearest friend Dr. Watson the stories are narrated by these assistants respectively. Feluda is also associated with Lalmohan Ganguly aka Jatayu who developed a role of comic and sensitive person. Though the sidekicks seems to be in a process of understanding the plot all throughout until the whole thing is revealed. But actually they have very little involvement in the cases.

Another thing that was common between them, that they both were unmarried. They used their whole energy and peace of mind in solving their clients cases instead of being involved in married life.

They are mostly non violent and hardly use weapons except for a few cases in the novels. Their cases are mostly complex as a result of which their intelligence is exhibited.

In a nutshell Sir Arthur Conan Doyle's "Sherlock Holmes" awakened Ray's detective eyes and provoked him in inventing "Felu Mitter".

Why Discrimination ?

- *Sutanuka Pal and Prama Das*
Department of English, Semester 5

The preamble to the constitution of democratic India starts with “We the people of India” but our society depicts another picture. We all belong to different family backgrounds, different castes, different religions, different geographical boundaries and because of these differences we are about to forget that we all are human beings. People are discriminated against their gender, their religion, their caste, their race, their body colors and also language. Our constitution giving us “Equality”, “Liberty”, “Justice”, “Fraternity” but, our mind or our society is not trying to accept these beautiful opportunities. We never ever forget to update our mobile phones in this so-called modern era, but we never ever tried to update ourselves, our thoughts. From the very beginning of study, we all know the basic things from books, but we are not trying to apply these in our real life. This is the only reason of all the discrimination.

One-third people of the society accept the changeable society but the rest do not. Nowadays, most of people thought girls are burden, they should do marry and take care of her family. The girls of their family’s are deprived from education ,their willings etc. A new born baby-girl is thrown on river, dustbin by her family and her mother is humiliated. In most of cases, women are insulted by their male colleagues at work. These are happened only because they are women.

On the other hand, women are abusing their women power, men are insulted by women. In some cases, poor men are humiliated by some powerful women. All time men do not lead the role of devil, sometimes women do lead the role also. Again, in our society, where we worship both Lord Shiva and Parvathi as ‘Ardhanariswar’ sculpture, in reality we laugh seeing third gender. Is it fine? We are all human, we are not more powerful than nature. We should not point fingers at creation of

nature. We must respect each other .Neither we less than anyone nor we more than anyone. Our greatest religion is humanity. So, we are all equal. They deserve all the facilities like binary genders.

We are all talented in different ways. In our society, as much as a male is important, woman is important and thus, a third gender is important also. We should maintain unity among us. Everybody has the right to choose their partner. We chose our partner by heart with whom some feelings, some love are attached. It is normal to be attracted to the opposite sex, but it is also normal to break away from this stereotype and become attracted to one's own sex. We choose the person with whom we feel comfortable. It is absolutely normal. We should respect lesbian, gay and homo-sexual people. We must upgrade ourselves over time.


As we discussed previously about the gender discrimination now we are going to talk on religion discrimination and caste discrimination. This system is supposed to introduce by the Aryans in ancient India. It is believed that they had come together with this practice for separating the society, they separated the people on the basis of their profession, it was their strategy to rule very efficiently. In this modern era impact of Casteism is noteworthy not only in rural areas but also in urban areas. The feeling of own class superiority is the main reason Of Casteism. Those who belongs to higher class they judge others negatively. Even now in so many places “So Called Lower Class people” are not getting same facilities as the “So Called Upper Class people” have because of their race, their family background.

Actually, we all know that In the world there is nothing exist as upper class people or lower class people but our society always drowning us into these so called Casteism. Human mind is uncultured because of this fake Casteism. We see Caste endogamy, it requires an individual to marry within a culturally defined group of which he or she is already a member. In India we have “ Liberty of thought, expression, belief, faith & worship”, there are eight major religions in the world, & the interesting thing is every single of them is practised in our country, though some people are very serious about their religious sentiments. Some people who belongs to particular religion & have money see themselves as superior, as a result In news paper every day we get the news of the Hindu-Muslim riots. We are forgetting that Hindu – Muslim – Christian- Jain- Sikh is nothing but a invisible wall made by people which separating us from each other.

But not now concept of rich & poor also discriminate people, those who have that much money they are like they are the societal head. Actually we need equity, am not criticizing our constitution in this particular part but this thing need to change, for example, if there is two people one is 5 inches in height and another is 8 inches and they have to cross a 10 inches wall, our constitution giving the 5 inches support to the 5 inches man and who is already 8 inches he doesn't not have any support. If our constitution give them the equity that, the 5 inches support to the 5 inches man and 2 inches support to the 8 inches man then I think this problems will not come.

There are some people among us who are called disable. Physically they have some problems like blindness, dumbness and deafness, less of limbs, brain or spinal cord injuries etc. They are also fighting against the society at every moment. Most of times they are ignored by others. Some of us make fun of them. Their talents are crushed. They do not deserve it. I think they are very special to us and we should call them 'special' child/person. Overcoming their physical disabilities, keeping smile on face, they are going ahead step by step in life. We should appreciate them, their works, their talents and their endurance. We have to take care of that so that they do not become helpless. We must notice of their facilities are equal in everywhere like us.

People also discriminated against their language. Yes, language, plays another role in this so called system. There are many things that make us what we are, & language is one most important of them. Language is influenced by geography of that place. Sometimes, we meet people who are very different from us & we may find them unfamiliar. In school colleges, students are going to cities to develop their self skills and they are often prejudiced about their language, for example, in classroom a group of Students is fluent in English and others are not comfortable as them, then those students started judge them negatively. Not only in classroom, there are many families, in our city and also others who thinks English is the best language and other languages are not important, as a result those people might not respect people who speak other languages. They started measure their intelligence through language. Language gives us the ability to communicate our intelligence to others by talking, reading, or writing our thoughts, views, and opinions. Language doesn't measure intelligence.



In this era, nobody wants to marry a dusky girl. A fat boy or girl becomes a fun object for friends. They are called “moti”, “hati”, “kumro” etc. A short heighted boy or girl is ignored by him/her peers. A very thin girl or boy also be called as “baskathi”, “pakhathi” etc. In most cases, we are criticized of our physical structure.

Almost everyone likes to eat sweet. Many of us like to eat “sandesh”, some of us like to eat “rosogolla” and some of us like to eat “gulabjam”. They are all different from color, taste and shape but they are all delicious in their own way and they are all known as sweet. Just like that we are all human. We look at each other differently because of the physical reactions. Many of us are fair complexion, some of us are dusky complexion, short, tall, fat and thin. We are various kind of and we are all beautiful in our own way. We should not make fun of anyone. We must respect each other and we should not criticize anyone’s physical structure.

The great men and poets of our country have left a message to us that we are all human being irrespective of race, religion, caste, high and low. Our constitution has gave the equal right regarding these. We should follow our constitution. Discrimination keep us away from each other and equality keeps us attached to each other. To build a strong society, maintaining unity among us is very important.

THE WARRIOR

- Manojit Khan,
Department of English, Semester 3

"Isn't that tilak of Hanuman temple on your forehead?" I heard a voice which is very familiar, but like every time, I startled. It was the voice of our Assistant Head sir Tanmoy babu; looking back, I saw he was asking this to a tall skinny guy. The guy got saffron tilak stretched on his forehead. The tilak is applied at the Hanuman temple which is situated beside the Dwarkeshwar river, few miles away from Kamalpur village.

Today was the last day of our school. Oh no! Let me rectify, today was my last day at my Kamalpur Netaji High School as a student. I just got the Higher Secondary pass certificate and the Transfer Certificate, but I was yet to receive the Higher Secondary result. So I got engaged in a conversation with Debuda, my classmate, sitting upon a log, near the result-counter. Actually we had to drop the exams last year due to our own respective reasons, so we were to receive the result at the end. So, sitting there we were waiting for that 'end'. There was a small crowd of few students near the counter, with mask on their face. That guy was in the crowd.

"Yes sir. I went to bring vegetables in the morning. While returning, the priest stretched this tilak.", the guy answered.

"To bring vegetables?" sir asked again, with some exclamation.

"Yes sir. Actually I sell vegetables. That's why I went to bring those from Jhantipahari", he gave a genuine answer.

Jhantipahari is the nearest wholesale market of vegetables. It's 15km away from Kamalpur.

"Actually my baba is unwell. So he is unable to work. That's why I work to earn bread and butter." The guy explained.

His words amazed me. If I'm not wrong, he is one year younger than me, may be he was just eighteen. At this young age, he was responsible enough to look after his unwell father's treatment and household chores. After selling vegetables in the morning, he had come to school, to collect the result. Again I came to know from the other guys that, for some extra earnings, he set up stall of Phuchka in different village-fairs. And before the Corona Pandemic, he was working as a salesman in a clothe-shop. Like millions of others, that deadly virus had devoured his business. So later on, he had to find his own way to earn.

"Wow! You're doing a great job beta. Keep it up", I witnessed a wide smile on his (Tanmoy Babu) face. I'm familiar with this smile. This is the exact same smile that I've seen on his face when any of his students achieves success in either academic fields of Kamalpur.

The words from sir brought a gentle smile on his face. I see the same smile on my father's face when he returns home after day-long hard work. That was the smile of a Knight, the smile of a fighter. I heard about the struggle my father went through, after my Grandfather passed away during my father's teenage. He had to grow and sell vegetables to complete his Matriculation exams. And today I witnessed the battle of another warrior; who was on the battlefield of life, to support his family. This smile suits the warriors. We often get agitated by minor problems; can't find a way to tackle them. On the other side, a boy younger than me was handling all the responsibilities of his family. He might has grievances about life, but he doesn't has time to complaint about them. I saluted his spirit in my mind...

~~~The End~~~