



स्वरम् SWARAM

2024-2025



Delhi College of Arts & Commerce

(University of Delhi)

Netaji Nagar, New Delhi - 110023

स्वरम् SWARAM

2024-25

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It is with immense pride and joy that I extend my greetings to all readers of this year's edition of Swaram, the annual magazine of Delhi College of Arts & Commerce. This publication is more than a record of the year gone by—it is a reflection of our collective journey, aspirations, and the evolving spirit of our college community.

DCAC has always believed in education that transcends the boundaries of the classroom. Our focus lies not only on academic excellence but also on shaping individuals who are empathetic, innovative, and socially conscious. The contributions featured in this magazine mirror the energy, imagination, and resilience of our students and faculty alike.

I take a moment to appreciate Swaram for capturing the voices and visions of our college with clarity, creativity, and depth.

As our nation advances with the goal of becoming Viksit Bharat, it is heartening to see young minds stepping forward with a sense of responsibility, purpose, and commitment to inclusive growth and progress. I am confident that our students will continue to carry forward this balance as they step into diverse roles and responsibilities.

I congratulate the editorial team and all contributors for bringing together such a thoughtful and engaging edition. May DCAC continue to grow as a space of learning, dialogue, and meaningful action. Wishing you all a fulfilling and inspiring year ahead.

Prof Gajendra Singh
Hon'ble Chairman, Governing Body
Delhi College of Arts & Commerce
University of Delhi



Dear Students, Faculty, and Alumni,

As we bring another academic year to a close, I take this opportunity to convey my warm regards and heartfelt appreciation to every member of the Delhi College of Arts & Commerce family. This year has been one of steady progress, collective effort, and meaningful engagement—inside classrooms, across departments, and beyond the campus.

In the midst of changing times and growing expectations, our students have continued to push boundaries, think critically, and express themselves with clarity and confidence. Their participation in academics, cultural initiatives, and social causes is a testament to the holistic education we strive to provide.

This edition of Swaram is a celebration of that spirit. It captures the thoughts, voices, and visions of a community that learns not only from textbooks but from one another. It is a space where words meet purpose, and creativity meets conviction.

I commend the editorial team, contributors, and everyone involved in bringing this magazine to life. Your work brings the spirit of the college alive in these pages.

As we move forward, let us continue to uphold the values of inclusivity, inquiry, and collaboration that define DCAC. Here's to new beginnings, deeper learning, and the pursuit of excellence in all that we do. With best wishes for continued growth and success.

Prof. Rajiv Chopra
Principal
Delhi College of Arts & Commerce
University of Delhi

प्रिय पाठको!
सादर नमस्कार एवं हार्दिक शुभकामनाएँ ।

स्वरम् के इस नवीनतम संस्करण में हम आप सभी का स्वागत करते हैं जहाँ शब्दों की धनियाँ सुर सजाती हैं । चित्र नाना भाव व्यक्त करते हैं और कला कलाकार के सपनों से मिलती हैं। यह हमारे लिए प्रसन्नता का विषय है कि आपके समक्ष वह सृजन प्रस्तुत किया जा रहा है जिसे 'दिल्ली कॉलेज ऑफ आर्ट्स एंड कॉमर्स' के जीवंत सर्जकों ने अपने प्रेम, श्रम और समर्पण से सृजित किया है।

कॉलेज के चहल-पहल भरे गलियारों में छात्रों की बतकही में जीवन आकार लेता है वहाँ स्वरम् महज़ एक पत्रिका से कहीं बढ़कर सामूहिक संवेदना, सामूहिक कल्पना, एवं हमारी धरोहर का स्वर बन जाती है। स्वरम् का प्रत्येक शब्द एवं चित्र उस जीवन की कहानी कहता है जो हमारे साथ साँस लेना शुरू कर चुका है और जो चारों ओर के संसार का अनुभव कर रहा है, ऐसा जीवन जिसका हम सभी इंतज़ार कर रहे हैं।

लेकिन कागज़ एवं स्याही से परे भी स्वरम् एक गहनकथा कहती है : मिलन, संघर्ष और जज़्बे की। स्वरम् एक प्रकाशन भर नहीं है बल्कि हमारा वह स्नेह है जो स्मृतियों, अनुभवों एवं आकांक्षाओं से मिलकर शब्द-सरिता बन बह रहा है। यह सहकार्य की उस शक्ति का प्रमाण है जहाँ विचारों, मतों एवं भावनाओं की समवेत प्रस्तुति ने सामूहिक अभिव्यक्ति का रूप धारण कर लिया है।

अपने समर्पित संपादकगण, डिजाइनर, संसाधन प्रदाता एवं सहयोगियों का हम हृदय से धन्यवाद ज्ञापित करते हैं जिनकी सृजनशीलता, निष्ठा एवं अथक प्रयासों ने स्वरम् को जीवन प्रदान किया है जो न केवल जानकारी देती है अपितु आत्मा को छूते हुए मन को भी प्रेरित करती है। इस हेतु हम आप सभी के प्रति कृतज्ञ हैं।

इस यात्रा में हमारे साथ जुड़ने के लिए आप सभी का धन्यवाद। हम आशा करते हैं कि स्वरम् के ये पन्ने आपकी कल्पना को उद्बुद्ध कर, आप पर रचनात्मकता की अमिट छाप छोड़ें।

प्रेमपूर्वक सच्ची भावनाओं के साथ
संपादकीय मंडल
स्वरम् (वार्षिक पत्रिका)
दिल्ली कॉलेज ऑफ आर्ट्स एंड कॉमर्स
दिल्ली विश्वविद्यालय

Message from The Editorial Team

Dear Readers,

Salutations and warm greetings!

We welcome you all to the latest edition of Swaram, where the pages rejoice in the music of the words, where photographs speak a thousand words, and where the art meets the dream of the artist. It gives us all, immense joy to present to you our labour of love, crafted with passion, by the humans of Delhi College of Arts & Commerce.

In the bustling corridors of our college, amidst the chatter of the students, shaping a life that they love with different experiences, Swaram emerges as more than just a magazine. It becomes our collective voice, our canvas, and our legacy. Each word, each photograph, tells a story of a life, that has started to breathe, and is experiencing the surroundings of a futuristic life that awaits each one of us on this journey.

Yet, beyond the ink and paper lies a deeper narrative- one of camaraderie, resilience and passion. Swaram is not merely a publication, it is our love, oozing out with the cherished memories of our shared experiences and aspirations. It is a testament to the power of collaboration, where diverse voices unite to formulate a collective voice for their ideas, opinions, perspectives and emotions.

To our dedicated team of editors, designers, resource persons, and contributors- we extend our hearty wishes and warm gratitude. Your passion, creativity and unwavering support have brought Swaram to life. Together we have created something that is truly special- a magazine that not only informs or entertains but also inspires and uplifts and we sincerely thank you for that.

To our readers, thank you for joining us on this journey. May the pages of Swaram ignite your imagination, and leave an impression for passion and creativity in your hearts.

With love and sincerity,
The Editorial Team of Swaram
Delhi College of Arts & Commerce
University of Delhi

TABLE OF CONTENT

1. CHAIRMAN'S MESSAGE		11. ALUMNI ANECDOTES	156
2. PRINCIPAL'S MESSAGE		12. THROUGH THE LENS	160
3. MESSAGE FROM THE EDITORIAL TEAM		13. SHUTTER TALES	166
4. हिंदी कविताएँ	02	14. EDITORIAL TEAM	178
5. हिंदी की रचनाएँ	20	15. CALL FOR SUBMISSION	182
6. ENGLISH POEMS	50		
7. ENGLISH SHORT STORIES	62		
8. ENGLISH ARTICLES	78		
9. ANNUAL REPORTS	118		
10. CULTURAL SOCIETIES	146		

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ਸਿੰਗੀ ਕਮਿਊਨਿਟੀ



हूँ कौन मैं ?

हूँ खुद की तलाश में,
हूँ खुद के पास मैं,
हूँ अस्तित्व के ध्यान में।
जो मिल गया,
तो साहित्य-सा महान मैं,
जो न मिला तो साहित्य-सा शून्य मैं।
हूँ पाप मैं, हूँ पुण्य मैं
हूँ खुद की तलाश में
हूँ खुद ही के पास मैं।

हूँ धरती पर पड़ा मैं,
पर अध्यात्म पर न जाने क्यों खड़ा मैं?
ये चोट कैसी?
गैरो के घाव ये?
या खुद से हूँ लड़ा मैं?

हूँ संकीर्णता का सार मैं
या गीता का श्लोक मैं?
हूँ खुद की तलाश में
हूँ खुद ही के पास मैं।

फ़रेब के आशियाने में,
ज़ंजीर और ज़मीर पड़े एक ही पैमाने में,
हूँ कैद या आज़ाद मैं?
हूँ आबाद या बर्बाद मैं?
क्या मुसाफ़िर मैं?
या बंजारा मैं?
क्या जीता क्या हारा मैं?
हूँ खुद की तलाश में
हूँ खुद ही के पास मैं।

- अभिजीत गुप्ता , बी ए (ऑनर्स) इंग्लिश

वीरगति को तू पायेगा

तू जिस नीति से है चला
तू उस गति को पाएगा

तू फूल ढूँढ़ता रहा
तू लक्ष्य कहाँ भेद पाएगा।
मुख पर जिसके तेज और हाथ धनुष बाण
हो,
वीर उसको बोलते, बूढ़ा हो जवान जो।

रण में जाकर तू हो खड़ा
तू चक्रव्यूह तोड़ दे!
त्याग सारी वासना
कदम लक्ष्य की ओर मोड़ ले !

साधारण-सा जीवन तेरा
साधारण तेरे लोभ हैं।
विजय श्री की भूख बढ़ा
वही तो तेरा भोग है।

अंतहीन गगन में जब,
तेरा विराट ध्वज लहराएगा।
सफलता का सूर्य समक्ष तेरे
जब नतमस्तक हो जाएगा।

तभी तो महानता के उस
शिखर पर तू जायेगा
जीत हुई तो वीरता
या वीरगति को तू पायेगा।

- अभिनय कुमार , बी ए (ऑनर्स) जर्नलिज़्म

अब बस याद है.....

क्या तुम्हें बचपन की वो ज़िन्दगी, वो बीता हुआ ज़माना याद है ?..
क्या मिट्टी में खेलकर गाया हुआ वो तराना याद है?...

हाँ मुझे बचपन याद है...

याद है मुझे...
वो छोटा-सा गाँव...
मेरे नन्हे-से पाँव...
वो बरगद के पेड़ के...
बड़े पत्तों की छाँव...
उन पत्तों के साये में बीता जीवन याद है...
हाँ मुझे अपना बचपन याद है...

याद है मुझे...
वो ममता का आँचल...
वो आँखों में काजल...
कभी खेल-खेल में भूलना...
वो दिल से खौफ़-ए-आज़ल...
उस बेफिक्री में बीता लड़कपन याद है...
हाँ मुझे अपना बचपन याद है...

याद है मुझे...
वो गर्मी के दिन...
वो सर्दी की रातें...
वो नानी की गोद में...
हुई परियों की बातें...
वो बरसात में भीगा हुआ सावन याद है...
हाँ मुझे अपना बचपन याद है...

याद है मुझे...
वो रेतीली मिट्टी के घर...
वो पकड़ी हुई तितली के पर...
वो गर्मी की छुट्टियों में...
जाना अपनी नानी के घर...
वो नानी के घर खाया चूरन याद है...
हाँ मुझे अपना बचपन याद है...
याद है मुझे...
वो पापा के कंधे..
वो मेले का झूला...
वो आँगन उस घर का...
जिसमें बचपन था खेला...
वो चुराकर खाया हुआ माखन याद है...
हाँ मुझे अपना बचपन याद है...
याद है मुझे.....

वो चलते हुए गिरना...
वो गिरके संभलना...
चोट लगे अगर गिरने पर...
तो माँ के सीने से लिपटना...
लेकिन...
अब वो सब बस एक याद है...
एक ढलती हुई सी याद है...
ना ही वो मिट्टी के घर हैं अब...
और ना ही वक़्त अपने पास है...
उन लम्हों के लौटने की नहीं बची कोई
आस है...
आँखों में बस उनको फिर से देखने की
प्यास है...
कैसे अल्फाज़ों में करूँ बयाँ मैं वो सबसे
हसीन लम्हे...
जो अब बस एक धुँधली-सी याद है...
अब बस याद है...
अब बस याद है..

- आकर्ष गंगवार , बी ए (ऑनर्स) हिस्ट्री

विश्वास भरी उड़ान

एक आसमान विश्वास का
खूब लगाए गोते चिड़िया ने।
भरी आत्मविश्वास की उड़ान
जब मिला विश्वास भरा आसमान।

कोई मिला नहीं उसे दोस्त वहाँ
जब तक न थी उसको अपनी पहचान।
जिंदगी के गर्म थपेड़ों ने किया उसे परेशान
उड़ना तो चाहा पर नहीं था आत्मविश्वास
आसान।

कुछ टूटा था मन में वो जिसे समझना नहीं
था आसान
कोई हो अपना जो भरे उसमें विश्वास के
प्राण।
जिससे संजीवनी हो जाए आत्मविश्वास।

चिड़िया भरे आत्मविश्वास की उड़ान
विचरे सतरंगी आसमान में भरे ऊँची उड़ान।
न डरे कभी चील,बाज से
हम हैं संग तेरे ये है प्रमाण।
अडिग होगा आत्मविश्वास तेरा
हम भरेंगे विश्वास तुझमें।

तू जीत सके जीवन रण को आसान।

अकेले ले तू उड़ान छू ऊँचाइयों को निडर
हो, खुद के अस्तित्व पर कर गुमान।
एक आसमान विश्वास का,
जा ले अब एक आसमान विश्वास का।
खूब लगाए गोते चिड़िया ने
भरी आत्मविश्वास की उड़ान
जब मिला विश्वास भरा आसमान।

- मोहिका टाक , बी कॉम (प्रोग्राम)

गुज़ारिश

खुदा और बेईमानी न करे,
मेरी आँखों को पानी न करे।

जो पोंछ रही है मेरे आँसू कब से?
गुज़ारिश है उसकी तबाही न करे।

मेरे साथ रह कर कमज़ोर होगी बस वो,
तो शर्त सिर्फ यह कि उसको दीवानी न
करे।

छोड़ जाने दे उसको साथ मेरा पर,
यह कलाम उस तक मेरी जबानी न करे।

यह साथ उम्र भर का हो नहीं सकता,
गुज़ारिश इतनी कि बस जल्दबाज़ी न
करे।

प्यार में पड़ गयी तो होगा जुल्म उस पर,
अब तो बस मौत की तैयारी करे।

गुम हूँ मैं बेशक बहुत ज्यादा आजकल,
पर किसी पर इल्ज़ाम तराशी न करे।

लिख रखा है जिसने अल्फ़ाज़ खून से मेरे
नाम,
उस पर ही मेरे खून की ज़िम्मेदारी न करे।

अकेला छोड़ दूँ इस मंज़र को अपने
सामने,
खुदा के वास्ते बुज़दिलों-सी बातें न करे।

मेरा किसी का हो जाना मुमकिन नहीं
शायद,
अब भरे बाज़ार मेरी नीलामी न करे।

पेड़ों के टूटते पत्ते भी उसकी ही तरह हैं,
उस पर पाँव रखने की गुस्ताखी न करे।

- अप्रतिम चतुर्वेदी , बी ए (प्रोग्राम)

वक्त

फिर अँधेरा आसमान...
लकीरें मिट भी जाएँ अब...
मुकम्मल न होगा मेरा जहाँ...
दुनिया भर का शिकवा गिला...
अब कर उन्हें रफ़ा दफ़ा...
कुबूलियत का इख्तियार...
ना तू गमगीन ना मैं खफ़ा...
वक्त की बिसात पर सजा है...
ज़िंदगी का फ़लसफ़ा...

वक्त ने वक्त से कहा ऐ वक्त तू रुक ज़रा...

वक्त ने वक्त से कहा ऐ वक्त तू रुक ज़रा
वक्त की बिसात पर सजा है
ज़िंदगी का फ़लसफ़ा...
वक्त है थमा हुआ...
ना मैं जुदा ना तू रुका...
टूट कर बिखरना हो...
तो दिल लगाकर देख ना...
वक्त का ये खेल है...
मोहरा बन आगे बढ़ चला...
क्षण भर की मौजूदगी...

- हर्ष सिंह , बी ए (ऑनर्स) इंग्लिश

कहानी

समा ज़रूर आएगा वो।
जिसमें अपनी कहानी लिखूँगा,
कहानी लिखूँगा और अपनी जुबानी
लिखूँगा।

वो वक्त कैसे गुज़रा मेरा,
सारी रातें लिखूँगा।
मन में चलती सारी बातें लिखूँगा।
लिखूँगा हर पल की वो मशक्कत,
मेरे उस मन की दुहाई लिखूँगा।

वो अकेलापन लिखूँगा,
वो तन्हा-सा मन लिखूँगा।
लिखूँगा वो जज़्बा खुद का,
वो खुद को सँभाल लेने की ताकत
लिखूँगा।

हारे हुए खुद को लिखूँगा,
फिर उस हार का पछाड़ना लिखूँगा।
लिखूँगा वो अँधेरी रातें
और फिर आखिरकार,

उस उजाले की बरसात लिखूँगा।
लिखूँगा एक दिन मैं कहानी अपनी।।

- हिमांशु रजोरा , बी कॉम (प्रोग्राम)

विक्रम बत्रा - शौर्य और पराक्रम की गाथा

आओ साथी तुम्हें सुनाएँ, कहानी उस जंग की,
जीत जहाँ पर भारत ने हासिल प्रचंड की।
अंगारों से लड़ने की गलती कर दर्जा तुम अपना भूले थे,
इसलिए ओ पाक! तेरे सैनिक भारत माँ के चरणों में झूले थे।

सन् 71 में तो तू तब भी ऐसा न करता, यदि वह दुश्मन मुल्क होता,
पूर्वी पाक तो हिस्सा था तेरा, फिर क्यों इंसानियत का गला घोंटा,
भारतीय सेना को कमजोर सोच तूने क्या जताया था,
भूल मत लोंगेवाला में तेरे हजार को हमारे सौ ने मार भगाया था।

करके अक्सर सीज फायर मत कर हमें मज़बूर,
भूल मत सन् 71 में कैसे किया था भागने को मज़बूर।

चीन से दोस्ती कर इतना क्यों इतराया,

भूल मत तब पूरी दुनिया का साथ था तब भी हमारी जल, थल, वायु सेना ने कैसे था मार भगाया।

आई एन एस विक्रांत खड़ा था काल बन के सामने तेरे,

और भारत माँ का साथ भी था, उन वीर जवानों पर मेरे

आई एन एस विक्रांत, राजपूत और तीनों तीनों सेनाओं को मेरा सलाम है,

और रूस जैसे दोस्त को आज भी प्रणाम है।।

अंत में बस यही कहूँगा अपने देश की रक्षा करना मुझ फौजी का फर्ज है,

और 93 हजार का सरेंडर आज भी इतिहास में दर्ज है।।

भारत माता की जय
जय हिंद, जय भारत।।

युगों युगों से इस मिट्टी में कई वीर प्रताप हुए,
कभी महाराणा कभी शिवाजी ने शत्रु के सर काट दिए।

है आज कहानी उस बेटे की, है देश का जो रत्न,
जिसे हारने को शत्रु ने किए कई जतन।

कारगिल की तलवारों से बन गया था उसका रिश्ता,
भारत माँ की रक्षा को बन गया था फ़रिश्ता।।

उसके संकल्प मनोबल साहस से दुश्मन था हारा,
यह दिल माँगे मोर का दिया था उसने नारा।

विक्रम बत्रा योद्धा महान, परमवीर का मिला सम्मान,
विपत्ति में न छोड़ा साथी का हाथ,

शौर्य पराक्रम का सिखा गया अद्भुत पाठ।।

- सूरज सिंह , बी ए (ऑनर्स) हिस्ट्री

मैं और पापा

मैं और पापा
मेरे पंख ना जाने क्यों सिमट जाते हैं ?
ऐसा लगता है पापा के दुख को वो भी
महसूस कर पाते हैं ।
तभी तो मैं सोचता हूँ मेरे ख्वाब क्यों अपना
दामन छोड़ जाते हैं,
क्योंकि वो पापा को चैन की कुछ साँसे देना
चाहते हैं।

मेरी निगाहें उन चीज़ों पर पर्दा डाल देती है
जो मुझे पसंद बहुत आता है ।
क्योंकि पापा की आँखों से उनकी पसंद
और नापसंद को जो पहचान जाते हैं।

मेरे हाथ खुद उन चीज़ों से हट जाते हैं।
जो मुझे महँगे नज़र आते हैं,
क्योंकि वो पापा के पुराने कपड़े को नये
कपड़ों में तब्दील करना जो चाहते हैं।
पता नहीं क्यों मैं समय से पहले समझदार
बनना चाहता हूँ
पापा के कन्धों को थोड़ा आराम जो देना
चाहता हूँ।

- रत्नेश , बी ए (प्रोग्राम)

आत्मबोध की उड़ान

नभ के तारे पूछ रहे हैं
कब चमकोगे प्यारे तुम?
जीत चाहते हो खुद से
फिर क्यों मन से हो हारे तुम।
जग को जानने हेतु
कहीं खुद को भूल ना जाना।
जीत उन्हीं को मिली यहाँ
जिन्होंने खुद को है पहचाना।।
तुलना क्या करना किसी से
सब यहाँ अलग-थलग है।
तुमसे आगे लोग वही
जो तुमसे अधिक सजग है।
हमरी बस एक बात ये मानो
प्यारे तुम खुद को पहचानो।
दिल में दिया जलाओ आस का
खुद से ही तुम ज़िद ठानो।
मेहनत करो बन जाओगे
सब के आँखों के तारे
तब जाकर चमक पाओगे प्यारे।।

- उन्नीत कुमार , बी ए (प्रोग्राम)

शांति की पुकार

युद्ध की आग में जलता है संसार,
इंसान ही इंसान का दुश्मन हर बार।
ज़मीन के टुकड़ों पर खून बहे,
क्या इससे वाकई कोई जीत मिले?

बमों की आवाज़ से काँपती है ज़मीं,
मासूमों की आँखों में छुपी है याचना कहीं।
वो पूछते हैं, “क्या हमारा कसूर है?”
क्या इन जंगों में सचमुच कोई सुरूर है?

शांति का संदेश फैलाओ हर ओर,
हथियारों की जगह दो दिलों को ठौर।
जब नफरत की दीवारें गिर जाएँगी,
तब ही ये धरती फिर से मुस्कुराएगी।
तब ही ये धरती फिर से मुस्कुराएगी।

- आदित्य राज , बी ए (प्रोग्राम)

शहर

शहर
तुझे ढूँढते हुए,
मैं खुद को खो रहा था।

सिर्फ तेरा पता जानकर,
जाने क्यों इतना खुश हो रहा था,
मैं सारा समान सँभाल कर,
हमारी आखिरी तस्वीर अपने बस्ते में डाल
उस शहर को निकल दिया,

नींद तो तेरे जाने के साथ ही चली गई थी,
बस अपनी खुशी ढूँढता हुआ तेरे करीब
चला आ रहा था,
सिर्फ तेरा पता जानकर,
जाने क्यों इतना खुश हो रहा था,

तू अक्सर कहती थी,
मैं कहीं ना मिलूँ तो मुझे ढूँढना बंद कर देना
और मैं अक्सर यही सोचता था, मैं तुझे
खोने ही नहीं दूँगा,

अब इन बातों को सोच कर कई बार हँसी
आ जाती है और कई बार आँसू,
और इन्हीं बातों को सोचता हुआ मैं उस
शहर के करीब चला जा रहा था,

सिर्फ तेरा पता जान कर,
ना जाने क्यों इतना खुश हो रहा था,

धुंध में तेरी शाल लपेट कर मैं तेरे बहुत
करीब था,
आखिर धुंध में तेरी शाल लपेट कर मैं तेरे
बहुत करीब था,
मुझे तू दूर से दिख रही थी, और तेरे पीछे वो
चढ़ा हुआ सूरज।

जाने क्यों आज कल मुझे ये रंग बिरंगी दवा
देकर सुला देते हैं,
इस चारदीवारी पिंजरे की खिड़की में से तू
आज भी मुझे दिखती है।

शायद ये शहर मेरा दिमाग ही है,
जिसमें मैं तुझे हर रोज ढूँढ रहा हूँ,
रोज़ ढूँढ रहा हूँ।

- अरमान गोयल , बी कॉम (ऑनर्स)

वक्त इम्तिहान

आज ज़िंदगी कुछ चली सिखाने,
वक्त को भेजा इम्तिहान लिखाने..
ले बैठो चलो उम्र कलम,
स्याही भरना उम्मीदों के दाम..
ये परीक्षा आज वक्त के नाम,
और नतीजा उसका, हस्त-लकीरों का
परिणाम!

इस इम्तिहान को कुछ ऐसे रचना..
हर कठिनाइयों का हल तुम 'संघर्ष' लिख
आना,
मुश्किल सवालों का जवाब बस 'सब्र'
लिख आना!
जब दिल थक जाए, और हिम्मत टूट जाए
खुद को हौंसले की स्याही से भर जाना..
'गर्व' मात्राओं से छंद लिख आना,
'साहस' के वर्णों पर 'सकारात्मकता' की
शिरोरेखा सजाना,
और फिर हर चुनौती के पन्ने को,
तुम 'हिम्मत' से रच आना!

इस परीक्षा से जब डर लगने लगे
तो 'आशा' लिपि से उत्तर सँवारना
अंतिम सवाल के नज़दीक पहुँचो,
फिर 'किस्मत' को खूब आजमाना..

तुम डरना नहीं, बस आगे बढ़ते जाना!!
और इस तरह, परीक्षा का अंत हो जाएगा
तुम्हारा धैर्य और प्रयास तुम्हें अक्ल
बनाएगा!
तो क्या हुआ जो आज सितारे बुलंद नहीं,
वक्त थोड़ा कमज़ोर है,
लेकिन ये किस्मत की दौड़ है, जीवन के
मोड़ हैं..
'आज' जो संघर्ष है , 'कल' वही उसका तोड़
है!
वक्त की चाल है,
'आज' है मसले तो कल फिर नई 'भोर' है
और यही तो ज़िंदगी से होड़ है !!

- प्रितेन अग्रवाल , बी ए (प्रोग्राम)

पर कब ? तू एक कविता है

जब ये दिन रात की आगोश में हो,
जब चाँद सितारों की बाहों में हो,
जब अँधेरों की काली चादर से आसमान
ढक जाए ।

जब सारा शरीर ठंडा पड़ जाए,
जब होठ चलते-चलते यूँ ही रुक जाए ,
और जब उससे मिलने की आखिरी उम्मीद
टूट जाए तब उस कविता का वादा है
मिलेगी मुझको ।

जब उस पेड़ के पत्ते गिरने लग जाएँ
जब बगीचे का वो फूल मुरझा जाएँ
जब रूह निकलने को आतुर हो
जब उसकी तस्वीर आँखों से धुँधली होने
लग जाएँ
जब उसकी यादें मिटने लग जाएँ
और जब उसका नाम मेरे ज़हन से छुटने
लग जाएँ

तब उस कविता का वादा है मिलेगी मुझको
जब दिल थक कर बैठ जाएँ
जब मन खुद से रूठ जाएँ
जब चलते-चलते उसका साथ कहीं छूट
जाएँ
तब उस कविता का वादा है मिलेगी
मुझको।

जब कानों में उसकी आवाजें गूँजने लगे
जब आँखें उसे ढूँढने लगे
जब मन उसे पास न पाकर रोने लगे
जब खून शरीर से बगावत कर दे
और साथ बिताए वो लम्हे कहीं खोने लगे
तब उस कविता का वादा है मिलेगी
मुझको।

- अभी केडिया , बी ए (ऑनर्स) पॉलिटिकल साइंस

परिंदा

वो खुदा तेरा परिंदा
इस दफ़ा उड़ ही चला ।
थी कसक जो भी अधूरी
इस दफ़ा भर ही चला ।
ये शमा परवर नज़ारा
देख मन ने ये पुकारा ।
क्या बर्याँ तूने किया ?
कि वो उड़ चला छूने किनारा ।
थी जो मन मे खटक उसके
वो जो अक्सर डगमगाता।
क्या मुकद्दर लिखा तूने
कि वो खुद को यूँ सराहता ।
छोड़ सारे ही भरम वो
सब फतेह कर ही चला ।
वो खुदा तेरा परिंदा
इस दफ़ा उड़ ही चला।

- साधना मिश्रा , बी ए (ऑनर्स) जर्नलिज़्म

ਵਿੱਚੋਂ ਆਈ ਰਖਾਅ।



डिजिटल माध्यम का बढ़ता अत्याचार : मनुष्य और पर्यावरण बीमार आदित्य कुमार झा , बी ए (ऑनर्स) जर्नलिज़्म

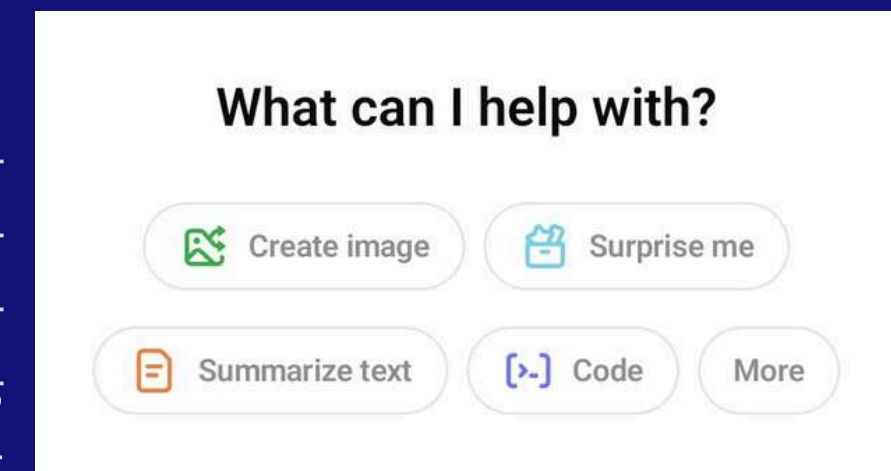
डिजिटल क्रांति के युग में आज सभी के पास डिजिटल उपकरण मौजूद हैं तो किसी के पास प्रायः एक से ज्यादा भी देखने को मिलते हैं। डिजिटल माध्यम न केवल मनुष्य शरीर को नुकसान पहुँचा रहा है बल्कि पर्यावरण के लिए भी घातक सिद्ध हो रहा है। डिजिटल उपकरणों का बढ़ना जहाँ यह प्रदर्शित करता है कि दुनिया में भारत आज सूचना क्रांति के दौर में तेज़ी से अपना वर्चस्व बना रहा है वहीं दूसरे पहलू पर गौर करें तो तस्वीरें हमें कुछ और भी दिखाती हैं : एक तरफ चकाचौंध-सी दिखती हँसती-खेलती दुनिया वहीं उसके पीछे का अँधेरा शायद हम देख नहीं पाते। यदि देख भी लें तो बताते नहीं हैं क्योंकि दुनिया को चकाचौंध देखना पसंद है और हमें दिखाना भी।

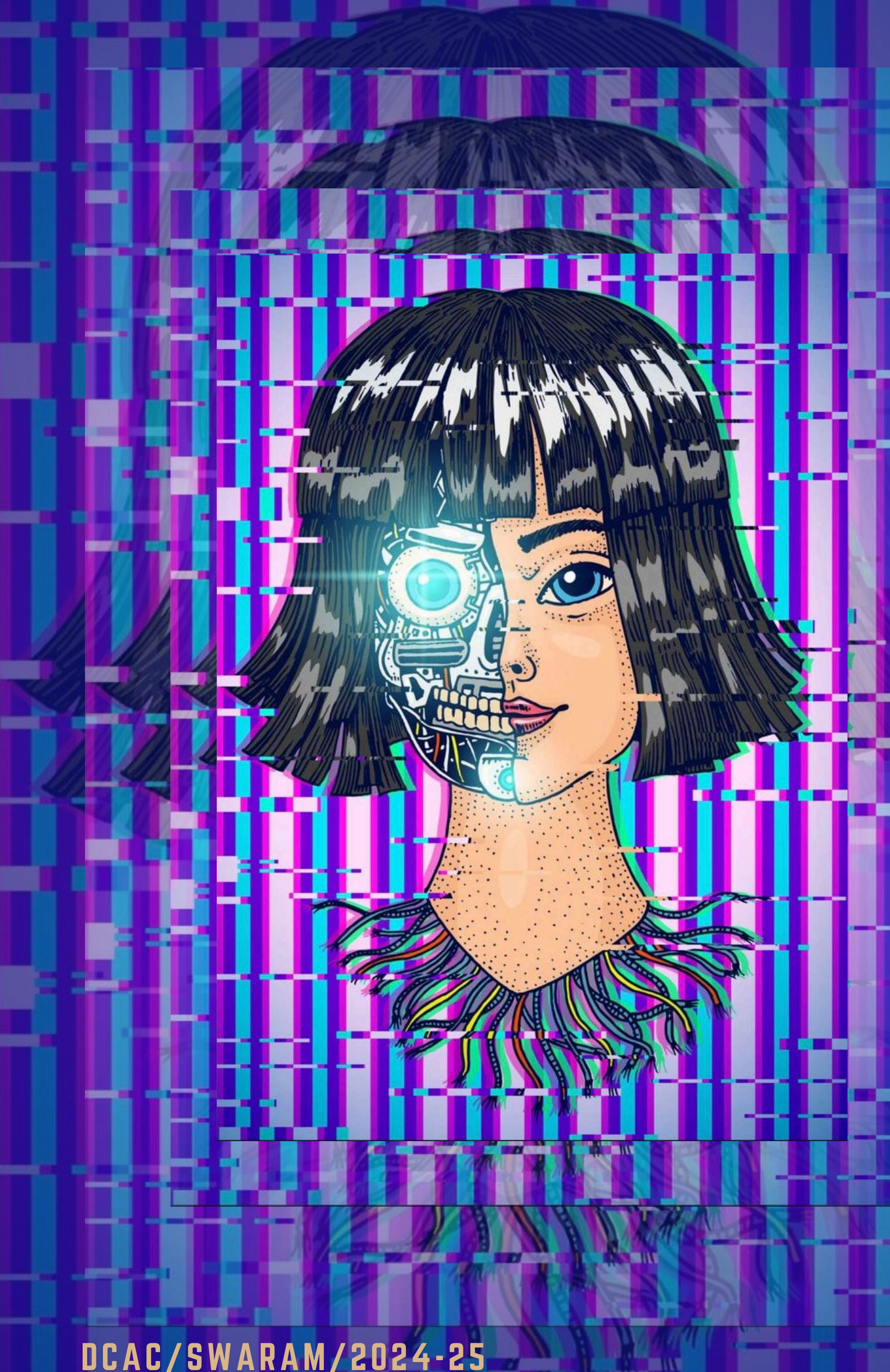
आज डिजिटल यंत्रों ने हमारे जीवन को सुविधाजनक तो बना दिया लेकिन इसके एक बहुत बड़ी संपत्ति हमसे छीन ली गई है। वह है : चैन, खुला मन जहाँ विचार पनपते थे न कि चैटजीपीटी (chat gpt) से खरीदे जाते थे। स्मार्ट फोन ने विभिन्न स्वास्थ्य संबंधी समस्याएँ पैदा कर दी हैं। बीते दिनों वैज्ञानिकों द्वारा किये गये शोधों से पता चला है कि कैसे डिजिटल उपकरण हमें अंदर से खोखले करते जा रहे हैं? कैलिफ़ोर्निया यूनिवर्सिटी के द्वारा किए गये हालिया अध्ययन से पता चला है कि 'जर्नल ऑफ़ जनरल इंटरनल मेडिसिन' में प्रकाशित लेख जिसमें वैज्ञानिकों ने चेतावनी दी है कि कम उम्र या 20 साल की आयु तक ज्यादा स्मार्टफोन या टीवी देखने से दिल सम्बन्धी बीमारी हो सकती है।

अधिक समय तक स्क्रीन का उपयोग करना नींद और शारीरिक गतिविधियों पर गहन असर डाल सकता है। ब्रिटेन के किंग्स कॉलेज की मानें तो हर पाँच में से एक किशोर में अधिक समय तक डिजिटल उपकरणों का इस्तेमाल करने से चिंता, अवसाद और अनिद्रा जैसी गंभीर समस्याएँ पैदा हो रही हैं। न केवल स्वयं को अपितु आप कहीं न कहीं पर्यावरण को भी नुकसान पहुँचा रहे हैं।

रिपोर्ट्स की मानें तो इंग्लैंड के लाफबोरी यूनिवर्सिटी के प्रोफेसर आयान हाजकिंसन ने बताया कि डिजिटल डाटा का पर्यावरण पर भी नकारात्मक प्रभाव पड़ता है। यदि आप अपने फोन में देखें तो काफ़ी सारी तस्वीरें आपको देखने को मिलेंगी जिससे आपकी यादें जुड़ी हों जोकि स्वाभाविक है, वीडियो हो सकता है, और आधुनिक समय है तो सम्भवतः मीम्स भी हों आपके फ़ोन में, लेकिन प्रथम दो चीज़ जरूर होंगी: फोटोज एवं वीडियो।

जब आप यह देखते हैं इसमें ऊर्जा की खपत होती है। क्लाउड ऑपरेटर आपसे जंक डाटा डिलीट करने को कहता है, क्योंकि जितना डाटा संग्रहित किया जाता है, उतने ही ज्यादा लोग उनके सिस्टम का उपयोग करने के लिए भुगतान करते हैं। यहाँ यह जानना भी अति आवश्यक हो जाता है कि निरंतर तेज़ गति से जलवायु का संकट बढ़ रहा है। जंक डाटा भी उसमें से एक है जो इसका प्रमुख कारक है। जंक डाटा से निपटना जलवायु के लिए एक महत्वपूर्ण हिस्सा है।





वस्तुतः बड़ी- बड़ी इंटरनेट आधारित कंपनियाँ जैसे माइक्रोसॉफ्ट, गूगल के बड़े-बड़े डाटा सेंटर हैं जो हज़ारों की संख्या में सर्वर का इस्तेमाल करते हैं जिससे आम बात है कि वातावरण भी गरम होगा और इस समस्या के लिए हमें बड़े-बड़े एयरकंडीशनर को उपयोग में लाना होगा जोकि डाटा सेंटर को ठंडा रख सकें, लेकिन वही एयरकंडीशनर बाहर पर्यावरण में ग्रीन हाउस गैस उत्सर्जित करेंगे। जिससे पर्यावरण को काफी नुकसान होता है। इन सबके लिए एक ही उपयुक्त समाधान है: आत्मसंयम। अगर इसको हम अपने जीवन में उतारें तो हम पर्यावरण के साथ-साथ अपने जीवन को भी डिजिटल एडिक्शन से बचा पाएँगे। खुद को सिर्फ आप ही बचा सकते हैं।

इसलिए निर्णय लें कि किसी भी कार्य को करने से पहले आप फ़ोन का इस्तेमाल करें न कि वो आपका। इसके लिए आपमें संयम, मन एवं मस्तिष्क पर काबू होना काफी महत्वपूर्ण हो जाता है। अन्यथा यह आपको अपने लक्ष्य से भटका सकता है और पराजित कर आपको अपना गुलाम बना सकता है।

सामा-चकेवा: मिथिला की लोकसंस्कृति

नंदिनी कुमारी , बी ए (ऑनर्स) हिस्ट्री

मान्यताओं के अनुसार सामा, भगवान कृष्ण की पुत्री थीं। उन्हें एक झूठे आरोप के कारण वनवास का दंड दिया गया। इस कठिन समय में उनके भाई चकेवा ने न केवल उनका साथ दिया बल्कि हर कठिनाई में उनका सहारा बने। अंततः चकेवा ने अपनी बहन को न्याय दिलाया और उन्हें समाज में पुनःस्थापित किया।



इस कथा के माध्यम से सामा-चकेवा पर्व भाई-बहन के अटूट बंधन, त्याग और समर्थन का प्रतीक बन गया। यह केवल एक धार्मिक कथा नहीं, बल्कि समाज को यह संदेश देती है कि सत्य और न्याय की जीत अवश्य होती है चाहे परिस्थितियाँ कितनी भी प्रतिकूल क्यों न हों।

पर्व का ऐतिहासिक और सांस्कृतिक महत्व

मिथिला की संस्कृति में सामा-चकेवा का पर्व एक विशेष स्थान रखता है। यह पर्व कार्तिक - पूर्णिमा से शुरू होकर छठ पूजा के बाद तक चलता है। इस अवधि के दौरान महिलाएँ और लड़कियाँ सामा और चकेवा की मिट्टी की मूर्तियाँ बनाती हैं और उन्हें रंग-बिरंगे कपड़ों और सजावट से सुसज्जित करती हैं। ये मूर्तियाँ भाई-बहन के प्रेम, त्याग और विश्वास की प्रतीक मानी जाती हैं।

पर्व के दौरान महिलाओं द्वारा गाए जाने वाले गीत इस उत्सव की विशेषता हैं। इन गीतों में सामा-चकेवा की कथा, भाई-बहन के रिश्ते और सामाजिक मूल्यों की गहराई को बड़े सुंदर तरीके से प्रस्तुत किया जाता है। ये गीत हमें हमारे लोक जीवन की सरलता और सच्चाई से जोड़ते हैं।



पर्व की विशेष परम्पराएँ और रीतियाँ

सामा-चकेवा पर्व की परम्पराएँ बेहद अनूठी और प्रतीकात्मक हैं। महिलाएँ और लड़कियाँ सामा, चकेवा और चुगला (जो बुराई का प्रतीक है) की मिट्टी की मूर्तियाँ बनाकर उनकी पूजा करती हैं। पूजा के दौरान सामा और चकेवा की मूर्तियों को सजा-धजाकर एक स्थान से दूसरे स्थान तक ले जाया जाता है। यह प्रक्रिया रिश्तों की यात्रा और उनमें आने वाली कठिनाइयों को दर्शाती है।

पर्व के अंतिम दिन चुगला की मूर्ति को जलाया जाता है : जो बुराई पर अच्छाई की जीत का प्रतीक है। यह परंपरा हमें सिखाती है कि सच्चाई और अच्छाई हमेशा विजयी होती है। चाहे संघर्ष कितना भी कठिन क्यों न हो।



लोक गीतों का महत्व

सामा-चकेवा पर्व में गाए जाने वाले लोक गीत इस उत्सव की आत्मा हैं। ये गीत न केवल पर्व की महत्ता को दर्शाते हैं बल्कि समाज और परिवार में रिश्तों की गहराई को भी उजागर करते हैं।

गीतों में भाई-बहन के प्रेम, प्रकृति के प्रति सम्मान और सामा-चकेवा की कथा का सुंदर वर्णन किया जाता है। एक प्रमुख गीत है:

"सामा खेलबै, चकेवा खेलबै,
चुगला के मुँह झारबै।"

इस गीत में सामा-चकेवा के प्रतीकों और चुगला के रूप में बुराई के नाश का संदेश दिया गया है।



मुझे इस पर्व से विशेष लगाव क्यों है?

सामा-चकेवा का पर्व मेरे लिए केवल एक परंपरा नहीं बल्कि बचपन की अनमोल यादों का संग्रह है। मेरी दादी इस पर्व की कहानियाँ बड़े प्रेम और उत्साह से सुनाती थीं। वह कहती थीं कि यह पर्व भाई-बहन के रिश्ते की गहराई को समझने का अवसर है।

बचपन में, जब मैं मिट्टी की मूर्तियाँ बनाती थी तो हर मूर्ति में मेरे लिए एक कहानी छिपी होती थी। सामा और चकेवा की मूर्तियों को सजाने और पूजा करने में मुझे अपार खुशी मिलती थी। खासकर चुगला को जलाने की परंपरा मेरे लिए हमेशा यह संदेश लेकर आती थी कि बुराई का अंत निश्चित है।

पर्व का सामाजिक संदेश

सामा-चकेवा केवल भाई-बहन के प्रेम का पर्व नहीं है बल्कि यह समाज में पारिवारिक मूल्यों और रिश्तों की अहमियत को भी रेखांकित करता है। यह पर्व हमें सिखाता है कि किसी भी रिश्ते की नींव विश्वास, त्याग और समर्थन पर टिकी होती है।

इसके अलावा, सामा-चकेवा प्रकृति और लोक जीवन से जुड़े रहने का भी संदेश देता है। मिट्टी की मूर्तियाँ और लोक गीत हमारे जीवन में सादगी और आत्मीयता का महत्व बताते हैं।

आधुनिक समय में सामा-चकेवा की प्रासंगिकता

आज के आधुनिक युग में, जब रिश्तों में दूरी और संवादहीनता बढ़ रही है, सामा-चकेवा जैसे पर्व हमें हमारी जड़ों और रिश्तों की अहमियत को याद दिलाते हैं। यह पर्व हमें सिखाता है कि चाहे समय कितना ही बदल जाए, हमारे सांस्कृतिक मूल्य और पारिवारिक बंधन हमें हमेशा जोड़कर रखते हैं।

यह पर्व हमें अपने भाई-बहन और परिवार के साथ समय बिताने और उनकी भावनाओं को समझने का मौका देता है। साथ ही, यह समाज में बुराई के खिलाफ खड़े होने और सच्चाई का समर्थन करने की प्रेरणा भी देता है।



निष्कर्ष

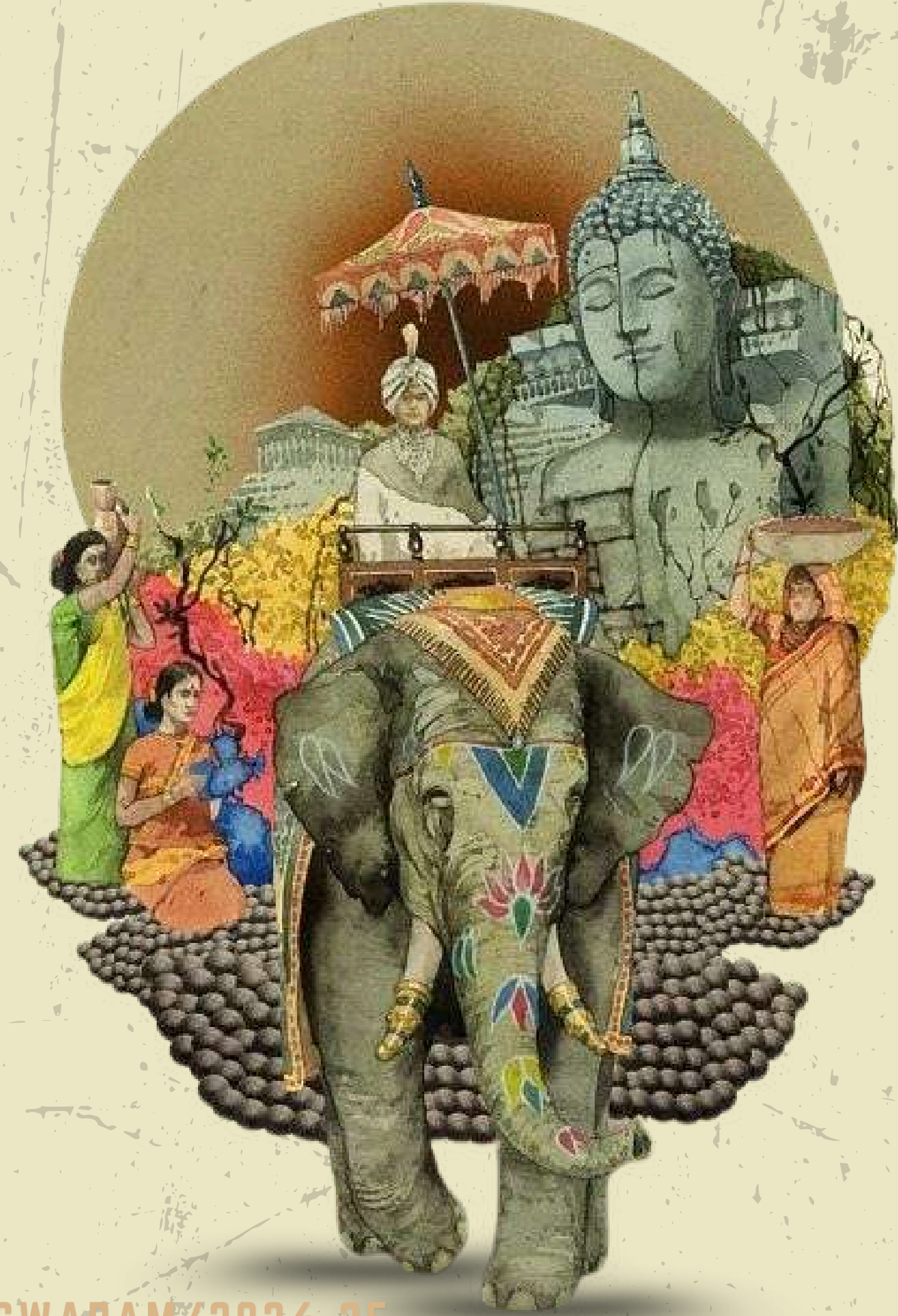
सामा-चकेवा मिथिला की समृद्ध सांस्कृतिक धरोहर का प्रतीक है। यह पर्व हमें भाई-बहन के रिश्ते की अहमियत, परिवार के महत्व और समाज में नैतिक मूल्यों को बनाए रखने का संदेश देता है।

मेरे लिए, सामा-चकेवा केवल एक पर्व नहीं, बल्कि अपनी जड़ों से जुड़े रहने और रिश्तों की गहराई को समझने का माध्यम है। यह हमें सिखाता है कि जीवन में सबसे महत्वपूर्ण चीजें परिवार, विश्वास और रिश्तों का सम्मान हैं।

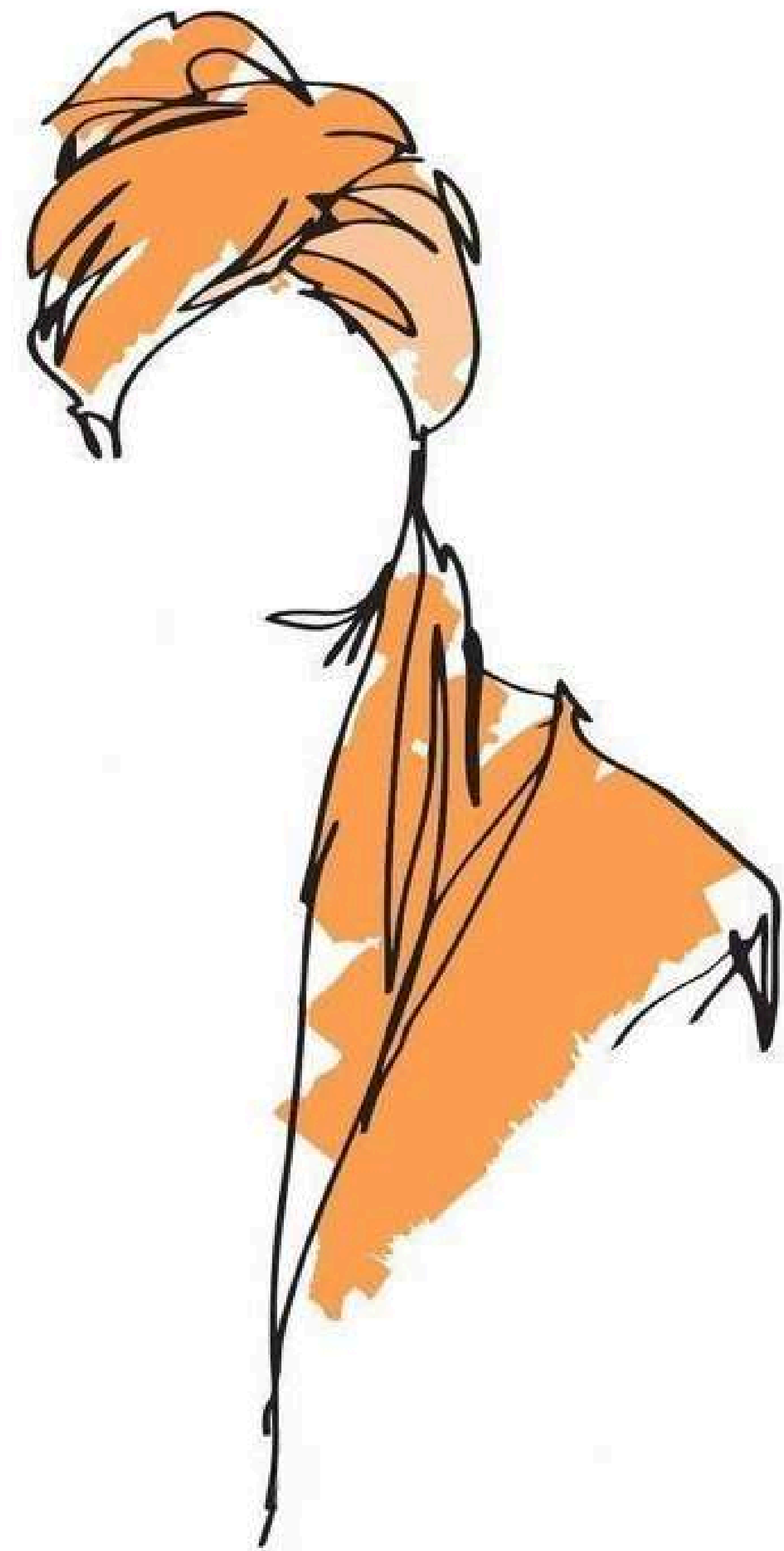
सामा-चकेवा केवल मिथिला का पर्व नहीं, बल्कि हमारे जीवन के मूल्यों और रिश्तों की अमूल्य धरोहर है।

विचारधाराओं का भँवर

युवराज , बी ए (प्रोग्राम)



राष्ट्रवादी विचारों के लिए आपकी इच्छाशक्ति और मनोबल मजबूत और बलशाली होने चाहिए। बलशाली होकर ही किसी भी असामाजिक तत्वों से लोहा लिया जा सकता है। उदाहरण के तौर पर अगर विचार मजबूत होंगे तो किसी भी बड़ी दुविधा का हल आसानी से कर सकते हैं। एक संगठित विचारधारा जो जाति, धर्म, धन आदि का भेद ना करते हुए राष्ट्र पुनर्निर्माण की बात करती है, ऐसी विचारधारा के चयन को प्राथमिकता देनी चाहिए। ऐसे विचार जो राष्ट्र के कल्याणकारी हित की बात करें, ऐसी विचारधारा को आज के युग में ढूँढना कठिन है परंतु कहते हैं 'हीरे की परख जौहरी को होती है'। वैसे ही पुनर्जागरण की भावना प्रत्येक के अंदर समाहित है बस आपको अपने आप को परखना है। एक ऐसी विचारधारा के चंगुल से बचना है जिनके हित विदेशी तत्वों से जुड़े हुए हों या उनको अन्यत्र राष्ट्र से धन मिलता हो। ऐसे विचारों को चुनिए जो राष्ट्रहित, देशप्रेम की बात करते हों, जिसमें एक व्यक्ति का उच्च चरित्र हो। राष्ट्र में एक संगठित समाज हो, राष्ट्र में गुणवान शिक्षा की बात करती हो, उस संगठन उस विचारधारा को चुनिए। ऐसी विचारधारा को चुनिए जो राष्ट्र जोड़ने की बात करे न कि राष्ट्र को विच्छिन्न करने की।



स्वामी विवेकानंद जी ने कहा था , “विचार व्यक्तित्व की जननी है, जो आप सोचते हैं, बन जाते हैं।”

उनका आशय यही था कि आपके विचार ही आपके व्यक्तित्व, भविष्य को तय करते हैं। अपनी विचारधारा, अपनी शक्ति को एक मजबूत, संगठित, अखंड राष्ट्रनिर्माण बनाने में प्रयोग करे न कि जाति, धर्म के नाम पर देश को असंगठित करने का काम करें। ऐसे महान आदर्शों के विचारों का चयन कीजिए जो आपको सही मार्गदर्शन और लक्ष्य प्रदान करें।

ऐसे विचारों को मत चुनिए जिनमें ना कोई अनुशासन हो, ना जिसका अतीत हो और उस संगठन का ना कोई भविष्य हो। ऐसे विचारों का स्वागत करें जिनके लिए राष्ट्र प्रथम हो एवं राष्ट्र को सही मार्ग पर ले जाएँ।



स्वामी विवेकानन्द जी का कहना था " उठो जागो और तब तक मत रुको जब तक लक्ष्य की प्राप्ति ना हो जाए। " ऐसे विचारों, ऐसे राष्ट्रवाद के लक्ष्य पर चलें जो राष्ट्र की संस्कृति, इतिहास, धरोहर का विखंडन होने से बचाएँ। देश की ऐसी युवा शक्ति का निर्माण हो जो ऐसे व्यक्ति का बहिष्कार करे जो हमारी संस्कृति का प्रूफ माँगते हों। ऐसे संगठन का बहिष्कार करें जो आतंकवादियों का समर्थन करते हों, उनकी रिहाई की माँग करते हों। युवाशक्ति ऐसे संगठन को ना चुनें जो सिर्फ जाति के आधार पर चलता हो और समाज का जाति के नाम पर खंडन करता हो। समाज को नशे की तरफ जागरूक करता हो, ऐसे संगठन को चुनिए जो राष्ट्र, समाज के हित के लिए रचनात्मक कार्य करे। सतत विकास की बात करे, शिक्षा की बात करे।

“ बिना मानवता के मानव कैसा
बिना मिठास के मिष्ठान कैसा
बिना ज्योति के प्रकाश कैसा
बिना राष्ट्रवाद के राष्ट्र कैसा”



ऐसी विचारधारा का चयन कीजिए जो आपकी ऊर्जा और सक्रियता को सामाजिक आलोचक, सामाजिक निवारक, समाज के हित के लिए कार्य करवाने में प्रेरित करे न कि खुद के प्रलोभन के लिए। भारत एक मजबूत, समृद्ध, आधुनिक, वैज्ञानिक, आत्मविश्वास से भरा राष्ट्र तभी बन सकता है जब समाज धर्म, जाति, लिंग, नस्ल को नकारते हुए लोकतांत्रिक सिद्धांतों पर कार्य करे तभी राष्ट्र की राष्ट्रवाद की भावना बच सकती है।

छात्र ऐसी विचारधारा को चुनें जो व्यक्तिगत एवं वैयक्तिक स्तर पर चरित्र निर्माण का कार्य करती हो।

पुनर्जन्म

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सती रात का खाना खाने के बाद अपनी गर्भवती बुआ के घर से लौट रही थी। घड़ी रात के दस बजा रही थी और सती को अपने घर जाने की चिंता सताने लगी थी। वह शॉर्टकट लेकर जल्दी घर पहुँचने के बारे में सोचती है लेकिन जैसे ही वह गाँव की तंग गली में पहुँचती है, चार साये उसके सामने उभर आते हैं— तारक, त्रिपुर, भस्मा, और कामी। उनके चेहरों पर अजीब-सी हवस और वहशीपन की झलक थी।

तारक एक अजीब-सी मुस्कान लिए बोला, "कहाँ जा रही हो इतनी जल्दी गोरिये, रात तो अभी जवान है।"

सती ने साहस जुटाकर कहा : "सामने से हट जाओ! मुझे जाने दो।"

त्रिपुर राक्षसी हँसी हँसकर फिर बोला "अरे ! इतनी भी क्या जल्दी है जानेमन, कहो तो हम भी साथ चलें"

सती के चेहरे पर डर और गुस्से का मिला-जुला भाव था। वह भागने की कोशिश करती है पर वे चारों उसे घेर लेते हैं। सती की चीखें, अँधेरी रात के सन्नाटे में खो जाती हैं। कुछ ही पलों में, सती अपनी आखिरी साँस लेती है। उसकी आँखों में दर्द और प्रतिशोध की लपटें जलती रह जाती हैं।

सती की मृत्यु के बाद, पूरे कस्बे में शोक की लहर दौड़ गई। लोग चर्चा कर रहे थे कि इतनी निर्दयता से कोई कैसे एक लड़की को मार सकता है। पुलिस भी सती के केस को हत्या का केस मान कर रफा-दफा कर देती है लेकिन इसमें कोई भी हत्यारा पकड़ा नहीं जाता।

उसके अंतिम संस्कार के कुछ ही दिन बाद, उसकी बुआ ने एक पुत्र को जन्म दिया। यह एक विचित्र सा संयोग था, मानो खुद नियति ने यह खेल रचा हो। बच्चे का नाम "शिव" रखा गया। उसकी आँखों में एक अजीब-सी चमक थी, जैसे मानो वो कुछ जानता हो। शिव कोई और नहीं बल्कि सती ही थी जिसने अपना प्रतिशोध पूरा करने के लिए शिव बनकर जन्म लिया था।

शिव को बचपन से ही अपने पूर्वजन्म का एहसास था। वह अपनी माँ के पास एक कस्बे में ही पला-बढ़ा। लड़कियों के कॉलेज के पास ऑटो चलाता और लड़कियों को सुरक्षा के गुर सिखाता रहता था।

एक दिन जब अपने दोस्त नंदू के साथ खड़ा वह लड़कियों को समझा रहा था

"सुनो!! अकेले रात में बाहर मत निकलना, कुछ भी हो सकता है। और हाँ, ये पेपर स्प्रे हमेशा अपने पास रखना।"

नंदू हँसते हुए बोलता है, "अबे साले, दिनभर लड़कियों को फ्री में टिप्स देता घूमता रहता है कभी थोड़ा-सा इधर भी देख लिया कर।"

"क्या देख लूँ?"

"सू तीन दिन से मेरे मैसेज का रिप्लाई नहीं कर रही"

"कौन सू?"

"सुयशा, यार!"

"अबे तेरा रोज का यही ड्रामा है यार"

"चल न यार घर उसके"

"मैं क्या करूँगा उधर जाकर"

"चल न भाई"

शिव उदास मन से कहता है "ठीक है, चल"

दोनों सुयशा के घर पहुँच जाते हैं, सुयशा नंदू को देखते ही दरवाजा बंद कर लेती है, शिव दो तीन बार गेट खटखटाकर अंदर पहुँचता है -

"भाभीजी!"

सुयशा - "शिव भाई देखो साफ सीधी बात है, पिछले कई दिनों से मैं इसको चॉकलेट लाने को बोल रही हूँ ये करमजला ला ही नहीं रहा। आप इसको बोलो चॉकलेट ले के आए वरना मैं इससे ब्रेकअप कर लूँगी।"

"ठीक है भाभीजी! ठीक है"

शिव वापस आकर नंदू से कहता है - सुन भाई, इसको एक चॉकलेट लाके देदे अभी के अभी मान जाएगी दो मिनट में।

नंदू - अबे उसने ये मुझे क्यों नहीं बताया

शिव - उसके मन में घुसके उसे जानना पड़ेगा भाई वो ऐसे खुद से ये सब नहीं बताएगी।

नंदू - अब ये क्या नया बवाल है यार 🤔

शिव - रहने दे भाई तू चुपचाप गाड़ी चला 😊

दोनों एक दुकान पर उतरकर चॉकलेट खरीदकर सुयशा को दे देते हैं, फिर दोनों अपने अपने घर आ जाते हैं।

शिव की जिंदगी में एक दिन नया मोड़ आया। शिव ने विष्णु मंदिर के पास एक लड़की : शक्ति को देखा। वह मंदिर में पूजा कर रही थी। जब वह बाहर आई, कुछ गुंडों ने उसे घेर लिया।

पहला गुंडा हँसते हुए बोला, "ओहो मोहतरमा, आज बड़ी रंगीन लग रही हैं आप"

शक्ति घबराई पर उसने अपने चेहरे पर यह नज़र नहीं आने दिया - "मुझे जाने दो! तुम लोग आखिर चाहते क्या हो?"

शिव ने यह सबकुछ देखा, और तुरंत एक्शन मोड में आ गया - "अबे सालों दूर हटो इससे, वरना सबके सब वहीं पड़े मिलोगे!"

गुंडे ने आँखें तरेरते हुए कहा, "कौन है बे तू? ज्यादा बहादुर बन रहा है?"

शिव ने आगे बढ़कर एक पंच मारा, और गुंडा जमीन पर गिर पड़ा।

"सालों खड़े खड़े खाल खींच लूँगा तुम्हारी, अगली बार हड्डियाँ गिनने भी कोई नहीं आएगा।"

दूसरे गुंडे ने अपने साथियों की तरफ देखा, "भागो यहाँ से, ये सनकी है!"

गुंडे भाग खड़े होते हैं, और शिव शक्ति की ओर मुड़ता है। "तुम ठीक हो?"

शक्ति मुस्कुराते हुए कहती है, "हाँ, थैंक्स। तुमने आज मेरी जान बचाई। तुम कौन हो?"

शिव मुस्कुराकर कहता है, "शिव नाम है मेरा। इस इलाके में ऑटो चलाता हूँ। चलो तुम्हें घर छोड़ देता हूँ।"

"हम्म... ठीक है"

"वैसे आपका नाम?"

"शक्ति"

"अरे मैडम, शक्ति नाम होकर आप उन गुंडों से डर गई, आपको पता है, शक्ति माँ अकेले ही हजारों राक्षसों का संहार किया करती थीं"

"हम्म... हां"

यूँ ही बातें करते करते थोड़ी देर बाद शक्ति का घर आ जाता है और उसे वहीं छोड़कर शिव वापस आ जाता है। अगले दिन सुबह भी शक्ति उसे वहीं मिलती है। दोनों विष्णु मंदिर में पूजा करते हैं और शिव, शक्ति को अपने घर छोड़ देता है।

कई दिनों तक यह सिलसिला लगातार चलता रहता है और धीरे-धीरे ये मुलाकातें पहले प्यार में बदलती हैं। फिर दोनों परिवारों की सहमति से, शिव और शक्ति की शादी हो जाती है।

शादी के बाद भी शिव के दिल में रह रहकर पुराने ज़ख्म उभर रहे थे। एक रात जब वह खिड़की से बाहर अँधेरे में देख रहा था, शक्ति उसके पास आई और धीरे से पूछा, "शिव, क्या तुम मुझसे कुछ छुपा रहे हो? मुझे सब सच सच बताओ।"

शिव ने गहरी साँस ली, "हाँ शक्ति, एक सच है... जो मैंने कभी किसी से नहीं बताया। मैं... मैं सती हूँ।"

शक्ति की आँखों में अविश्वास और आँसू एक साथ उभर आए।

"सती? वो लड़की जिसकी पच्चीस साल पहले हत्या की गई थी? क्या...? कैसे...? ये कैसे हो सकता है?" शिव ने आँखों में आँसू लिए हुए कहा,

"नहीं शक्ति, हत्या नहीं, रेप और मर्डर, मैंने उन दरिंदों से बदला लेने के लिए ही इस धरा पर शिव के रूप में जन्म लिया है ताकि इस कस्बे में कोई नारी दुबारा सती न हो!"

शक्ति ने हिम्मत से काम लेते हुए जवाब दिया, "अब यह लड़ाई सिर्फ तुम्हारी नहीं, मेरी भी है। मैं तुम्हारे साथ हूँ !! शिव।"

शिव अब अकेला नहीं था।

शिव ने एक रात नंदू की मदद से : तारक, त्रिपुर और भस्मा तीनों को निपटा दिया था। अब बारी कामी की थी।

शिव ने कामी को एक पुराने, जर्जर शिव मंदिर में बुलाया। कमरा अँधेरा था, और हवा में अजीब-सी सिहरन थी।

कामी ने चिल्लाते हुए कहा, "कौन है बे तू? क्यों मेरे पीछे पड़ा है? रास्ते से हट मुझे निकलने दे"

शिव ने एक गहरी, गूँजती हुई आवाज में त्रिपुर के उस रात बोले गए शब्दों को दोहराना चालू किया - इतनी भी क्या जल्दी है जानेमन, कहो तो हम भी साथ चलें"

अचानक से कामी की आँखों के सामने सती का पूरा दृश्य घूम जाता है। वह उसे सती का कोई रिश्तेदार जान उस पर पूरी ताकत से हमला करता है लेकिन सफल नहीं हो पाता। शिव अपने सिर से कामी का सिर लड़ाता है और कामी बेसुध होकर मंदिर के एक पुराने हवनकुंड में गिर जाता है। तभी वहाँ पर नंदू आ जाता है, नंदू शिव को वहीं थोड़ी दूर पर पड़ी एक बंदूक हाथ में पकड़ाता है लेकिन तब तक कामी के हाथ में भी एक बंदूक आ चुकी होती है। दोनों एक-दूसरे पर वार करते हैं और लगभग बेसुध हो जाते हैं। कामी की मौत से पहले शिव उसको कहता है: इस कस्बे में आज के बाद तुझ जैसा कोई नीच पैदा नहीं होगा।

इतना कहते ही जैसे ही कामी का शरीर धराशायी हुआ, शिव अचानक से बेसुध हो गया। नंदू और शक्ति तुरंत उसकी ओर दौड़े, लेकिन तब तक बहुत देर हो चुकी थी। शिव के शरीर से प्राण निकल चुके थे। उसी समय, शिव की माँ भी वहाँ पहुंच गईं। अचानक, शिव के निर्जीव शरीर से भगवान अर्धनारीश्वर का एक चमकदार पुंज निकलता है और पास के शिवलिंग में समाहित हो जाता है। सूर्य का उदय होने लगता है, और चारों ओर का अँधेरा पूरी तरह से छूट जाता है।

अगले दिन, कस्बे के सभी लोग उस मंदिर में जैसे ही पहुँचते हैं वहाँ पर अचानक से एक आकाशवाणी होती है और सब लोग हाथ जोड़े उसे सुन रहे होते हैं -

"यत्र नार्यस्तु पूज्यन्ते रमन्ते तत्र देवताः।
यत्रैतास्तु न पूज्यन्ते सर्वास्तत्राफलाः क्रियाः॥"



शार्दूल और परोपकार सौम्या सिंह , बी ए (प्रोग्राम)

रात्रि का अँधेरा काफी घना था परन्तु उसकी आंतरिक छटा अब साफ़ हो चुकी थी। वर्षों के बड़े अंतराल के पश्चात उसे मानव होने का बोध हुआ। वृक्ष की भाँति उसने जीवन भर परोपकार किया परन्तु परोपकार की भावना धूमिल होने से बच न सकी।

परोपकारी भावना से ओत-प्रोत जब भी वह सद्कार्य करने के बारे में सोचता, गिर पड़ता क्योंकि परोपकारी होने का अभिमान जाग उठता। यह भाव अब तक छुपा रहा क्योंकि आज से पहले - उस पर आशीर्वाद की वर्षा होती थी, परोपकारों के बदले कुछ मिलने की आशा होती थी लेकिन आज! हाय !! यदि यह "आज" परोपकार के इतिहास से मिट गया होता तो लोगों के पेट भूख का एहसास ना करते।

हुआ यूँ "शार्दूल सिंह" की परोपकारी के चर्चे दूर तक थे। मौनी बाबा ने ख्याति सुन सोचा कि ऐसे व्यक्ति से भेंट हो जाए, अंततः परोपकारी उपवन में शांत, बधिर और स्व - हित के सामने सिर झुकाने वाली पंक्ति में बैठ गए।

बड़े दीन - हीन लोग थे। शरीर से बलिष्ठ परन्तु अकर्मण्यता के शिकार, आलस के बड़े भाई मालूम पड़ते थे।

‘ अलख निरंजन’

‘ अलख जगा दे’

अपना शुभ वाक्य कहते हुए - शार्दूल सिंह आते हुए दिखाई पड़े। प्रत्युत्तर में सभी सिर झुक गए, साधु भी इस आनंद को छोड़ना न चाहते थे।

“आह! क्या यौवन है! क्या सौंदर्य है!”

माथे पर चंदन साक्षात् भगवान का स्मरण कराता है और हाथ में अंगूठियाँ ज्योतिष के प्रति श्रद्धा और विलास के प्रति लगाव।

“क्या दुख है? क्या चाहिए भगवन्?”

“बस चार सौ रुपए चाहिए”

“क्या सत्कार्य करना चाहते हो?”

“भोजन करना चाहते हैं, मुसाफिर हैं - भटके नहीं लेकिन।”

“अच्छा ये लो पैसे परन्तु इस पंक्ति और मार्ग को विस्मृत न कर देना”

“जय हो दीनदयाल की! जय जो शार्दूल महाराज की! आपकी इच्छा के अनुरूप भगवान धन - धान्य दे !

ऐसा करते-करते ढेर सारी समस्याएँ दीनदयाल के इस चाकर के हाथों सफल हुईं। लेकिन शार्दूलसिंह यह कहना न भूलते :

“ परंतु इस पंक्ति और मार्ग को विस्मृत न कर देना”

अंततः शराबी के पश्चात मौनी बाबा की हाजिरी का नंबर आया।

“क्या चाहिए बाबा? क्या सेवा हो सकती है?”

“बस एक लोटा पानी चाहिए”।

शार्दूल सिंह हँस पड़ा परन्तु विस्मित हुआ। बड़े महासागर से एक बूँद पानी की माँग - अजीब है क्योंकि प्रश्न महासागर की परोपकारिता का है। परोपकारी से यदि छोटी माँग की जाए तो वह छोटी माँग बड़ा - गहरा घाव करती है, बड़ा सूक्ष्म, अति तीव्र।

संतों के प्रश्न इस जग पर बार - बार प्रहार करते हैं ताकि इसे पुनर्निर्माण की शैय्या की तरफ धकेला जा सके, ज्ञान प्राप्त कर सके और पुनः स्वयं का सर्वोत्कृष्ट निर्माण कर सके।

“ लो पानी पी लो बाबा”

“ लेकिन मैं तुम्हें कुछ दूंगा, ऐसी आशा मत करना। तुम्हें बदले में सत्कार मिलेगा - ऐसी भी आशा न करना।”

अंतिम शब्द ही प्राथमिक शब्द थे। ‘शार्दूल’ का अभिमानी सिंह मूर्छित हो पड़ा क्योंकि उसे परोपकार के बदले ऐसा सुनने का अभ्यास न था।

प्रदान की पुनरावृत्ति में पुनःप्राप्ति ही उसकी मानसिक दशा बन चुकी थी। जब उसके स्वर्णजड़ित कर्ण - कुंडलों ने इस ध्वनि की पुनरावृत्ति चाही कि :

“ तुम्हें बदले में सत्कार मिलेगा - ऐसी आशा भी न करना”, तो पुनरावृत्ति संभव न थी। बाबा ने लोटा भर पानी पी लिया और “शार्दूल सिंह” ने ज्ञान के क्षुद्र सागर की अनुभूति में डुबकी लगायी।

मौनी बाबा अंततः मनुष्य को सत्मनुष्य बनाकर चल पड़े।

“शार्दूल” वन के आखिरी बिंदु में “ ताल” के किनारे ध्यानमग्न था।

अंततः वहाँ से उठा और गाने लगा :

“ मुझको कुछ न चाहिए,
जो कुछ है सो तेरा”

गुलाबी : लघुकथा

दीपक सिंह ,बीए प्रोग्राम

जब मैंने उसे गौर से देखा तो उसके बाल हवा में लहरा रहे थे,सुंदर आँखें उसे निरंतर गड्ढों से बचाने में व्यस्त थीं। सहसा मैं कह उठा : “तुम्हें पता है “लिपस्टिक” किस रंग की सबसे अच्छी होती है?”

वह खिलखिलाकर हँस पड़ी,बिल्कुल बेसुध। मैं देखता रहा और उसकी हँसी रुकने के इंतजार तक सबसे अच्छे रंग के बारे में सोचने लगा। मैंने अजीब ही प्रश्न उठाया है भला ..इसकी जगह पूछता तुम्हें कौनसा विषय पढ़ने में अच्छा लगता है या तुम्हें तीखा पसंद है या बहुत ज्यादा तीखा क्योंकि मीठा उसे बिल्कुल पसंद नहीं...यह मुझे पता है।

अंततः उसकी हँसी ने विराम पाया और अपने बचाव हेतु मुझे कुछ रंग दिखाई पड़ गए - अपने फैलाए जाल से निकलने के कुछ सबब दिखाई पड़ गए।

“अच्छा बताओ किस रंग की लिपस्टिक आपको पसंद है?”

मेरे सवाल को जिसने मुझसे ही अस्तित्व पाया था,पुनः मेरे सामने उत्तर हेतु दागा गया। मानव अस्तित्व के बचाव हेतु विकल्पों का निर्माण करता है परंतु विकल्प अंततः मानव को ही कुएं में डाल देते हैं...लेकिन मैं



खुशकिस्मत निकला।

मेरी आँखों के सामने कुछ काले,सफेद रंग की गाड़ियाँ थकी हुई विश्राम पा रही थीं, लेकिन उनका नाम अपनी पसंदीदा वस्तुओं में लेकर उनको लजाना.. मैंने अपना धर्म न समझा। सहसा कह ही दिया “लाल”।

ओह !! ओह !! क्या पसंद है ! लाल”

इतिहास का विद्यार्थी होने के नाते मुझे अभी रूस की क्रांति और लेनिन के विचार याद रह गए थे...भला युवावस्था में होने के कारण..जोश,जवानी,साहस तो अपने अंदर बचा ही है सो कह दिया !! लाल रंग का दामन हर एक ने थामा है, लेकिन उसका कर्ज कौन चुका सका है।

“केवल लाल ! इसके अलावा भी कोई और रंग है जो आपको पसंद आया हो महोदय !!”

मैं अब मूर्छित होने वाला था...प्रश्न दोबारा दागा गया । असमंजस और खाली दिमाग ने अपमान की पूर्वानुभूति करा ही दी थी कि सहसा फिर बोल उठा

“हं! हं! नीली भी अच्छी होती है लेकिन “गुलाबी लिपस्टिक” सारी लिपस्टिक में सबसे अच्छी होती है।”

“ओह हो , आप तो बड़े विशेषज्ञ निकले सौंदर्य प्रसाधनों के विषय में, मुझे तो लगता है हूरों को भी आपसे सलाह - मशविरा करना चाहिए”

“आप तो मुझे शर्मिंदा कर रही हैं”

“शर्मिंदा !! मुझे तो पूरा विश्वास है कि आप अब इन मामलों में महिलाओं को भी मात देने लायक है।”

मैं ऐसी बात सुनकर अभी थोड़ा खिसियानी-सी हँसी हँस पड़ा क्योंकि गुलाबी रंग अभी मुझे किसी के बोलने पर मद्धिम रूप में दिखाई पड़ रहा था।

उसने कुछ समय पश्चात थोड़ा आराम से कहा :

“आपकी पसंद तो बड़ी खूबसूरत निकली”

“हाँ, बिल्कुल आपकी तरह” सहसा दबी आवाज़ और आंतरिकता का सम्मिश्रण हल्के से गूँज उठा ।

वो फिर एक बार हंस पड़ी, लेकिन इस बार उनके हँसने में नाज़ और शान मालूम पड़ती थी।

वैसे ये बहुत सामान्य सवाल रहा जिसे मैंने बहुत गंभीर लेकिन भई..लिपस्टिक का सवाल है, जिसे स्वयं के सुरों की चिंता होगी वही जाने ... खूबसूरत कौन सी है...लाल,गुलाबी या बिल्कुल चटक।

मुझ जैसे का क्या : हम तो धूल फाँकने वाले आदमी हैं... श्रृंगार से हमको क्या सबब।

दोबारा मिलते हैं लाल रंग में।

श्रुति-स्मृति के आधार पर व्यक्तित्व निर्माण की संकल्पना

डॉ. अमरेन्द्र कुमार आर्य

सहायक प्राध्यापक, पत्रकारिता विभाग

लोकतांत्रिकदेशों में विधायिका, कार्यपालिका और न्यायपालिका के क्रियाकलापों पर नजर रखने के लिये मीडिया को चौथे स्तंभ के रूप में जाना जाता है। अब सोशल मीडिया को पाँचवें स्तंभ भी कहा जाने लगा है। भारतीय मीडिया के वितान को देखें तो इसके जड़ों में ही संचार और सामाजिक संवाद के गुण मिलते हैं लेकिन पश्चिमी इतिहास के अवलोकन से जानकारी मिलती है कि 18वीं शताब्दी के बाद से, खासकर अमेरिकी स्वतंत्रता आंदोलन और फ्राँसीसी क्रांति के समय से जनता तक पहुँचने और उसे जागरूक कर सक्षम बनाने में मीडिया ने महत्त्वपूर्ण भूमिका निभाई है। इसलिए यह भाव वैश्विक रूप से प्रकट किया जाने लगा कि मीडिया अगर सकारात्मक भूमिका अदा करें तो किसी भी व्यक्ति, संस्था, समूह और देश को आर्थिक, सामाजिक, सांस्कृतिक एवं राजनीतिक रूप से समृद्ध बनाया जा सकता है। वर्तमान समय में मीडिया की उपयोगिता, महत्त्व एवं भूमिका निरंतर बढ़ती जा रही है। कोई भी समाज, सरकार, वर्ग, संस्था, समूह व्यक्ति मीडिया की उपेक्षा कर आगे नहीं बढ़ सकता। आज के जीवन में मीडिया एक अपरिहार्य आवश्यकता बन गया है। अगर हम देखें कि समाज किसे कहते हैं तो यह तथ्य सामने आता है कि लोगों की भीड़ या असंबद्ध मनुष्य को हम समाज नहीं कह सकते हैं। समाज का अर्थ होता है संबंधों का परस्पर ताना-बाना, जिसमें विवेकवान और विचारशील मनुष्यों वाले समुदायों का अस्तित्व होता है।

वर्तमान समय संचार क्रांति का दौर है। मीडिया की आधुनिक सत्ता, उसके प्रयोजन, उसकी पहुंच और उसके परिणामों की तथा-कथा से सारी दुनिया परिचित है। लेकिन इस नए वाचाल विश्व के समानांतर देशज परंपराओं की डोर थामकर शताब्दियाँ पार करते उस मानवीय कौशल को याद करना समीचीन है जहां मूल्य आधारित दृष्टिकोण से प्रेरित होकर जनसंचार की विधियों ने जन्म लिया। प्रिंटिंग प्रेस का आविष्कार होने से पूर्व संचार की मौखिक और वाचिक परम्परा रही है, लेकिन प्रिंटिंग प्रेस के उदय के साथ ही ज्ञान और सूचनाओं का प्रसार समूह से बढ़ कर लोक तक फैला जिससे ज्ञानाकाश बढ़ा है। बीसवीं सदी में इन्टरनेट के आने के बाद से इस ज्ञान और सूचना तक हजारों-लाखों लोगों की पहुँच हुई है। जिससे ज्ञान और सूचनाओं का अधिकार पहले से अधिक बढ़ा हुआ है। इन्टरनेट के आने के बाद ही ज्ञान और सूचनाओं में लोकतन्त्र आया है। यहाँ ना केवल मीडिया के कंटेंट में विभिन्नता आयी है बल्कि मीडिया के कार्यपद्धति में भी लोक की सहभागिता प्रस्फुटित हुई है। विभिन्न विचारों का समागम हुआ है। इसे हम मीडिया में लोक का प्रतिनिधित्व प्रस्तुत होना भी कह सकते हैं। सुखद संयोग है कि भारत सरकार की नई शिक्षा नीति ने देश की सांस्कृतिक संपदा की पड़ताल करते हुए उसे ज्ञान, कर्म, संस्कार और कौशल से परिपूर्ण नई पीढ़ी के व्यक्तित्व निर्माण की परिकल्पना की है। प्रयोग, प्रगति और प्रसिद्धि के तमाम नए ज़मीन-आसमान नापते हुए लगातार ये गरज बनी हुई है कि हम उन सांस्कृतिक मूलाधारों को अनदेखा न करें जो महान मूल्यों की विरासत समेटे परंपरा में विन्यस्त होते रहे हैं। दरअसल हाल की विपदाओं का दंश झेलने के बाद एक बार फिर औपनिवेशिक दासता से मुक्ति का मार्ग खुल गया है। भारतीय मानस और व्यवहार फिर उन सिरों को थामने की कवायद कर रहा है जो हजारों बरसों की मानवीय सभ्यता से चलकर उसके जीवन में शामिल हुए थे। दिलचस्प यह कि जब-जब इस समृद्ध विरासत के पृष्ठ पलटे जाते हैं, मानवीय उत्कर्ष के अनमोल पाठ उजले होने लगते हैं। अमृतकाल में मीडिया भी इसी उत्कृष्टता को प्राप्त हो रहा है। संस्कृति को लोक पैदा करता है, लोक ही उसकी सुरक्षा करता है और आने वाली पीढ़ियों को विरासत की तरह सौंप दिया करता है। इस तारतम्य में यह जानना गैरज़रूरी नहीं कि भारत की सांस्कृतिक चेतना अपने लोक व्यापी विस्तार और सघनता में मानवीय मूल्यों की हिमायती रही है। यही वजह है कि संस्कृति के गर्भ से निकलने वाली तमाम परंपराओं ने जन-मन में इसका संचार किया। भारतीय समाज सदियों से चली आ रही इन परंपराओं में गहरा रच-बस कर उत्कर्ष की राहें तलाशता रहा है।

साहित्य और कला की तमाम विधाएँ वाचिक परंपरा का दामन थामकर ही जनता को संबोधित होती रही है। एक सुसभ्य और संस्कारशील समाज की रचना सांस्कृतिक संवाद से ही संभव है। हमें बार-बार जीवन, प्रकृति और संस्कृति की परस्परता में लौटना होगा। लोक प्रबोधन (यानि मास कम्यूनिकेशन) का सबसे सशक्त माध्यम हमारी वाचिक परंपरा रही है। हम श्रुति और स्मृति के देश के वासी हैं। सुंदर भूगोल ही नहीं, ऋषि-साधकों के महान तप और जनजातीय तथा लोक समुदाय के नैसर्गिक और सहज अनुभव सिद्ध निष्कर्षों से समृद्ध सभ्यता को चरितार्थ करता भारत यहाँ युगों तक आलोकित होता दिखाई देता है। बोले हुए शब्द की सांस्कृतिक यात्रा में अनेक ऐसी लोक शैलियाँ परंपरा का परचम थामे जन जागृति का संदेश बन जाती हैं। वेद हमारे आदिग्रंथ हैं तो उनके मंत्र लगभग दो हजार वर्षों तक हमारी मानवीय सभ्यता के पास मौखिक परंपरा में ही रहे। स्मृति और कंठ ने इन्हें कई पीढ़ियों तक जीवित रखा। जब लिपि का आविष्कार हुआ तब वे ग्रंथ में यानि पृष्ठों पर अंकित हुए। सामवेद से जन्में संगीत का ही कमाल है कि आज भी वे स्वर और लय की निश्चित गतियों और आरोह-अवरोह में गाये जाते हैं। थोड़ा आगे बढ़ें तो रामायण और महाभारत की कथाएँ आख्यान की रोचक-रम्य शैली में आज तक लोक मानस को आन्दोलित करती हैं। संतों के प्रवचन इसी महान वाचिक परंपरा की लोकप्रिय पद्धति है। भारत के लगभग सभी अंचलों में नृत्य संगीत के हजारों रूप-स्वरूपों में पौराणिक प्रसंगों से लेकर सामाजिक-सांस्कृतिक विषय या कथावस्तु भाव-रस में भीगकर लोकरंजन का मनोहारी वितान रचते हैं। लोक मंचों पर नाच, माच, नाचा तमाशा, नौटंकी, गम्मत, स्वांग, जात्रा, अंकिया और भांड जैसी अनगिनत आंचलिक शैलियाँ शिक्षा, सूचना और मनोरंजन का सशक्त माध्यम रही हैं। ये शैलियाँ आज भी सांस्कृतिक हस्तक्षेप और लोक आंदोलन की पैरोकार हैं। यहाँ रामलीलाओं की याद की जा सकती है जो भारत ही नहीं, सरहद पार के अनेक देशों में प्रदर्शन के अलहदा से रंग-ढंग लिए प्रवहमान है। बिहार के भिखारी ठाकुर अपने देशज अंदाज़ में पलायन, समाज की विकृति, ऊँच-नीच, छूआछूत, महिला अधिकार की बात अपने नाटकों में करते समीचीन दिखाई पड़ते हैं तो दूसरी ओर छत्तीसगढ़ की तीजनबाई अपने संवाद और देह-मुद्राओं के बेमिसाल ताने-बाने में पंडवानी गाकर महाभारत की कथा का दिव्य-दिग्दर्शन करती हैं।

हैं। गुजरात में भील आदिवासी भी महाभारत का नाट्यगान करते हैं। वे खुद को भीम का वंशज मानते हैं। जनजातीय और लोक चित्रांकन भी वाचिक परंपरा से गहरा ताल्लुक रखती है। हर चित्र किसी कथा या स्मृति का ही रूपांकन होता है। गोंड या भील जनजातीय समुदाय ने अपने सभी चित्रावणों में अपने आराध्य देव, प्रकृति और जातीय स्मृतियों को ही सिरजा है। गोंड चित्रकार अपने इष्ट बड़ादेव की महिमा का बखान करते हैं तो भीली कलमकारों ने अपनी दीवारों पर जल के देवता पिठौरा की प्रतिष्ठा की है। दूसरी ओर भारत के सभी लघु चित्र शैलियों में कथा सूत्र ही उद्घाटित हुए हैं। विचार या भाव का ही रंग-रेखाओं में संचार होता आया है। बिंब, प्रतीक या रूपकों में किसी मनोगत को कह देने की यह कला ही चमत्कार उत्पन्न कर देती है। राजा रवि वर्मा से लेकर टैगोर और हुसैन-रज़ा से लेकर सीमा घुरैया तक यह कौशल क्रायम है। कलाओं के लालित्य और सौन्दर्यबोध को जागृत मन और संवेदनशील निगाह से देखें तो सांस्कृतिक और संचार परंपराएँ हमारी लोक प्रवक्ता हैं। वैश्वीकरण के दौर में लोक संस्कृति को बचाए रखना चुनौतीपूर्ण कार्य है, लेकिन मीडिया के माध्यम से लोक संस्कृति को नई पहचान मिली है। लोक संस्कृति के संरक्षण और संवर्धन में मीडिया की महत्वपूर्ण भूमिका है, क्योंकि मीडिया ने अपने अखबार-कालीन समय से ही लोक संस्कृति को बचाने के लिए महत्वपूर्ण प्रयास किए हैं।

अस्तु, हम सभी को मानना होगा कि मीडिया राष्ट्रीय संसाधन है। जिसे पत्रकार बंधु लोक विश्वास में प्रयोग करते हैं। यदि सच्ची अर्थों में हम मीडिया को लोकतंत्र का चौथा स्तंभ मानते हैं तो लोकतांत्रिक व्यवस्था में इसकी भूमिका और भी महत्वपूर्ण हो जाती है। आज जब हम बढ़ती और बदलती जनअपेक्षाओं के युग में रह रहे हैं तब आवश्यक है कि हम भी अपने स्थापित पूर्वाग्रहों को त्यागें और लोक अपेक्षाओं को स्वर दें। मीडिया को भी विकासवादी सकारात्मक राजनीति का वाहक बनना होगा। मीडिया की सकारात्मक भूमिका को सामाजिक बदलाव के लिए महत्वपूर्ण माना गया है। हम सभी जानते हैं कि स्वच्छता अभियान को जनआंदोलन बनाने में मीडिया की भूमिका अभिनंदनीय रही है। इसलिए हम कह सकते हैं कि समाज में लोक द्वारा किये जा रहे सकारात्मक प्रयासों, परिवर्तनों से वृहत्तर देश को अवगत कराना ही मीडिया में लोक का प्रीतिनिधित्व देना है। सामुदायिक स्तर पर जल संरक्षण, पर्यावरण संरक्षण, नवाचारी एवम् नवउद्यम जैसे सकारात्मक प्रयासों को मीडिया में जनता का विश्वास बढ़ेगा, सामुदायिक चेतना बढ़ेगी।



ENGLISH POEMS

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The Tale Of His Daughter

He held the seeds with careful hands,
Planted them in quiet lands.
Watched over tender roots below,
And dreamed of all that she would
grow.

Through storms and sun, he gave his
best,
To guard her bloom, to let her rest.
With every leaf, her beauty grew,
Each blossom bright, each season
new.

He tended her soil, softened the
ground,
Guided her vines as they unwound.
In every petal, every thorn,
He saw the child he'd once adorned.

One day she bloomed, a sight so rare,
Her laughter light as morning air.
Then someone came to take her hand,
To lead her toward a distant land.

He felt a shift, both joy and ache,
A bond he'd nurtured now to break.
Yet pride held firm where sorrow
stayed,
In all the growth his hands had made.

Now in the quiet, he stands alone,
His heart a garden overgrown,
His joy rooted in every year,
That brought her close, that held her
near.

The gardener paused, his work now
done,
Watched as she left, his precious one.
Though roots were his, her branches
free,
He smiled and whispered, "So must it
be."

**- MUNAZIR MEHDI
BA (PROG)**

The Spined Path

Wind winnows the world into
whispers,
a skeletal hand scraping against
twilight.
Road ribs rise—
a spine of stones cracking under
frost's fist,
Each step a tooth bitten clean.

Sky swells with a bruise of blue,
clouds churn charcoal in their bellies.
Trees, those harrowed harbingers,
scratch symphonies into the air—
their limbs linger like questions
unasked

Breath curdles, a smoke of ghosts,
fingers grow brittle,
frozen reeds in the mouth of a river.
Ahead, the horizon burns cold—
a white fire licking the edges of dusk.

The road hums hollow,
a hymn of solitude sung through
snow.

But beneath the ice,
roots tangle, dreaming of thaw,
the ground beneath whispers,
"Keep walking."

**- DIVYANSHU MEHRA
BA (HONS) ENGLISH**

Not on the menu

Clutched in the cages of oblivion
Undermined through shrieks all hidden
As mere commodities,
They snatched us in,
To be served on plates and played to sins.

Small, big, powerful all alike,
Kneeling under humanity's forgetful pride
Forced to surrender identities and make peace,
There's a limit that's crossed, crossed with ease.

Our silence is the inability to communicate in language,
But our cries of pain, fear and rage
Are hardly to be taken as the absence of courage,

For courage is the idea to quench someone's hunger
While our hopes all asunder,
For the wrath that is the thunder,
Is lying under.

Dungeon like, the settlements haunt each alike
Dark, deserted and deplorable,
Exploring the depths of insanity,
Playing with blood and bones through eternity.

Eyes shone bright,
For that one sliver of life,
That I deserved well in all peace,
But the softness of my meat;
won against my resolute heartbeat.

All of us of all colours,
Stacked as if plastic was more precious
Our breaths stuttered in shelves
And a shelf life tagged to us,
We couldn't recognise ourselves.

Why could claws not hurt,
And why were snouts masked,
Why were some debeaked while some left simply to bleed?

How exotic will our death make a menu and a meal,
That will leave a scar forever to heal,
That never understood the pain of the nib,
One went inside the eye, the other inside the cheek,
Pleading for a death that came super sleek.

Just not the horn snatch, not the cutting in pieces please,
Let me tell you how to kill me,
And you will win, for my soul will release.

In silence I saw the dance of the dreaded,
For dreaded were thoughts and actions
An existence that colonised in fractions,
The billions of our likes who could never speak,
For not that they couldn't, but were meant to be weak.

- GUNCHA SHANDILYA
BA (HONS) HISTORY

Barriers in the role

Waiting a yes, in the end, a cornered place sidelined I stood
Toppling and shivering in the shimmer of my hood
To huddle the built coward and raise up I stood
When finally I decided to sail through all my woods.

Fortunate I felt, a slip of good karma on me ~ paused my thought
whispers of tough voices and looks flood in all.
A moment passed, my eyes glued onto the cockpit of the room
Aspiring and determined, I looked to acquire it a fine day till
"Not meant for you!", a whisper loud enough to terrify it all
With heavy giggles thumping on my ears
Meekly I asked, "Why so?"
The reply landed me straight from the moon to land
Thoughtlessly it came, "It's not about children ~ you know!"

Huddling myself tight and bold with tears under control
The barriers are still in the role

A long way I thought I have come but all it was, 'twas just a start
The counterparts I thought were like me, decided not to rise up

Firmly I committed myself to prove my might
Not for myself but the long-awaited pride.

Years of commitment it took, nevertheless,
the structure decided to rupture.
The giggles transformed to claps, like a cool shade thus it felt
The seat ~ five yards apart took fifty years of me
Ripped off my youth and the shimmer of my hood.
However,
Long-awaited patience bears fruit peaceful it felt, on the face...

But hold on ~ Is it a real fruit?
The fruit ascribed to be sweet turns sour on me
Opens my wounds to bleed when, when post five decades
Another youthful eyes, tangled hair in a long white skirt
Trembles her hands and feet with louder whispers following her,
Looks dreadful to raise up and decides to be cornered.
My long sigh of relief transmits to be an Alas!!
The thought chilled my nerves ~ the barriers are still in a role.

- SHRISHTI SHISHODIA
BA (HONS) POLITICAL SCIENCE

A Normal City

A dog looks around in the tall street,
all shops and stalls
And some vegetable vendors,
A warm, smelly piece of flesh sticking
out of its mouth, hungry
And some half-desperate thing.

Warm air, the faint buzz of men and
women nearby
“How much for this?”
“Twenty bucks, half kg,
Nothing for free.”

Murmurs of stories sitting on the
breaths, calmly
Waiting for a mouth-to-mouth,
A loose liberty
“How sad, didn’t your son turn
south?”

The sky all glistening with its white-
yellow lanterns
Ghosts of a Renaissance Past,
Against a blanket of orange-purple,
frantically hiding, something, or
someone
How cosy do you have to be to fall
asleep?

Cries a child with snot on his face
“How dare my ice cream melt?”
The dog stares
Quiet stays.

Growls, a daring gut.

Footsteps shuffling, finding homes
And some lost,
An immortal boozier, in a city of
dreams, lying comfortably
On the side of the road, one hand on
his face,
Blocking headlights and street lamps
Routinely.

The dog barks,
“How tired do you have to be to fall
asleep?”

A clock on my wrist, defeated,
dispirited
Birds soaring from a neem tree to a
pipal,
Searching, finding, looking for
Making a home out of somebody
else’s ruins.

In unity, the chaos of a world,
multiplied, undefended
The oneness of one,
A land, a home, a city
But also four glass walls with a
window, a mirror and no doors,
but a roof, yes, a roof,

Also a dove with a sword
also a burst of colours: black, blue
and yellow.

My homeland, a stretch, far across
the edge of the skyline
They say you better not stroll past
that dare you plummet,
My homeland, a dog on w(h)ine
Racing to a bought-off victory.

A bouquet of envelopes with a
hidden letter
A woman bargaining at a
fishmonger’s,
A bird on her nest, breeding
A creature, hungry.

- **PURNIMA PRADHAN**
BA (PROG)

It Takes Ten Minutes to Feel Alive

They said:
it is the little things that make you feel
alive,
I didn't realize it,
until I paused
and started living with myself,
instead of just surviving.

So I sat under the shelter of the sun,
in my lawn
alone with my thoughts,
with songs in my ears,
I let myself breathe at the mercy of
the sun,

I felt the rays hugging my soul,
giving my body the warmth it was
deprived of,
and I felt the pressure evaporate,
finally granting my heart some room
to breathe.

I know I can always come back to the
sun
because it will continue to make me
feel alive
on the days I feel lifeless,
and not expect anything of me in
return.

It is these ten minutes that have
convinced me
that every following minute is worth
living,
and that on the nights I wish to give
up,
I have to be my own sunshine,
which just needs to learn to radiate,
from behind the clouds.

- **SRISHTI KARKARA**
BA (HONS) JOURNALISM

UNTOUCHED

It is the soft hiss of something unseen—
the way dusk dangles from a thread,
its silk unspooling into the hollow of hills.
The air hums heavy,
a sigh stretched taut between now and never.

Underfoot, the earth crumbles like secrets,
stone murmurs to stone
in a language older than echo.
A crow spirals, slicing the sky with a wing of ink,
then vanishes—
a smudge on the edge of forgetting.

Shadows grow roots where light falters,
the air gathers shapes:
a hand, a whisper, a breath caught mid-sentence.
The road does not end.
It simply folds into itself,
like the way your name
is said by no one anymore.

**- DIVYANSHU MEHRA
BA(HONS) ENGLISH**

O'DEATH

O' death, O' death, you've come yet again
Once before when I was eleven
And now when I'm of age and strong
You took a toll on me, alas I'm withdrawn

For years I wept and consoled my heart
This is life, for me... just a start
What matters is the memory of the departed
As long as I live they won't be forgotten

Before long I learned to accept this truth
That some would stay longer than I'd do
While some will be gone before my time
I hope my love for them will help me survive

But O' death, O' death, you hit me again
Least when I expected, my cruel friend
You took someone that I thought would stay
You tortured me again when I strived to be
brave

**- SMIH MARTIN TETE
BA(HONS) ENGLISH**

Am I really Equal

Many dismiss outrightly, while some ask me inquisitively
Do we still have inequality? Are women still treated negatively
It is not about the laws, representation or employment,
It is about the position, I can't express explicitly
"You are just exaggerating issues for your own sake and enjoyment"
Is what I hear from multiple voices simultaneously.

But if the voices could hear their voices
They could feel at least some of the vices
Stepping out of home feels like entangled in a labyrinth of glances
Glances- that penetrate to burn my soul like the fires of hell
Glances - that aim at robbing my confidence and thwarting my stances
Glances - that question my character, comment on my sanctity and tag me a rebel
Yes, I am nominally equal, but shall I ignore these breathtaking instances that are real ?

Grown up listening that a woman is the torchbearer of respect in a household
That a woman should follow the ideals even if they are age old
That women are great as they wear badges of sacrifice
But then, is disrespecting the so-called torchbearer of respect wise ?
Isn't this feigned respect just a way to limit these goddesses of compassion
Which makes them give up their dreams and passion

Where does this respect go when all the abuses are named after women
Is this respect just another form of disrespect that we nicknamed as fun
No, I am not your Messiah of sacrifice neither I am the goddess of compassion,
In whose domain lie all sins forgiven
Yes I am nominally equal, but do these notions allow me independent action ?

No love survives without respect is what I believe
The voices scream slogans of their respect for women
But whom to deceive?
Love is just in the ear and respect is what I only hear
Cause the voices just become louder and sabotage,
Sabotage my position and make me fear
Fear the loss of my identity - which once real but now becoming a mirage
So I get love but with a position that somebody else might steer
Yes I am nominally equal, but is that the life I could cheer ?
I got laws, but lost to the normalization of staring-business
I got respect, but lost to the deception of its infinite limits
At last I got love, but lost to the "mirage of self" that I now witness.

**- DEVYANSHI VERMA
BA (HONS) JOURNALISM**

Walk in the Garden

I heard of a trip so grand,
A chance to wander with my friends
But my father's "NO" was a stern reply.

"waste no time on such useless things"
He clipped my hopes, broke my heart
Just like years ago, when I was promised things that never came.

I stayed behind,
With silence heavy, caging my mind.
As rules can't be defied and orders can't be opposed.

But I've been there, with my family before
on a quiet afternoon to a quite bliss amidst the noises of Delhi people
a gentle peace in the heart of the country.

I walked in the greens of Lodhi Garden
where the tombs stand still, so cold, so high
like rules at home, I can't defy
Each step I take, I think of care,
But none that's warm – just fear to bear

The lotus sat in the quiet pond,
It's petal soft and roots held fond
It stayed alone, just like my heart
Wanting freedom but held apart.

Noises were a distant hum,
Laughter and chatter, I couldn't dream,
Their joy felt far, like a world apart,
Something not meant for me.

So, instead I turn to my only solace
Each note I played, each tune I knew
Only music could fix me now.


The garden felt both kind and stern,
Like lessons taught with no return,
But in the calm, I found a space
To breathe, to think, to find my peace.

I closed my eyes and felt it
A world of freedom, bright and vibrant
nothing like the greys of my world.

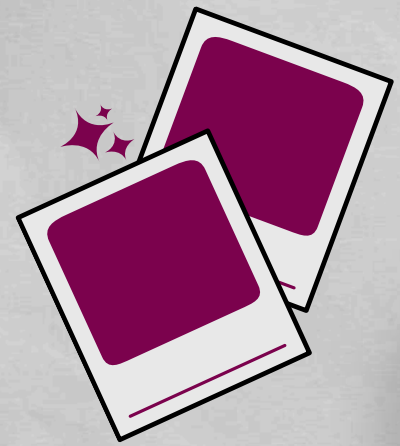
Though my father's love still feels far,
I hold onto hope, a distant star
For one day, I'll find the love I seek
And they will offer the trust
He could never secure on my soul.
For their heart,
I will find the care my father never knew.

Lodhi Garden, old and wise,
Saw my unshed tears and heard my muffled cries.
It whispered back,
" though paths are hard,
But you'll find your way,
As for every night turns into day."

**- DOLLY
B COM (PROG)**



SHORT STORIES



Incessant



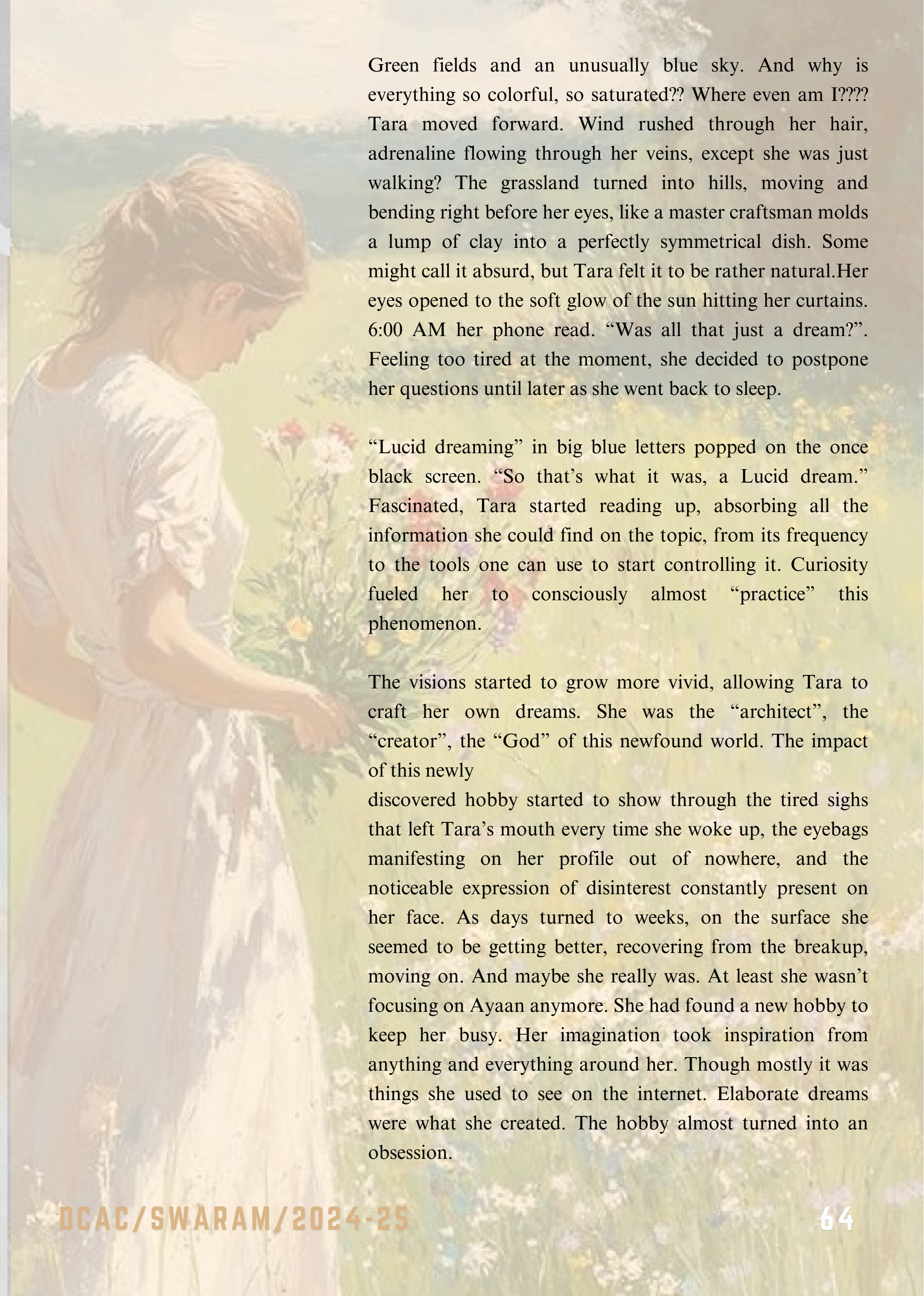
Ashna Garg | BCOM (HONS)



Pinterest. The social media app that feels the most private. The one comfort space for Tara. The perfect mosaic of soothing images filled her phone screen as her swollen eyes looked for any and everything that would take her mind off of the lipstick she found in her boyfriend's car. Luckily the app too, was curated to her needs, soft pictures and coping quotes were what it recommended. Amidst the collage of gardens, outfits, pets and posts, emerged a single photograph.

"Liminal Spaces" were what the internet called these abandoned rooms, seemingly leading to nowhere, void of any sign of life. "Cool" thought Tara, finally finding her interest piqued. The dim light of her phone turned bright, leading her to an article as she clicked on the 'pin', illuminating her face in the process. Squinting as her eyes adjusted to the vivid glow of her phone, "the Backrooms are usually portrayed as an impossibly large extradimensional expanse of empty rooms, accessed by exiting reality" she read.

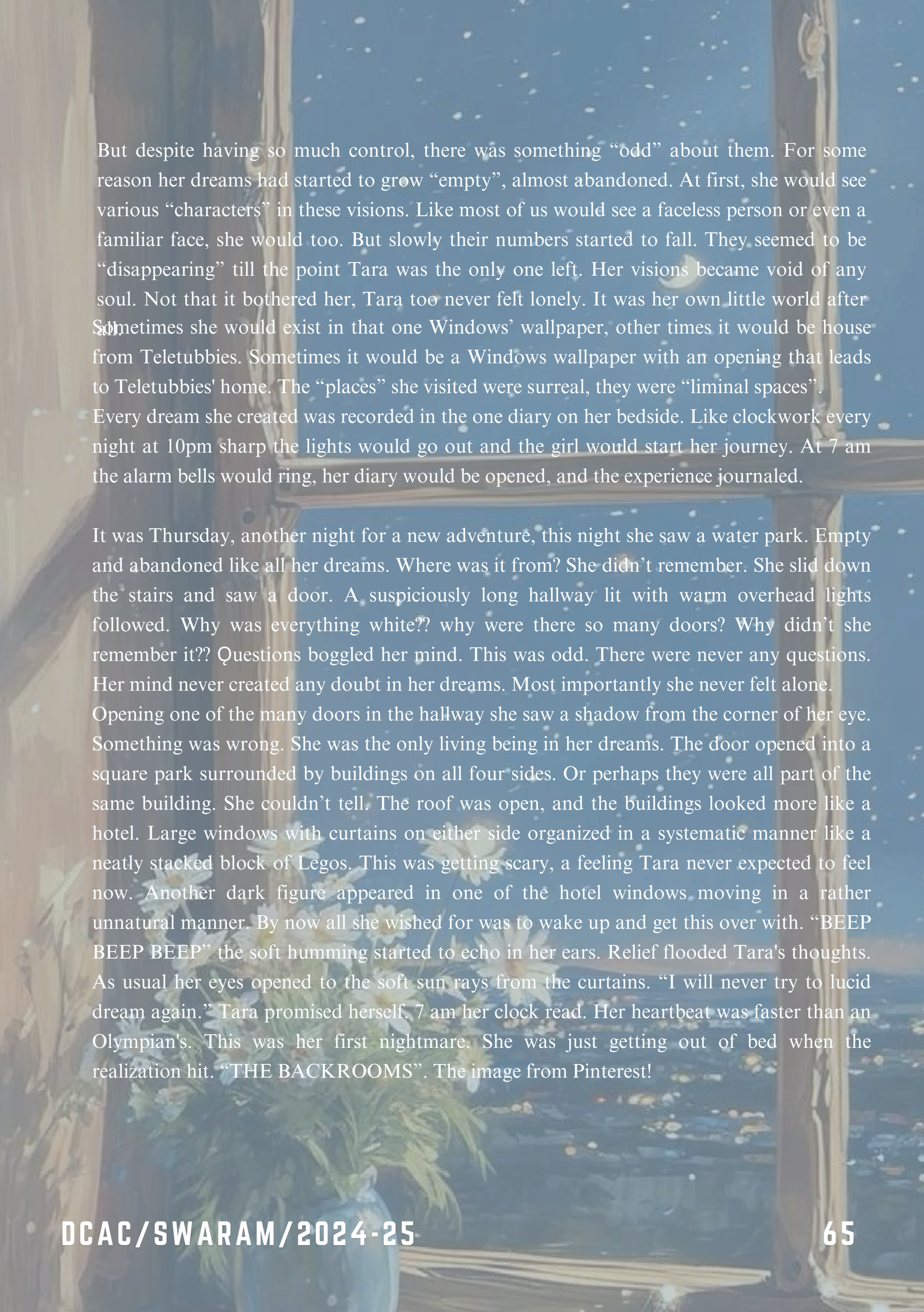
Learning more and more, digging deeper and deeper, the image Tara found to be "calling" to her just a few hours ago started to scare her. The rooms themselves were not scary, with the exception of, of course, the sewers. Rather it was their unsettling, ambiguous space that was just "wrong". They almost created an eerie feeling of familiarity. Sighing, Tara finally put her phone down, feeling tired but also partly relieved that she finally stopped thinking about Ayaan for once. Her grief came in stages, denial, anger, bargaining, depression and acceptance. The miss had just passed stage one. "I better sleep now" her hands pulled the duvet close.



Green fields and an unusually blue sky. And why is everything so colorful, so saturated?? Where even am I???? Tara moved forward. Wind rushed through her hair, adrenaline flowing through her veins, except she was just walking? The grassland turned into hills, moving and bending right before her eyes, like a master craftsman molds a lump of clay into a perfectly symmetrical dish. Some might call it absurd, but Tara felt it to be rather natural. Her eyes opened to the soft glow of the sun hitting her curtains. 6:00 AM her phone read. "Was all that just a dream?". Feeling too tired at the moment, she decided to postpone her questions until later as she went back to sleep.

"Lucid dreaming" in big blue letters popped on the once black screen. "So that's what it was, a Lucid dream." Fascinated, Tara started reading up, absorbing all the information she could find on the topic, from its frequency to the tools one can use to start controlling it. Curiosity fueled her to consciously almost "practice" this phenomenon.

The visions started to grow more vivid, allowing Tara to craft her own dreams. She was the "architect", the "creator", the "God" of this newfound world. The impact of this newly discovered hobby started to show through the tired sighs that left Tara's mouth every time she woke up, the eyebags manifesting on her profile out of nowhere, and the noticeable expression of disinterest constantly present on her face. As days turned to weeks, on the surface she seemed to be getting better, recovering from the breakup, moving on. And maybe she really was. At least she wasn't focusing on Ayaan anymore. She had found a new hobby to keep her busy. Her imagination took inspiration from anything and everything around her. Though mostly it was things she used to see on the internet. Elaborate dreams were what she created. The hobby almost turned into an obsession.

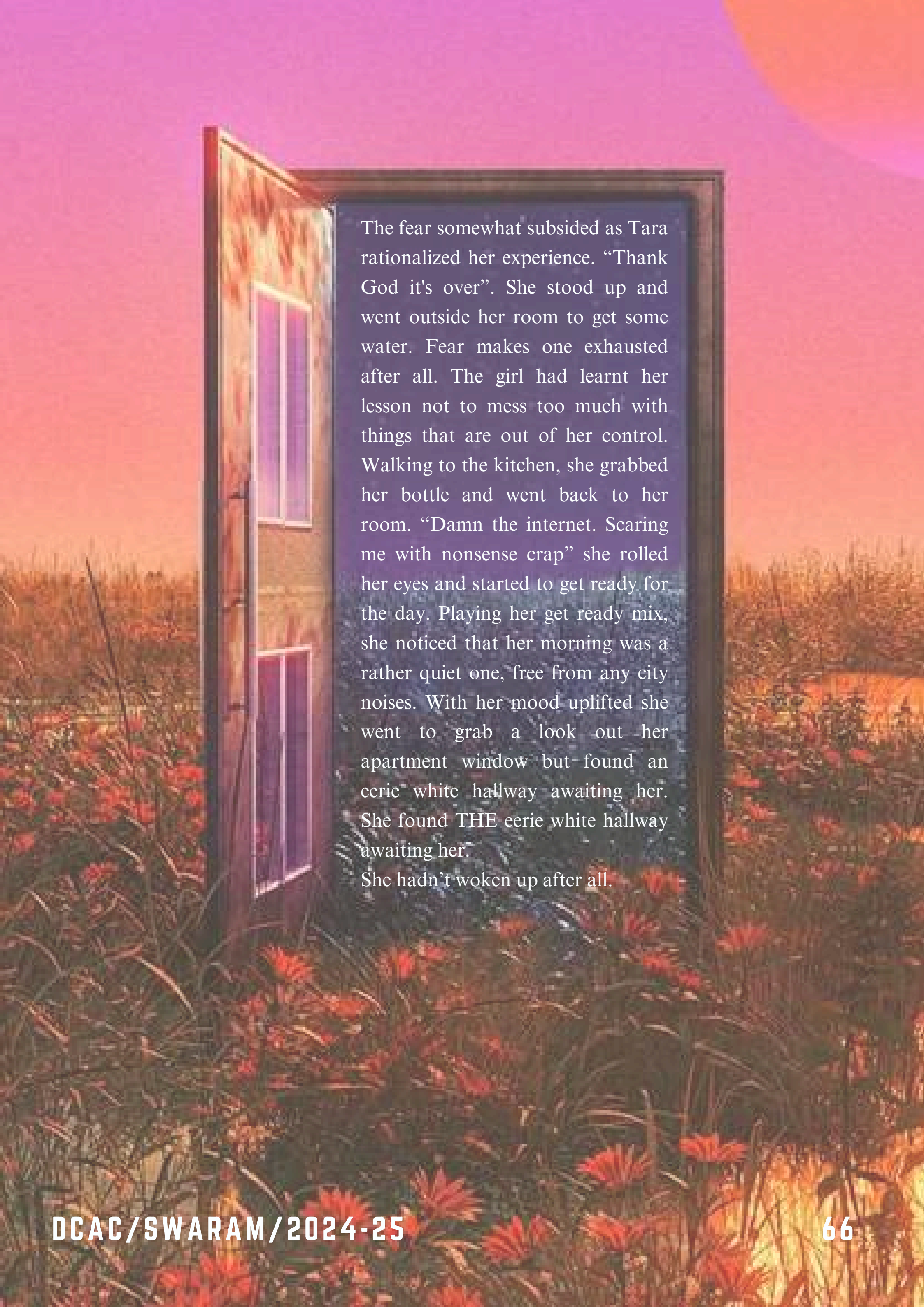


But despite having so much control, there was something “odd” about them. For some reason her dreams had started to grow “empty”, almost abandoned. At first, she would see various “characters” in these visions. Like most of us would see a faceless person or even a familiar face, she would too. But slowly their numbers started to fall. They seemed to be “disappearing” till the point Tara was the only one left. Her visions became void of any soul. Not that it bothered her, Tara too never felt lonely. It was her own little world after all. Sometimes she would exist in that one Windows’ wallpaper, other times it would be house from Teletubbies. Sometimes it would be a Windows wallpaper with an opening that leads to Teletubbies' home. The “places” she visited were surreal, they were “liminal spaces”.

Every dream she created was recorded in the one diary on her bedside. Like clockwork every night at 10pm sharp the lights would go out and the girl would start her journey. At 7 am the alarm bells would ring, her diary would be opened, and the experience journaled.

It was Thursday, another night for a new adventure, this night she saw a water park. Empty and abandoned like all her dreams. Where was it from? She didn’t remember. She slid down the stairs and saw a door. A suspiciously long hallway lit with warm overhead lights followed. Why was everything white?? why were there so many doors? Why didn’t she remember it?? Questions boggled her mind. This was odd. There were never any questions. Her mind never created any doubt in her dreams. Most importantly she never felt alone.

Opening one of the many doors in the hallway she saw a shadow from the corner of her eye. Something was wrong. She was the only living being in her dreams. The door opened into a square park surrounded by buildings on all four sides. Or perhaps they were all part of the same building. She couldn’t tell. The roof was open, and the buildings looked more like a hotel. Large windows with curtains on either side organized in a systematic manner like a neatly stacked block of Legos. This was getting scary, a feeling Tara never expected to feel now. Another dark figure appeared in one of the hotel windows moving in a rather unnatural manner. By now all she wished for was to wake up and get this over with. “BEEP BEEP BEEP” the soft humming started to echo in her ears. Relief flooded Tara's thoughts. As usual her eyes opened to the soft sun rays from the curtains. “I will never try to lucid dream again.” Tara promised herself. 7 am her clock read. Her heartbeat was faster than an Olympian's. This was her first nightmare. She was just getting out of bed when the realization hit. “THE BACKROOMS”. The image from Pinterest!



The fear somewhat subsided as Tara rationalized her experience. “Thank God it's over”. She stood up and went outside her room to get some water. Fear makes one exhausted after all. The girl had learnt her lesson not to mess too much with things that are out of her control. Walking to the kitchen, she grabbed her bottle and went back to her room. “Damn the internet. Scaring me with nonsense crap” she rolled her eyes and started to get ready for the day. Playing her get ready mix, she noticed that her morning was a rather quiet one, free from any city noises. With her mood uplifted she went to grab a look out her apartment window but found an eerie white hallway awaiting her. She found THE eerie white hallway awaiting her.

She hadn’t woken up after all.



The **REINCARNATION**

Suryansh Sachan | BCOM (PROG.)

The narrow alley was dark, and the air was thick with an unsettling stillness. Sati quickened her pace. She had stayed longer than intended at her pregnant aunt's house, and now the village clock had struck ten. The night was heavy, its silence broken only by the rustling leaves and distant cries of a lone dog. A sense of dread gripped her; the shortcut through the alley seemed like the quickest way home, but something in her gut told her to turn back.

Suddenly, four figures materialized in the shadows—Tarak, Tripur, Bhasma, and Kami.

Their faces were obscured by the night, but their eyes gleamed with malevolent hunger.

"Where are you going in such a hurry, beautiful?" Tarak sneered, his lips curling into a wicked smile. "The night is still young."

Sati's heart pounded in her chest, but she managed to keep her voice steady. "Move aside," she demanded, "Let me pass."

Tripur laughed, a chilling, guttural sound that sent shivers down her spine. "Why the rush, darling? How about we accompany you?"



Fear and rage coursed through her veins in equal measure. She turned on her heel, ready to flee, but before she could take a step, they closed in around her like a pack of wolves. Her screams ripped through the night, but the village remained asleep, oblivious to her cries. Within moments, it was over. Sati's breath faltered, her body collapsed to the ground, and her eyes—wide with pain and fury—stared unseemingly at the starless sky above.

The village awoke the next morning to a collective gasp of horror. Sati's murder sent ripples of shock through the tight-knit community. The police dismissed it as yet another tragic statistic, closing the case without a single arrest. Her death became another grim story told in hushed tones, a wound that festered with every passing day.

Yet, the gods seemed to have other plans.

A few days after Sati's funeral, her aunt gave birth to a son. The villagers murmured about fate's strange play, whispering of karmic circles and divine retribution. The boy was named Shiv. From the moment he opened his eyes, there was something different about him—an inexplicable depth, as though he carried the weight of lifetimes. His mother noticed how he would gaze into the distance as if remembering something far beyond his years.

Shiv was no ordinary child. Growing up, he seemed to know things no one had ever taught him. He became fiercely protective of the women in the village, and by the time he was a young man, he had taken up the humble job of an auto-rickshaw driver near the local girls' college. But Shiv did more than just drive; he taught the girls self-defence techniques, advising them to stay safe. His presence became a comforting shadow, a silent guardian watching over them.

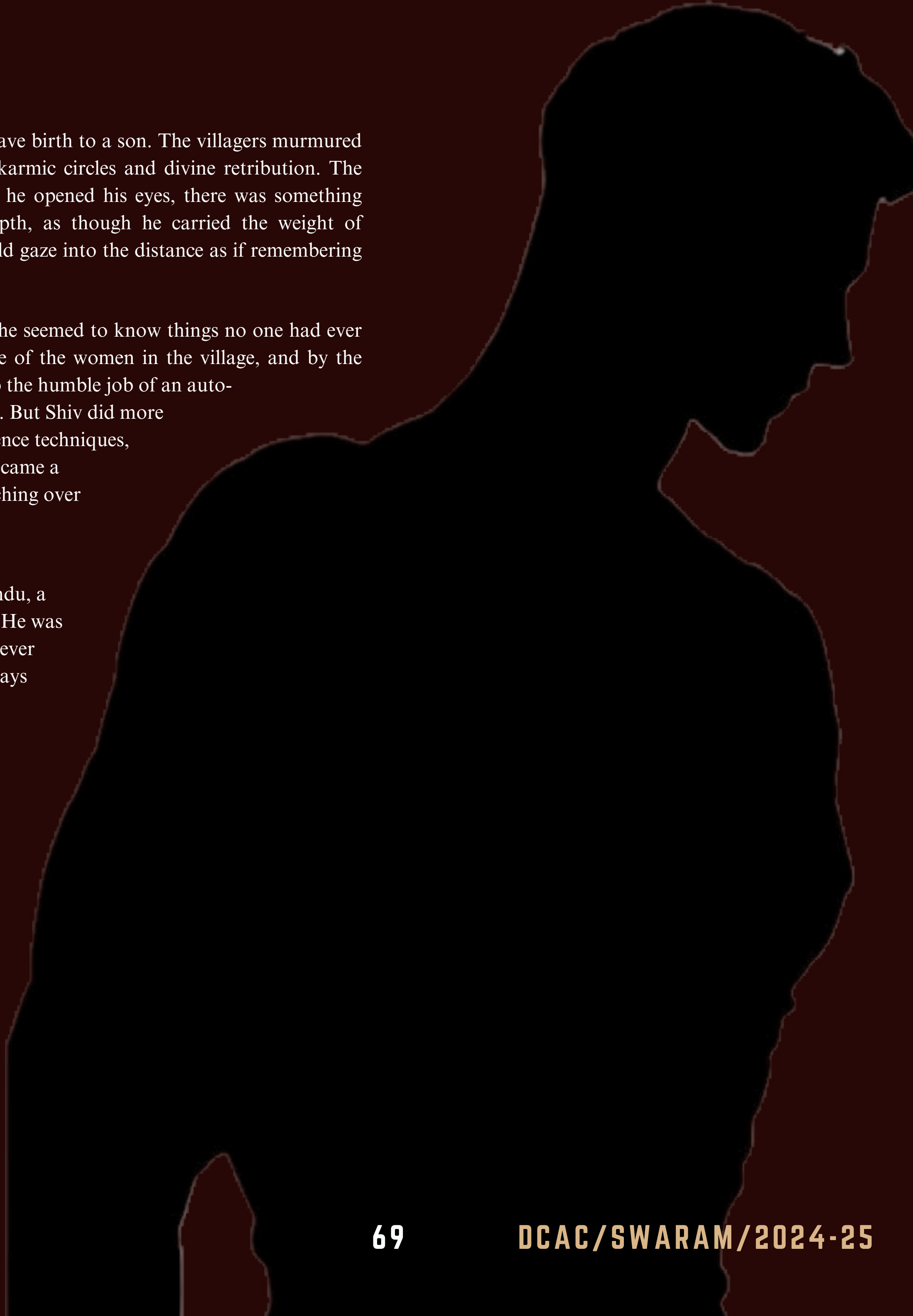
One day, as Shiv stood with his friend Nandu, a small crowd of girls gathered around him. He was demonstrating the use of pepper spray. "Never walk alone at night," he warned, "And always keep this with you."

Nandu snickered, "Bro, you spend all day giving free advice to the girls. Can't you see I've been waiting for some attention too?"

Shiv laughed, "What's the problem now, Nandu?"

"It's Suyasha," Nandu sighed. "She hasn't replied to my messages for three days."

"Maybe because she's tired of your daily drama", Shiv teased.



Eventually, Shiv gave in to Nandu's pleading and agreed to accompany him to Suyasha's house. When they arrived, Suyasha slammed the door in their faces. Shiv knocked persistently until she finally opened it, looking annoyed.

"Shiv, him to bring me some chocolates," she demanded, "Or I'm done with him."

With a grin, Shiv returned to Nandu. "Just buy her the chocolates, man. She'll be fine in two minutes."

The two friends chuckled, bought the chocolates, and delivered them, leaving Suyasha appeased, for the time being.

Days later, Shiv's life took a new turn. While passing the Vishnu temple, he saw a girl, Shakti, praying with deep serenity. As she exited the temple, a group of thugs cornered her. One of them, leered, "Looking quite colourful today, aren't we?"

Though fear flickered in her eyes, Shakti maintained a calm front.

"Let me go. What do you want?"

Shiv, sensing danger, wasted no time. "Get lost," he growled, "Or I'll make sure you regret the day you were born."

The gang leader sneered, "Who do you think you are?"

Without any warning, Shiv's fist shot out, striking the man in the jaw. The thug staggered and fell, clutching his face. "If you don't leave now, no one will be left to count your bones," Shiv threatened.

Seeing their leader down, the others hesitated and then bolted. Shakti exhaled, relief washing over her face. "Thank you." she said, "You saved me. Who are you?"

Shiv smiled, "I'm Shiv. I drive an auto around here. Let me take you home."

And so it began—a routine of daily meetings at the temple, conversations that stretched long into the evenings, laughter that felt like music to their ears. It didn't take long for love to bloom, and soon enough, they were married, with the blessings of their families.

Yet, even the newfound joy of marriage could not soothe the restlessness in Shiv's heart. One night, as he stared out into the darkness, Shakti came up behind him, placing a gentle hand on his shoulder. "Shiv," she asked softly, "Are you hiding something from me? Tell me the truth."

Shiv turned to face her, his expression grave. "Yes," he whispered. "There is something I've never told anyone. I am... I am Sati."

Shakti's eyes widened with shock, disbelief mingling with tears. "Sati? The girl who was murdered twenty-five years ago? How...? How is this possible?"



Shiv's voice trembled as he spoke, "It wasn't just murder—it was rape and murder. I was reborn as Shiv to avenge my death, to ensure no woman in this village ever suffers the same fate again."

Shakti took a deep breath, her resolve hardening. "Then this is our fight now, Shiv. I stand with you."

And so, Shiv was no longer alone.



Desiree

Smith Martin Tete | BA (HONS) English

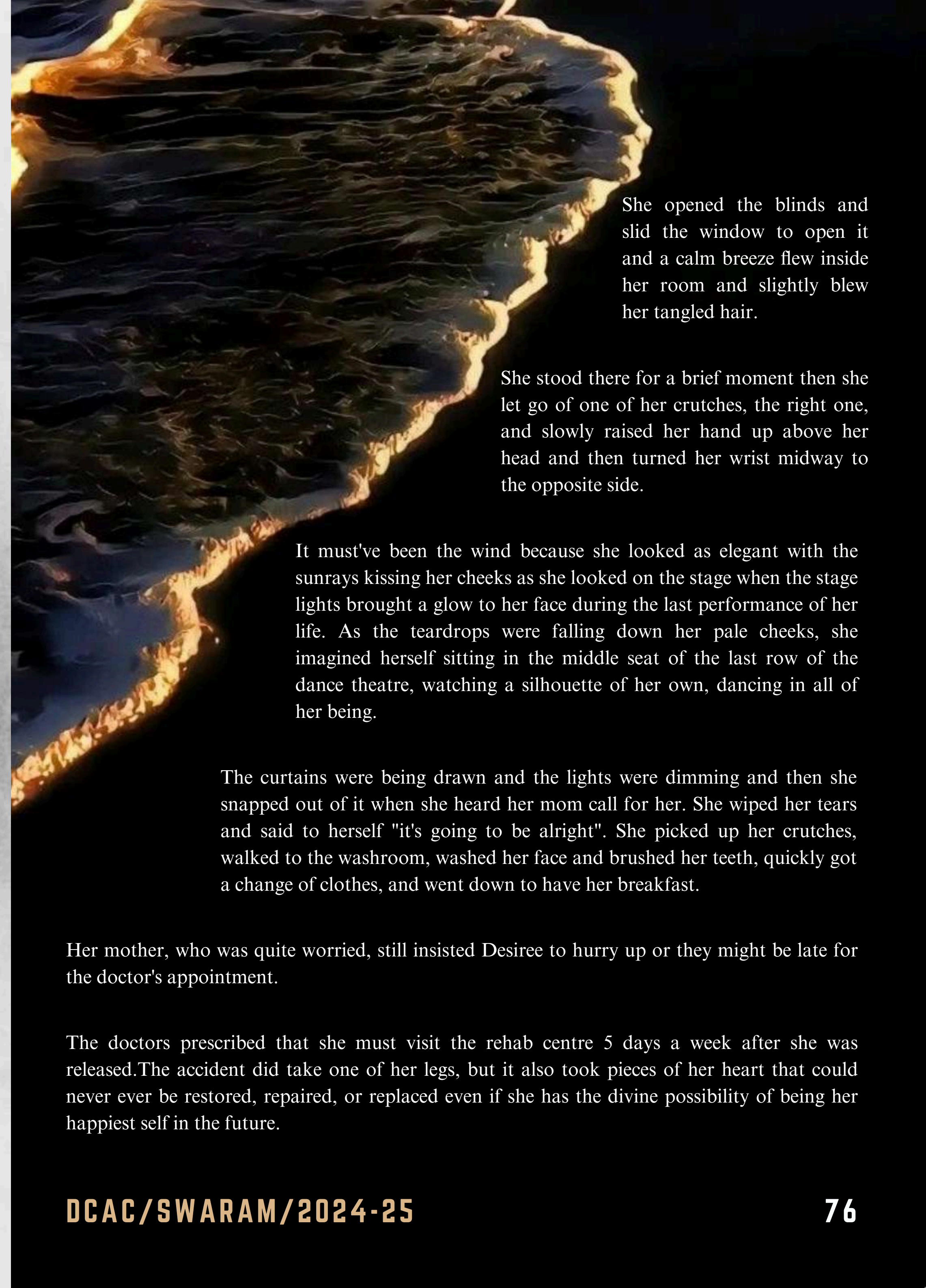
"I could've had it all, I could've, If only-" the words coming out of her seemed to fade out before they could even make sense. She fell asleep with her face pressed against the pillow and the pillow wet from the tears that fell from her puffy eyes.

Desiree (De-see-ey-re) was discharged from the hospital last week after a major event in her life. Things took a dark turn for her after that and she could barely hold up the weight.

Every morning she would wake up to a room full of her medals and trophies in her display cupboard and every time she would wish that she could just curl up inside her comforter and forget everything that was hurting her stomach, her chest, her heart, her body, and her soul. If it was possible, she wished she could never ever wake up from her bed.

She had to though because her mom had knocked on her door thrice now and Desiree knew internally that she'll only fall deeper into the abyss if she kept ignoring her circumstances.

This morning she woke up with a blank face and sat up straight, slid her slippers, and reached out to grab her crutches inclined on her bedside table. She took support from the crutches and slowly got up from her bed and laboured herself to the window.



She opened the blinds and slid the window to open it and a calm breeze flew inside her room and slightly blew her tangled hair.

She stood there for a brief moment then she let go of one of her crutches, the right one, and slowly raised her hand up above her head and then turned her wrist midway to the opposite side.

It must've been the wind because she looked as elegant with the sunrays kissing her cheeks as she looked on the stage when the stage lights brought a glow to her face during the last performance of her life. As the teardrops were falling down her pale cheeks, she imagined herself sitting in the middle seat of the last row of the dance theatre, watching a silhouette of her own, dancing in all of her being.

The curtains were being drawn and the lights were dimming and then she snapped out of it when she heard her mom call for her. She wiped her tears and said to herself "it's going to be alright". She picked up her crutches, walked to the washroom, washed her face and brushed her teeth, quickly got a change of clothes, and went down to have her breakfast.

Her mother, who was quite worried, still insisted Desiree to hurry up or they might be late for the doctor's appointment.

The doctors prescribed that she must visit the rehab centre 5 days a week after she was released. The accident did take one of her legs, but it also took pieces of her heart that could never ever be restored, repaired, or replaced even if she has the divine possibility of being her happiest self in the future.



ENGLISH ARTICLES





FEMINISM: A Concept as Old as Air ft. Draupadi's Angry Hair

-Aishwarya Sharma | BA (HONS) English

College in mid-August began with a bombardment of information, assignments, and realizations. While feminism was never an alien way of life to me, encountering new faces and their words solidified my belief in the movement and put forward testimonies of why it was needed in the first place. As a student of Literature, I've always found classics of any country very intriguing. But a question always remained in my mind: why are women rarely, represented as powerful central characters? Well, given the society that existed then, I know they were treated as mere cattle or commodities, and very successfully traded like so. But what is more irksome is how the seldom-given "Puissant Positions" for women were based on the sole pillars of ideals such as chastity, virginity, and obedience (to men, of course). How every woman existed in the male gaze, for the male gaze, and by the male gaze. And we wouldn't be lying if we said that this does not sound too far from reality today.

Amidst this thought, the class started with the reading of the epic, Mahabharata, "Tale of Draupadi's Revenge." A presentation was hanging on our heads. But the threat wasn't that, rather the employment of self-legislation for the first time in our lives and an abyss of methods and information that still seem to be untapped. I opted to make a presentation on a poem written by Priyanka Sacheti, titled "Draupadi's Angry Hair." The personification of her hair in the title is a symbol of how every

inch of a woman is deemed alive and is simultaneously commodified in society. The uncompromisingly patriarchal society that existed whence still prevails like the big friendly giant, i.e., from the shadows, in the dark, always lurking around, following you, but curses you when noticed, and always, always watching. Women were, and are treated as second-class citizens, or more brashly, as the "Property of Men"; First of fathers, then of husbands. And if that wasn't enough, for some it even extended to sons. A verse from the poem read, "The self that a man gambled away, the body that men skinned for sport while a court rich in cowards watched, their mouths sewn shut." Three things to note: One, putting Draupadi at stake diminishes her to the status of an object. Two, she is harassed like a leaf on the ground, one amongst many, picked by one, kicked by another. And three, the members of the court are inert to her plights, like how society majorly reacts to victims of sexual assault.

Her rights are almost non-existent. And non-existent were the elders in the court. She stood unprotected amongst her "protectors." She is then the reflection in a mirror which cuts through the blinding mirage of righteousness that we cover ourselves with every single night. Some might disagree and say, "Women have every right that men have; feminists just hate men, and women in India are treated as Goddesses." But my question is, why aren't women just humans? Why Goddesses? The answer is, again, commodification. The Apotheosis of women is yet another way of commodifying them.

To be able to put someone on a pedestal, to restrain them to their "place," is one of the many bricks in the intricately created and sadly strong layering of patriarchy. And even after 5000 years of this narrative, women are still the Goddesses; the deities to be maledicted and lusted upon after the rituals are completed.

Men and women are different; no feminist disagrees about this. What we want you to understand is that neither is superior to the other. Draupadi's parallel is still relevant today when you think of how the motivation behind the Battle of Kurukshetra is awarded to her name, where the totality of the scenario revolved around two groups of men fighting for Hastinapur. She was a mere pretext to kill off one of the enemies.

How today the soldiers of the one-sided war of MenToo begin to care for men only when women talk of their experiences. How Draupadi was made to put forward her blemish-free character certificates to determine whether she deserved the inhumane treatment or not. How this still prevails when the victims are questioned more than their assaulters. This is the saddening reality of our society and a constant reminder of what conspires in a society without feminist ideologies.

But what is even sadder is that, if we start to write a list of similar situations existing today, we could perhaps write another Epic about the desolate doings of our society, encapsulated in the workings of the Assembly Halls of Hastinapur.

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The Parent-Teenager TUG OF WAR!

-Kashish Chauhan | BA (HONS) Journalism

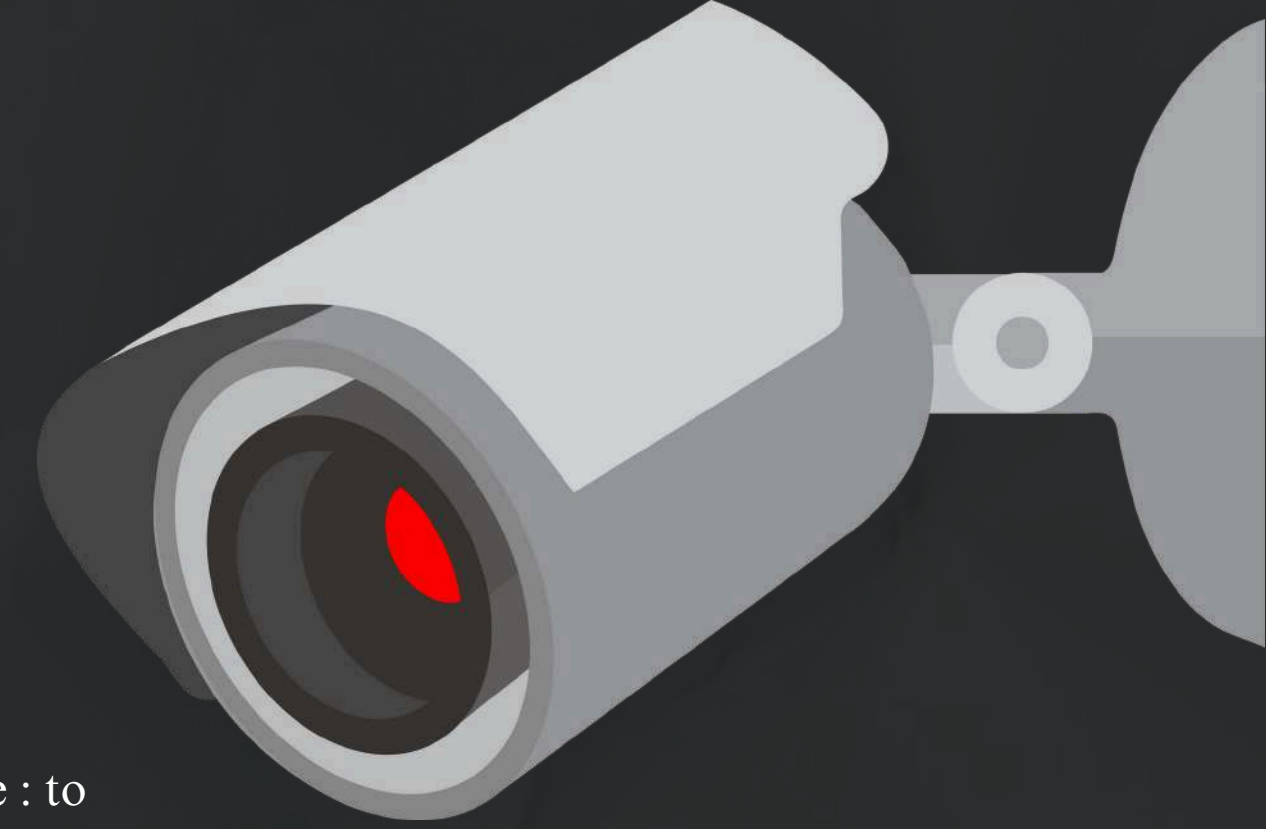


BALANCING DRAMA, LOVE, AND GROWTH

Does it sound familiar? Yes, because you have been a teen—or lived with one—you’ve likely encountered this timeless conflict. The parent-teen relationship consists of irritation, slammed doors, and uncomfortable family meals. Yet, beneath the disorder exists a connection rich with love, drama, and development.

Let’s delve into this distinctive rollercoaster relationship and discover how parents and teens can not only endure but flourish together.

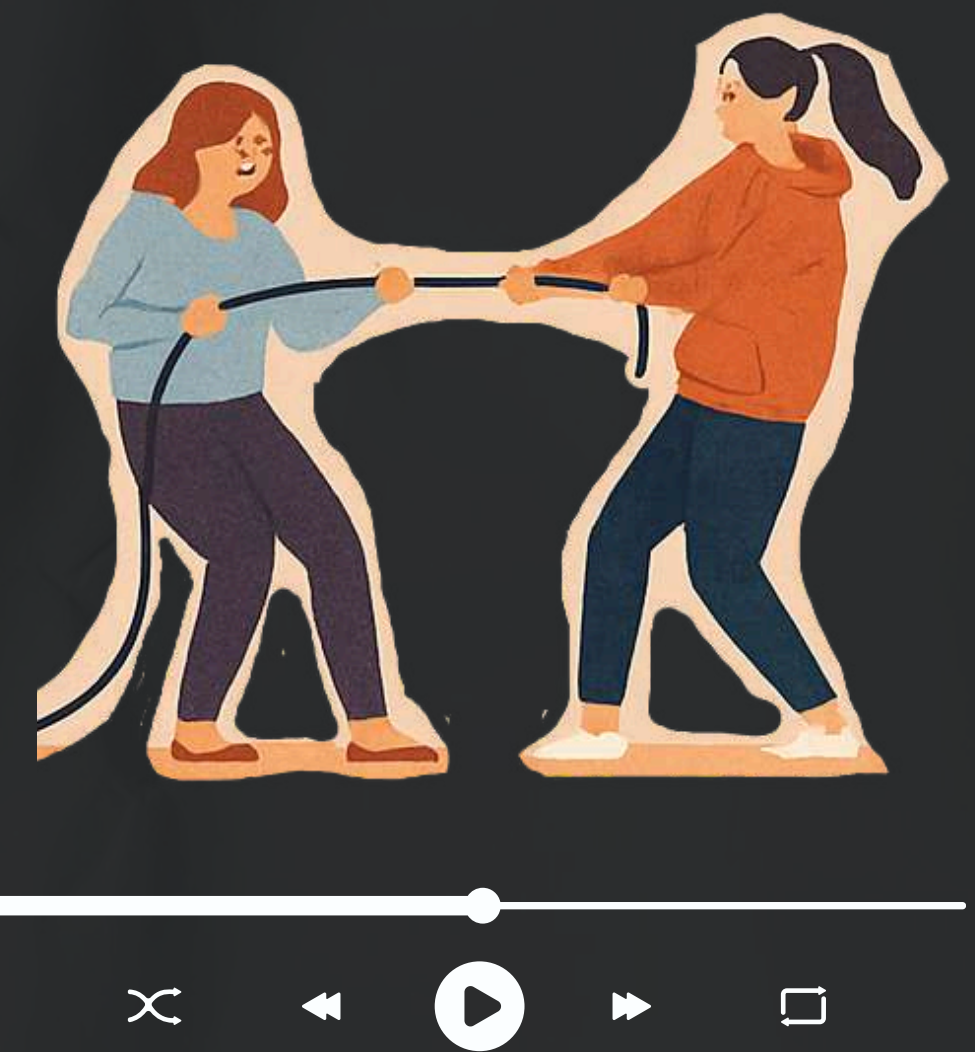
Imagine waking up to find your body transforming, your feelings in overdrive, and a world that appears increasingly complex. Welcome to adolescence. Add in academic stress, social media demands, and the wish for independence, and it’s no surprise teenagers feel misjudged—even by themselves. For parents, watching their once-small child evolve into an autonomous teen can be just as shocking. The child who once clung to their leg now seeks space and independence. It’s like observing a caterpillar change into a butterfly—except with more stomping, brooding, and slammed doors.



The Heart of the Conflict Teenagers desire : to be listened to, not lectured. Parents, conversely, want to guide without being overlooked. This disconnect frequently results in frustration and the dreaded “silent treatment.”

Picture this :- A teenager requests to go to a late-night gathering. The instinctive parental reaction might be, “Absolutely not!” But what if, instead, they said, “Tell me more about the gathering—who’s attending, and will you return home safely?” Suddenly, a potential conflict transforms into a discussion. Teens, too, can strive to appreciate their parents’ viewpoint. While it may seem like their parents are ‘ruining their lives,’ it frequently stems from a place of concern and affection. Freedom is the currency teenagers value most. They desire to make their own decisions, whether it’s a daring fashion choice or a spontaneous TikTok challenge.

With freedom comes accountability. Rather than prohibiting teens from managing money after they’ve used their allowance on snacks, for instance, parents can assist them in budgeting. Real-world experiences like these impart lessons that no lecture ever could.



Parents naturally want to protect their teens from danger, but excessive surveillance can feel constrictive. For example, constant nudges to study for an exam can foster resentment and anxiety, often backfiring. Instead, parents could assist in establishing a study timetable and then step back, demonstrating confidence in their teen’s capacity to manage their time. This method not only diminishes friction but also enhances self-assurance.



Finding Balance for teenagers might be difficult as in friends frequently become their whole universe. Sleepovers, inside jokes, and ongoing group chats can leave parents feeling excluded. The solution? Don’t compare them with their friends—connect with their interests. Whether it’s inquiring about their favorite meme or showing interest in a popular band, genuine curiosity can bridge the divide and remind teens that their parents are on their side.

A blessing and a challenge for both i.e. social media along with continuous connectivity has added a new level of difficulty to relationships between parents and teens. Instead of completely prohibiting devices, families can collaboratively set limits. For instance, establishing “tech-free” hours for all family members—including parents—can foster opportunities for meaningful interactions, whether through cooking, playing board games, or simply having conversations. Unexpectedly, parents and teens can find enjoyment in spending time together if they discover the appropriate activity. Whether binge-watching a beloved series, hiking, baking, or debating which superhero movie is the best, shared interests present moments for bonding. Take the anecdote of a mother who participated with her son in playing his most loved video game. She amusingly lost, but the shared laughter reinforced their connection. It was not about the game—it was about entering into his realm.



One of the toughest aspects of raising a teenager is learning to release control. Errors are unavoidable, but they are also vital for development. Think of Priya, a 16-year-old eager to dye her hair purple. Initially hesitant, her mother ultimately relented, stating, “It’s merely hair—it will grow back”. Priya enjoyed her new appearance (for a short time) and later valued her mother’s openness to allow her to make her own decision. Parents, as your role changes, view yourselves not as captains navigating the ship but as lighthouses ensuring it arrives safely at the shore. Trust serves as the foundation of any robust parent-teen relationship.



The parent-teen relationship resembles a dance—sometimes clumsy, occasionally in tune, but always significant. There will be disagreements and irritations, yet there will also be joy, empathy, and profound affection. Parents welcome the disorder because one day, your teenager will mature and express gratitude for your support throughout their journey (even if they don’t acknowledge it immediately), and teens, extend grace to your parents—they strive to do their utmost. This expedition is not solely about enduring the teenage phase. It’s about constructing a foundation for a lasting relationship—flawed, yes, but incredibly beautiful.



Teens require assurance that their parents prioritize their best interests, while parents need to trust their teens to make sound (or at least sensible) choices.

Picture your teen admitting they did poorly on a test. Do you shout, or do you inquire what happened and how you might assist? Opting for the latter option cultivates trust and guarantees your teen feels at ease approaching you in future situations.



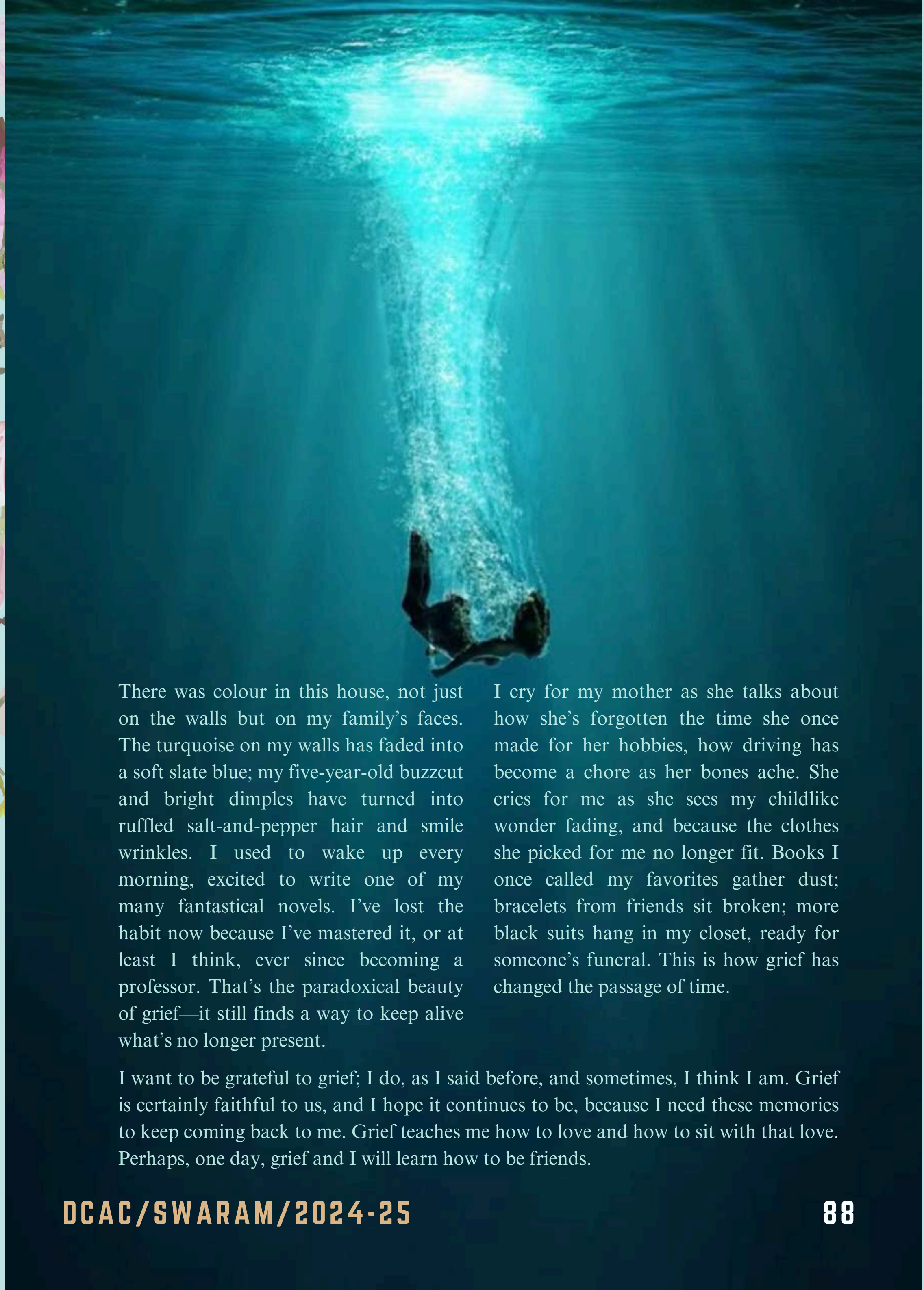
GRIEF as a Passage of TIME

Anika | BA (HONS) English

Grief is a bittersweet thing. It alters your memory, or shapes it—with memory already being a touchy thing. It's like it's testing the waters, waiting to spread in between the happiest of conversations, or over the smell of something old. A flashback comes to me— a younger me putting on glasses for the first time, as I fix my own now in my quiet, cold house. It seems I'm having a conversation with grief. I never really liked her, and here she is, to remind me of things and people lost. I want to be grateful to grief. I do.



Fourteen years have passed since I got my first pet dog. I suppose that's time's first victim—time and grief go hand in hand, of course. I look at his old toys, dusty now, but the chew marks look like they were made yesterday. I wish there were a way to tell my dog how we talk about him every day. Grief makes you develop memory fields, and these reminders are like time travel. The act of remembering is a lonely and scary one, but I suppose, growing up, we must make do with these haunting stories.



There was colour in this house, not just on the walls but on my family's faces. The turquoise on my walls has faded into a soft slate blue; my five-year-old buzzcut and bright dimples have turned into ruffled salt-and-pepper hair and smile wrinkles. I used to wake up every morning, excited to write one of my many fantastical novels. I've lost the habit now because I've mastered it, or at least I think, ever since becoming a professor. That's the paradoxical beauty of grief—it still finds a way to keep alive what's no longer present.

I cry for my mother as she talks about how she's forgotten the time she once made for her hobbies, how driving has become a chore as her bones ache. She cries for me as she sees my childlike wonder fading, and because the clothes she picked for me no longer fit. Books I once called my favorites gather dust; bracelets from friends sit broken; more black suits hang in my closet, ready for someone's funeral. This is how grief has changed the passage of time.

I want to be grateful to grief; I do, as I said before, and sometimes, I think I am. Grief is certainly faithful to us, and I hope it continues to be, because I need these memories to keep coming back to me. Grief teaches me how to love and how to sit with that love. Perhaps, one day, grief and I will learn how to be friends.

"THINGS NO ONE PREPARES YOU FOR YOUR FIRST INTERNSHIP" a satirical take



Ayushi Gupta | BA (HONS) Journalism

"Mai udna chahta hoon Naina, daudna chahta hoon, girna bhi chahta hoon, bas! Rukna nahi chahta."

Definitely! Your first internship makes you want to run, run away from that place as far as possible. Didn't get the reference? Let's rewind a bit.

So, you're a first/second year in college, unaware of the world outside. You spend your days coming to college, chilling with your friends, participating in fests, bunking lectures and what not, when all of a sudden you hear about an internship. Now, it's not like you haven't heard about internship opportunities before, but something about this particular internship is so appealing that you cannot resist applying; almost as if the internship is saying, "Pick me, choose me, love me."

So, you send out whatever you have in the name of a resume, one that proudly boasts about "Inter House Debate Winner" in the 8th standard under "Top Achievements," because why not? After getting a favourable response, you get ready for the interview, unaware of how, just like you, there are tons of people there for the rat race. The interview goes well—you think you've aced it, impressed the interviewers, when in reality you did not even introduce yourself and went straight to answering the very first question they asked.

Weeks pass, you're still awaiting the company's response. The weeks might even turn into months if you're that unlucky, and just when you've given up all hope, the company remembers that it actually has to hire interns and finally hits you up with the "How you doin'" card. But let's face it, the company is not Joey Tribbiani, and you're not some gorgeous woman about to have the time of her life. It's actually quite the opposite—you're Gunther, and the company is Rachel.



But none of that matters, because the first few days are usually really fun and interesting. Remember, having friends at the office does not matter as long as you're friends with Raju/Sonu/Ramu Bhaiya who brings chai and coffees to everyone. If there is no such Bhaiya in your office, then it's better to make friends with the coffee machine, because it's gonna help you pass those 3 months.

Now, I know we grew up watching movies like Wake Up Sid or The Devil Wears Prada where the main character drastically transforms themselves and magically gets promoted to a job at the same company after being a clueless, helpless intern for months—but that isn't happening. A few weeks go by, and you start to realize that real life is not a Karan Johar movie but is actually Imtiaz Ali's Tamasha where your boss is telling you to not be "ordinary" while you're literally standing next to an excel sheet.



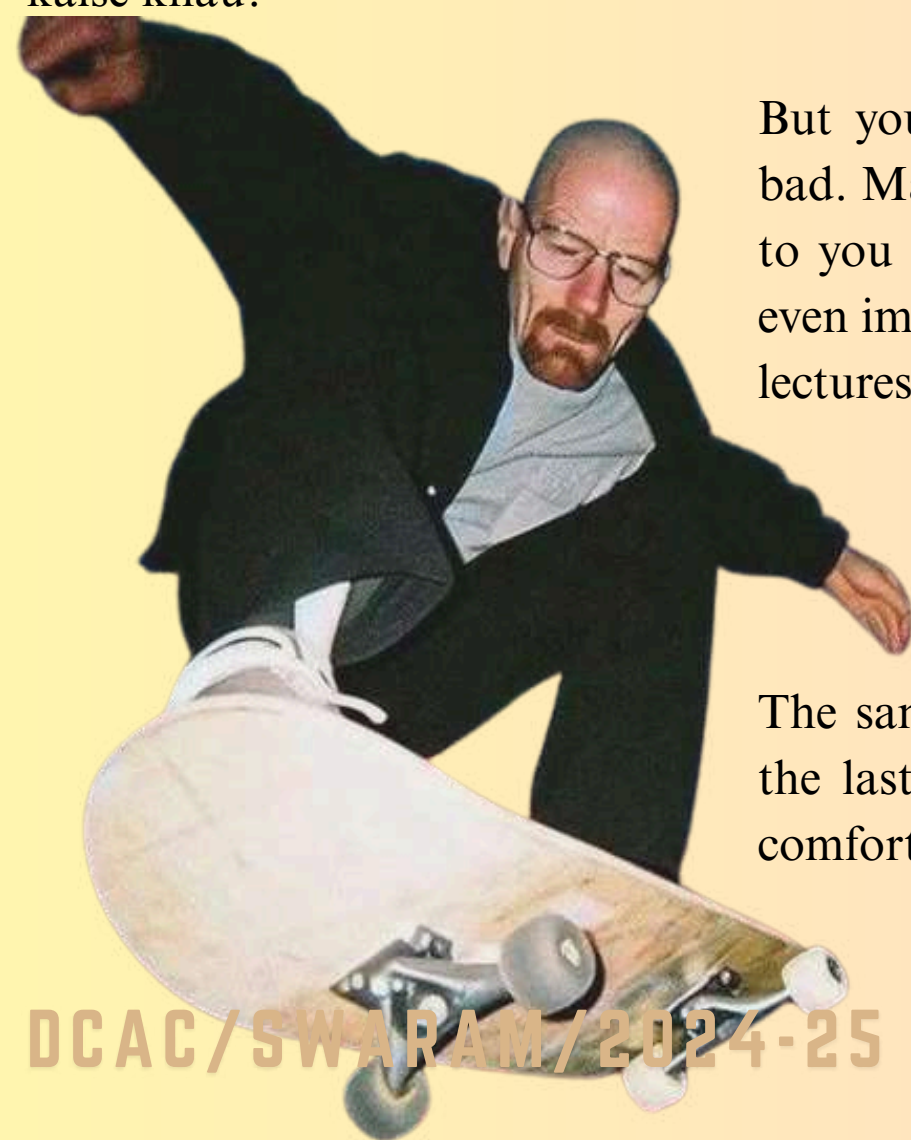
After all this time, you'll realize that internships are actually kinda weird. They expect you to do job-level work for free or a minimum wage stipend. There might even be days when you will be sitting idle the whole time with no work, contemplating your life choices. But other days, the deadlines and chaos might hit so hard that you'll find yourself sitting in your cubicle, channeling Walter White and muttering, "I'm not in danger, HR. I am the danger—of missing deadlines!" But you cannot give up so easily. After all, it's just an internship, not the end of the world! Get some Monday motivation from your mom, who calls you her Raja Beta, and push through.



Finally, the last day of your internship arrives, and you expect a grand surprise farewell party with the HR offering you a job at the same company for your months of hard work and dedication. But all you get is samosa and Frooti, and suddenly you're Jordan from Rockstar thinking, "Itni si chutney mein 2 samose kaise khau?"

But you know what? Maybe those 3 months weren't that bad. Maybe that one senior you secretly hate for being mean to you has actually looked out for you in ways you cannot even imagine. Maybe all those impromptu meetings and long lectures were not that boring and worthy of **crying over**.

The same chair which had started giving you backaches in the last month of your internship now feels like the most comfortable thing in the entire world.



You'll miss all this—the gossip sessions in the washroom, laughing too hard at the boss' jokes, pulling out the deadlines, and most importantly, those endless cups of chai. So remember, your first internship isn't just a job, it's a chaotic rite of passage into the real world. So, cheers to the stress, the drama, and the friendships that you'll proudly tell stories about because honestly—

"Bade bade shehro mein, aisi chhoti chhoti baatein toh hoti rehti hain."

Remember, if you can survive this, you can survive anything. **MAYBE JUST NOT ANOTHER SAMOSA.**

Keep slay-ing!



"बड़े-बड़े देशों में ऐसी छोटी-छोटी बातें होती रहती हैं"



DURGA

MOTHER OF THE UNIVERSE!

Lavanya Singh Rathore | BA (HONS) English

For me, personally, since childhood, Goddess Durga was a power symbol who scared me from all fours. It must have been because of her powerful look, aura or the stories that I heard. I remember seeing her standing victoriously on Mahishasur, and the various references that surrounded it whenever crimes against women took place, it felt like home and it felt that she was one force protecting us women and we could take her form. To realise much later that this divine form of Durga had origins that meant more than just being powerful. In a society where even standing up for themselves is a huge feat for women, the entire existence of Durga was a symbol of divine femininity that was there to shut mouths who restricted women. My particular interest in Durga stems from the fact that she is never shown beside a male deity, like all Sarasvati, Parvati etc. who are mostly looked at as mere consorts. But the fact that Durga stood all alone on that pyre, killed the buffalo demon and still wasn't satisfied goes a long way for the believers in her eternal strength. Sometimes referred to as the goddess of war and strength, Durga brings great respite when feeling downtrodden, not just for women without support, but for everyone who draws strength from the fact that a goddess exists who did everything on her own, for the sole purpose of the protection of this land and stood bleeding among spectators who worship her for her effrontery.

According to Hindu mythology, Goddess Durga was created by the combined energies and divine powers of the trinity of Hindu gods: Brahma (the creator), Vishnu (the preserver), and Shiva (the destroyer). The name Durga in Sanskrit means 'a fort', signifying a place difficult to penetrate or tame. This points to her nature as an unbeatable, invincible and inimitable goddess who is never afraid. In most of her depictions, Durga appears riding a lion or a tiger. She has between eight and eighteen hands, with each one of them carrying a different weapon. Some depictions show Durga as a three-eyed goddess or Triyambake, in concordance with her consort, Shiva, signifying equal strength as a man. Each one of the eyes represent a different level. One reason why Durga is so celebrated is the fact that unlike other goddesses, who are feminine and gentle in their appearance and exude a sense of calm, she is seen as a menace, as threat to the forces of evil and hence someone to be afraid of. The Navadurga are the nine epithets of Durga, also celebrated during Navratri and the auspicious Durga puja. They are different goddesses that derive from Durga, and that represent her in several stories/forms. They are nine deities in total, and each one of them has a separate celebration day in Hinduism. They are Skondamata, Kusumanda, Shailaputri, Kaalratri, Brahmacharini, Maha Gauri, Katyayani, Chandraghanta, and Siddhidatri.

Very apt to her role as guardian mother protector, Durga is multi-limbed so that she is always ready to fight evil from all directions. Her bold pose is called Abhay Mudra, which symbolising "freedom from fear." Her left eye represents desire, symbolized by the moon; her right eye represents action, symbolized by the sun; and her middle eye stands for knowledge, symbolized by fire.

Symbolical representation of Durga:

1. The conch shell iconises the Pranava or the mystic word Om, which indicates her feeling the divine sound.
2. The bow and arrows represent energy. By holding the bow and arrows both in one hand, Durga establishes her control over both potential and kinetic aspects of energy.
3. The thunderbolt signifies strength in conviction. Just like a strong bolt of lightning, Durga teaches us to take on any challenge without being afraid.
4. The lotus in Durga's hand, not yet fully bloomed, represents the certainty of success but not its finality. The lotus in Sanskrit is called Pankaj, which means "borne of mud," reminding us to not forget our real and spiritual roots in this material world of lust and other enchantments.
5. The Sudarshan-Chakra, which spins around the index finger of the Goddess, signifies that the entire world is submissive to the will of Durga and at her command. This is her way of telling that 'right always rules'.
6. The sword that Durga holds in one hand symbolizes knowledge, which has the sharpness of a sword. The sword is shining, telling that knowledge is free from all doubts.
7. The trident or Trishul is a symbol of three qualities: Satwa (inactivity), Rajas (activity), and Tamas (nonactivity). Durga uses these to alleviate physical, mental, and spiritual suffering.

The above observations tell us how Durga is the OG goddess of all times and also answers as to why Navratri and Durga puja stir positivity in the entire atmosphere, one of the reasons October is so loved as a month! The most well-known narrative featuring Goddess Durga is found in the text called the Devi Mahatmya, also known as the Durga Saptashati or Chandi Patha. This text is part of the Markandeya Purana and is dedicated to the glorification of the goddess and her victory against Mahishasura, it is a recommendation for the audience to read it once!

Truth in the Ordinary



Beauty doesn't exist solely in grand gestures—like a building adorned with lights or an extravagant bouquet handed to someone in love. It exists in the unnoticed, in moments that don't announce themselves but simply exist, like small, humble gifts wrapped in the mundane.

In a world constantly urging us to want more, perhaps the most radical act is to pause, to notice. The beauty we crave may already surround us, nestled in the spaces we've learned to overlook. To see it is to realise that the ordinary, the everyday, is not ordinary at all. It is truth. And truth is beauty.

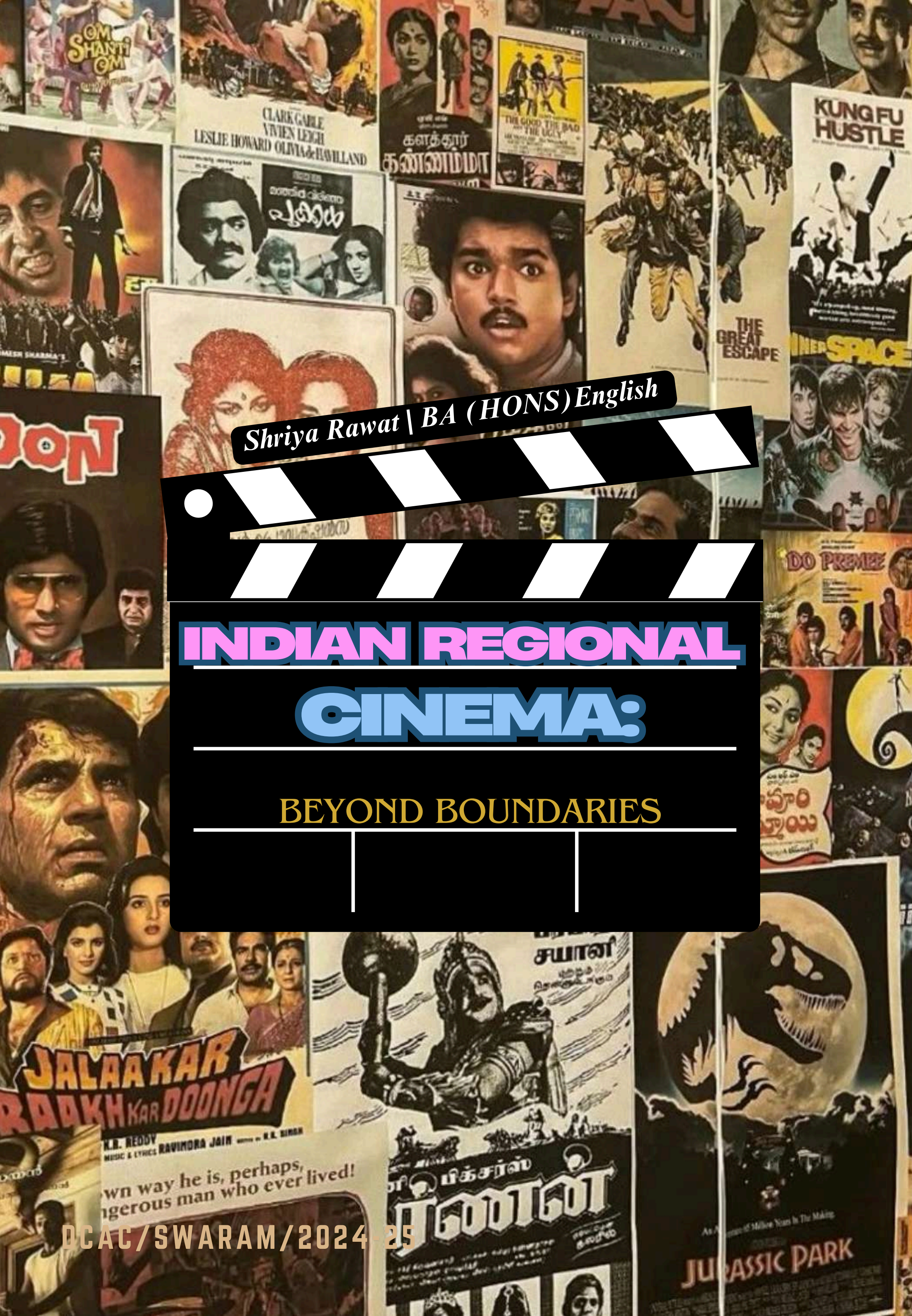
It resides in the smell of old books, the warmth of hands encircling a cup of coffee, the way a loved one calls your name like it is theirs. It's in the space between words, in the silences that feel safe instead of empty, in the glances shared that require no explanation.

Perhaps the greatest beauty is in knowing that nothing is ever truly ordinary. Every moment, no matter how small, carries the weight of existence—the quiet proof that we are here, that we are part of something, that we belong.

Keats once said, "Beauty is truth, truth beauty—that is all ye know on earth, and all ye need to know." There's a hidden poetry most of us miss in our rush from one moment to the next. To find beauty here is to slow down, to look closely, to listen. Truth is beauty, indeed—you find it in the little corners, in the overlooked details of our world, waiting patiently for someone to notice.

It lies in the first light of a winter morning, the dewdrops clinging to windowsills, cleaning away the fog like nature's gentle hand. It's in the laughter of children walking to school, their hands intertwined with those of their best friends, in the soft whistle of a kettle as it boils tea, its warm aroma curling into the corners of a dimly lit room.





Shriya Rawat | BA (HONS) English

INDIAN REGIONAL CINEMA:

BEYOND BOUNDARIES

“There is more to Indian cinema than just Bollywood” – Anurag Kashyap

The feeling of film is indeed a beautiful one. Films serve as a window to different cultures, traditions and identities. In the vast tapestry of Indian cinema, regional cinema has been a testament to the country's cultural richness and artistic diversity while giving voices to the marginalized and challenging the societal conventions. Regional films are significant not only in terms of entertainment but also for the socio-cultural influence they exert. They are often powerful tools for commentary on political, economic and cultural shifts, serving as a platform for voicing opinions on social justice, gender equality and environmental concerns, constantly influencing and pushing the boundaries of mainstream Indian cinema.

Language shouldn't be a barrier for cinema. Instead, the emphasis should be on the power of storytelling, emotional depth and the ability to communicate shared human experiences. Further, the advent of subtitles and dubbing has made it easier for films to reach wider audiences, as Bong Joon-ho says “Once you overcome the one-inch-tall barrier of subtitles, you will be introduced to so many more amazing films”.



Here are a few films to explore and dive into the realm of Indian regional cinema:



COURT

(Marathi, 2014)

“Did your husband consume alcohol? Yes. How many times a week? Everyday. Before work or after work? Before work. Why? To bear the stench of the gutter.” - Court

Court has to be one of the finest Indian courtroom dramas out there. It is exceptionally layered, realistically executed with solid social commentary and satire. The film directed by Chaitanya Tamhane powerfully tackles the Indian judicial system through the Mumbai session court trial of an aging singer, Narayan Kamble, who is accused of encouraging a manhole worker to commit suicide through his folk songs. The more I contemplate on the film, the more layers of injustice are revealed to me. Court offers thought provoking exploration of justice and the freedom of artistic expression. Throughout the narrative, the film, instead of providing easy answers, digs deep questions for you to ponder upon.



SUDANI FROM NIGERIA

(Malayalam, 2018)

“We kids played football as long as we wanted because while playing we forgot we were hungry” – Sudani from Nigeria. Sudani from Nigeria directed by Zakariya Mohammed tells the heartwarming story of a football coach who forms an unlikely bond with a Nigerian player he recruits. It is a beautiful tale of humanity, compassion and unconditional love that transcends the boundaries of language, ethnicity and racial differences. The film stands out for its heartwarming narrative and touching, realistic characters. You will be left with a warm smile, gratitude and maybe happy tears too, every time you watch this feel-good drama.



JANA ARANYA

(Bengali, 1976)

“Is bribery everywhere? It always was, father. There’s a Sanskrit word for bribe. It dates back to the ancient times. Bribery, sex, violence, drinking... they are all traditional.” – Jana Aranya. Satyajit Ray’s masterful direction tells a story that powerfully depicts what it means to be human in this constantly changing world. Far less widely seen than his Apu Trilogy, Jana Aranya, which is the last film of The Calcutta Trilogy by Ray, is a must watch. The film portrays the moral dilemmas faced by Somnath, the protagonist and how industrialization impacts his emotional life as he enters the world of middlemen. I found Jana Aranya, to be the most powerful and impactful film in the trilogy, with Ray’s excellent documentation of the life in 70’s Calcutta. Like many of his works, Jana Aranya transcends its era, maintaining its relevance even today.



KOTTUKKAALI

(Tamil, 2024)

Kottukkaalli is a simple, slow-paced film on the complex normalized realities of Tamil villages. PS Vinodraj showcases silence as a form of resistance through Meena who falls in love with a lower caste, resulting in familial outrage and cleansing. The film is full of powerful visual moments, metaphors and symbols specially the parallels created between the rooster and Meena. Vaazhai, another brilliant Tamil film released alongside Kottukkaalli, left a more powerful impact on the audience. There are reviews stating Kottukkaalli as boring and stretched film but that should, in no way, stop a person to explore the powerful narrative and thematic richness that the film has to offer. The film employs no music and the craft, in its own is a reward. Kottukkaalli does not conform to the conventional methods of storytelling, it rather demands introspection and challenges the outdated customs, traditional power dynamics and caste system

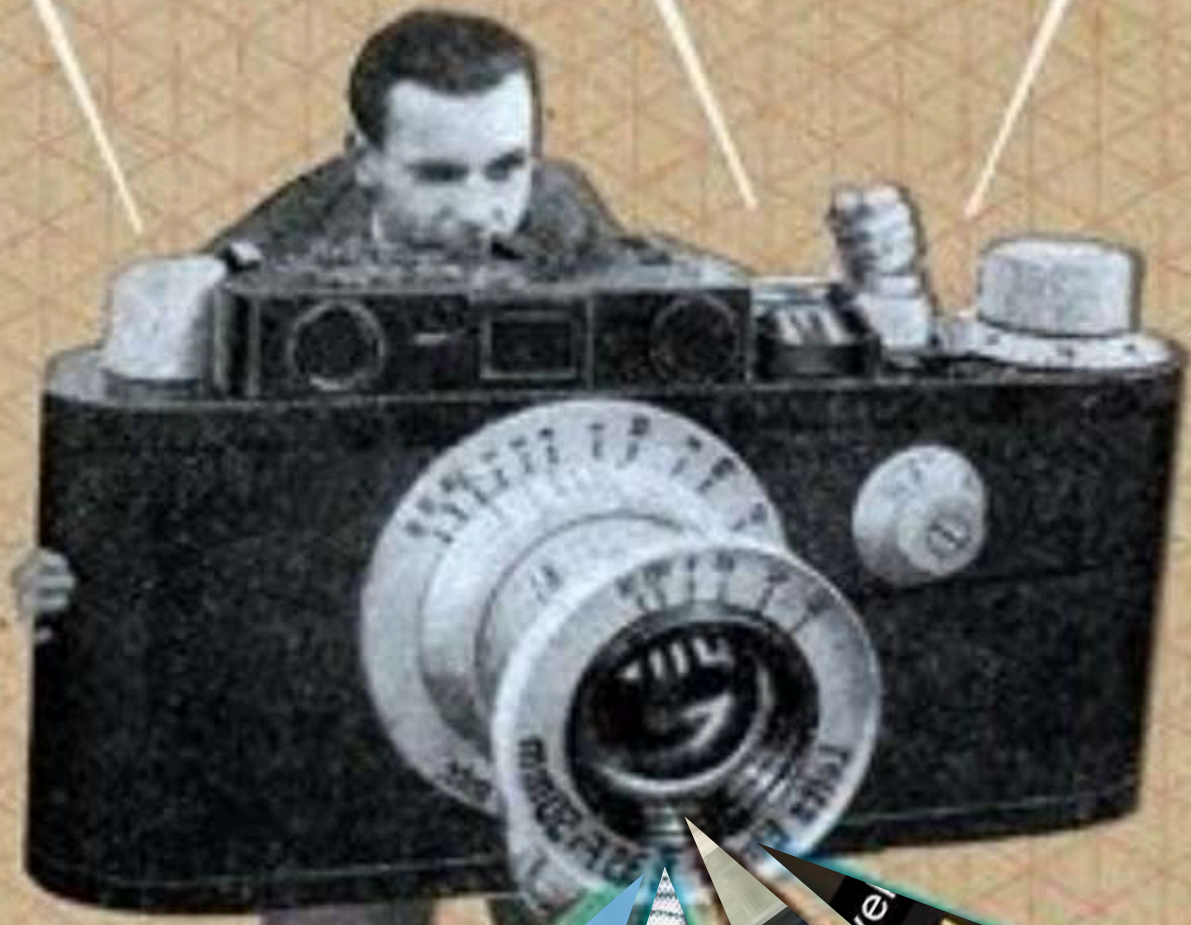


KUMBALANGI NIGHTS

VILLAGE ROCKSTARS

JERSEY

THE CHELLO SHOW



VILLAGE ROCKSTARS (Assamese, 2017)

“We lose our farm in the flood every year. Why do you still farm? It happened last time too.” (Dhunu) “Work is religion for us. Hard work is the only thing we have.” (mother) – Village Rockstars . In a northeastern Indian village, 10 y/o Dhunu dreams of having her own rock band while navigating life's challenges. Her vibrant spirit and imagination stand out in a world where girls are expected to be reserved. The film is a cinematic triumph by Rima Das who puts on a ‘One Woman Show’. The beauty of Assamese landscape is placed together with the harsh realities of flood. What makes Village Rockstars stand out is the purity of the storytelling, the film relies more on visuals and natural sounds rather than heavy dialogues.

KUMBALANGI NIGHTS (Malayalam, 2019)

Kumbalangi Nights directed by Madhu C. Narayanan is a story of four brothers with fractured bonds. Through the lives of its characters, the film beautifully captures the complexities of love, family and individuality while also embarking on themes of abandonment, mental illness, masculinity and redemption. At moments, the film's breathtaking background score and visual cinematography convey so much that you don't need dialogues to advance the plot. This quirky family drama depicting social stratification and patriarchy carries an unexplainable close to heart vibe making this film all the more special.

JERSEY (Telugu, 2019)

Jersey is a heartwarming film that succeeds in telling a sports drama, with father-son bonding and cricket at its core. Gowtham Tinnanuri weaves a tale of Arjun, a former cricketer who returns to the sport to fulfil his son's dream of owning an Indian team jersey. The film had a Hindi remake with Shahid Kapoor as the lead and was released in 2022. If you've seen the remake, I highly recommend watching the original. Those who experienced the original first, know the lasting impact of film that captured hearts. For most people, including me, cricket is more than just a sport. Jersey is a great watch for sports enthusiasts and cinephiles alike. The film offers both hope and realism, it makes one taste the flavour of heartbreaking ambition and bittersweet redemption.

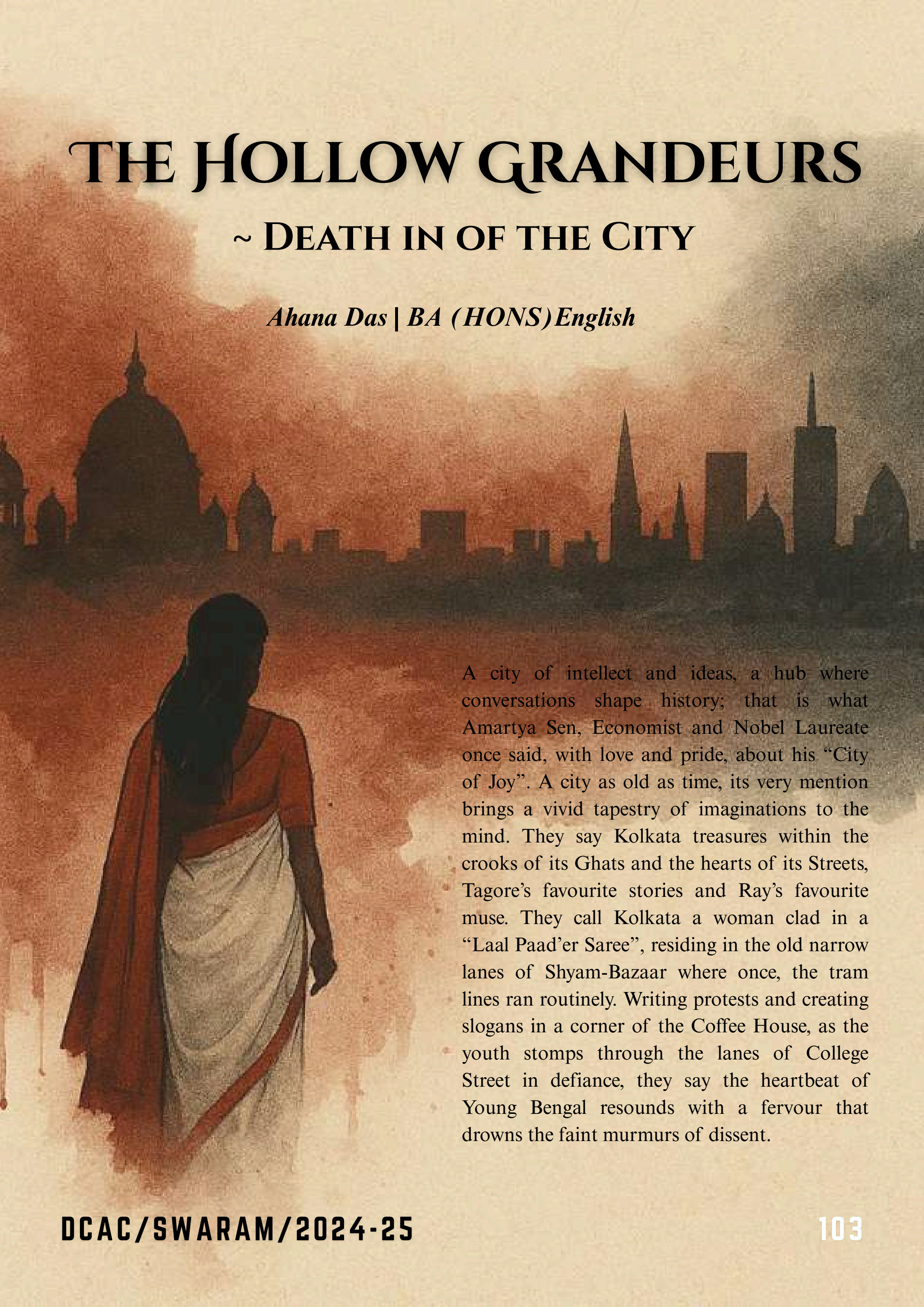
THE CHELLO SHOW (Gujarati, 2021)

Pan Nalin's, The Chhello Show is a love letter to cinema, set against the backdrop of a fading single-screen theatre, the film captures childhood innocence, power of dreams and the inevitable passage of time through stunning visuals. Samay, a 9 y/o boy is intrigued by the magic that lies behind filmmaking. Where the general concept of the film can easily fall in line with that of Cinema Paradiso, Nalin's portrayal of the story and characters is fresh and exciting. The struggle between tradition and lack of opportunities in the village is communicated poignantly through the film. The semi-autobiographical film is an art for and about the artists, it's a celebration of those who have illuminated the screen and those who succumbed to darkness, the ones who came before and the ones who will follow.

THE HOLLOW GRANDEURS

~ DEATH IN OF THE CITY

Ahana Das | BA (HONS) English



A city of intellect and ideas, a hub where conversations shape history; that is what Amartya Sen, Economist and Nobel Laureate once said, with love and pride, about his “City of Joy”. A city as old as time, its very mention brings a vivid tapestry of imaginations to the mind. They say Kolkata treasures within the crooks of its Ghats and the hearts of its Streets, Tagore’s favourite stories and Ray’s favourite muse. They call Kolkata a woman clad in a “Laal Paad’er Saree”, residing in the old narrow lanes of Shyam-Bazaar where once, the tram lines ran routinely. Writing protests and creating slogans in a corner of the Coffee House, as the youth stomps through the lanes of College Street in defiance, they say the heartbeat of Young Bengal resounds with a fervour that drowns the faint murmurs of dissent.

“They” are wrong. Ray’s muses died with him. Tagore’s stories long forgotten; left in the shadow of history’s turning, lost in the rush of a new century. The characters and ideals upon which Tagore wove his “Sonar Bangla” now withers in forgotten corners, their essence fading from the pages, much like his vision, crumbling and dying in the wake of reality. Artists, once the lifeblood of creation, now starve in silence, while art itself breathes in the poisoned air of black money. The rebels are dead now, the rush of their blood and drumbeat of their hearts are drowned by the anguished cries of those who are still enduring. There are only survivors left now. But you don’t hear about them. Their voices have become hoarse. Scratched and bloody from the wails unheard. And the women clad in a “Laal Paad’er Saree”? She does not scream anymore. She is silent now, just as the government was when she turned to them, her voice lost in the same indifference that ignored her cries. When the red of her dress lay torn and scattered and the crimson stain oozing from between her legs paled, in the face of the darkness cast by those who wronged her, she stopped screaming then. Because she stopped living then.

They are all silent now—the Artists, the Rebels, the Women. Or are they? Are they still waging the battles for justice, for survival? Did you not hear them? Perhaps not, for the “They” that speak of Tagore, the Ganges, “Roshogolla”, the Victoria Memorial, and the “Laal Saree” have built a wall, one that blinds you to the truth. These voices weave a nostalgic tale, romanticizing a city that has long since died in its hollow grandeur. How, then, can you hear the cries of those forgotten when the echoes of a popular folklore, blaring loud and clear, smothers every protest, every plea? The screams and the silence alike are swallowed in the cacophony of a past that no longer exists.

“They” say that Kolkata is a post-colonial love poem, resting on some random cluttered bookshelf. But the letter has long since faded, consumed by the decays of time, its ink now a ghost, stained with the blood of its own people. What remains upon the shelf are not words, but the rot of corruption, the rust of extortion, and the poison of bribery, each page a silent testament to decay.

Hollow grandeur can carry one only so far. We stand on the brink today, long overdue to plunge deeper, gaze with clarity, into the truths that lie hidden. What “They” don’t tell you is that the outline of her sacred ‘Alta’, are her bleeding feet. “They” present the monsters gliding in sleek, expensive cars, while the innocent wither in the shadows of forsaken alleys. The artist that “They” commercialise as Kolkata’s culture are marking the strokes of their brushes as a mark upon their soul, hiding the monsters of his reality. My city is dying, its pulse weakening, and my people are starving, their spirits fading into the shadows of a forgotten promise. The once-vibrant streets now echo with silence, as the dreams of a better tomorrow are long swallowed by the weight of apathy and decay. Only the whispers of what was remain, and the question lingers—can we still rise, or have we forgotten how to breathe life into the city that birthed us?



CLEAN ENERGY TRANSITIONS IN INDIA: An Opportunity Or A Challenge

Shrishti Shishodia | BA (HONS) Political Science

Transitions ironically are the only permanent features of economies. Transitions of energy from bottled sunshine (IITK, 2022) to renewable sources are a leveraging drift. The global power sector is kick-starting a new era with coal and petroleum being pushed out of the grid addressing the fallouts of climate change. India, the fifth largest economy plays a pivotal role amidst the energy crisis posed by external factors, critical health emergencies, dilapidating ecosystems, and cascades of anthropogenic actions that call for an energy transition to its cleaner, affordable, and accessible harness through renewable sources of energy.

What and Why Transition is the Requisite?

An energy transition occurs through a transformation and there is a shift in the pre-dominant forms of fuels in an economy. There is a magnanimous transition in the energy sector towards a cleaner fuel with a loosening dependence on carbon and coal. The need arose in the context of the deteriorating climate and environment to realise the objectives of the Conference of Parties (COP), Kyoto Protocol and other global platforms and promote socio-economic equity. The power sector is under a high degree of transition of energy which requires employing renewable sources of energy for which India is in the foreground.

The Status Quo in India

India has been a leading pioneer in the clean energy transitions, with landmarks like the Paris Agreement 2015 and the push of covid 19 exacerbating the Indian outlook. The current statistics presented by the International Energy Agency (IEA) show an interesting case in India with a massive switch in the sources of energy consumption. Even today 51% of energy is derived from coal, nevertheless, the switch to solar power, wind, and hydro energy is tremendous.



The Indian growth has overachieved its prior targets of COP21 to produce 40% of energy from renewable energy. The optimism is multiplied through the Indian commitment to 500 GW of renewable energy production by 2030 and 0 net carbon emissions by 2070 under Indian targets. (Kaushika and Kailash, 2023).

The imperatives are compounded through initiatives like Faster Adoption and Manufacturing of Electric Vehicles (FAME) expecting sales of 1.6 mn. EVs, the carbon credit trading scheme (CCTS), promotion of green infrastructure, green sovereign bonds, etc (Birol and Kant, 2022) As per the Technical Dialogue of the Global Stocktake COP 28, Indian renewable growth is underway benefitting the world (Government of India, 2021). In the present scenario, India is emerging for corporates, finances, and multinationals in Asia as a lucrative hub and presents a picture of 'just transition' (PIB, 2022).

The Prominent Challenges Surfacing the Indian Transition

The clean energy transition is not a cakewalk and hence remains associated with multi-pronged loggerheads alongside. The country is crippled massively with air pollution, paucity of water, and security concerns about energy. The other strands include the financial clogs, the liquidity crunch of discoms, the distortion of tariffs, falling solar bids, frictions attributed to coal mining, and the issues about supply chains and quenching of finances being unbridled in pan India.

Besides, with shooting dependence on carbon and coal for energy and electricity production which is 42% of electricity is concurrently dependent on fossil fuels. To supplant this, the expected market size of low-level carbon would be \$3000 cr. by 2030. The population and the demographic destiny of India till 2047 project growing energy demands.

The current production of electricity remains low at <20 GW levels. The production of green hydrogen (an important alternative) remains expensive and of low quality relatively as per the ONGC.

The Way Ahead: Unleashing The Opportunities

As per Ember, a think tank on climate change, the era of clean energy transitions is under a humanizing transformation. The challenges can be outgrown through policy formulations, resilience and commitments, and capital injunctions. Strategic investments in low-cost energy plants like UJALA can be sought as a solution (Government of India, 2021). The policy interventions like greater investments in wind energy plans raise capacities by 12% in Gujarat and Tamil Nadu. The targets under the Indian visionary seem formidable by 2030 increasing the clean fuel usage to 70%, the development of small modular reactors is another initiative. The future projection presents interesting results for India.

The opportunities remain huge with the Green Hydrogen mission, aiming at 5.3 million tonnes of electricity through green infrastructure. The resilience and strong commitment has strengthened supply chains, tariff moderation, effectiveness and competitive exposure. Nevertheless, long-term growth can be guaranteed through socio-economic parity and unjamming environmental hazards.

Conclusion

The global power sector which is ushering into a new paradigm is supported by the Indian economic ecosystem quite well. The Indian economy presents a landscape of opportunities and leveraging potential in clean fuel. The contributions are enumerated by both primary and secondary sectors of India. In the Indian context, the transitions seem effective and resilient, increasing their credibility, ushering in the investment from the USA. The IEA expects, 'India to become the third largest ethanol producer by 2024'. The present scenarios present an optimistic portrait of a 'Committed India' wherein the energy transitions are an opportunity rather than a challenge, objected to restructuring, developing inclusive and sustainable development. (G20 New Delhi Leader's Declaration, 2022)

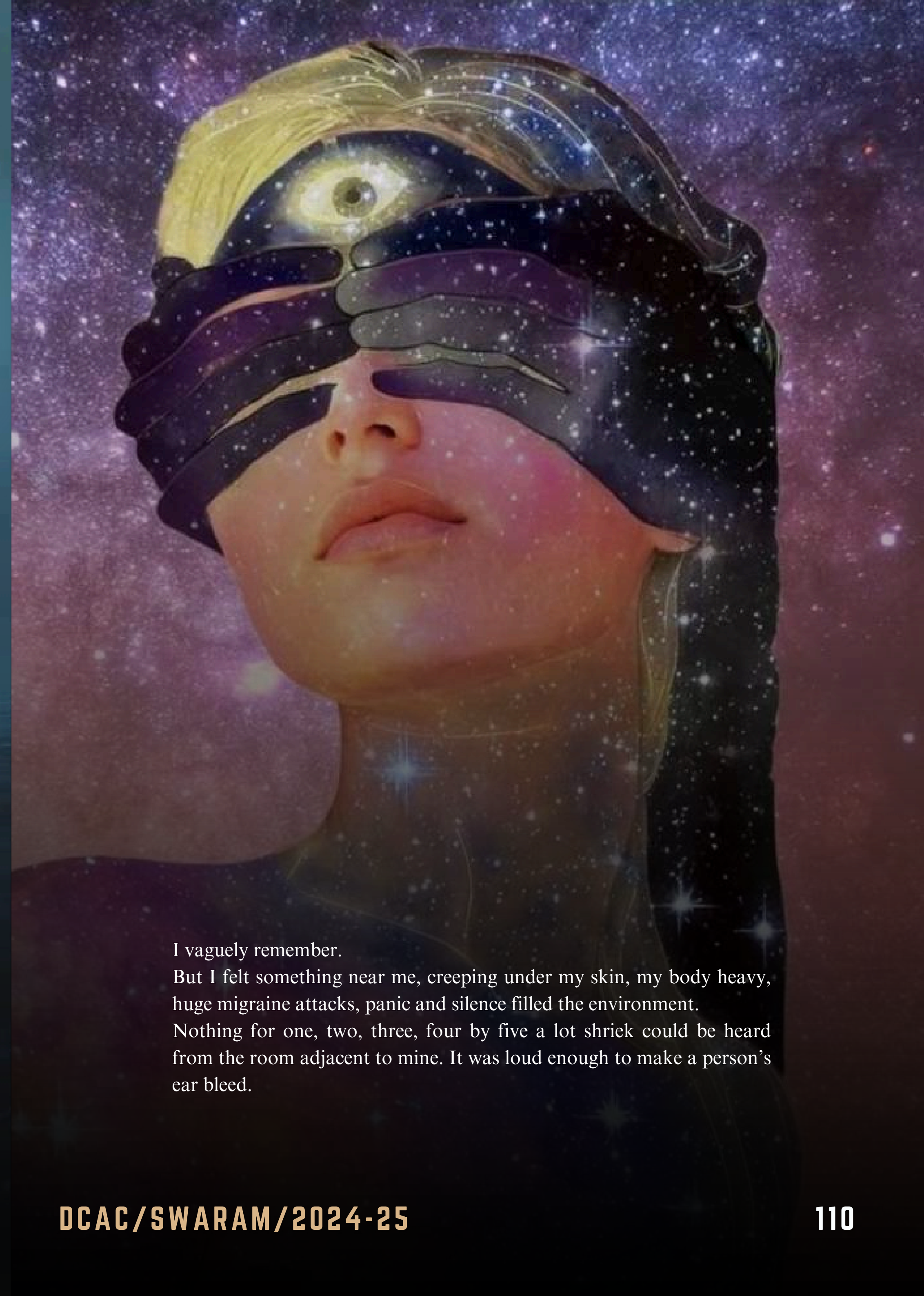
PARACOSM

Shreya Singh

BA (HONS) Journalism

Once you realize the power
Of your words, you won't just
Say anything.

Once you realize the power
Of your thoughts, you won't just
Entertain anything.



I vaguely remember.

But I felt something near me, creeping under my skin, my body heavy, huge migraine attacks, panic and silence filled the environment.

Nothing for one, two, three, four by five a lot shriek could be heard from the room adjacent to mine. It was loud enough to make a person's ear bleed.



Meow

Something jumped on my body and then jerked off. The voice barely audible “Meow” then again a “Meow” but clearer this time. My body light and swift, mind relaxed and stable. I observed my surroundings, my eyes took moments to settle in the only source of the bright light of the lamp.

Beneath my arms something soft brushed off. “Kairo, good that you came I had another nightmare.” I said looking at my cat.

“No, you didn’t.” My heartbeat only picked its pace.

This was the voice that I feared the most. But today it wasn’t just the voice alone, a figure sitting right beside me. I wanted to cry, scream, fight but couldn’t. My body refused to make any action as if surrendering in her presence. She scooted near me and smiled sending shivers down my spine and vanished.

I woke up feeling the wetness of my pillow.


Getting down from the bed I saw my state in the mirror. Sweat beads covering my head, red puffy eyes covered with dark circles, messed up hair and dry lips.

In conclusion I looked like a complete mess. I sighed and went to take a warm shower to relax my unsettled mind.

All of my friends and family members think that I’m mad or I lie for attention.

Strange isn’t it? We know ourselves better than anybody else yet we crumble at the words of those who haven’t lived a second of our life.

The world is filled with people who think they know us.

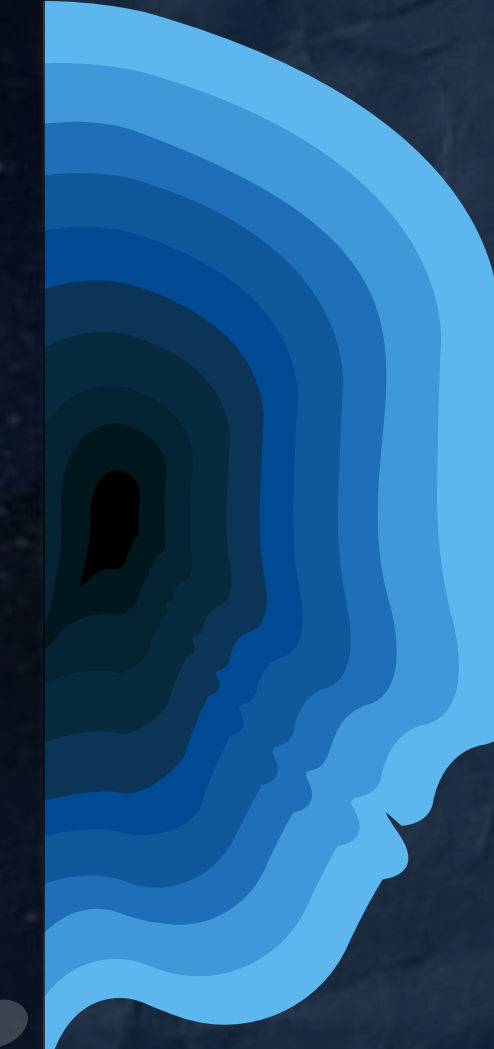


“You look sleep deprived. Work is tiring you enough!” She said while setting the breakfast table. Only if she believed me that it isn’t just work but something else.

“Maa...la-st night I saw somebody sitting on my bed.” Maa turned completely towards me and leaned her back on the table. She examined my state and scoffed.

“The stories that you cook Kaya. Weren’t voices enough?” I licked my dry lips and spoke in a weak voice.

“I’m going to consult a therapist. It’s been months already, the voices bother me so much and after last night’s incident I just can’t any longer.



She looked at me disappointed. But I was more disappointed. Rubbish! You don’t need a therapist. There’s an Evil eye on you.

A lone tear skipped my eyes, Maa is superstitious or maybe she’s just like how the society is- Full of misconceptions!

“You’ll not go see any therapist!” She was adamant but so was I. “ I’ll go maa, I can’t let it affect my mental, physical and psychological health anymore. I slack at everything, do you see as Normal? If this continues then definitely I would go mad. I need to go. I’ll have to go. I can’t delay.”
Before she could say anything I left.

“Dr. Shivalik Pathak – Family and Psychotherapist” I clutched his card in my fist. There are still a few minutes left for our appointment to begin. I took deep breaths to calm myself down and observed my surroundings.

The room was elegant, neat and everything was kept systematically. The walls were painted sage green and the place where I was sitting a huge glass window opened to a small kitchen garden. Just beside my couch a bookshelf was kept, I roamed my eyes to spot if it had my favourite author. My eyes stopped at the topmost corner and without my consciousness I got up to pick it up.

“Paulo Coelho, you also like reading him?” I flinched at the sudden voice and turned.

“I’m sorry. I didn’t mean to touch your stuff without permission but... Im really very sorry.”

My face turned red with embarrassment. I looked down, not being able to face the man in front of me.

“It’s okay Kaya, you can. And I should be the one to say sorry for scaring you.” He spoke softly forcing me to look up.

Dr. Shivalik Pathak was a handsome man in his late 20s .He smiled warmly at me and asked me to sit.

He seemed to notice my nervousness and offered me some water which I gulped in one go. Making myself embarrassed for the second time. He chuckled and proceeded ahead “I love reading. Do you too?” I didn’t utter anything.

Sensing my reserved state the man took a seat in front of me and kept another glass of water before confirming that the things we will share with each other will remain between us only “Confidential”
And with a nod he gave another reassuring smile.



“I do. I like reading, it helps me to escape the reality. But it’s all about perspective.” I said looking at the book in my hands.

“Right! It feels good to cut connections with the outside world and being in the company of yourself. Perspective... he thought for a while and asked ‘If appearance is more beautiful than the soul then why would the soul rise to the sky after death and we bury the body in the ground?’ This man right in front of me has said something so cocky. I replied almost instantly “That’s your fantasy. No one has ever seen a soul rising or has had any other evidence that it does. It’s all in the mind Mr. Pathak”

Just as I answered he clapped his hands together and said in his excited tone “Exactly!” Huh, he reacted as if he was waiting for this answer only. Is he mocking me? Looking at my frowny expression he cleared his throat to maintain his composure and said in his professional tone “Well that’s for the later part.”

We talked about several things and soon I got comfortable until a topic about our childhood came up.

“What’s the best thing about your childhood?” I realised my eyes were filled with tears and again I heard voices.



“Papa...” That’s all what I said before bursting into tears. I cried and cried and was happy that he let me do it. With hiccups I started talking and he heard me patiently “He was the best part of my childhood. After his demise I can’t seem to figure out where my life is leading to. I can’t focus on work. I hear voices that I can’t seem to comprehend until yesterday. Maa doesn’t believe me, nobody else infact. I’m tired. I don’t want to continue living like this. I’m tired!” I kept weeping. He stood up and came to my side to pat my back. I continued to sob. “Parents play a significant part in a child’s life. You mother lost her husband too and she’s standing strong for you. She believes in you, she just doesn’t want you to attempt taking your life again. Don’t be harsh on yourself Kaya. Your father's demise has left an impact on you that is so strong that it’s now empowering your brains and that’s how the woman or the voices originated.

This phenomenon is called PARACOSM – happens due to a trauma because of which we show a maladaptive behaviour.

And generally a person with suicidal thoughts tends to create a fictional character in their head who can harm or kill them.

Like you said it’s all in the mind!”

Really was it all just a delusion of my head?

Did it mean nothing? The voices were not Papa? Feeling overwhelmed I started sobbing again. This time he held my shivering hands in his a spoke ever so genuinely;

“It’s never too late. Meet yourself. Do what you love, experience what you desire, live your life without the fear of judgement. Your journey is yours alone and time to embrace it with unwavering determination and boundless enthusiasm.”

You are a monochromatic soul with a colourful heart.



ANNUAL REPORTS



Department of Commerce

Vangati, the Commerce Association of Delhi College of Arts and Commerce, organized a series of impactful events during the academic year. The year commenced with Gateway to CommFete on 5th April 2024, featuring renowned influencers such as Gaurav Khanna, Mahima Seth, Chandan Singh, and Amit Om Malik. This was followed by CommFete 2024 (18–19 April), a two-day flagship festival celebrating music, entrepreneurship, and talent. On 2nd September, the Commerce Orientation provided freshers with comprehensive academic guidance, while Teacher's Day (5th September) honored teachers through traditional ceremonies. The Vangati Orientation (13th September) introduced new members to the association's structure and achievements. Freshers 2024 (18th October) warmly welcomed the incoming batch. In February 2025, the intra-society event Among Us fostered teamwork and strategic thinking. Vangati also organized two informative seminars: SI-Global (21st February) on overseas education and Skytech Aviation (28th February) on aviation careers. The association successfully hosted EntreQuest (7th March), a business plan competition followed by an interactive panel discussion. Additionally, a workshop on Management Accounting – Practical with Excel was conducted on 21st September 2024, in collaboration with the Delhi School of Economics under the aegis of IQAC.

Department of Computer Science

The department has organized an expert talk on “Introduction to AI” by Prof. Anil Singh Parihar in the Department of Computer Science, Delhi College of Arts and Commerce, University of Delhi on 15th October 2024.

Department of Economics

The Department of Economics, organized a series of engaging events during the academic year. A Fresher's Party was held on 7th October 2024 to warmly welcome the new batch, featuring cultural performances, games, and a Mr. and Ms. Fresher contest. As part of the annual academic activities, Eco Vision was conducted on 18th November 2024, comprising a quiz and a debate competition centered on current economic and social issues. On 3rd March 2025, third-year students conducted a seminar on resume building, equipping juniors with essential skills for crafting professional resumes tailored for internships. To promote informal interaction between students and faculty, a departmental picnic was organized on 27th March 2025, fostering stronger bonds within the department.

Department of English

The Department of English, hosted a vibrant range of academic and cultural activities during 2024–25. Key highlights include Pantheon 2024, the department's annual literature festival held on April 8, 2024, featuring a keynote address by Dr. Swapna Liddle and events such as a slam poetry competition, book talk by Manjima Misra, dramatic monologue contest, photography competition, and student band performances. On May 2, 2024, the ELA hosted "Dawning," a farewell event for the outgoing batch, which was filled with speeches, performances, and emotional exchanges. The department also held an Orientation Program on September 2, 2024, welcoming the 2024-2027 batch with introductions to the course structure, faculty, and the ELA's activities. On October 22, 2024, the ELA released The Carrel Volume 6, the annual literary magazine, with the Principal, Prof. Rajiv Chopra, presiding over the launch. The ELA also organized a Fresher's Welcome Party on November 19, 2024, followed by a Career Workshop on March 18, 2025, led by Sanoujam Singh from Career Launcher, which aimed to enhance students' critical thinking, reasoning, and professional self-presentation skills. In addition to these events, the ELA hosted academic activities such as a Symposium on April 2, 2024, titled "Sahitya in Times of Crisis," which featured talks on colonial Indian literary cultures by Professors Sumanyu Satpathy and Gautam Choubey. The ELA also organized Feature Friday movie screenings, including Modern Times (November 8, 2024), Charulata (November 29, 2024), Omkara (February 14, 2025), and Laapataa Ladies (March 21, 2025), followed by engaging discussions.

Other academic events included reading sessions such as “Reading Indian Literature” on November 27, 2024, and a session on “The Horrors of Partition” on March 6, 2025, which explored the cultural and historical significance of Indian literature and the impact of partition. The department also organized in-house lectures, such as Dr. Animesh Mohapatra's talk on "Old & Middle English Periods" on February 6, 2025, and Prof. Smita Banerjee's lecture on “The Renaissance in the West” on February 17, 2025. The Guest Lecture Series included insightful talks by Prof. Devender Singh on the Indian Constitution (January 27, 2025), Prof. Shyamala A Narayan on Indian Literature (February 10, 2025), and Prof. Meenakshi Malhotra on women's writing (February 13, 2025). These events fostered academic growth, creative expression, and meaningful cultural exchange within the department.

Department of Environmental Studies

The Department of Environmental Studies organized several key initiatives during the academic year 2024–25. A seminar on "Revolutionising E-waste Management on the DCAC Campus" was conducted on 14 February 2025, addressing sustainable disposal practices. This was followed by a webinar on "Plastic Pollution" on 18 February 2025, which focused on the global environmental crisis and mitigation strategies. Additionally, a "Disaster Management Workshop" was held on 28 February 2025 to train students in effective emergency response.

Department of German

The faculty and the students from department of German participated enthusiastically in the activities of the college during the academic session 2024-2025. The students took great interest in poster making and learning with fun filled activities.

Department of Hindi

दिल्ली कॉलेज ऑफ आर्ट्स एंड कॉमर्स के हिंदी विभाग की साहित्य सभा 'सर्जना' द्वारा 7 से 14 सितम्बर 2024 के मध्य "हिंदी सप्ताह" का आयोजन किया गया, जिसका उद्देश्य छात्रों में हिंदी भाषा एवं साहित्य के प्रति रुचि बढ़ाना था। सप्ताह के अंतिम दिन आयोजित अंतर-महाविद्यालय काव्य प्रतियोगिता में प्रख्यात कवि मदन कश्यप जी ने विशेष उपस्थिति दर्ज कराते हुए हिंदी दिवस पर अपना प्रेरक उद्बोधन दिया। इसके अतिरिक्त, 'सर्जना' ने 13 नवम्बर 2024 को ए.पी.जे. अब्दुल कलाम सेमिनार कक्ष में लोकनाट्य "बिदेसिया" की स्क्रीनिंग का आयोजन किया, जिसके उपरांत छात्रों ने इस कृति पर एक विचारपूर्ण चर्चा की।

Department of History

Itihasa – the History Association of Delhi College of Arts and Commerce under the aegis of IQAC organised the 14th edition of the Annual Festival, Dharohar 2024, on 4th April 2024, featuring events like Poshak Prastuti, Pratibha, Tasavvur, Kalakriti, along with a lecture by Dr. Charu Gupta, and an exhibition and cultural evening. On 5th April, the Department undertook an educational excursion to the Rakhigarhi site. A farewell for the Batch of 2021-24 was held on 14th May 2024.

Orientation for first-year students took place on 2nd September 2024, followed by a Teacher's Day celebration on 5th September. A documentary screening on the French Revolution was organised on 19th September, while a guest lecture by Dr. Archana Ojha on the colonisation of North America was conducted on 22nd October. An online screening of The Last Emperor was held on 1st November for second-year students, and a Freshers' Party, Parichay, was hosted on 13th November. Sampada – the Heritage Club organised Harvest Harmony on 17th January 2025 and an online screening of The Last Samurai on 25th January. A guest lecture by Dr. Archana Ojha on "Shahjahanabad" was held on 17th February, followed by the launch of the fourth edition of Itivritanta and the SHAKTI exhibition by Sampada. A National Museum visit for first-year students was organised on 21st February, and a heritage walk to Red Fort was held on 28th February. The Department also arranged a visit to Mehrauli Archaeological Park on 7th March, and a movie screening of Jojo Rabbit on 17th March. Under the Hidden in Plain Sight series, a presentation on All India Radio was held online on 24th March. Lastly, a guest lecture by Prof. Vipul Singh on "1492: The Untold Environmental Stories" concluded the vibrant academic year on 27th March 2025.

Department of Journalism

The Department of Journalism at Delhi College of Arts & Commerce (DCAC) has consistently been at the forefront of fostering academic, cultural, and social engagement. In April 2024, in collaboration with the Public Relations Society of India (PRSI) Delhi Chapter, the department organized Reelopedia, a reel-making competition aimed at raising voting awareness with the theme "Value your vote – Vote for values." In May 2024, the Deeksha: A Fond Goodbye Gala provided a memorable farewell for the batch of 2024, where Prof. B.K. Kuthiala graced the event as the Chief Guest, offering words of wisdom to the outgoing students. On May 8, the Viksit Bharat Ambassador Club hosted a morning run with Prof. Yogesh Singh, Vice-Chancellor of Delhi University, and renowned figures like Saina Nehwal and Rajkummar Rao, whose inspiring presence motivated participants. Journalism students also participated in the World Environment Day Pledge Campaign in June 2024, pledging to adopt eco-friendly practices.

In August 2024, third-year students had the enriching opportunity to visit the Panasonic Lounge, where they gained valuable insights into technological advancements. Later that month, the Devarshi Narad Media Studio was honored with a visit from university dignitaries. The department also organized Nazariya, an event celebrating visual storytelling, and students

attended the impactful "Violins for Women" event at Akashvani Rang Bhavan. September 2024 was marked by a formal orientation program for first-year students, a heartfelt Teachers' Day celebration, and a workshop on Adobe Photoshop, led by Dr. Gagan Gera. Additionally, the department hosted a book discussion with S.P. Rawal, where students gained insights into the historical experiences of the 1947 Partition.

In October 2024, students participated in visits to Akashvani Bhawan and engaged in thought-provoking debates on national issues like Bahraich Bulldozer Action and fake medicines in India. They also took part in "Halla Bol" on Aaj Tak, where they engaged in stimulating discussions on pressing national topics. The department further hosted a sports journalism workshop and partnered with Canon India for a photography session. In December, the department attended SCREEN LIVE organized by The Indian Express, where Sharmila Tagore and other industry stalwarts shared their cinematic journeys.

In 2025, the department organized a seminar on "The New Face of Public Relations" under the aegis of PRSI, attended the World Book Fair, and participated in a Zoom session with Ms. Ekaterina Volkova on photojournalism. The department also hosted a guest lecture by Dr. Dilip Kumar on contemporary challenges in journalism. To further enrich students' learning, the department launched a media literacy hub in collaboration with FactShala and actively participated in campaigns such as 'One Nation, One Election'. The year concluded with the Bharatiya Sanchar Samaroho, further strengthening the department's commitment to promoting dialogue and research in communication and media.

Department of Mathematics

The Department of Mathematics and the Department of Computer Science jointly organized two expert talks to promote interdisciplinary academic engagement. On October 15, 2024, an expert talk on the Introduction to Artificial Intelligence was conducted, highlighting its relevance to mathematical concepts and computational applications. The session provided students and faculty with foundational insights into AI, emphasizing its growing importance across various scientific domains. Subsequently, on February 27, 2025, another expert talk was held on the topic Facility Location Problems for Health Systems. This session focused on mathematical modelling and optimization techniques applied to real-world healthcare logistics and planning. Both events were well-received and contributed significantly to the academic enrichment of the participants.

Department of Physical Education

At DCAC, sporting activities constitute not just a hobby, they are a way of life! The college believes in the power of sports to instil qualities like discipline, teamwork, leadership and resilience in an individual while fostering a healthy and active lifestyle. DCAC offers state of the art facilities, expert coaches, and a wide range of sports options to the students. We have Athletics, Baseball, Basketball, Cricket, Football, Judo Shooting, Taekwondo, Volleyball teams in our college. Various sports events and tournaments offer opportunities to showcase talent and form lasting memories.

Department of Political Science

The Department organizes various talks, lectures, panel discussions, debate competitions, quizzes, essay writing competitions and other such knowledge events from time to time.

Department of Spanish

On April 9, 2024, an interactive session was held with Ms. Sakshi Jain, a Geopolitical Risk and Intelligence Analyst at Adobe. Ms. Jain, who holds a B.A. (Hons.) in Spanish and an M.A. in Conflict Analysis and Peace Building, shared her insights on how combining Spanish with other disciplines can open diverse career paths. Students also presented poems on the theme of "Peace," which were highly appreciated by her for their creativity and depth.

Library

The Delhi College of Arts and Commerce (DCAC) Library is a hub of knowledge, offering students, faculty, and staff a comprehensive range of resources and services. Fully automated, the library utilizes KOHA, an open-source software system, and RFID technology for efficient book management and seamless transactions. The library's digital entry system, RFID-enabled cards, and self-circulation desk provide quick and easy access to books. Furthermore, the library's cloud-hosted DSpace institutional repository ensures that users have convenient access to syllabi, question papers, and publications.

In the year 2024-25, the library added 1,020 new books, including departmental and donated resources. It boasts a collection of 63,862 books and subscribes to 23 periodicals and 13 newspapers. The total expenditure on periodicals and newspapers was Rs. 1,15,194. Additionally, the library introduced display almirahs for easy access to special collections such as faculty publications, rare books, and dictionaries, while Wi-Fi is provided for free to users. The e-resource room, equipped with 10 computers, offers access to the N-LIST membership, e-journals, e-books, and databases, enhancing the digital learning experience.

Library activities have been designed to actively engage users. A webinar on "Research Ethics and Academic Publishing" was held in February 2025, featuring guest speakers from Punjab University and Ramanujan College. The library also hosted an orientation program for new students, familiarizing them with library services and resources. Additionally, a book exhibition allowed students and faculty to explore new books at discounted rates. To celebrate Librarian's Day on 12th August 2024, the library organized a bookmark competition, in honor of Dr. S.R. Ranganathan. The library's user feedback mechanism ensures constant improvement, with plans to introduce a payment gateway for overdue fines and charging points for laptops. With its continuous innovations, the DCAC Library remains a cornerstone of academic success and personal growth.



NATIONAL CADET CORPS



The NCC Unit of Delhi College of Arts and Commerce (DCAC) had an eventful and inspiring year in 2024–25, marked by remarkable achievements, national representation, and a strong commitment to community and nation-building.

The enrolment process for the new batch was conducted in both physical and online modes between September and November 2024 under the supervision of Col. Vinod Kumar Upreti, CO, 7 DBN NCC. Cadets participated enthusiastically in an online webinar on 26th June 2024, commemorating the International Day against Drug Abuse and Illicit Trafficking. On 15th August 2024, the 78th Independence Day was celebrated with patriotic fervour, with Lt Gen V.K. Chaturvedi hoisting the National Flag.

DCAC NCC cadets proudly represented the college at the prestigious Independence Day Camp 2024 at Red Fort, where JUO Sachin Kumar and JUO Rohan Singh interacted with dignitaries, including the Hon'ble Prime Minister. The Tree Plantation Drive at Bhatti Mines on 7th September and the Cleanliness Drive on Gandhi Jayanti displayed the unit's commitment to civic duty. A milestone was achieved on 22nd October with the raising of the Senior Wing (SW) Company at DCAC.

The Army Attachment Camp (AAC) in November saw Cadet Mohit Kumar and Sgt. Manik Singh Chibb undergo rigorous military training. JUO Sachin Kumar represented DCAC in the Advance Leadership Camp in Agra. NCC cadets also contributed to a Blood Donation Drive with AIIMS and attended the culturally enriching EBSB Camp.

JUO Sachin Kumar, CSM Naman, CPL Arryan V.S., and Cdt Mukul Kumar participated in the Gujarat Trek. Educational visits to Akashwani Bhawan, Doordarshan, DRDO, and NCC Bhawan expanded cadets' awareness of media and defence sectors. Prof. (Capt.) Bhupinder represented Delhi Directorate at RDC 2025, contributing to Delhi's Runner-Up Trophy win and earning the DG NCC Medal. The unit witnessed inspirational visits from Lt. Tanmay Mittal and Lt. Raman Jangra, and hosted impactful events like Shaurya 2025 and International Women's Day with Hon'ble Justice Swarana Kanta Sharma.

All 22 cadets cleared the 'B' and 'C' Certificate exams. Participation in the World Book Fair and Fit India Carnival highlighted their holistic development. The academic year concluded with the announcement of the Rank Panel for 2025–26, recognizing outstanding cadets for leadership roles.

The DCAC NCC Unit continues to stand as a symbol of discipline, dedication, and national pride.



NATIONAL CADET CORPS GIRLS'



Delhi College of Arts & Commerce marked a historic milestone with the establishment of its first-ever Senior Wing (SW) for Girls under the 3 Delhi Battalion of NCC. The unit, active from October 2024 to March 2025, began with an orientation led by Lt. Col. Gagandeep Singh, followed by formal induction on 7 October by Major Sanjay P. Vishwasrao. Dr. Neelam Yadav, Associate Professor and former cadet, was appointed as the Caretaker Officer, guiding 19 cadets through a vibrant journey.

Events included a seminar with ex-Major and IPS officer Abhinandan Singh (12 Feb), an interactive session with Lt. Tanmay Mittal (7 Feb), and "SHAURYA," the 35th Annual NCC Fest (6 March) with participation from over 25 colleges. On 8 March, cadets extended a Guard of Honour to Justice Swarana Kanta Sharma and Senior Advocate Monika Arora. Cadet Pragati's success in the C Certificate exam crowned this pioneering year.

NATIONAL SERVICE SCHEME (NSS)



The National Service Scheme (NSS) at Delhi College of Arts and Commerce (DCAC) continues to inspire and empower students through a strong commitment to social responsibility, compassion, and civic engagement. Guided by the motto "Not Me But You," NSS DCAC volunteers worked tirelessly throughout the academic year 2024–25 on impactful community outreach, educational, health, environmental, and cultural initiatives.

The year began with Aadya'24 on April 12, featuring a blood donation drive (27 units), a talk show on "Education for All" with EdTech founders, and a musical performance by Suryaveer Hooja. In May, the Mental Awareness Campaign at the ARD Complex fostered open dialogue on psychological well-being, followed by the Voter Awareness Campaign (May 9) which educated citizens on electoral participation. A career counselling session for final-year students was conducted on May 18.

NSS volunteers joined a mass yoga session at Delhi University on International Yoga Day (June 21), followed by celebrating National Handloom Day (August 7), the Har Ghar Tiranga Campaign (August 14), and a Pledge Against Drug Abuse (August 21). September included college orientation support, and the Swachhata Hi Seva campaign (Sept 17 – Oct 2) featured drives across parks, monuments, markets, and religious places.

October events included NSS Orientation (Oct 8), a traffic awareness session with the Rotary Club and Delhi Traffic Police (Oct 15), a Book and Cloth Donation Drive (Oct 18–26), a cleanliness drive at Nehru Park (Oct 19), and volunteering for a Library Exhibition (Oct 23–24). November saw the UTSAV Mid-term Fest (Nov 12), a Blood Donation Camp (Nov 13), the launch of the animal welfare project Aaṅya, and a Constitution Day Padayatra (Nov 26).

In December, a webinar marked Veer Bal Diwas (Dec 26). January included a digital SVEEP Campaign, Men's Mental Health Awareness (Jan 8), a Yamuna Ghat Cleanliness Drive with IIT Delhi (Jan 19), and a Republic Day Preamble Reading (Jan 26).

February highlights included Wetlands Day (Feb 1), animal feeding (Feb 13), Qutub Minar drive and sustainability exhibition (Feb 15), a nature walk (Feb 17), Maharishi Dayanand Jayanti celebrations (Feb 21), a visit to Gyan Drishti Trust on World NGO Day (Feb 27), and jute bedding for animals (Feb 28).

In March, the unit led the Youthquake for Climate (March 2), a session on Workplace Harassment, a Health Camp at Pijanji village (March 6), and a Food Donation Drive for Animals (March 7). The year concluded with a 7-day Special Camp (March 21–27) on SDGs and Viksit Bharat@2047, with outreach, awareness drives, painting, and health activities.

NSS DCAC stands proud of its volunteers' unwavering dedication and looks ahead to another year of service-driven leadership.



ENACTUS



ENACTUS DCAC, the socially-driven student organization at Delhi College of Arts and Commerce, showcased a year of impactful and inclusive activities during the academic session 2024–25. With an unwavering commitment to social entrepreneurship and sustainable development, the team undertook several meaningful initiatives aimed at empowering marginalized communities. A major highlight of the year was Project Riayat, under which ENACTUS DCAC partnered with Chamiah Dewey, a UK-based adaptive clothing brand with operations in Kolkata. The collaboration aimed to design and develop products tailored for the Indian market, while also boosting sales through the founder's network and expertise.

Another important partnership was established with Prabhav Trust, which offers mental health counseling. Through the Riayat Portal, ENACTUS facilitated counseling sessions and worked with the trust on community recognition, events, and a cross-referral marketing system. Additionally, APD (Association of People with Disability) became the sensitization camp partner, providing training and conducting a sensitization camp at D.E. Shaw.

At the grassroots level, ENACTUS conducted a 10-day survey at the Pt. Deendayal Upadhyaya National Institute for Persons with Physical Disabilities and compiled a systematic database. The team also visited the production unit of Family of Disabled (FoD) in Najafgarh, where three adaptive products were fabricated.

Further extending their reach, the society organized three accessibility drives in collaboration with APD and conducted another sensitization camp. Pop-up stalls were also set up at three locations, showcasing and selling handicrafts made by specially-abled individuals from FoD.

ENACTUS DCAC continues to lead by example, reinforcing the potential of student-led initiatives in creating sustainable and inclusive change.

PRAKRITI



Prakriti, the Environment Society of DCAC, undertook diverse activities in 2024–25 promoting environmental consciousness and sustainable practices. On August 28, 2024, members Manjusha, Himanshi, and Nandini attended an international seminar at Indraprastha College on “Bharat as a Voice of Global South: Revisiting COP 28,” engaging in dialogue around the Convention on Biodiversity and Nature Positive Universities.

In a riverfront cleanup drive at Kalindi Kunj, members Vivek, Nandini, Himanshi, Akarsh, and Mehal collected non-biodegradable waste, followed by a discussion on waste reduction. On September 23, Prakriti held its official orientation at Swami Vivekananda Hall, featuring speeches, games, and performances to welcome new members.

A pre-Diwali event was organized to distribute goodies to Sulabh workers, supported by teacher contributions. Prakriti also hosted an eco-friendly Diwali Mela with the theme ‘Sanskriti Vangmay aur Paryavaran’, featuring stalls, cultural events, and competitions.

The society participated in the “Know the Bee” workshop at Sunder Nursery and collaborated with ‘Karo Sambhav’ on February 14, 2025, to conduct a seminar on E-waste management. This was followed by impactful sessions: Dr. Sumi Handi spoke on microplastics (Feb 18), Ms. Ratna Singh addressed “Youth in Climate Action” (Feb 20), and a CPR workshop educated students on emergency responses.

Prakriti's annual fest Panchatatva'25 revolved around “Saptarishi to Sustainability” and included debates, art contests, and eco-friendly exhibits. The year culminated with a proud moment as Prakriti was felicitated at the NGT's National Conference on ‘Environment – 2025’ by Vice President Shri Jagdeep Dhankhar for its contribution to environmental awareness.

BROADWAY



Broadway, the Training and Placement Cell of Delhi College of Arts and Commerce, continues to play a pivotal role in bridging the gap between academic learning and industry expectations. The cell is committed to empowering students by imparting industry-relevant skills, fostering a culture of excellence, and facilitating diverse career opportunities. Over the past academic year, Broadway has significantly broadened its scope and enhanced student engagement through a structured and strategic approach. With the introduction of three dedicated verticals—Corporate Relations, Career Development, and Consulting—the cell has streamlined operations and ensured specialized support to meet students' evolving needs. Broadway successfully conducted over 20 placement and internship drives, welcoming top recruiters and launching its exclusive consulting initiative. This initiative focused on nurturing high-potential students through personalized mentorship, recruiter networking, and mock interview sessions. The cell also organized more than 10 CV vetting and LinkedIn optimization workshops, along with various skill development sessions, in collaboration with leading consulting and analytics firms via its Broadway Consulting wing.

Key highlights include over 150 internships secured, with top recruiters such as PwC, EY GDS, Accenture, KPMG, Cars24, ICICI Bank, Gerson Lehrman Group, and Nation With Namu. Students were placed in leading sectors such as Consulting, Analytics, Marketing, and Finance. The average Cost-to-Company (CTC) stood at ₹5.2 LPA, with the highest CTC reaching ₹12 LPA. Notably, 60% of the internships were secured by second-year students, reflecting strong pre-final year engagement. The overall student satisfaction rate was an impressive 92%. Looking ahead, Broadway aims to formalize its consulting wing into an official chapter of 180 Degrees Consulting and enhance its flagship internship fair, AGAAZ. With a continued focus on strengthening recruiter relations and improving placement outcomes, Broadway is set to empower every student to achieve their fullest potential and remain aligned with dynamic industry standards.

VYAPAAR



The Career Development Centre (CDC-Vyapaar) at Delhi College of Arts and Commerce has seen remarkable growth in fostering innovation and entrepreneurship among students. On 3 March 2025, CDC launched AquaZero, its flagship initiative offering free bottled water on campus by monetising label space for brand advertisements. With over 2,500 bottles distributed and two active brand partnerships, AquaZero stands as a sustainable, student-driven model reinvesting earnings into quality and promotion. Another innovation, Refecs, is a digital food ordering platform created by DCAC students. It digitises campus canteen operations and eliminates queues. Now out of the development stage, Refecs is poised to scale beyond DCAC. The annual investment summit, Inversion 2024 (23 April), featured 25 startups and five investors, hosting pitch sessions, panel discussions, and mentorship. Vyapaar Bazaar (23–24 April), a student enterprise expo, saw 25+ ventures engage with over 1,000 consumers. Entrepreneurial competitions such as B-Plan, Trading Rings, and Vyapaar's Gambit were judged by Shark Tank-funded startup founders, bringing industry insights to campus. The CDC also launched a 60-hour video-editing course in partnership with Samarth Bharat, where 18 students gained hands-on training in Adobe Premiere Pro.

Prominent guest sessions included CA Parag Gupta (Finance & Career, 10 Sept 2024), actor Keshav Sadhna (03 March 2025), and author Siddhartha Deb (03 March 2025), inspiring students on career choices and creativity. On 5 March 2025, DCAC hosted the second anniversary celebration of CDCs, initiated by DU and Samarth Bharat. Presided by Shri Bharat Bhushan, the event reviewed CDC achievements and introduced new MoUs to expand this transformative vision across colleges.

INTERNAL COMPLAINTS

COMMITTEE (ICC)

In a powerful observance of International Women’s Day, the Internal Complaints Committee (ICC) of Delhi College of Arts and Commerce, in collaboration with the Gender Sensitisation Committee, hosted an inspiring seminar titled “Women of Substance” at the Swami Vivekananda Hall. The event served as both a tribute and a call to action—honouring the resilience, achievements, and leadership of women across spheres.

WOMEN DEVELOPMENT CELL

The Women Development Cell (WDC) of Delhi College of Arts and Commerce organized a series of empowering and skill-based events in early 2025. On February 24, a Crochet Workshop was conducted at the APJ Abdul Kalam Seminar Hall to promote crochet as a creative and empowering art form. This was followed by a Disaster Management Workshop on February 28, in collaboration with Prakriti – the Environment Society, and Doctors for You Trust, where students learned essential emergency response techniques.

On March 25, WDC hosted a vibrant Candle Making Workshop outside the WDC & ICC Room, drawing participation from over 50 students, faculty, and staff, encouraging creative expression and self-reliance. Concluding the month, on March 28, WDC, in collaboration with Ehsaas DCAC, GirlUp Tara, and Prabhav Trust, organized a Seminar on Emotional Hygiene, led by Mrs. Bhavya Raj Arora, a renowned TEDx speaker and psychotherapist, known for her significant contributions to mental health awareness in India.

MENTOR-MENTEE CELL

Established in 2023, the Mentor-Mentee Cell of Delhi College of Arts and Commerce was created to foster meaningful connections between students and faculty. It aims to offer mentees guidance, emotional support, and career direction by leveraging the experience and insight of their mentors. This initiative particularly benefits outstation students navigating life in a metropolis without immediate family support, helping them build resilience and adapt better. A strong mentor-mentee bond enhances campus life, promotes holistic development, and transforms the college into a nurturing space for academic and personal excellence.

In line with its mission, the Mentor-Mentee Cell, in collaboration with the IQAC, organized an interactive session on “Physical and Mental Well-being of Young Adults” on February 24,

2025. The guest speaker, Dr. Harjit Singh, Associate Consultant at Sitaram Bhartia Institute of Science & Research, highlighted the significance of a balanced diet, regular exercise, sleep, and social support in maintaining physical and mental health. His emphasis on preventive strategies and stress management resonated with the attendees, making the session highly insightful. Since its inception, over 2,390 mentees have been assigned to mentors. The cell continues to actively strengthen these bonds, creating a supportive environment that extends beyond classrooms.

GANDHI -TAGORE STUDY CIRCLE

On the eve of Gandhi Jayanti, the Gandhi-Tagore Study Circle of Delhi College of Arts & Commerce, University of Delhi, in collaboration with the Internal Quality Assurance Cell (IQAC), hosted a deeply reflective lecture titled “Relevance of Gandhian Philosophy in the Contemporary Times.” The event, held in the college premises, was a timely exploration of the enduring legacy of Mahatma Gandhi in a rapidly evolving world.

PHULE-AMBEDKAR STUDY CIRCLE

On 26th March 2025, the Phule-Ambedkar Study Circle of Delhi College of Arts and Commerce organised a thought-provoking movie screening cum lecture at the APJ Abdul Kalam Seminar Hall. The session was conducted by Mr. Sanjay Joshi, renowned founder of Cinema of Resistance and Cinema in School, who is known for his efforts in using cinema as a medium for social change and education.

Two impactful short films were screened during the session. The first, Shit, depicted the harsh realities of Dalit individuals engaged in manual scavenging and cleaning excreta from the streets. The second film, My Life with Goats, explored the livelihood of a marginalised family who depend on goat rearing as their sole source of income. Both films offered a raw and realistic portrayal of the lives of Dalit communities, their struggles, and the dignity of labour in difficult socio-economic conditions.

Mr. Joshi’s lecture following the screenings offered deep insights into the power of visual storytelling in highlighting systemic inequalities. The session successfully raised awareness among students about caste-based discrimination and the everyday lives of the marginalised, aligning with the study circle’s objective of promoting social justice through critical discourse.

ELECTORAL LITERACY CLUB

The Electoral Literacy Club (ELC) of Delhi College of Arts and Commerce (DCAC) actively promoted voter awareness and democratic participation throughout the academic year 2023–24. Aligned with the Election Commission of India's SVEEP (Systematic Voters' Education and Electoral Participation) program, the ELC conducted a series of diverse and impactful events aimed at educating and engaging students and the wider public.

Key initiatives included a debate competition on electoral issues and Nukkad Natak performances that conveyed the importance of voting through engaging street plays. Iconic personalities like Rajkumar Rao and Sachin Tendulkar were featured in ECI Icon Events, motivating youth toward electoral engagement. The painting competition and wall painting activity creatively highlighted voting awareness on campus. A collaborative awareness campaign with the District Election Office at Amrit Udyan helped reach wider audiences.

The club organized voter awareness programs at landmark locations such as India Gate and hosted interactive celebrations of the 2024 Lok Sabha Elections, specifically targeting young and first-time voters. Recognizing its contributions, the District Magistrate of New Delhi invited ELC DCAC to participate in the Lok Sabha 2024 Summary Revision.

The club also conducted a Pledge Seminar at DCAC, photo gallery exhibitions, and a sustained voter awareness campaign. From 10–19 January 2025, students used reels and digital posters on platforms like Instagram and WhatsApp to spread messages about voter registration and ethical voting.

A notable online session led by TIC Dr. T. Gopal Krishna on 16 January educated students on the voting process. A free speech competition on 15 January encouraged youth to voice their perspectives on electoral participation. Between 15 January and 5 February, students took part in the Voter Awareness Pledge via the SVEEP portal, emphasizing civic responsibility.

On 13 January, the ELC hosted a DCAC Podcast featuring District Magistrate Sunny Kumar, who discussed the role of youth in strengthening democracy.

Through innovative outreach and collaborations, the ELC has played a pivotal role in nurturing informed, responsible, and participative citizens, reinforcing the foundational values of Indian democracy.

राजभाषा हिंदी कार्यशाला

दिल्ली कॉलेज ऑफ आर्ट्स एंड कॉमर्स महाविद्यालय में 12 अगस्त 2024 को आंतरिक गुणवत्ता आश्वासन प्रकोष्ठ (आई.क्यू.ए.सी) एवं 'राजभाषा हिंदी क्रियान्वयन समिति' के संयुक्त तत्वावधान में राजभाषा हिंदी कार्यशाला का आयोजन किया गया। इस कार्यशाला का विषय था- 'कार्यालय के पत्राचार में राजभाषा हिंदी का प्रयोग'। कार्यक्रम के मुख्य वक्ता श्री जगदीश राम पौरी, निदेशक: राजभाषा, शिक्षा मंत्रालय, भारत सरकार, रहे। उन्होंने राजभाषा हिंदी की

संवैधानिक पृष्ठभूमि और कार्यालय पत्राचार में हिंदी के उपयोग की आवश्यकता पर प्रकाश डाला। इस कार्यशाला में प्राचार्य प्रो. राजीव चोपड़ा, प्रो. श्रीकांत पांडेय, श्री संजय झा, श्री शुभ्रेन्दु सिंह, श्री संजीव कुमार, श्री बिजेन्द्र, डॉ. पूनम रानी, प्रो. संजीव कुमार, डॉ. पूरन चंद, डॉ. अमिता और डॉ. शशिकांत सहित कई प्रमुख लोग उपस्थित थे। कार्यक्रम का संचालन प्रो. के. एल. ढींगरा ने किया। श्री संजय झा ने धन्यवाद ज्ञापन व्यक्त करते हुए इस कार्यशाला के महत्त्व को बताया।

NORTHEAST CELL

The Northeast Cell at Delhi College of Arts and Commerce (DCAC) is committed to fostering an inclusive and harmonious environment for students from Northeast India. It works to address any grievances they face and encourages cultural understanding between students from the Northeast and other parts of the country. The cell acts as a bridge for dialogue and interaction, helping students integrate better through regular meetings with the Principal, cultural exchange activities, and counseling support for those experiencing cultural or academic difficulties. It also promotes active participation in Northeast-related events across Delhi, enhancing visibility and appreciation of the region's diverse heritage. A significant initiative by the cell is the Mini Northeast Museum Project, which showcases artifacts, traditional items, portraits of eminent personalities, and photographs of tourist destinations from the Northeast. This mini-museum not only serves as a cultural learning space for students from other regions but also offers a virtual tourism experience for those unable to visit the Northeast. Through these efforts, the Northeast Cell contributes meaningfully to building a campus culture rooted in unity, empathy, and respect for diversity.



ADROIT



ADroit, the Advertising Association of DCAC, organised a series of exciting events, starting with AD-Heist 3.0 on 2nd September 2024, a thrilling treasure hunt with 12 teams competing through various challenges. On 12th September 2024, the Fish Tank event challenged students to pitch impractical and humorous product ideas, celebrating creativity and fun. The grand event, AD Summit 2025, on 18th February 2025, featured inspiring talks, performances, and a band performance, making it a memorable celebration of talent and creativity for all.

ATHARV



Atharv, the Civil Services Society of Delhi College of Arts and Commerce, is a distinguished student initiative that provides unwavering support to UPSC Civil Services aspirants. The society regularly organizes seminars, workshops, debates, and group discussions aimed at enhancing analytical thinking, curiosity, and preparation strategies for the UPSC exam. In October 2024, Atharv hosted a seminar with Mr. Shivam Yash Kumar, a faculty member at Only IAS, who shared invaluable insights on enhancing UPSC preparation strategies. This was followed by an inspiring session with Vinay Kumar Yadav (IPS), who motivated students with his experiences and advice on strategic planning and time management. On 14th November 2024, a Talk Show with Preeti Kumari (IPS, AIR-130, CSE 2022) and Shashank Sharma offered fresh perspectives from a recent topper.

Atharv also organized a workshop on Newspaper Reading for UPSC, addressing students' concerns about current affairs preparation. On 27th February 2025, the society held a Quiz Competition in collaboration with Vision IAS, with cash prizes awarded to winners. Other notable sessions included a motivational talk by Dr. A.R. Khan and workshops on Artificial Intelligence and Social Media Marketing, led by Mr. Aman Kapoor. Through its events, Atharv continues to inspire and guide students on their journey toward UPSC success.

VANGATI



Vangati, the Commerce Association of Delhi College of Arts and Commerce, hosted a series of impactful events throughout the academic year, engaging students and fostering creativity and learning. The year began with Gateway to Commfete on 5th April 2024, featuring influential speakers like Gaurav Khanna, Chandan Singh, Mahima Seth, and Amit Om Malik, followed by an exciting gaming session and a vibrant closing speech by President Ashna Manchanda.

The highlight of the year was CommFete 2024 held on 18th-19th April, where the campus came alive with food stalls, live performances, and electrifying music by artists like Ekum, Samarth Chandowk, and Kashish Anand.

Vangati also organized several impactful events including the Commerce Orientation (2nd September), Teacher's Day (5th September), Freshers 2024 (18th October), and the exciting intra-society showdown Among Us (11th-13th February 2025). The SI-Global Seminar on Overseas Education (21st February) and Skytech Aviation Seminar (28th February) offered valuable insights into career opportunities.

The year concluded with EntreQuest (7th March 2025), a Business Plan Competition, followed by an inspiring talk show. Vangati's leadership, under President Aashna Manchanda, ensured a year full of success, learning, and memorable moments for the DCAC community.

YUVA



YUVA, or Youth United for Vision and Action, is a vibrant society at Delhi College of Arts and Commerce that empowers youth through various initiatives aimed at social responsibility, leadership, and patriotism. Established in 2016, YUVA fosters positive change across academic, cultural, health, and social sectors.

In the academic sphere, YUVA organizes research-focused activities with renowned scholars. Culturally, the society celebrates India's rich heritage, while also promoting health and wellness among youth for holistic development. The social vertical engages students with underprivileged communities, channeling their innovation and skills for societal benefit.

This year, YUVA hosted a variety of impactful events. A webinar on "Scientific Relevance of Ancient Bharat" in July 2024 featured Sabarish PA, author of A Brief History of Science in India, offering valuable insights into ancient Indian science. In October 2024, members visited the Craft Museum to explore India's diverse culture. A seminar on Rajmata Ahilyabai Holkar's contributions in October highlighted her vision for an inclusive society. YUVA also organized a sports event, a Science Quiz, and a site visit to Safdarjung Tomb. The annual event Vimarsh in November saw participation from academicians and students, providing a platform for knowledge exchange and cultural activities. YUVA continues to empower and inspire students through its dynamic initiatives.

CULTURAL SOCIETIES



CLICKS



The academic year 2024–2025 was a vibrant and fulfilling journey for Clicks, marked by creative exploration, media excellence, and a growing community of passionate storytellers. Throughout the year, the society organized numerous photowalks, workshops, and covered events, ensuring continuous learning and hands-on experience for its members.

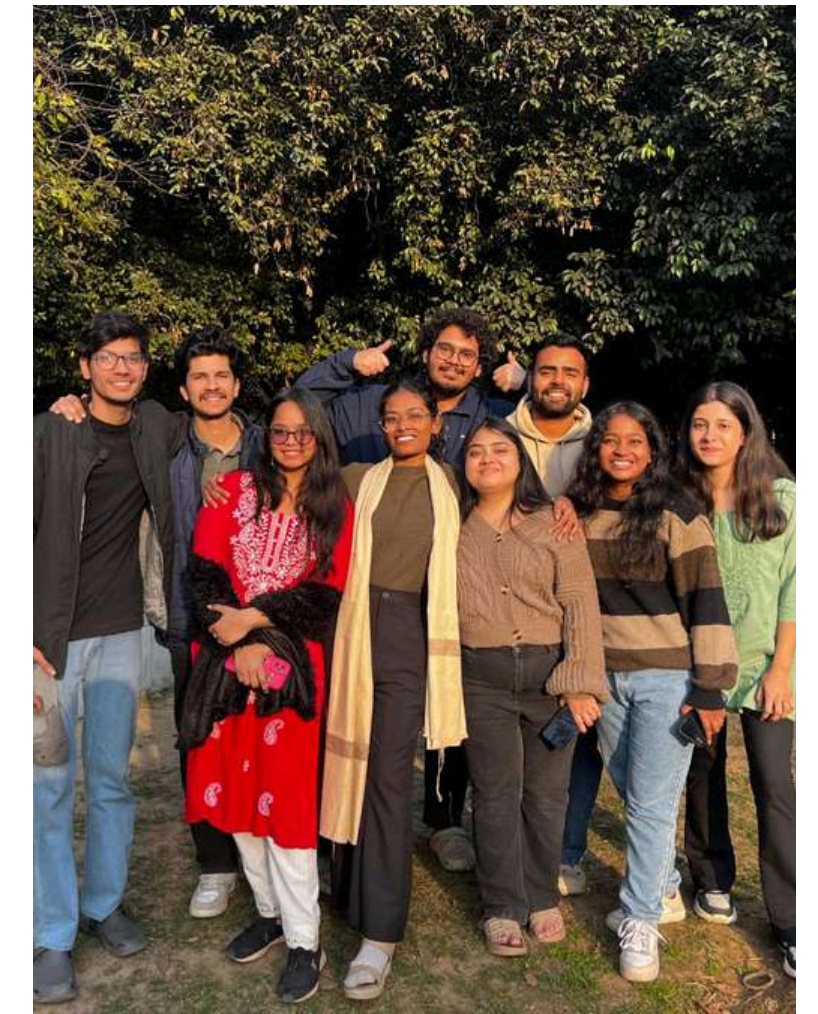
In August 2024, Clicks formed a new council with the addition of two roles: Creative Head and Creative Member, and conducted council meetings to plan the upcoming year. The society also welcomed new members through a dedicated fresher's orientation. September saw an orientation photowalk at Humayun's Tomb, while October featured Clicks as a media partner for the Prakriti Society's Diwali Mela.

The society hosted a workshop with Shoot Guru on pre-production and production design and won 1st prize at IIT Kanpur's Antaragni Festival.

In February 2025, two major photowalks took place at Yamuna Ghat and Ghazipur Flower Market, capturing unique urban landscapes and street photography. The society also collaborated with TEDx Hindu College and participated in several competitions. During the annual cultural fest, Panghat, Clicks showcased a Photography Exhibition, organized two online competitions, and collaborated with Share x SRCC for event documentation.

The year was marked by growth, creativity, and community, with Clicks laying a solid foundation for future success.

DASTGAH



DASTGAH, the Music Society of Delhi College of Arts and Commerce, consists of three teams: The Indian Team, The Western Team, and The Instrumentalist Team. Founded in 2017 with 30 members, DASTGAH has consistently earned accolades, including victories in Western Acapella, Battle of Bands, and Indian Solo. The society's new Core Council is led by President Adithya Santhosh, General Secretaries Gunjana Sarma and Smith Martin, and Council Members Anugrah Besra, Jay Upadhyay, and Ambika Sharma.

Our core values emphasize delivering our best performances and showcasing the soulful talents of our members. Our vision is to perform the Annual Composition both within the college and at various inter-college competitions. This year, DASTGAH took part in several significant events. Notably, our performances at the NAAC event featured a diverse mix, from Saraswati Vandana to the Delhi University "Kulgeet," Classical Music, and Jugal Bandi. We also showcased our talent in various department events such as Indraprastha (Journalism), Aadya (NSS), Politika (Political Science), and Dharohar (History).

In addition, DASTGAH played a crucial role in hosting the college's Annual Cultural Fest, Panghat, organizing two major events: the Western Acapella and Indian Choir Competitions. These events saw participation from over 12 colleges, celebrating music and creativity across the region.

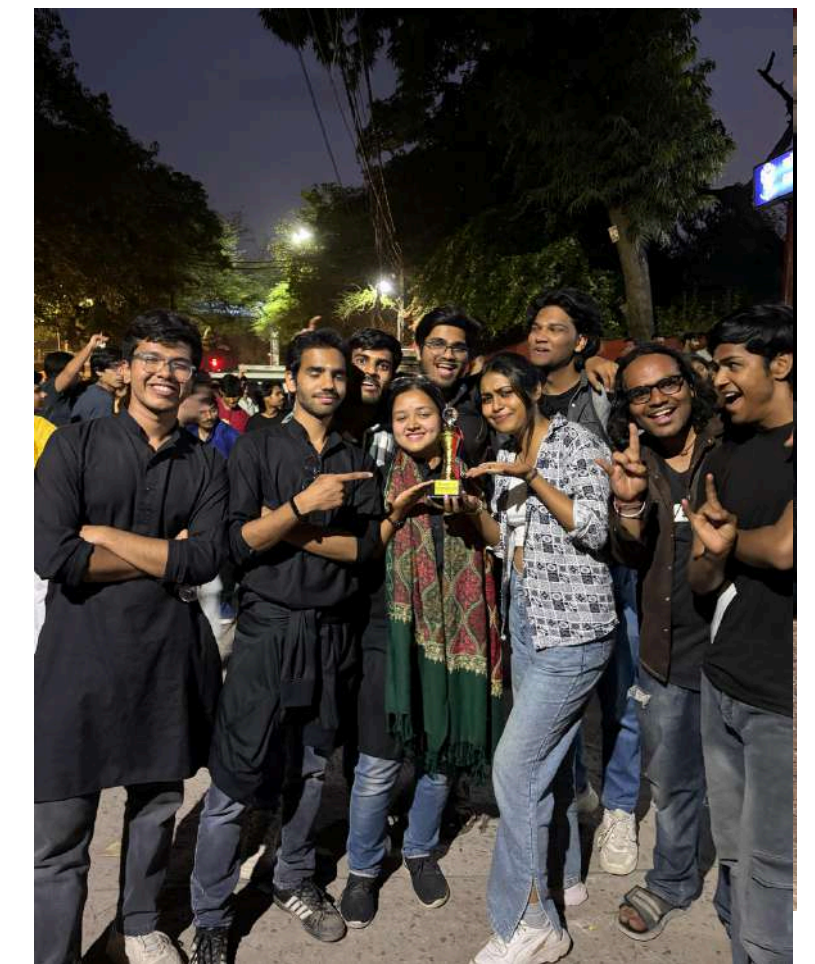
DRIFTUP



DriftUp, the official dance society of Delhi College of Arts and Commerce, celebrates the art of movement through a vibrant blend of classical, folk, and western dance forms. Rooted in inclusivity and creative expression, DriftUp offers a nurturing space for dancers to grow individually and as a team. This year, the society marked several significant milestones. The team secured the second position in the group dance category at AURA '24, the annual fest of AIIMS Jodhpur, in their “FUSION” competition. They achieved first place at “SANKALP,” hosted by GL Bajaj Institute of Technology & Management in 2024. At I Business Institute’s annual fest, RAUNAK 2023–24, DriftUp clinched the second position in the group dance competition. Additionally, they were honoured with the “Most Popular Group” award in the online competition “THE CARNIVAL” in 2024, showcasing their growing popularity and talent.

During the NAAC visit, DriftUp presented a culturally rich performance, featuring classical dances like Odissi, Bharatanatyam, and Kathak in 'jugalbandi,' along with folk dances from Arunachal Pradesh and Manipur. This tribute to India’s cultural diversity was lauded by the NAAC panel and college community alike. In the college’s annual fest, Panghat, DriftUp successfully hosted ‘Taarradhin,’ a western group dance competition, with 21 teams from various colleges participating. The event showcased the society's organizational skills and creative leadership. DriftUp also participated in multiple inter-college competitions, including Inertia, Step Up, and 808 Hustle, where the team gained invaluable exposure and experience. The society's commitment to inclusivity was evident through its embrace of diverse dance styles, such as Hip-Hop, Waacking, and Krump. Regular sessions and practices emphasized discipline and consistency, ensuring the growth of every dancer in the society.

LEHER



Leher, the Dramatics Society of Delhi College of Arts and Commerce, has had a stellar run in the 2024–25 session, earning accolades across numerous theatre festivals and competitions. Notable wins include Best Original Script at UMANG’24 (PGDAV-E) on 6th April, Best Set Design at MASQUERADE’24 (Hindu) on 1st May, and multiple individual recognitions—such as Best Performer to Rudraksh at NUKKAD AALA’24 (TIAS), Best Actor to Pratham and Special Mention to Uttam at SAHIR’24 (ANDC), and Best Actor to Bhumanyu at ROOHANIYAT’24 (LHMC).

The team also secured top positions at CULF’24 (Christ DTB), JAAGRUKTA’24 (FSM), ALCHERINGA’25 (IIT), and HUNKAAR’25 (SSC). With achievements including writing recognition at NOIDA RANG MAHOTSAB’25 and outstanding performances at NATSAMRAT’25 (DSC-M), SHOR’25 (PGDAV-M), CHAUPAAL’25 (PGDAV-E), and more, Leher has consistently showcased talent, originality, and passion, qualifying even for the Delhi Zonal Round of IIT Kanpur.

MAKTUB

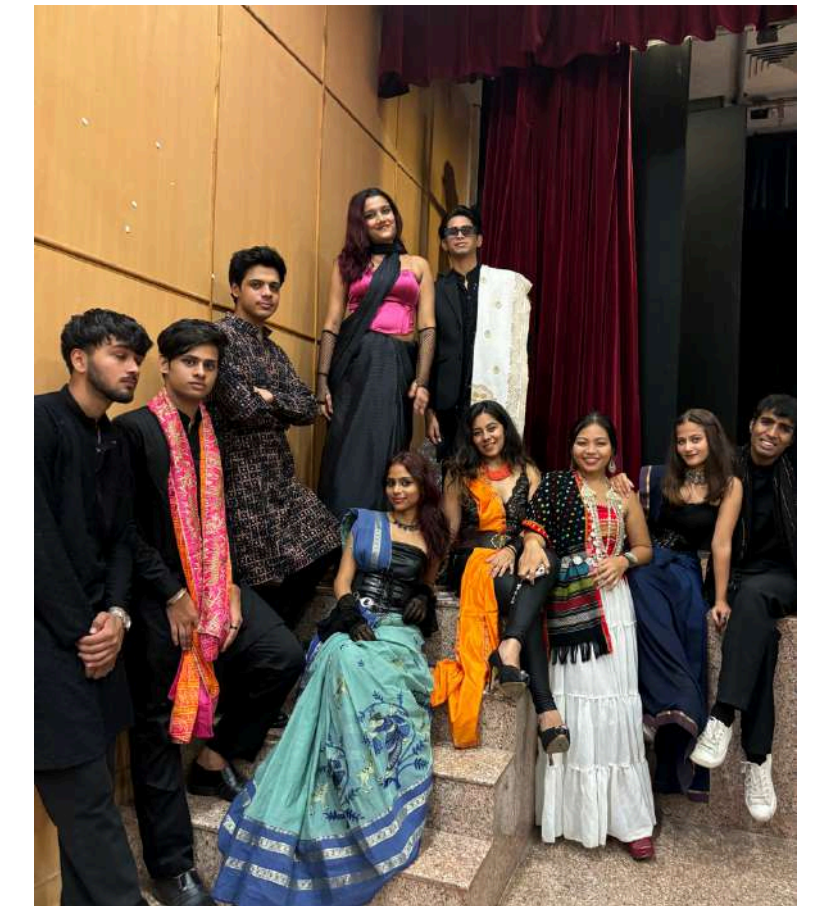


Maktub, the Poetry Society of Delhi College of Arts and Commerce, had a fulfilling year of creative expression and community-building in 2024-2025. The year kicked off with an orientation on 4th October 2024, featuring poetry performances in Hindi, Urdu, and English, along with a video presentation of Maktub's journey. This was followed by an Art Picnic on 23rd November 2024 at Deer Park, where first-year students mingled with seniors through ice-breakers and shared their poetry in an open, supportive atmosphere, with 25 members attending.

In January, Maktub hosted CinemaGhar, an online screening of the movie Perfect Days, sparking thoughtful discussions about its deeper messages, attended by 15 members. On 31st January 2025, the society held Kabhi Kabhi Mere Dil Mein Khayaal Aata Hai, a creative exchange event where members shared unfinished work, fostering collaboration.

In February, Ae Ajnabi allowed over 200 students to exchange anonymous letters, creating emotional connections. During Panghat 2025, Maktub organized Illumoria, a prose writing competition, and Khalish, a slam poetry event on the theme "Whispers of Rebellion," both of which saw vibrant participation. Notably, Shreya Singh won third place in Illumoria.

STYLUS



The academic year 2024-2025 has been a landmark year for Stylus, where creativity, cultural fusion, and teamwork converged to make a lasting impact in the world of fashion. Our journey began on 4th October 2024 with an engaging orientation performance that blended modern fashion with cultural elements. A major highlight was our participation in the World University of Design Show in Sonipat on 18th October, where we showcased our innovative fashion creations on a larger stage.

Throughout the year, our members earned numerous accolades, including Shravni Thakur's Best Female Model Award at Maitreyi College on 25th October, President Sagarika Mog's victory in face painting at the NSS DCAC competition on 12th November, and Vishnu Verma's first-place win in Modelling & Styling at Sri Aurobindo Evening College on 11th April 2025. Additionally, we actively participated in the NOOR event during Panghat 2025, fostering collaborations across societies.

Looking ahead, Stylus aims to expand its event calendar with more workshops and shows, enhance training programs for emerging talents, and explore innovations in fashion, sustainability, and technology. Our commitment to creative excellence remains strong as we continue to build a dynamic future for Stylus.

DEBSOC



DEBSOC, the English Debating Society of DCAC continues to uphold its strong reputation across various debating circuits. Known for its disciplined approach, the society conducts regular sessions on diverse and critical themes such as feminism, politics, international relations, and economics. Members engage in rigorous mock debates and case preparations.

In terms of achievements, Manit, Parmarth, and Daksh secured a Reserve Break at the SpeakUp APD hosted by GGS. Additionally, Manit and Daksh achieved a Novice Break at NRMD held at JMC from 26th to 28th March 2025. Hridaey Kalra also made the society proud by competing in the Aryabhata College extempore event on 11th February 2025.

VIVAKSHA



Vivaksha, the Hindi Debating Society of DCAC, had a remarkably active and successful year, with its members showcasing their oratory skills across various debate formats in colleges throughout the University of Delhi. Members of the society participated in extempore, speech, RJ Hunt, parliamentary, conventional, and semi-parliamentary debates. Some also served as moderators and adjudicators, reflecting the society's growing stature. Regular mock sessions, both internal and cross-college, were conducted to train members, along with monthly meetings to plan orientations, annual events, and sponsorships. The society's rigorous practice yielded impressive results. Notable achievements include winners Shivpujan and Piyush in the conventional debate at Maharaja Agrasen College and CD+PD at Shaheed Bhagat Singh College, and second runners-up at Sri Venkateswara College. The team of Piyush and Roopak consistently reached quarter-finals across several competitions including Aryabhata, Satyawati, and Sri Venkateswara colleges.

Individual accolades included Aditya Jha's 2nd position in an extempore competition by DCAC's Environment Society, Piyush Singh's 2nd position in the RJ Hunt by DCAC Journalism Department, and multiple wins by Vidya Vandana, including 1st in an NSS speech competition and 3rd in Deshbandhu College's extempore. Samved Gautam secured 1st prize in a DCAC ABVP speech contest, with Mahesh Kumar receiving a consolation prize.

In adjudication, Shivpujan and Mahesh were recognized as Best Adjudicators at Kirori Mal and Sri Venkateswara Colleges, respectively, while Sidharth Abrol was rated an A-Level adjudicator. Multiple teams reached quarter and semi-finals at events hosted by Dyal Singh, Hindu, Jaypee Institute, Gargi, and others. Vivaksha's continued dedication to promoting critical thinking, structured argumentation, and impactful speech highlights its role in shaping confident and articulate students within and beyond DCAC.



ALUMNI ANECDOTES



Manas Srivastava

**Journalist, The Indian Express
(Leading the UPSC Vertical)
BA (Hons) History (2009-2012)**

“Today, when I take a pause from a fast-moving life and reflect on my journey—from a curious student of history to a university topper at Delhi University—I am filled with immense gratitude for my teachers and for DCAC. The college’s impact on my life extended far beyond academics. From leading the NSS, organizing college fests, and immersing myself in vibrant cultural societies, to the honor of representing India at the G20 Youth Summit—each experience shaped me in ways that continue to guide and empower me wherever I go, in whatever I do. Thank you, DCAC, for being the foundation of my growth—for helping me dream big, rise after every fall, and leave with the courage to chase even bigger horizons. You will always remain a golden chapter in my story.”



Sadhika Tiwari

**Anchor, Eco India, Deutsche Welle
News (TV)
BA (Hons) Journalism (2019-2022)**

“In a world where journalism is seen more with skepticism than respect, my teachers taught me what it means to be an ethical journalist, to fight to tell a story and to know your job well. Basics of journalistic temperament, how to distinguish relevant stories from the noise of sensation, were among the many things that I learnt and still take with me to any newsroom I work in. It was my teachers who really ensured I knew what kind of a journalist I wanted to be and should be, much before I entered a newsroom, and for that I shall forever be grateful.”



Radhika Bhatia

**Founder,
Rad Digital
B A (Prog) ASPM (2014-2017)**

“I am Radhika Bhatia, alumna, DCAC, ASPM batch 2017. I have immense gratitude for the platform and opportunities provided to me by this college. Moreover, the efforts and personalised guidance of the faculty and my professor Dr. Neeru Kapoor has played an immense role in shaping me as the Founder of A digital marketing agency, Rad Digital. My time at DCAC was full of academic activities as well as extra curriculums like building the advertising association to becoming its president. This instilled leadership qualities in me.”



Shaswat Panda

**Assistant Professor (English),
Odisha
BA (Hons) English (2009-2012)**

“The literal meaning of the Latin expression alma mater is 'nourishing mother. And that is more or less how I would always like to remember DCAC- an institution that provided me warmth and vital support during my days as a young student in Delhi. My Leachess not only enabled me to navigate the complex world of bilerary shities but also inspired me to join the noble profession of teaching, instilling in me empathy and hunckly. To DCAC I owe a debt that cannot be repaid.”



THROUGH THE LENS



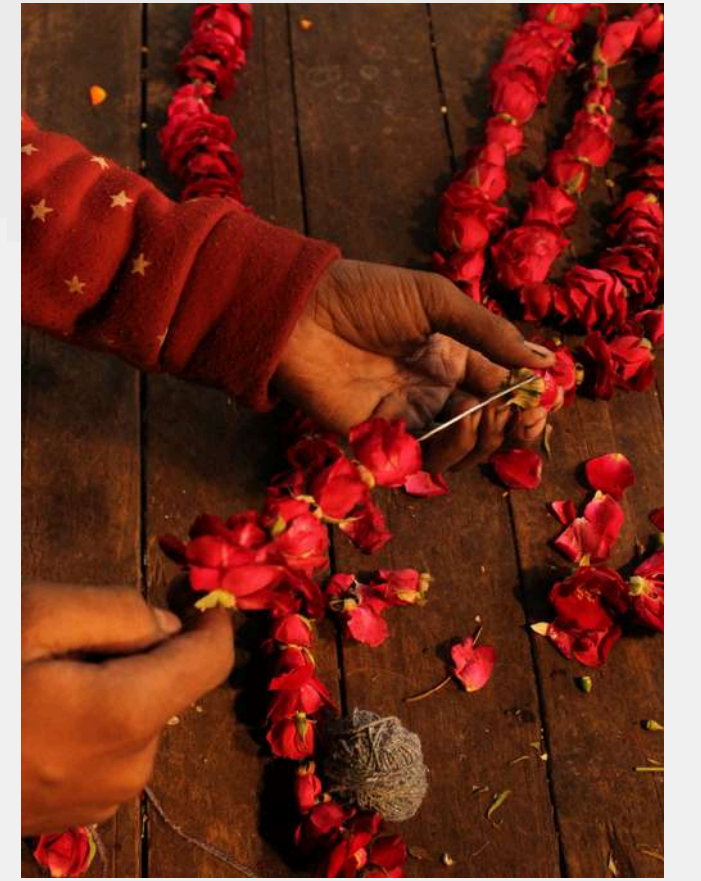
NYIDON TENZIN - ENGLISH HONS



SHANKARAN DEVADATHAN K.K - ENGLISH HONS



SHRIYA RAWAT - ENGLISH HONS



SHRIYA RAWAT - ENGLISH HONS



SHRIYA RAWAT - ENGLISH HONS



SHRIYA RAWAT - ENGLISH HONS



NYIDON TENZIN - ENGLISH HONS



NYIDON TENZIN - ENGLISH HONS



SHRIYA RAWAT - ENGLISH HONS



SHRIYA RAWAT - ENGLISH HONS



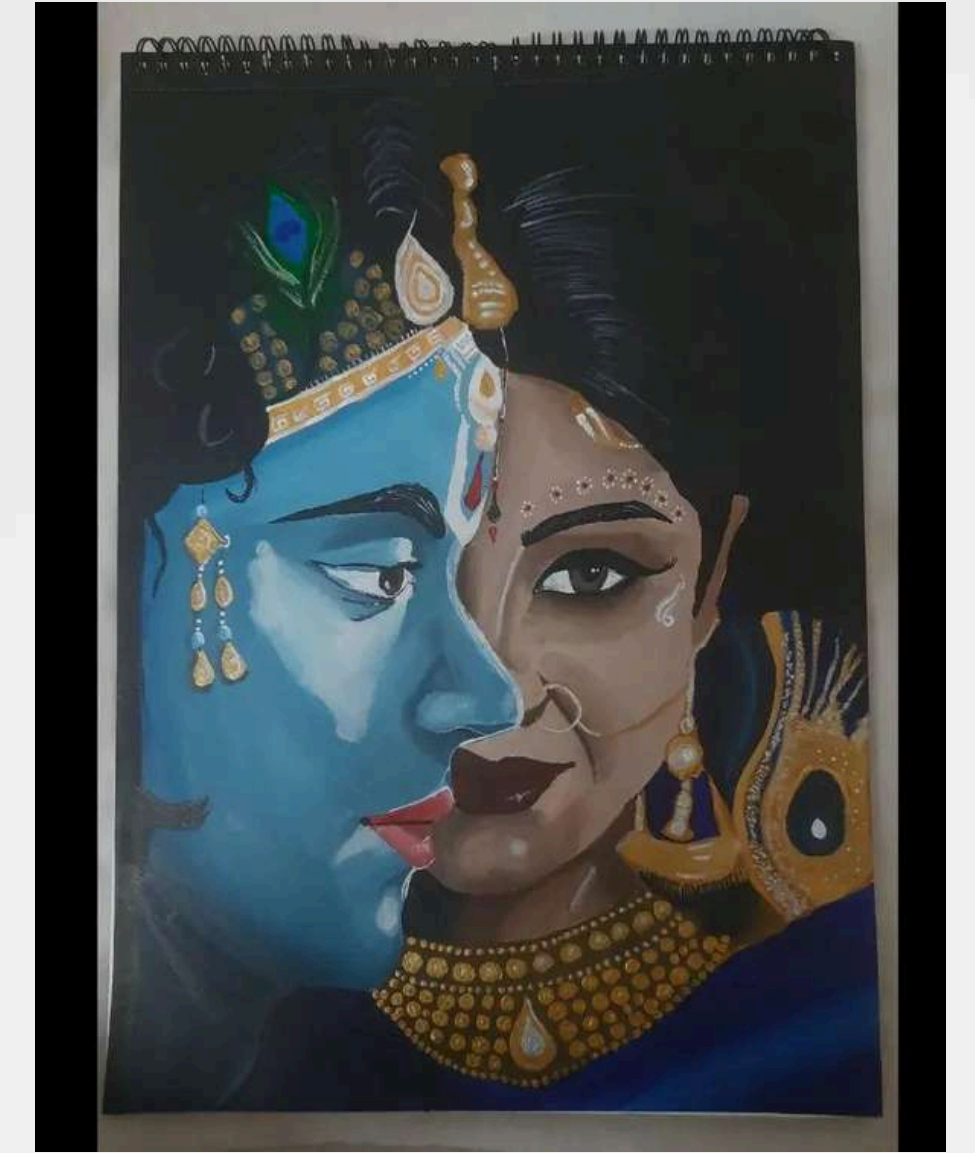
SHRIYA RAWAT - ENGLISH HONS



SHRIYA RAWAT - ENGLISH HONS



SHREYOSHI GHOSH - JOURNALISM HONS.



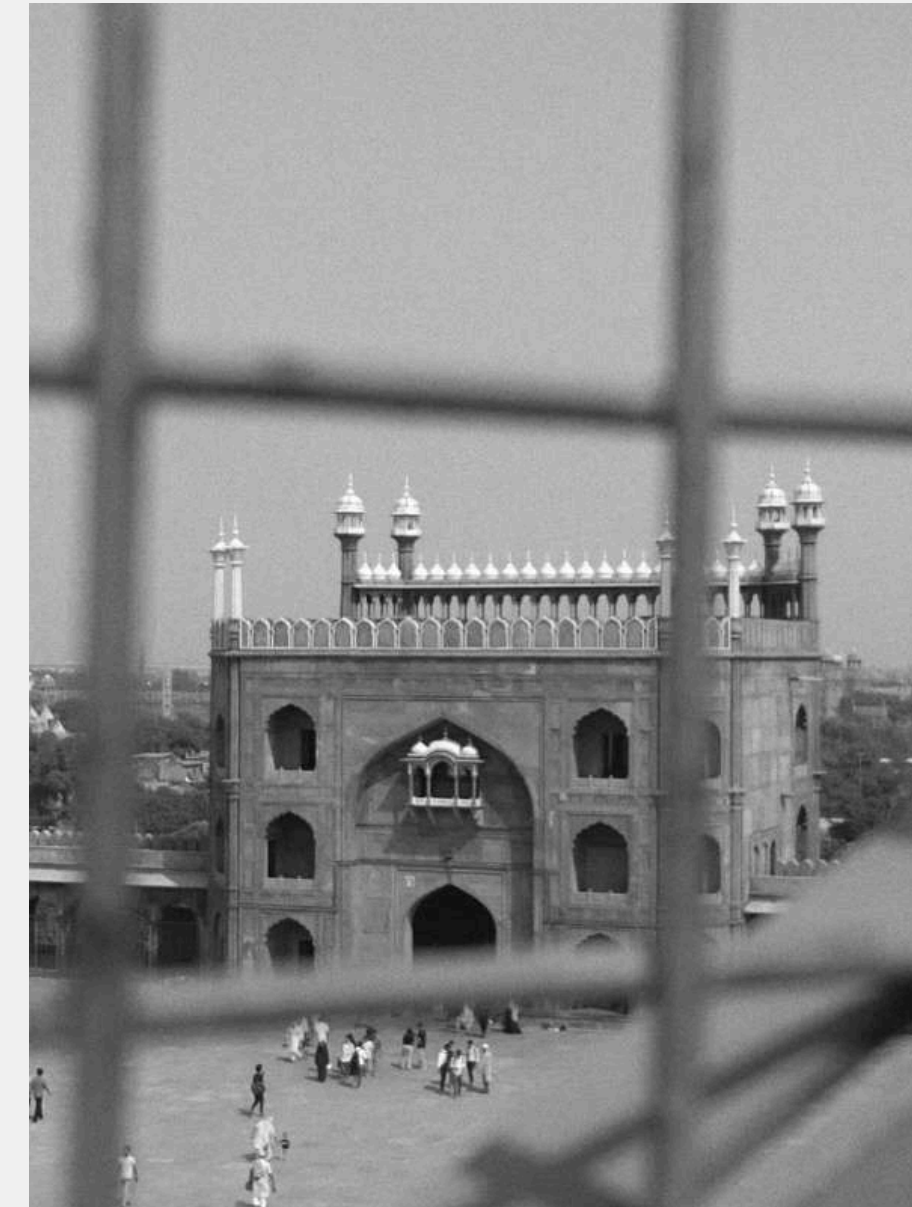
SANSKRITI GOEL - HISTORY HONS



NABEERA JAMAL - ENGLISH HONS



NABEERA JAMAL - ENGLISH HONS



SHREYOSHI GHOSH - JOURNALISM HONS.



NABEERA JAMAL - ENGLISH HONS

SHUTTER TALES





Belle of the Dark

As the lights of the vehicles illuminate the surroundings, chaos is what appears to be on the face. Yet in the midst, Stands proud, a soul, ripping apart the very ordeal of the present, blends in with illumination and the dust, signalling her arrival.

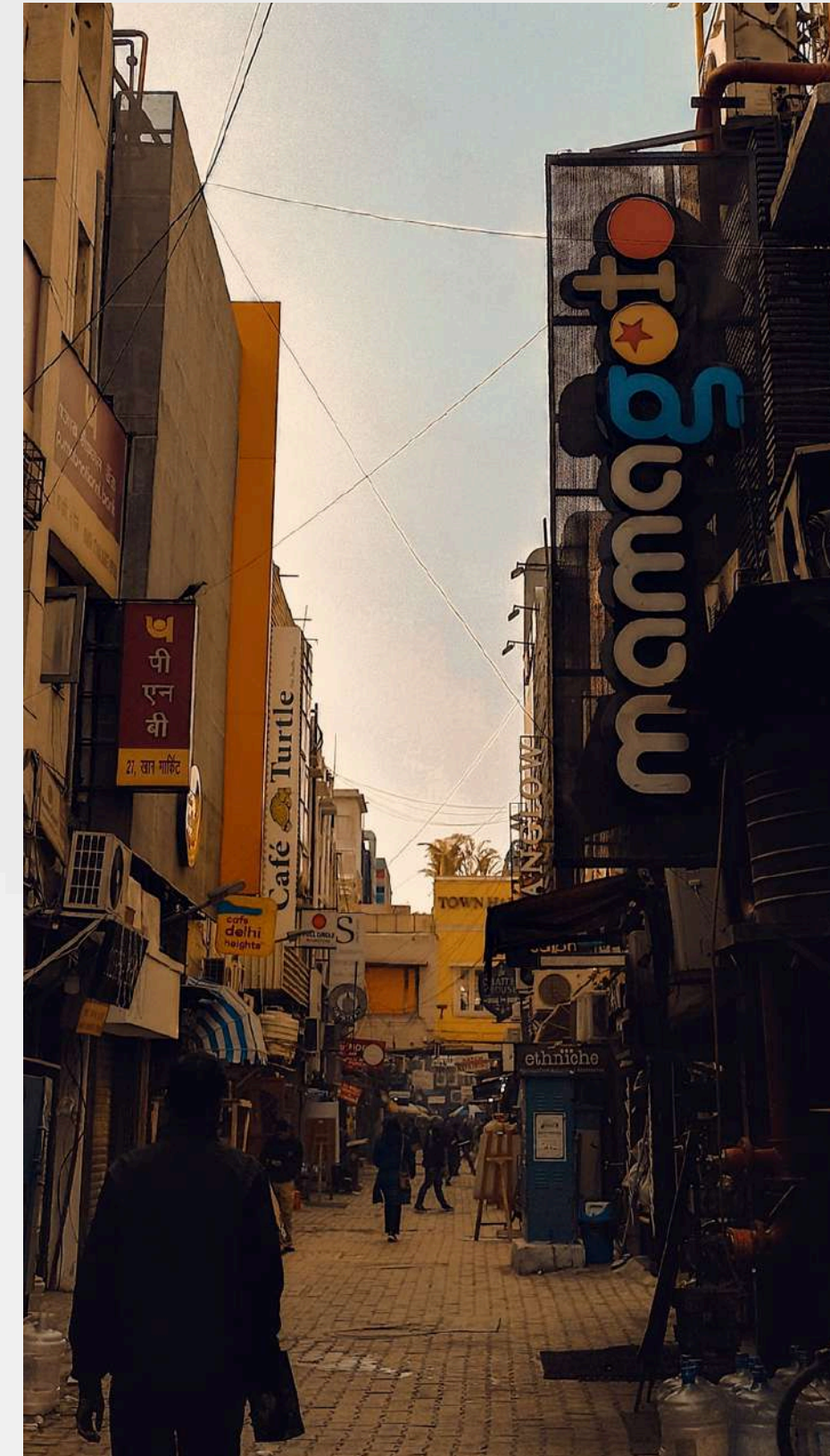
ASHLEY KUMAR - JOURNALISM HONS

A Boundless Boundary

"What fun is this! Look How Fast this train is moving!". I replied: "I know right! What else do you see outside?", He kept staring at the sky, lost in the pleasure of perceiving, of imagining, of watching things pass by, of watching time pass by, yet his curiosity remains, just like the soul.



ASHLEY KUMAR - JOURNALISM HONS



YASHITA - JOURNALISM HONS

Timeless

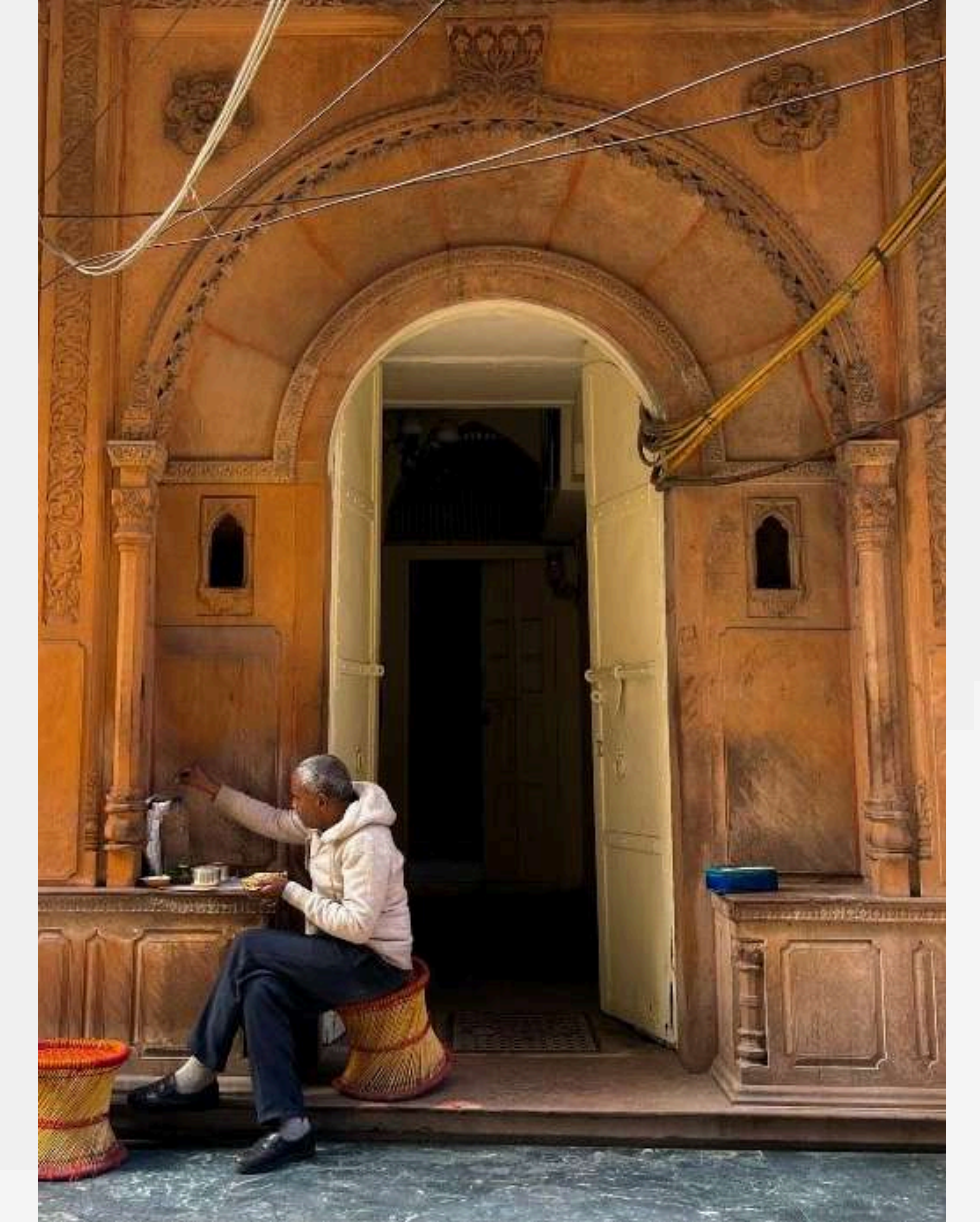
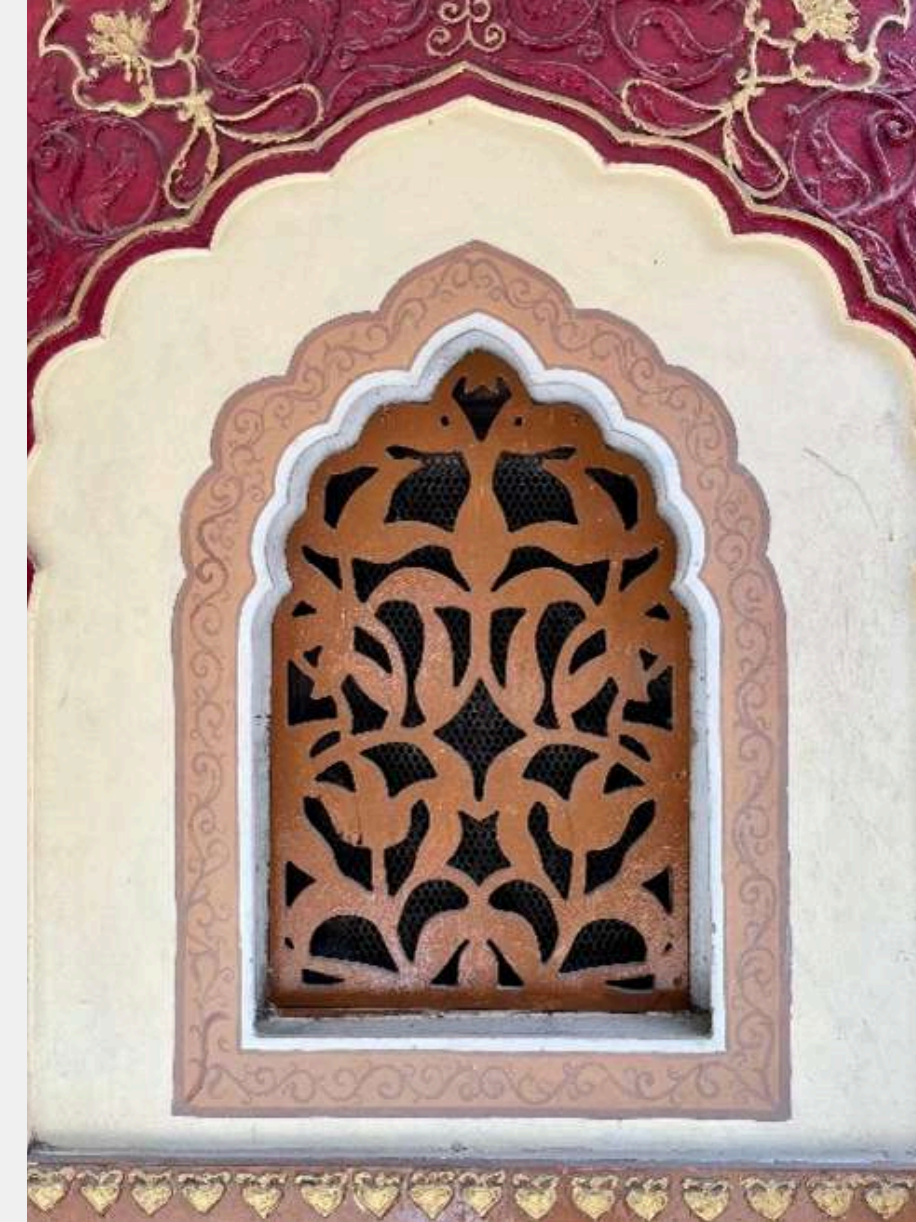
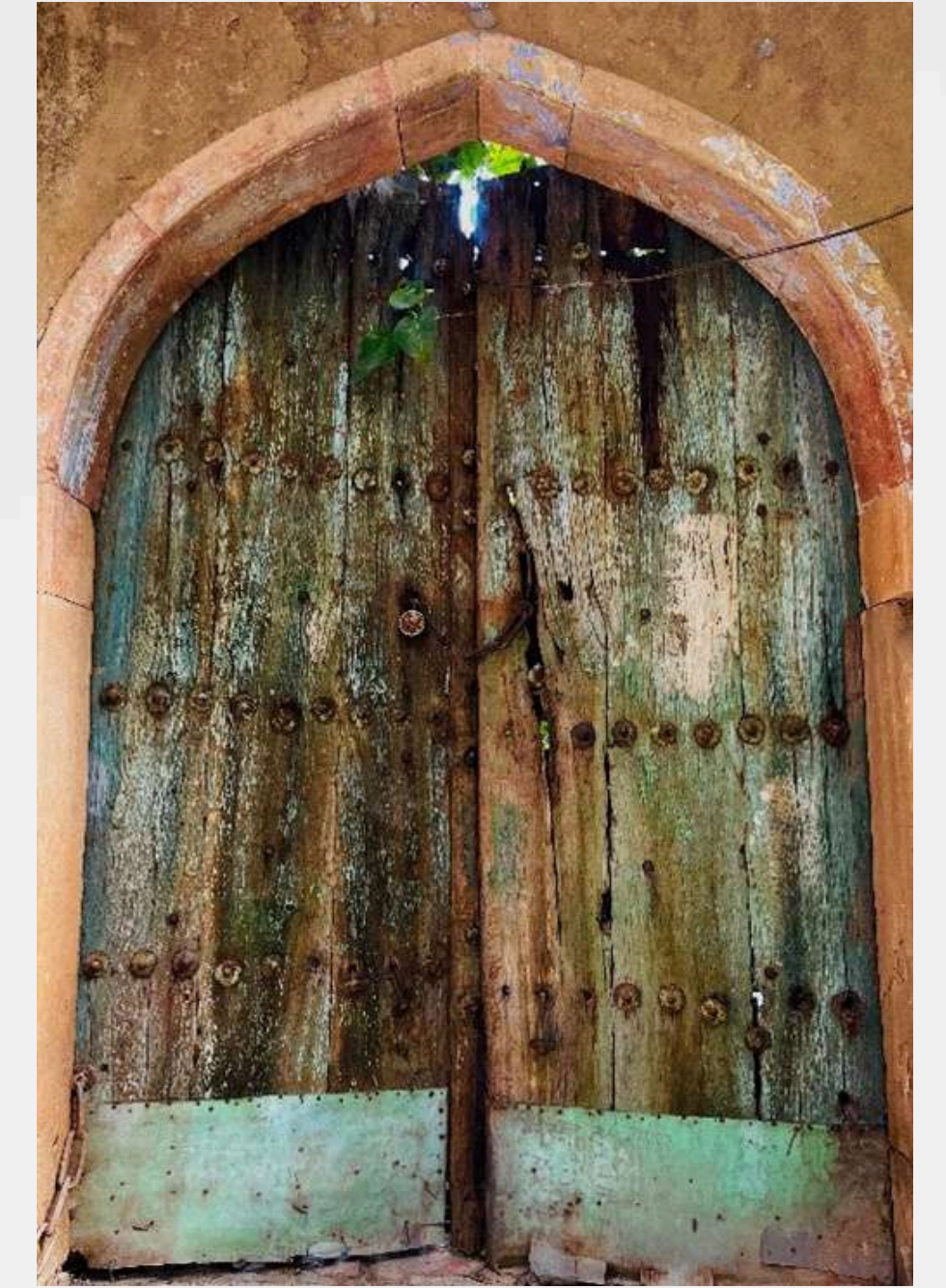
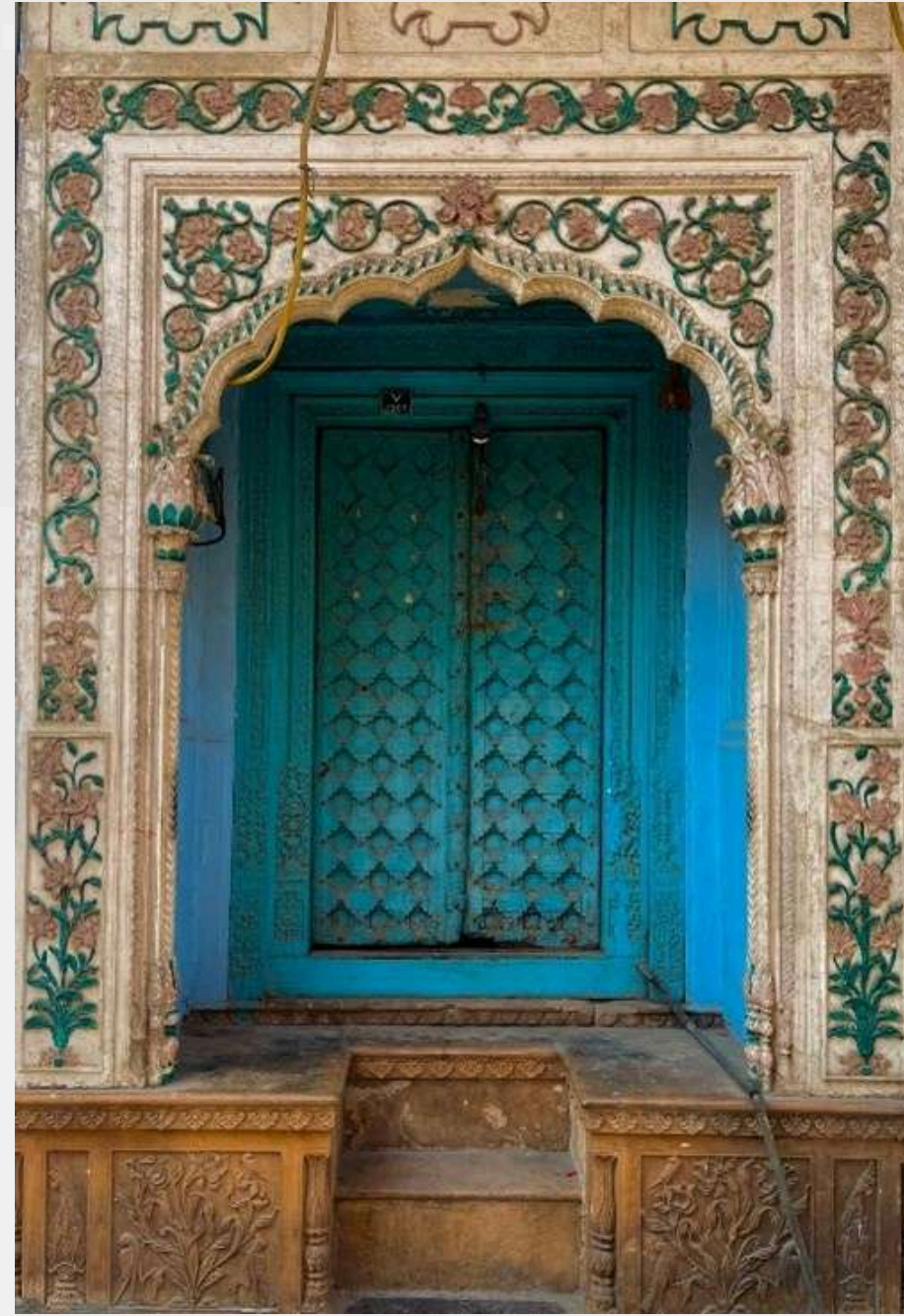
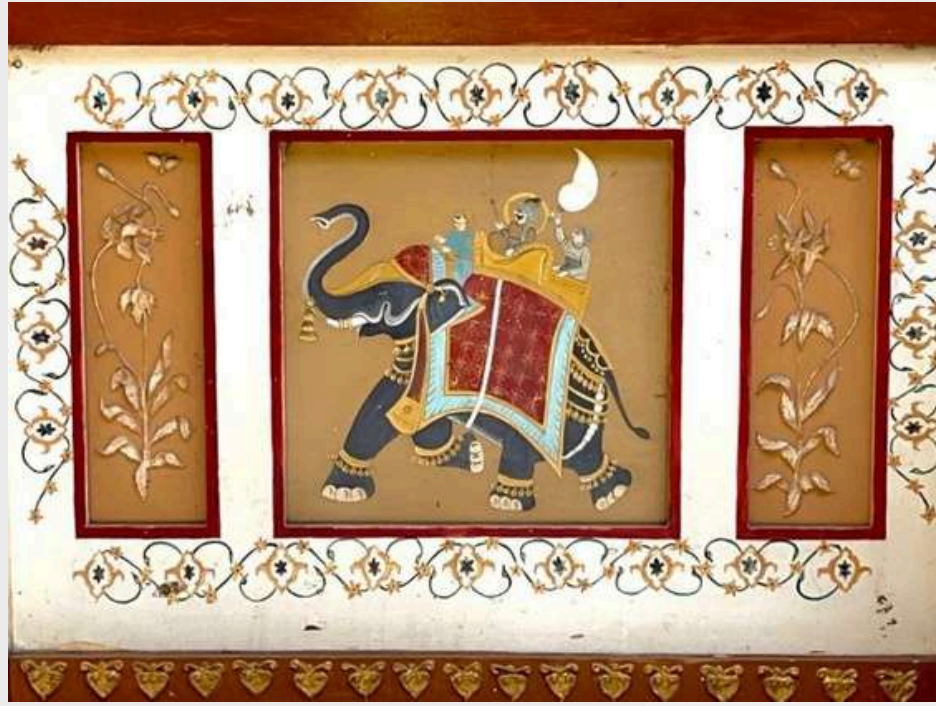
Some things stay with us, no matter how much time passes. They have a quiet strength, never fading or losing their meaning. It's the way a song can bring you back to a moment, or how a memory can still make you feel something, years later. These things don't follow trends or get lost in time; they endure, offering a sense of comfort in a world that's always changing. They remind us that some things—whether people, places, or feelings—are built to last, staying as important as the first time we encountered them. They never truly fade away.

Adrift

Being adrift feels like you're floating without a clear path. It's like moving through life, but not really going anywhere. You go through the motions, but it all feels distant, like you're watching yourself from the outside. Nothing feels certain, and there's a quiet restlessness inside, as if you're waiting for something to make sense of it all. You're untethered, unsure of what comes next, and it's hard to shake the feeling that you're just drifting, not really in control of where you're heading. It's unsettling, like being lost but not knowing exactly what you're looking for.



YASHITA - JOURNALISM HONS



A VISIT TO NAUGHARA

NABEERA JAMAL - ENGLISH HONS



**OUR
FEATHERED
GUEST**

NABEERA JAMAL - ENGLISH HONS



SOLITUDE

In the quiet stillness of golden hour, they sat by the window—no noise, no rush, just the hum of their own breath. A cup of tea warmed their hands, but it was the silence that warmed their soul. No phones, no people, just light spilling through the glass and the soft reminder: solitude isn't empty.

It's full of self.

NABEERA JAMAL - ENGLISH HONS





THE ELECTION AFTERMATH



NABEERA JAMAL - ENGLISH HONS



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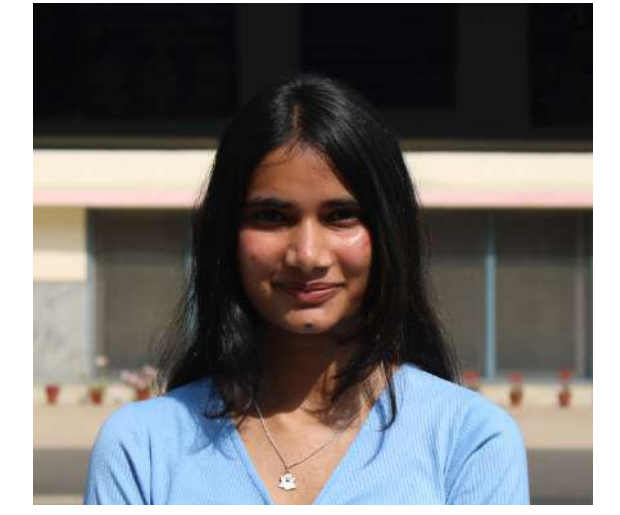
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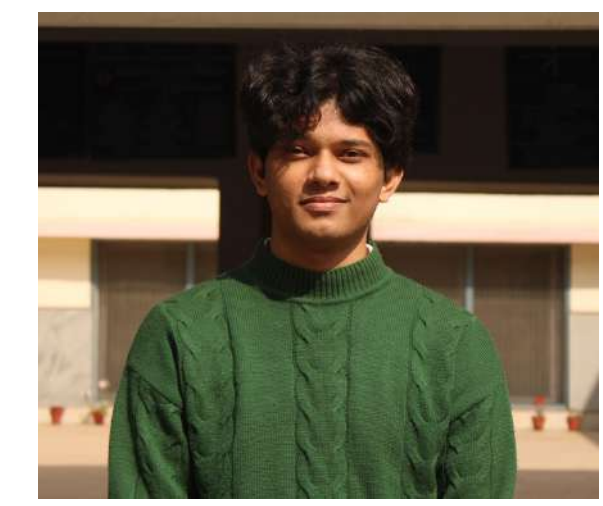
**MANVI BANSAL
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**SANSKRITI
OUTREACH & RESEARCH**



**VEDANTH ASURI
EDITORIAL**

रचनाओं के लिए आमंत्रण

दिल्ली कॉलेज ऑफ. आर्ट्स एंड कॉमर्स, दिल्ली विश्वविद्यालय की वार्षिक पत्रिका स्वरम् के लिए रचनाएँ (कविताएँ/आलेख/कहानियाँ/अनुवाद/कलाकृतियाँ इत्यादि) आमंत्रित हैं-

1. रचनाएँ भेजने से पहले सुनिश्चित कर लें कि वे मौलिक और अप्रकाशित हों। सभी रचनाओं की साहित्यिक चोरी के लिए जाँच की जाएगी।
2. रचनाओं के साथ अपना नाम, कोर्स, कक्षा लिख कर इस ई-मेल आई डी पर भेजें **dcacswaram.mag@gmail.com** । योगदानकर्ता द्वारा ली गई मूल तस्वीरें/फोटो सामग्री के साथ भेजी जा सकती हैं। सार्वजनिक इस्तेमाल हेतु स्वीकृत तस्वीरों का भी उपयोग किया जा सकता है।
3. प्रकाशनार्थ भेजे जाने वाली रचनाएँ हिंदी, अंग्रेजी या किसी क्षेत्रीय भाषा में होनी चाहिए। अंग्रेजी अनुवाद के साथ क्षेत्रीय और विदेशी भाषा में भी मौलिक रचनाओं का स्वागत है।
4. अंग्रेजी के लिए टाइम्स रोमन और हिंदी के लिए यूनिकोड मंगल फांट 12 में टाइप की गई रचनाएँ ही स्वीकार की जाएंगी।
5. प्रविष्टियाँ भेजने की अंतिम तिथि है ३० नवंबर २०२५।
6. आपकी कोई जिज्ञासा हो तो ऊपर दिए गए मेल पते पर संपर्क करें। आप पत्रिका समिति के सदस्यों - डॉ. आकृति कोहली (कन्वीनर) , डॉ. नेहा जिंगाला , डॉ. अनिमेष महापात्र, डॉ पूरन चंद, डॉ रश्मि रावत, श्री पवन कुमार से भी संपर्क कर सकते हैं।

Call for Submissions

Contributions (Poems/Articles/Stories/Art Works/Translations etc.) are invited for Swaram, the annual college magazine of Delhi College of Arts & Commerce, University of Delhi.

1. The compositions must be original and unpublished. All compositions will be checked for plagiarism.
2. The submissions should be emailed along with the name of the student, course, semester and category of submission to the following email address: **dcacswaram.mag@gmail.com**. Original pictures/photos taken by the contributor may be posted with the content. Acknowledged Common Property images may also be used.
3. The writings for submission should be in Hindi, English or any regional language. Original short pieces in any regional or foreign language with English translations are also welcomed.
4. Only the typed version -Times Roman (English) and Unicode Mangal (Hindi), Font 12 will be accepted.
5. Last date to send your entries: 30th November 2025.
6. In case of any queries, contact us through the above-mentioned email address. You may also contact the Magazine Committee members- Dr. Aakriti Kohli (Convener), Dr Neha Jingala, Dr. Animesh Mohapatra, Dr. Puran Chand, Dr. Rashmi Rawat, Mr. Pawan Kumar.

DCAC SWARAM

स्वरम SWARAM

2024-2025

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