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Department of English, Durgapur Government College

The Department started functioning in the academic session 1970-71, which was also, the  
FIRST ACADEMIC SESSION of Durgapur Government College, established in 1969



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# The Principal's Message: Dr Debnath Palit

My dear students of the Department of English, we together form a community of learners, where everyone learns including your Principal, your Teachers, and your Parents. I want each one of you to nurture the values of cooperation and persistence.

Blessings





From the Head of  
the Department:  
Dr Anindita  
Chatterjee

*Dear students,*


*We are fortunate to have back-to-back two university toppers from our department, Urooz Ali and Soujanya Dutta.*

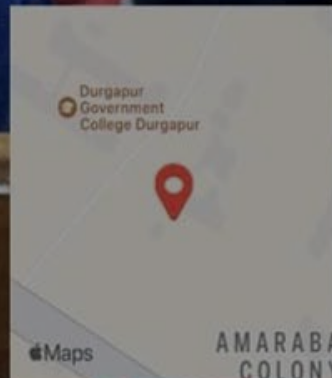
*The best thing about the department is that we are more than a department—a family.*

*Keep shining, keep basking in your teachers' and parents' delight.*



# Student Spotlight

 GPS Map Camera



**Durgapur, WB, India**

Jawahar Lal Nehru Road, Amarabati Colony,  
Durgapur, 713214, WB, India

Lat 23.542047, Long 87.327317

01/20/2024 01:19 PM GMT+05:30



# Critical Essays on Binodini Dasi, A. Revathi and “Church Going”



Durgapur, WB, India

Jawahar Lal Nehru Road, Amarabati Colony,

Durgapur, 713214, WB, India

Lat 23.542113, Long 87.327544

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# Binodini's Desire for Domestic life

Binodini Dasi, a celebrated actress from the Bengal Theatre, navigated a complex interplay between her professional success and personal desires, as vividly depicted in her autobiography, "My Life as an Actress." Partha Chatterjee's assertion about the rigid binaries imposed by patriarchy sets the stage for understanding Binodini's plight: men could oscillate between wives and mistresses, but these women were relegated to strict societal roles with no overlap. Binodini, who often referred to herself as "fallen" and a "prostitute," exemplified this tragic divide.

Throughout her memoir, Binodini grapples with the conflict between the 'Ghor' (home) and the 'Bahir' (world), the spiritual and the material, the male and the female. Despite being religious, caring, and affectionate, Binodini was never considered part of a respectable family. She poignantly questioned why her inherent qualities and devotion could not grant her a domestic life, a yearning deeply rooted in her heart. The societal view of professional female performers as synonymous with prostitutes has persisted for over two thousand years in India. These women, free from purdah and social restrictions, became the custodians of arts but were marginalized by their dress, behaviour, and education. Binodini lamented, "I am good enough to entertain, but why can't I have a family life?"

Realizing that societal acceptance was beyond her reach, Binodini ultimately decided to forgo her desire for a traditional family and devoted herself to Bhaktibhab (devotional worship). Despite her fame, society never gave her the true value she craved. Her death, marked by an unfulfilled longing for social acceptance, underscores this tragedy. Even the theatre she helped build did not bear her name, reflecting her marginalized existence.

A close reading of her autobiography reflects that actresses like Binodini were barred from embodying domesticity at home despite their diverse role plays on stage. This paradoxical existence left women like Binodini in a liminal space—admired for their fictional personas on stage yet they were relegated to margins in real life and subjected to social stigma. Binodini Dasi's autobiography offers a stark reflection on the societal barriers faced by women in the arts. Her life underscores the painful reality of seeking personal fulfilment in a patriarchal world that only values her public persona while denying her private desires. Her story is a poignant reminder of the enduring struggle for social acceptance and the complex interplay between public acclaim and personal contentment.



Dr Anindita Chatterjee's mentoring group

"MASTER MINDS"

- Sayan Mukherjee
- Utsa Chatterjee
- Anushka Ghosal
- Riya Dubey
- Anisha Kundu
- Jishan Ali





# Binodini Dasi : My Story and Life as an Actress -The Elephant Episode

## by Mentoring group of NC ma'am

The "elephant episode" is one of the most memorable incidents in Binodini dasi's life as portrayed in her autobiography, "My Story and Life as an Actress". This episode showcases the journey of Binodini with her drama team towards Sahebganj for their upcoming performance. They had to travel through a forest to reach their destination and the only modes of commuting are through either elephant back or bullock cart. In a fit of childish fancy, Binodini demands to ride on the elephant back. Even though Saratchandra Ghosh mahashoy forbade her, she still remained firm in her demand. Ultimately Binodini was let to ride on the elephant back along with Golap. By adding this section to her autobiography, she wanted to normalise her life, thus presenting actions similar to any other kid, throwing a tantrum demanding things and causing trouble for the adults. She actually wanted to grab the attention of the readers and make them believe that she was just a young child with her own whims and fancy outside her glamorous life as an actress. The episode continues as they travel through the deep forest which can be called a road. To their misery adds rain and to further exacerbate the situation it started to hailstorm which in turn created an atmosphere of tension, panic and agitation among the members. As a common response, Binodini started to cry hysterically which further amplified the intensity of the situation. One after another, problems kept coming as the mahout informs about a tiger being nearby, making the elephants unmovable. Much later, they reach their destination, half dead with exhaustion. Here, she provides us with a vivid description of the challenges and triumphs she faced in her journey as an actress. She tries to convince the readers that her life was not a bed of roses as she had to overcome many obstacles in her path to success. The elephant is a symbol of royalty and divinity in the Indian culture. Thus, the association of elephant with Binodini can also be a symbolical reference to Binodini's rise to prominence in the theatre world.



Mentoring group of NC ma'am



# THEATRE OF BENGAL

The theatre of Bengal can be traced back to have originated since the time of the colonisation of the British, in 1779. Prior to India's independence, Bengal theatres contributed in portraying Indian repugnance towards the British rule. Gerasim Stepanovich Lebedev, a Russian adventurer and linguist, was the pioneer of theatre in Bengal.

The Bengal Theatre was established 1873 by Saratchandra Ghosh and Biharilal Chatterjee. The inclusion of women actresses on stage was initiated in Bengal Theatre. It was a revolutionary decision that created a social furore. Though Michael Madhusudan supported the idea of allowing courtesans and prostitutes to act on stage Vidyasagar was against the idea. Four women, Golapsundari, Jagatarini, Elokeshi and Shyama, were groomed and trained from the socially marginalised red-light areas of Kolkata to act in Dutt's play *Sharmishtha*. There were mixed reactions from the public and press.

Among Bengali actors and actresses who etched a place for themselves Binodini Dasi deserves a special mention. She played her first role in 1874, in Calcutta's National Theatre, under the tutelage of Girish Chandra Ghosh. In her career as an actress in the Bengali theatre, spanning twelve years, she played prominent characters like *Sita*, *Kaikeyi*, *Radha*, *Draupadi* and many more.

Binodini Dasi is identified as one of the first South Actresses who has penned down her autobiography with the title "Amar Katha" or *The Story of My Life*, in 1912, and later "Amar Abhinetri Jiban" or *My Life as an Actress*, in 1924. Rimli Bhattacharya in her article examining her career as an actress on public stage writes, "Binodini's story is, therefore, an understandable amalgam of an apologia and a defence... and painstaking strategy to contextualise her own position, vis-a-vis the events in her life". The establishment of the Hindu Theatre by Prasanna Kumar Tagore in 1831, became the harbinger of Bengal's theatrical movement. The establishment of the Star Theatre was possible through major contributions by Binodini Dasi but unfortunately it did not bear her name.



*Star Theatre, Calcutta at present has become a cinema hall*



78. The "Sans Souci" Theatre, Park Street, Calcutta (Circa, 1840).



# BINODINI'S CHILDHOOD AND EARLY LIFE



**Binodini Dasi**, popularly known as '**Noti Binodini**,' is an iconic figure in the world of Bengali theatre. Raised in extreme poverty at **No. 145 Cornwallis Street**, Binodini's early life was marked by significant hardships. She lived with her grandmother, mother, and younger brother, subsisting on the income from renting out rooms in their house.

Binodini's grandmother arranged for her five-year-old brother to marry a two-and-a-half-year-old motherless child. She brought her mother's ornaments to their house. Tragically, her brother died at a young age, which deeply affected their mother, leaving her mentally unstable for a long period. He was the only male member in the family and she found it hard to accept his death. Binodini recounts in her autobiography how she lived in a world where many relationships did not have a permanent name, but nonetheless they were not dearth in love.

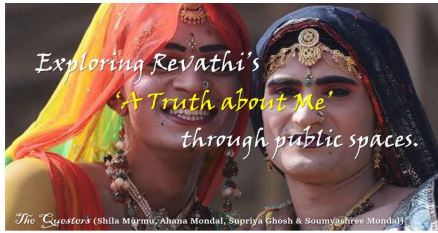
- When Binodini was about seven or eight years old, a singer named Ganga Baiji came to stay at their house.
- Recognizing an opportunity, Binodini's grandmother apprenticed her to Gangamoni to learn singing. Gangamoni attracted many gentlemen visitors, one of whom, Purnachandra Mukhopadhyay, proposed to Binodini's grandmother that Binodini could earn money for the family by joining the stage.
- Consequently, Purna Babu secured her admission to the famous National Theatre with a monthly salary of ten rupees, marking the beginning of Binodini's illustrious career as a professional actress.

- BY - The Questers

- MENTOR - Samprikta Pal

- MEMBERS - Ahana Mondal, Supriya Ghosh, Shila Murmu & Soumyashree Mondal.

## EXPLORING REVATHI'S "A TRUTH ABOUT ME" THROUGH PUBLIC SPACES



In Revathi's poignant memoir, 'A Truth about Me,' the author bravely navigates the complexities of identity, belonging, and societal norms in the backdrop of public spaces. As readers delve into Revathi's narrative, they are transported to the bustling streets, crowded markets, and bustling train stations that serve as the canvas for her exploration. Public spaces, often seen as mere physical environments, take on a deeper significance in Revathi's narrative, becoming arenas where identity is negotiated, prejudices are confronted, and resilience is tested. In this essay, we will delve into the profound ways in which public spaces shape the experiences of Revathi and the characters she encounters, illuminating the intricacies of gender identity, social discrimination, and the pursuit of self-acceptance.

Now the first question that arises in our mind is – **WHO IS REVATHI?** A. Revathi, is a **transgender woman and member of the Hijra community**. She was born as **Doraiswamy** in Tamil Nadu. After encountering the Hijra community in Delhi, she underwent a sex reassignment surgery and was renamed Revathi. She is now a prominent **writer and activist advocating for LGBT rights in India**.

We'll now take a glance into the various ways in which Revathi, then known as Doraiswamy, was treated during the early stages of her life. Chapter 1 of 'A Truth About Me' reveals the protagonist's *early encounters with ridicule and harassment in school and on the streets* due to their deviation from conventional gender roles. She was taunted with labels like "Number 9" and "Girl Boy," and subjected to mockery for exhibiting feminine traits. Additionally, her stammering became another target for ridicule. The chapter also depicts a scene where the protagonist faces punishment from the P.T. teacher for not displaying the expected courage associated with masculinity, underscoring the societal pressure to conform to rigid gender expectations. In **Chapter 2**, Doraiswamy was bullied and teased by the boys in school for playing 'Chandramathi.' Then while another performance at the temple she was groped by drunken men on streets when dressed as Kurathi. Throughout the chapter we see her being teased for participating in cultural activities. In **Chapter 3**,



Revathi's decision to skip classes and visit the hill fort leads her to encounters with individuals who, like her, find solace in the space and refer to themselves as women. However, their sanctuary is disrupted when a group of rowdies assaults one of Revathi's friends. This traumatic experience exposes Revathi to the harsh realities of sex and the vulnerability faced by people like them. It prompts a profound realization within Revathi, igniting a desire to undergo a transformation into a woman. Subsequently, as Revathi travels with her friends on a bus to Dindigul, she becomes increasingly perturbed by their public portrayal of themselves as women. She attributes the unwanted attention they receive from the public to their open identification, prompting her to reflect on the societal perceptions and the challenges faced by transgender individuals. Lastly in **Chapter 4**, Revathi confronts bullying and discrimination from members of her own community due to her desire to transition into a woman. The harsh treatment intensifies when she faces public humiliation from her father upon returning home, pushing her to make the difficult decision to run away from home. This pivotal moment underscores the deep-seated societal prejudices and familial challenges that Revathi grapples with on her journey towards self-realization and acceptance.



All these events in public spaces had a diverse influence on Revathi. In her memoir, Revathi grapples with the *complex interplay of societal prejudice and personal revelation* as she confronts bullying at school and harassment in public spaces. For example, in Chapter 1 and 2 she is both bullied and complimented by the boys in school. As a result it led to the realization of her attraction towards boys. While initially a source of pain and confusion, these experiences **ultimately catalyze her journey towards self-awareness and acceptance**. In chapters

3 and 4, Revathi witnesses a friend's sexual assault and starts to understand her own feelings about her gender and sexual orientation. She feels jealous of friends who can express themselves freely but is also bothered by the stares she and others like her receive in public. Finding comfort in her guru and a chosen family, she struggles with disgust and a desire to fully transition after facing teasing & bullying.

**Lastly we'll take a quick glance at the recent developments in the LGBTQ+ Community** - It's disheartening to see that

despite societal progress, transgender individuals still face legal barriers and discrimination. The fact that sexual assault or violence against them isn't adequately recognized by the law highlights a significant injustice. Additionally, the recent Supreme Court ruling against same-sex marriage reflects ongoing challenges in achieving full acceptance and equality for LGBTQ+ individuals. It's a reminder that despite strides towards inclusivity, there's still much work to be done to ensure that all members of society are treated with dignity, respect, and equal rights under the law. Embracing diversity and respecting individual's identities is crucial. As *Taylor Swift* wisely sings, **"We all know now, we all got crowns. You need to calm down."**



emphasizing the inherent worth and dignity of every individual. It also reminds us to be tolerant, understanding, and supportive of others' choices and identities. Ultimately, happiness and self-acceptance should be celebrated, regardless of societal norms and expectations.

**MENTOR – PROFESSOR SAMPRIKTA PAL**

**MEMBERS OF THE GROUP (THE QUESTERS) –**

- Ahana Mondal.
- Shila Murmu.
- Supriya Ghosh.
- Soumyashree Mondal.

**YOUTUBE LINK TO OUR PRESENTATION –**

<https://youtu.be/02efqiw-GdM?si=54d0bnkiaeiVzU0>

**SOURCES FOR THE ESSAY –**

- [A. Revathi - Wikwand](#)
- A Truth about Me – A. Revathi

## Destigmatization of Trans Identity: Trans-Bonding

Bhaswati Debnath, Rittika Chatterjee, Boni Sarkar, Papri Das, Mandira Mahato, and Indrani Mondal

“I’ve never been interested in being invisible and erased” – this quote by Laverne Cox voices the psychology of the subjects of social marginalisation. Specifically, in Indian society, the confinement of the social consonance of gender is between male and female, subjecting the third gender to neglect, alienation, and torment. The stringent societal binary system refuses to include the third gender to its core and virtually views them from the standpoint of belligerent beggars and prostitutes.

In such pugnacious circumstances where transgenders succumbed to sublimation, Revathi triumphed in finding their voice among fellow transgenders. “We deserve to experience love fully, equally, without shame and without compromise” – Elliot Page.



Revathi’s journey began with making new friends with four men addressing each other as girls. They talked, sang, danced, and learned Bharatnatyam from the oldest of those *thozhis* who were like their female comrades. The psychological trauma caused by the incessant scoffing of their physique, the assorted disparage at school, the rancorous condemnation from their family, the apathetic treatment due to being seen an anomaly, made Doraisamy sneak away with their new friends to meet an ‘amma’ in Dindigul who received women like themselves during the time of the goddess festival.

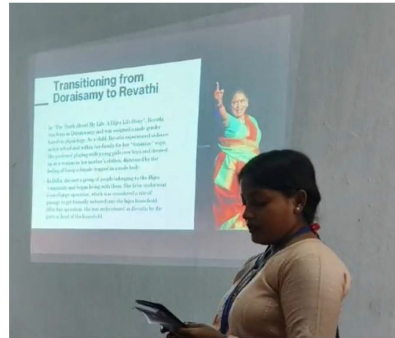


Doraisamy learned their tradition of feminine men’s duty to offer respect to the elders and earn their goodwill. They received validation on being told that they looked like the actress “Revathi” and *nirvaanam* would make them a complete woman. Doraisamy stayed with others like them, learned their ways, became a chela to a guru and earned for them, in an attempt to become a woman like their elders. They learned dancing from their naani, kaalaguru, and their guru’s sisters and implemented that while dancing in pairs of two at a temple festival.

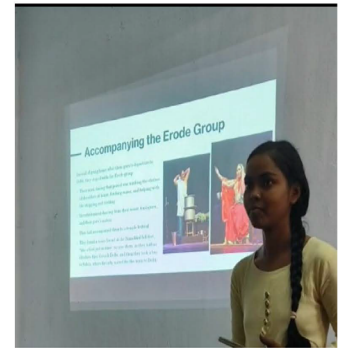
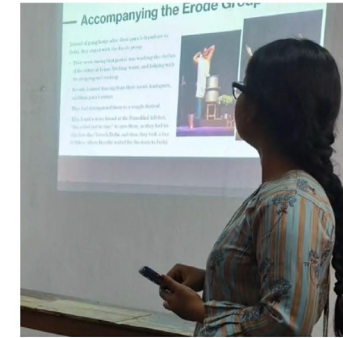




On the day of the *jamaat*, Revathi was elated to wear women's clothes and fill their pot with the well water along with other girl-boys. "So many of us feel like we need permission to do things we want or need. So, you have my permission. Keep going." – Isaiah Roby. Revathi's inexplicable love for their friends and their guru became central to them. They fulfilled the custom for the *pottais* and sang and danced the gummi along with the elders, at the temple.



Revathi was accepted as a daughter by their guru, at the *jamaat* where the chela-daughter of each elder was decided. Their guru's departure to Delhi caused Revathi to break down in the absence of the sole individual who understood, respected, sought to guide them, and had unparalleled bonding with them "There isn't a trans moment....It's just a presence where there was an absence. We deserve so much more." – Hari Nef.



Revathi's eventual escape into "a world of their own", was their haven from the violence, discrimination, and pernicious victimisation. "Never be bullied into silence. Never allow yourself to be made a victim. Accept no one's definition of your life. Define yourself." – Harvey Fierstein. Revathi's metamorphosis from a voiceless existence to the expression of their intrinsic femininity remains remarkable in a society which supports Hijras being ostracised.

"Nature chooses who will be transgender; individuals don't choose this." – a quote by Mercedes Ruehl highlights the impetus behind the journey towards liberation through trans-bonding that Revathi chose to embark upon.



Date: - 17/05/2024

**"THE TRUTH ABOUT ME: A HIJRA LIFE STORY"**  
**BY A. REVATHI: From a Domestic Point of View**

**Presenter:** NC Mentoring Group

**Introduction:**

The Truth about Me: A Hijra Life Story is an autobiography of a trans-woman from Tamil Nadu.

**Summary of Presentation:**

Revathi, previously known as Doraisamy, was born a boy, but identified and expressed herself as a girl. In telling her life story, Revathi reveals the profound discomfort of inhabiting a body that didn't align with her true self. To be true to be herself and escape the constant violence inflicted upon her by family and community, Revathi fled to Delhi, seeking refuge among the Hijra community. Her life became a series of physical & emotional journeys to embrace her womanhood and find love.

Through Revathi's life we get to understand people who are assigned a life they didn't choose for but were born into yet forbidden by societal norms. Revathi is a happy little boy, the youngest, who loves to dress up as a girl. This is perceived as just a fun play of a child by his parents who laugh it away. However, as he was teased in school with names such as "girl boy", he endured it all alone, unable to share it with his family. A child, upon being bothered by the slightest of problems looks up to his parents, but Revathi was unable to do so knowing the trail of beating and scoldings that would follow. He stole money, bunked classes regularly and went to the cinema as he found peace there. He turns to complete strangers only on the basis that they are like him- the third gender, a woman trapped in a man's body and finally felt that he belonged.

He decides to return home for his sister's marriage but on returning after being away for a month he's welcomed with beatings and a rain of

questions. As a result, he runs away to Delhi, a faraway place, as only a freshly turned teen of fourteen or fifteen.



**Objectives:**

This presentation aims to explore the daily life and the violence Revathi faces from a domestic point of view. The harsh behavior of society and the struggles of transgenders.

**Key Takeaways:**

- WE GOT A VIEW OF REVATHI'S DOMESTIC LIFE.
- DOMESTIC VIOLENCE FACED BY HER OWN FAMILY WHO USED TO LOVE HER ONCE FACED FROM HER OWN FAMILY WHO USED TO LOVE HER ONCE.
- DOMESTIC HOUSEHOLD CONTAIN FAMILY AS WELL AS SOCIETAL VALUES
- LACK OF FEELINGS AT HOME IN THEIR OWN HOME

**Conclusion:** A "home" plays a significant role in shaping a child. Every child deserves a home; a domestic space that brings them a sense of reassurance no matter how or who they are as individuals. Providing everyone a safe space is how we can reduce domestic violence because it all starts and ends at home. Also, as a society we should be more open and accepting. We should discuss such matters with an open mind and accept people for who they are rather than enforcing our thoughts on them

because sometimes all we need to do is listen to others' side and understand them.



**Group Members: -**

- Arunima Das
- Anamika Shee
- Sanjana Singh
- Khushi Thakur
- Kanchan Kumar Das
- Shivangi Das

## Locating the placelessness of A Revathi

"I don't know what I am if I'm not a woman" - Marsha P. Johnson

Revathi is an Indian transgender rights activist who was born in Tamil Nadu, India, in 1978. She gained prominence for openly talking about her struggles and experiences as a transgender woman.

In her autobiography, titled, "The Truth About Me: A Hijra Life Story", she provides us with a raw and honest journey that consists of details of the challenges, discrimination and societal stigmatization she faced as a transgender individual in India.

Our topic delves into the matter of place(less)ness that emerges prominently in the autobiography. Place(less)ness refers to the way that a setting or location shapes a story and its characters. It encompasses the physical environment, social and cultural context, and even the historical background of a place. Similarly in the autobiography, Revathi is shaped as a human being, a person she was before her change and after it. The location had a huge impact on her life too.

Revathi narrates her childhood experiences to us that are marked by a profound sense of rootlessness. There is an internal conflict that contributes to her sense of displacement within her own family and community.

As she expresses her gender identity more openly, she faces rejection and ostracism from her family, peers and society at large. It intensifies the feeling of placeless-ness, as she struggles to find her acceptance. She seeks her acceptance and understanding of her identity at various places which mirrors her internal sense of displacement looking for recognition. Despite her experiences of rejection and displacement, Revathi yearns for a sense of belonging and connection. The longing for a place where she can be fully accepted for who she is without judgment and discrimination underscores the theme of placelessness in her autobiography.

Revathi talked about a variety of spaces. Her experiences include bustling streets, serene landscapes, vibrant marketplaces, and more. Each space has its unique charm and impact on her life. It's fascinating to see how she interacts with and interprets these diverse environments.

In "Truth About Me," A. Revathi explored the concept of "Place-ness" by reflecting on how her surroundings influence her sense of self. It shows us how different places, from her hometown to the cities she travelled to, shape her identity and

experiences. It's a fascinating exploration of how our environments can impact who we are and how we see the world around us.

At the very beginning, The protagonist provides a snapshot of the village's landscape, mentioning prominent landmarks such as Mariamman and Vinayakar temples, Kaliamman temple, and the famous hill fort temple. These landmarks serve as cultural touchstones, reflecting the religious and historical significance embedded within the village.

Rural Pastoral Imagery: Descriptions of pastoral activities, such as grazing livestock, working in the fields, and communal play, evoke a sense of rural paradise and connection to the natural environment. These depictions underscore the symbiotic relationship between humans and the land, contributing to the overall sense of place within the village.

Urban and rural environment: The protagonist's transition from a rural village to a bustling town school reflects the contrast of different spaces and lifestyles. The contrast between the familiarity of village life and the unfamiliarity of urban surroundings contributes to the protagonist's sense of displacement and unease.

Even though at the beginning Revathi was quite excited to move to this new town school... gradually she experienced bullying and discrimination from her peers and teachers because of their feminine behaviour and appearance which gradually made her stop going to school regularly.

Description of Tamil Nadu's cultural milieu: In the heart of Namakkhal Taluk, our protagonist "Doraisamy" whose dream name is A. Revathi lives, the cultural background is deeply rooted in traditional practices and beliefs. The village is characterized by its close-knit community and committed to age-old customs.

Social Norms: There is a term 'Erode' which is depicted as a place where gender roles are strictly defined and derivation from societal expectations is met with resistance in the form of ridicule and mockery.

Traditions: Traditional gender norms dictate how individuals present themselves, with long hair serving as a maker of femininity.

Customs and Erode: Dance performances at temple festivals are deeply ingrained in the culture of Erode. The dance troupe led by NANI (the Kalaguru) – represents a community where individuals find acceptance and belonging.

Revathi as a transgender individual navigating these social contexts- grapples with tension between her identity and social expectations.

Dance performances at temple festivals are an integral part of the cultural fabric. Various dance forms including- Koragam, Pea-cock dance, Bharatnatyam and Subhan subbhi dance are showcased by Nani's dance.

Character Development: These customs and rituals serve to deepen the characterization of Revathi and other characters, providing insights into their values beliefs and experiences.

Sense of atmosphere: By highlighting these cultural practices, the narratives create a vivid sense of atmosphere, transporting the reader to the vibrant and diverse landscapes of rural Tamil Nadu.

Coming to the last part, deals with the position of hijras in society, how they are avoided from the main stream lifestyle and how still now they are stereotyped with the notion of extracting money from people who have kids.

### Group Members :

Utsa Chatterjee

Anushka Ghosal

Anisha Kundu

Riya Dubey

Sayan Mukherjee

Jishan Ali





# My church Going

The church, is not a building where peoples gather, its is a place where people comes to offer there prayers in the presence of Lord . People comes here with a believe and hopes .



On 26<sup>th</sup> of February, Monday I visited the Durgapur city center church . I reached there at 12 pm . when I enter the church I was mesmerized by the beauty of church , there was a garden full of beautiful flowers and fully grown trees in the front of church . As because it was Monday the church was fully empty because the mass was already held on Sunday . The inside of the church was large and beautiful with stained glass windows which signifies the scripture , from the Bible . There was an altar just at front me , and middle of the altar there was the Holy Cross of Lord Jesus Christ . There I also saw and know about the Tabernacle where the sacraments are usually stored in locked cabinets made of precious materials and usually located on above or near the high altar .There was a presiding chair it was a priest chair from the chair the priest preside or leads the people gather in prayer ,there was Mother Marry and St Joseph they were also present by the sides of Jesus christ.



I had meet with Father from whom I leraned about many more spiritual knowledge of Christianity .where I know about the confession system where people comes and confessed there sins to the priest take him as lord and the priest would unable to tell the crime of the persons to anybody Then he also showed the Monstrance it plays an important part Eucharistic adoration, in which the faithful prayers come to pray to the real presents of the Jesus Christ , the holy water sprinkler which signifies the natural symbol of purification , water has been used by religious peoples as means of removing uncleanliness either ritual or moral , The bread stand for the body and wine stand for the blood of the Jesus christ its serves as a reminder of jesus christ sacrifice and salvation that its offers.



That day I really enjoyed the whole thing and I really gained some new knowledge about christainity. And this is possible only for my teacher and my friends, without there help it is impossible to gain such a knowledge.



DEBDYUTI BISWAS  
2<sup>ND</sup> YEAR  
MENTEE OF SC MA'AM  
ENGLISH DEPARTMENT  
DURGAPUR GOVERNMENT COLLEGE

Yesterday morning was most memorable day in my life . Not only mine but I think its really a beautiful moment to all of our college batchmates also we are the students of English Department and we have topic "CHURCH GOING" by Philip Larkin in semester 4, so our lovable Nilanjana madam decided to learn this poem in the church ,so that we can enjoy it very much . we enjoyed the atmosphere of the church and understood the poem practically . we reach there at 12 pm . Then our beloved ma" am started our class and teach it very carefully . It's a different kind of knowledge ,this way of reading the poem is a new experience to me and also the others . If it will teach in our kclassroom it does not bring that much of uniqueness knowledge in our life .we feel the poem and also every line of the poem . we can't forget this way of teaching us . overall we spend our day most beautiful ever and also a special thanks to our NC Ma" am for arranging the different types or form of teaching us



PRIYASI CHAND (2<sup>ND</sup> YEAR)  
MENTEE OF SC MA'AM  
ENGLISH DEPARTMENT  
DURGAPUR GOVERNMENT COLLEGE



## Exploring 'Church Going' by Philip Larkin Contrasting Classroom and Sacred Space

In the heart of our college's conventional classroom, we embarked on a journey into Philip Larkin's "Church Going" under the guidance of our literature professor Nilanjana Chatterjee Ma'am. Surrounded by familiar desks, whiteboards, and the rhythmic ticking of the clock, our discussions unfolded within the structured confines of academia. The fluorescent lighting, while functional, lacked the warmth and mystique of the sacred space the poem described. Yet, within these walls, we dissected Larkin's verses with intellectual rigor, analyzing themes, symbols, and literary techniques.

As our professor led us through the poem's exploration of faith, tradition, and existential uncertainty, our minds were stimulated, but something intangible was missing. The classroom setting, though conducive to focused study, seemed detached from the visceral experience of the poem. We grappled with abstract concepts, delving deep into the text's meaning, yet the words remained confined to the pages of our textbooks, disconnected from the world outside.

However, our understanding of "Church Going" was about to undergo a profound transformation. Our professor announced a field trip to a nearby church named St. Theresa's Church at City Center, Durgapur, where we would continue our exploration of Larkin's work within the very setting it depicted. Stepping into the hallowed halls of the church, we were enveloped in a sense of reverence and awe. The sacred ambiance, with its stained glass windows, flickering candles, and ancient architecture, imbued the space with a tangible spirituality that resonated with the themes of the poem.



As we gathered in the pews, our professor encouraged us to absorb the atmosphere, allowing the physical surroundings to inform our interpretation of the text. The contrast between the sterile classroom and the living, breathing church was palpable. Here, amidst the tangible symbols of faith and tradition, the words of Larkin came alive in a way they never could within the confines of academia.

Our discussions took on a new depth as we explored the parallels between the physicality of the church and the existential questions posed by the poem. The transient nature of human existence, the longing for meaning in a world of uncertainty – these themes resonated more deeply within the sacred space of the church, where the weight of history and tradition hung heavy in the air.

Moreover, the experience of studying "Church Going" within the church itself facilitated a more immersive and participatory style of learning. We wandered the aisles, tracing the intricate carvings of the pews, and marveling at the beauty of the stained glass windows. Our senses were engaged, our imaginations ignited, as we allowed ourselves to be fully present in the moment.

In contrast to the regimented structure of the college classroom, the church provided a space for exploration, reflection, and contemplation. It was a place where academic inquiry intersected with lived experience, where literature came alive in the real world. As we left the church that day, our minds buzzing with insights and revelations, we carried with us a deeper understanding of not only "Church Going" but also of the profound ways in which literature and life intertwine.

~By

Jesmin Khatun & Bisty Khatun

4<sup>th</sup> Semester

AM ma'am mentor group

## The church going

The 4th semester English department of Durgapur Government College went to the St. Theresa's Church, reji , City Center, Durgapur on 26th February , 2024 .



A church can refer to an organized group of religious believers. In Christian doctrine, the church is the Christian religious community as a whole.



Fr. Robert Drugman The Planner and Builder of St. Theresa's Church, way back in late 1960's. He officially took charge of the Parish from 1981-1986. The challenges of security was intense but he contributed in the development of the Church.

The first thing I would say about visiting a church is that it is a deep sense of joy and also feels a positive aura. I went into a church when it was completely empty With no one inside it. The Church was completely empty except there were empty buildings , seats and matting. When I spoke , my voice echoed around the walls of the hall.

Though the layout and design of churches can vary greatly. Still, many churches share some common features likes Liturgical objects...which include the altar, votive candles, bells, candles, Bible, ciboriums, corporals, and holy water. Other objects include the paten, which is a golden plate that holds the bread is symbol of the Sacred Body of Christ, the cruets, which hold wine is symbolic of the blood of Jesus Christ and water for Mass, and the purificator, which is a small cloth used to wipe the chalice ; Stained glass windows -These colorful windows often depict biblical stories ; Statues-Churches often have statues of religious figures, such as Christ, Mary , and angles ; Chalice - the cup that holds the wine which will soon become the Precious Blood of Christ ; Crucifix - there is always a crucifix on or near the altar upon which the Eucharist takes ; Pall - Small square cover placed on the Chalice during Mass. Through the centuries, the pall came to

symbolize the stone which was placed over Christ's tomb ; Sanctuary Lamp - his is the candle that burns near the tabernacle, to indicate that Christ in the Eucharist is present within it .



The most important a church confession room, also known as a confessional, is a box, cabinet, booth, where the priest sits and hears confessions from penitents. As per report, priests in the Catholic Church cannot reveal what they learn during confession to anyone, even if the penitent threatens their life .

Reported By:

Moumita Das  
SDM's Group



## Visit to a Church

On 26<sup>th</sup> February we visited the City centre church, Durgapur. I think it's a most memorable day in my life not only mine but also I think it's really a beautiful moment to all of our college batchmates also. We are the students of English department of Durgapur Government College and we have a topic "Church Going" by Philip Larkin in 4<sup>th</sup> semester. So our lovely Nilanjana madam decided to learn this poem in the church so that we can enjoy it very much, we enjoyed the atmosphere of the church and understand the poem practically. We reach there at 12:00 p.m. then our beloved mam started our class and taught it very carefully. It's a different kind of knowledge this way of reading the poem is a new experience to me and also the others. If it will teach in our classroom 214, it does not bring that much of unique knowledge in our life. We feel the poem and also every line of the poem. We can't forget this way of teaching us.

**The church is not a building where people gather ,it is a place where people come to offer their prayers and believe in God.**



When we entered in the church we are feeling very excited and the whole church was empty because the mass was already held on Sunday. Then we saw the alter and the Holy Cross of Lord Jesus. And we came to know about the different kind of brass utensils which had been kept on the locked cases.

After finishing the poem we all met with Father from whom we learn so many things and gather a large amount of spiritual knowledge. Then he introduced us about the confession system. A person who did some crime and then came to the church and confessed their sins to the priest as god or as Jesus. And also he shows a very interesting things like ,the bread and the wine. The bread refers to the flesh of the Jesus and the wine named Sacramental wine refers to Jesus' blood. It is said that the bread and the wine is the last supper and then he sac



Overall, we spent our day most beautiful ever and also a special thanks to our in N.C ma'am for arranging this different types of teaching us so that we gather so many things and new knowledge practically .

Priyasi Chand  
2<sup>nd</sup> year  
Mentee of SC ma'am  
Durgapur Government College

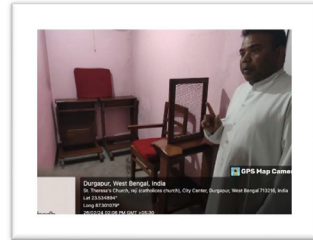


IN this writing,I will talk about my visit to a catholic church known by " St Theresa's church" which is in Durgapur .I went there along with my college friends and my teacher on 26<sup>th</sup> Feb 2024 at 11pm , the day after the mass. Actually we are going there for a particular purpose to know Philip Larkin's emotions on church which he describes in his writing "CHURCH GOING".



This is my first visit in church . As I am from a different religious tradition , I had never experienced or thought to experience Christianity .I was completely unknown what I should do before entering the prayer hall, then I should know that we should take off our shoes before entering ,as I do in temples. We entered within a red carpet , and the atmosphere of the hall was so calm ,silence , the voice was echoing there . we are only 11 peoples there. our teacher explained the poem of Philip Larkin . Afterthat I knew each and everything about the church with the help of my teacher and the Father of the church, like at first ,before

entering the prayer hall I saw the mirror ,this mirror gives an external image of what we are or face ownself and it is essential to use a mirror to make ourself presentable .Next I saw the altar which is in purple and white which symbolizes wealth , royalty and power. And the middle of the altar there was holy cross of Jesus , in the left side there was Mother Marry, the book of Bible. And in the right there was Father joseph and Tabernacle (Is a locked box which stored as part of the reserved sacrament rite ) , presiding chair and the music system .And the stained glass windows also have their own significance . There I also know about the confession system and I saw the bread and wine which was given after every mass the bread served as a body and the puple wine as the blood of Jesus , I saw the Monstrance, sprinkler , Ciborium , holy water container ,censer and many more.



And at last we come to know from the Father that what is the actual meaning of the church . He said that church is not a building it is community or family ,it is a place where we can found our answers .



For me it is really something new and I also learned the rituals of Christianity from there .overall I enjoyed the whole day it is such a fruitful lday for me.

RIKITA MITRA  
2<sup>ND</sup> YEAR  
MENTEE OF AC MA'AM  
ENGLISH DEPARTMENT  
DURGAPUR GOVERNMENT COLLEGE



# Alpona Competition and Best Overall Appearance



GPS Map Camera

Durgapur, WB, India

Jawahar Lal Nehru Road, Amarabati Colony,  
Durgapur, 713214, WB, India  
Lat 23.542184, Long 87.326991  
03/05/2024 12:59 PM GMT+05:30



GPS Map Camera

Durgapur, WB, India

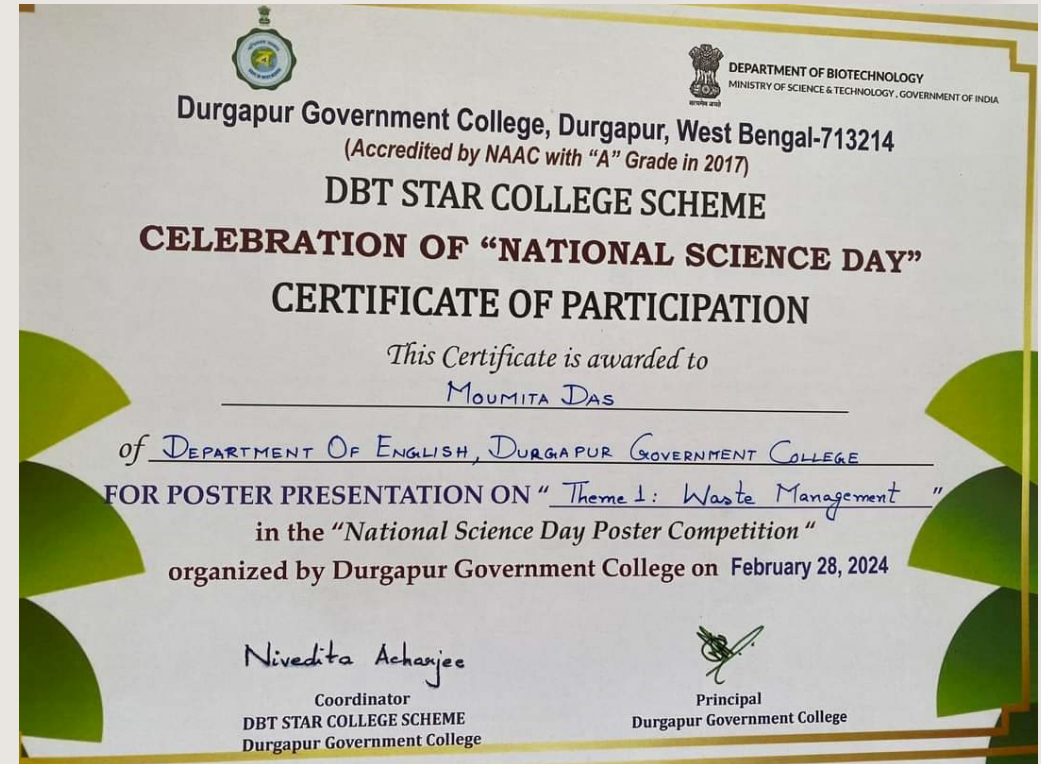
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Durgapur, 713214, WB, India  
Lat 23.542244, Long 87.327035  
03/05/2024 12:58 PM GMT+05:30



TEMP: 39°C 13/03/24  
PM2.5 (µg/m³) : 68 NOISE LEVEL  
PM10 (µg/m³) : 150 59(dBA)  
SO₂ (µg/m³) : 8 Silence  
NO₂ (µg/m³) : 7  
HIGHER NOISE LEVELS CAN



# Certificate of Participation to Moumita Das







# Bosonto Utsab



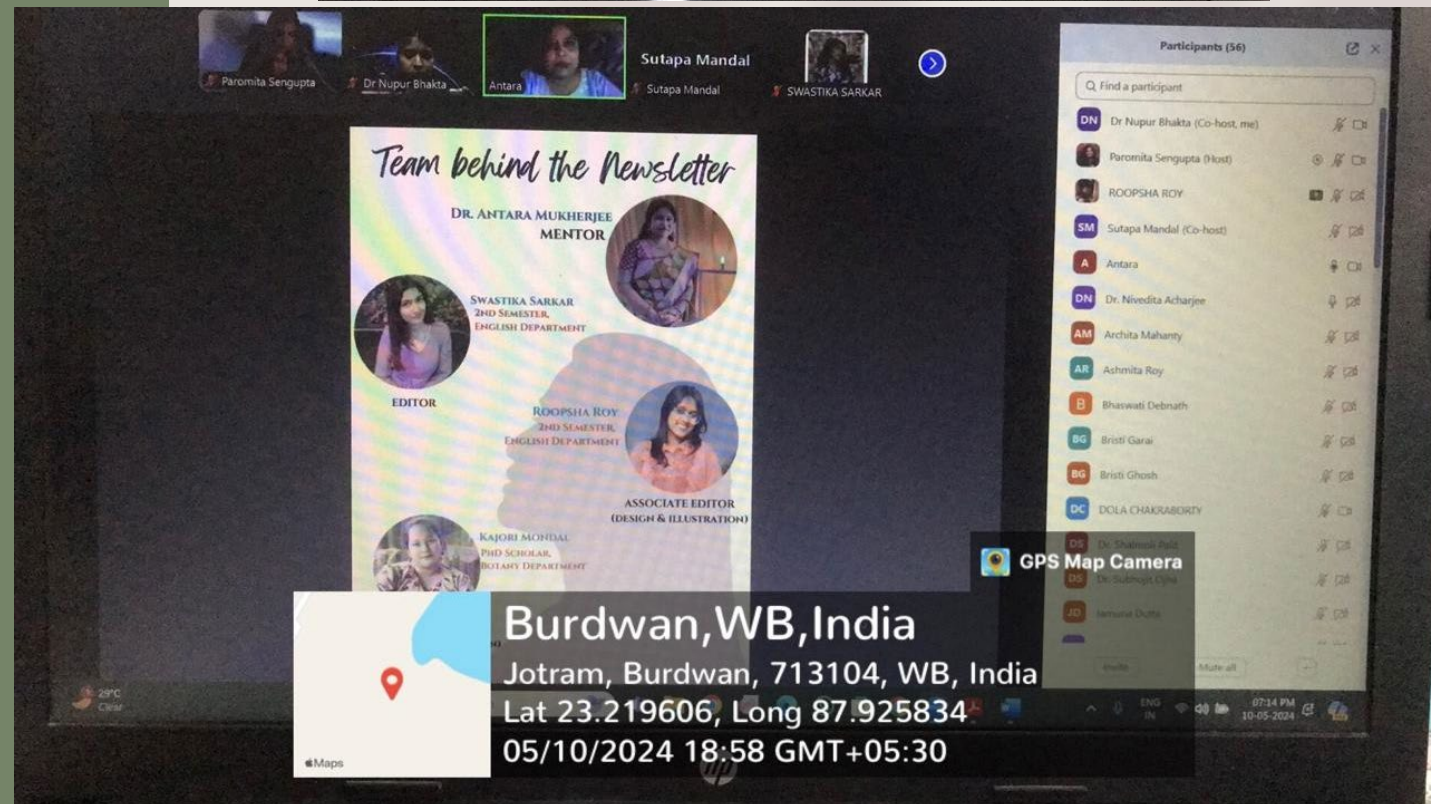
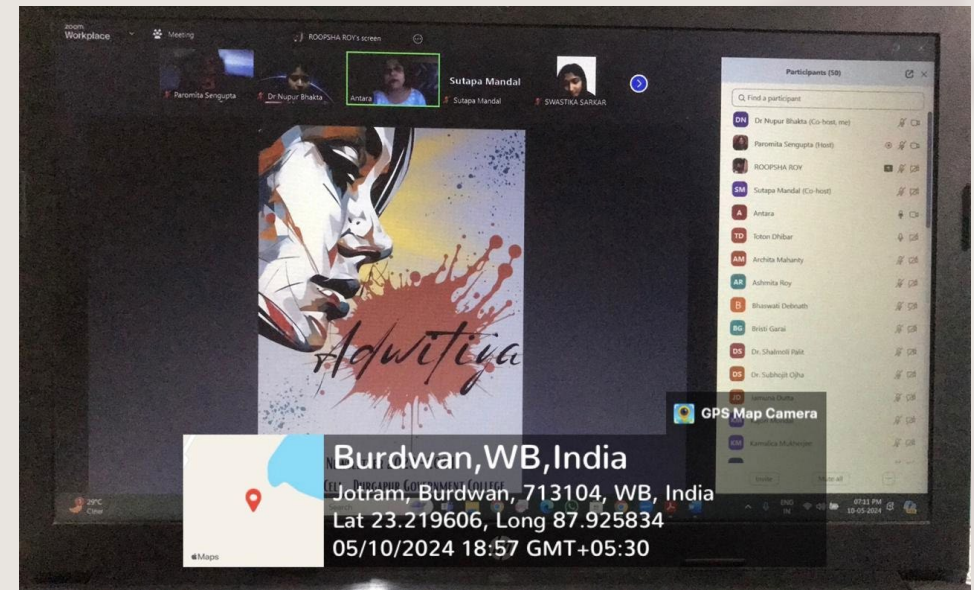
# Rabindra Jayanti



- Arpan Bardhan
- Dola Chakrab...
- Moitreyee Ban...
- Debjeet Show
- DGP G
- Riya Das
- Sandipan Ray
- Monami Bhatt...
- S Palit
- Kusum
- Dr. Rana Saha
- Rahul Roy
- Payel Ruidas
- Prakriti Ghosh
- Anjali Th

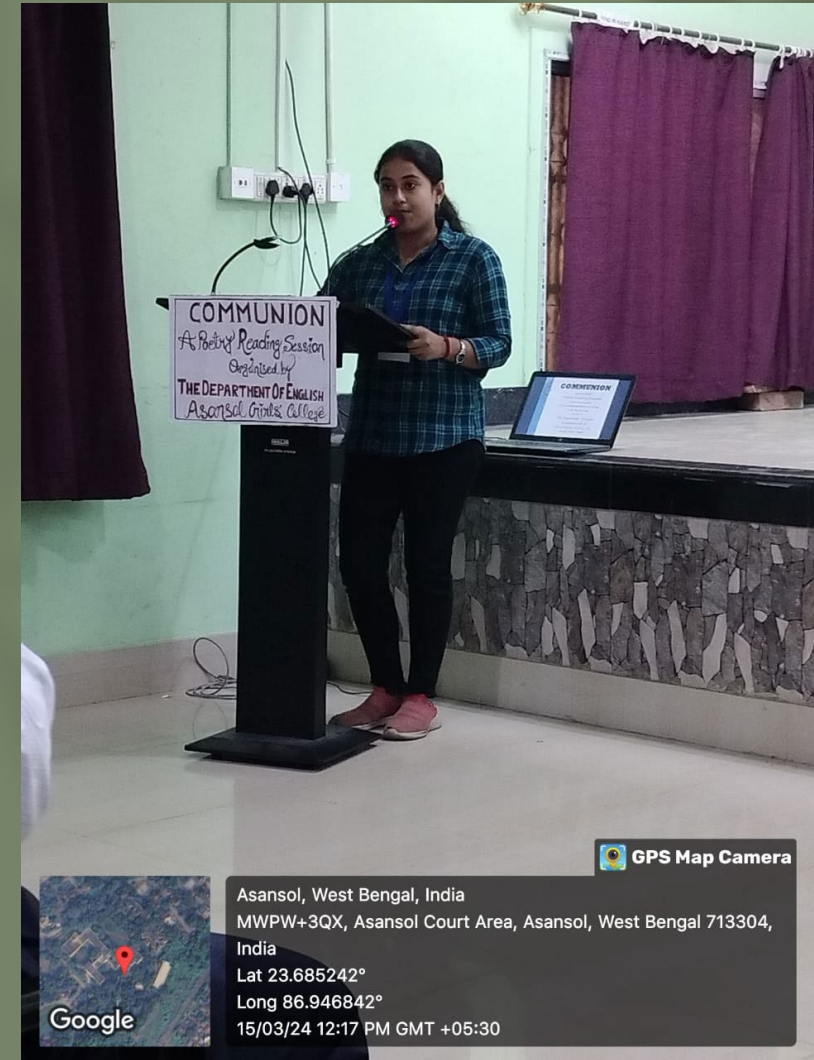
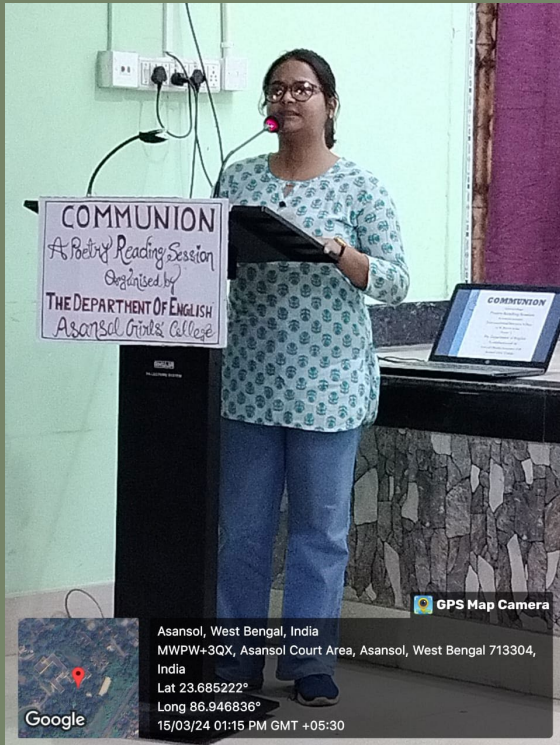


# Student Editors of Women's Cell Newsletter





# Poetry Reading at Asansol Girls' College





Soujonyaa Datta received the **Utkarsh Shamman 2024** for receiving the highest marks in her batch in 2023  
Her father collected her award on her behalf





# SIMILARITIES IN THE WRITINGS OF BOTH AUTHORS



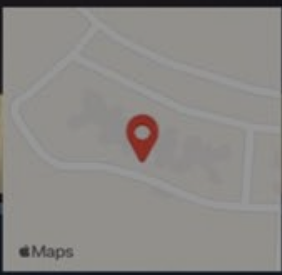
## Students' Seminar

Soumyashree Mondal

- DR AYAN MO...
- DR RAJKUMA...
- Anushka Ghos...
- Somrita Dey
- 33 others
- Dr Anindita C...

10:36 AM | pdr-ikdf-euz

35°C Sunny



Durgapur, WB, India  
IQ City, Durgapur, 713205, WB, India  
Lat 23.569398, Long 87.333783  
05/02/2024 10:18 AM GMT+05:30

GPS Map Camera





# Departmental Activities



International Conference on  
“Artifice and Inference:  
Mahima Bhaṭṭa on a Puzzle  
about Aesthetic Pleasure” in  
collaboration with the Dept  
of Philosophy and IQAC,  
DGC

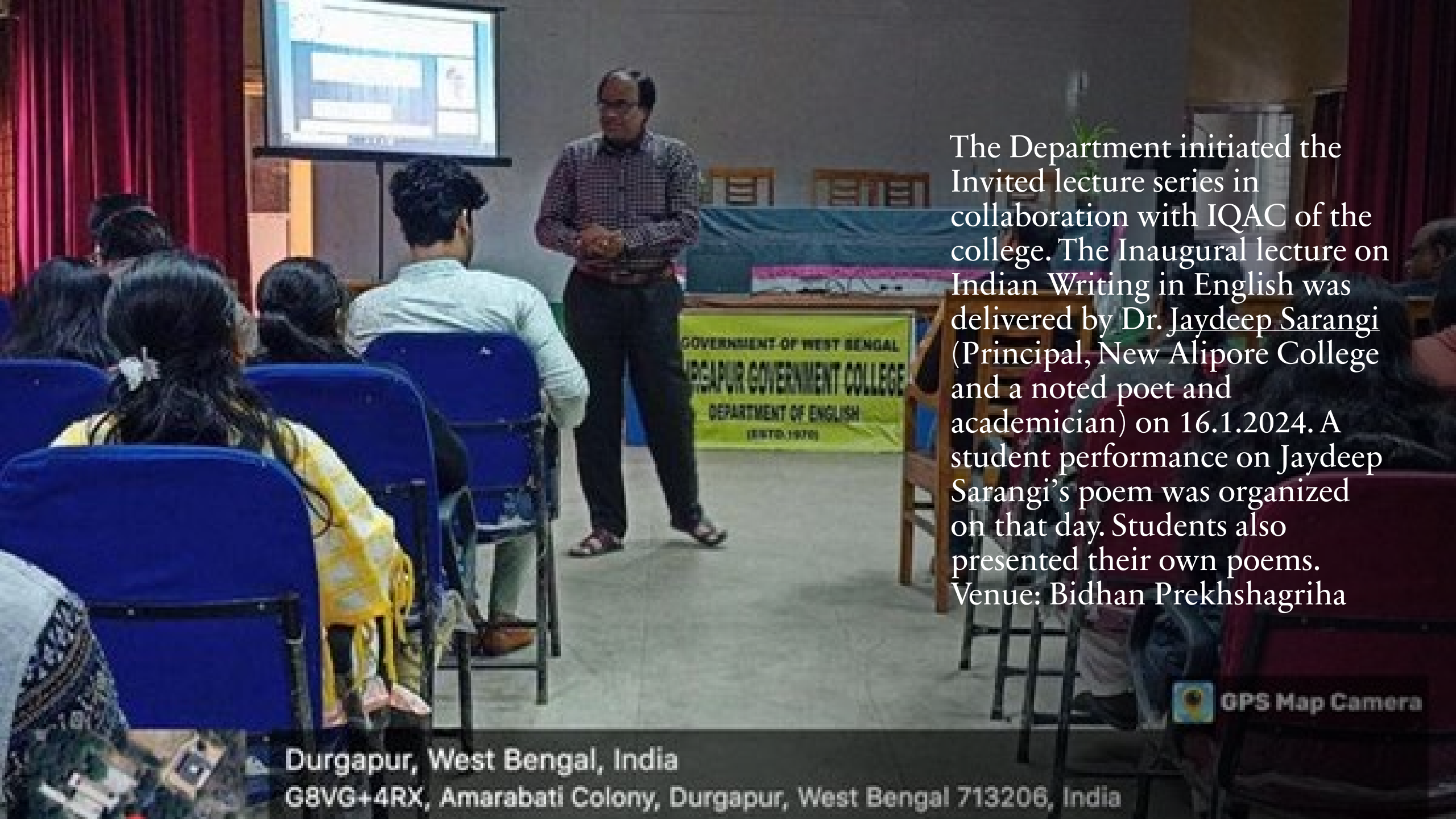
Speaker: Dr Nilanjan Das.  
Associate Professor, Dept of  
Philosophy, University of  
Toronto.  
5th January, 2024



Durgapur, West Bengal, India  
G8VG+4RX, Amarabati Colony, Durgapur, West Bengal 713206, India  
Lat 23.542117°  
Long 87.327472°  
05/01/24 01:13 PM GMT +05:30







The Department initiated the Invited lecture series in collaboration with IQAC of the college. The Inaugural lecture on Indian Writing in English was delivered by Dr. Jaydeep Sarangi (Principal, New Alipore College and a noted poet and academician) on 16.1.2024. A student performance on Jaydeep Sarangi's poem was organized on that day. Students also presented their own poems. Venue: Bidhan Prekhshagriha

Durgapur, West Bengal, India

G8VG+4RX, Amarabati Colony, Durgapur, West Bengal 713206, India

The second lecture of the Invited Lecture Series in collaboration with the IQAC was delivered by Prof. Soumitro Roy, (Associate Professor, Kazi Nazrul Islam Mahavidyalaya, Asansol and BOS member, KNU) on January 20<sup>th</sup>, 2024, at Bidhan Prekshagriha. The topic of the lecture was “Analysing Derek Walcott’s Omeors in the light of Growth of Caribbean Poetry”



GPS Map Camera



Durgapur, WB, India

Amarabati Colony, Durgapur, 713214, WB, India

Lat 23.541967, Long 87.327416

01/20/2024 01:19 PM GMT+05:30

WEST BENGAL



A Santali-Bengali-English Translation Workshop And Seminar on Translation was organized by the Equal Opportunity Cell in collaboration with IQAC and the Department of English and Bengali on 10.2.2024. Seminar-Lecture and Workshop on Translation in collaboration with the Department of English and Bengali organised on 10th February 2024 at Bidhan Prekhagriha.



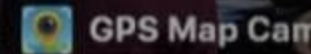
**Durgapur, WB, India**

Jawahar Lal Nehru Road, Amarabati Colony,

Durgapur, 713214, WB, India

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02/10/2024 14:36 GMT+05:30





Practical session on  
Personal Interview and  
Group Discussion was  
organized by the Career  
Counselling and  
Placement Cell, DGC in  
collaboration with the  
Department of English  
08.04.2024



Durgapur, WB, India

Jawahar Lal Nehru Road, Amarabati Colony,

Durgapur, 713214, WB, India

Lat 23.542113, Long 87.327544

04/08/2024 01:32 PM GMT+05:30

GPS Map Camera

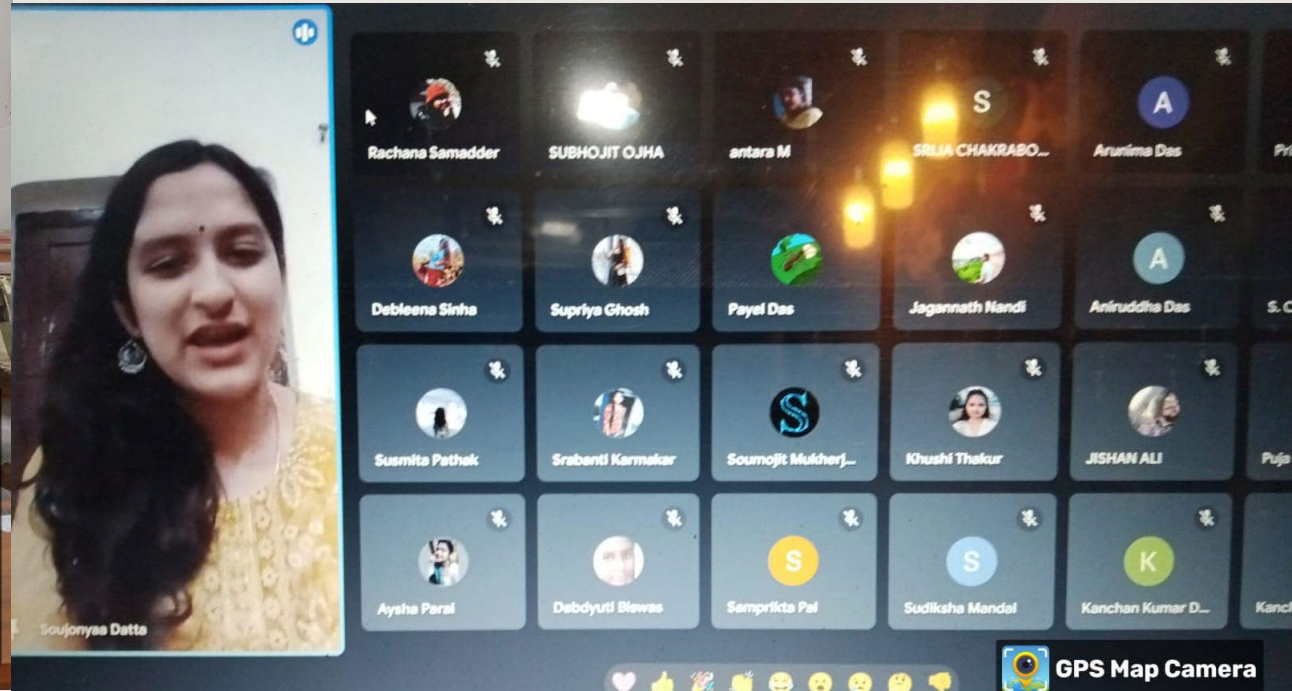


# Parent Teacher Meetings as part of the Student's Week to assess the learning level and performance of students of the department on January 5-6th, 2024 at Room:214





Alumni lectures: Dr. Reti Sarkar (who graduated in 2024) addressed the students on January 2nd and Soujanya Datta (who graduated in 2023) addressed the students on March 13





Elocution Contest was held in the Department Celebrating National Shakespeare Day on 23rd April 2024. This day is also identified as the World Book and Copyright Day and celebrated as the English Language Day by the United Nations.



Inauguration of the Wall Magazine *Inscape* to commemorate International Women's Day on 8th March 2024. The students presented their own poems in the virtual platform.

Dr Bashabi Fraser, Dr. Jaydeep Sarangi, Dr. Ketaki Dutta, Kalyani Thakur Charal, Sutanuka Ghosh Ray, Sufia Khatoon and Dr. Jhिलam Chattaraj were the guests of honour. They recited their own poems.

- [https://durgapurgovtcollege.ac.in/wp-content/uploads/2024/03/Annual-Digital-Wall-Magazine.pdf?fbclid=IwZXh0bgNhZW0CMTEAAR3a\\_SRO-vSUrF8Hd99\\_1TQTqjY1A\\_XE5H\\_iGV4TVbNS2N2Bv\\_1BL9Fed3Onk\\_aem\\_AYc-jryduBN8O0Cr8X5\\_XEbu7UDEgGO5Wp3ez71KlB1ml\\_z88\\_0rwcxB Ae6tSGbrBjCNInZsMaCIWDjfnePKyFTO\\_r](https://durgapurgovtcollege.ac.in/wp-content/uploads/2024/03/Annual-Digital-Wall-Magazine.pdf?fbclid=IwZXh0bgNhZW0CMTEAAR3a_SRO-vSUrF8Hd99_1TQTqjY1A_XE5H_iGV4TVbNS2N2Bv_1BL9Fed3Onk_aem_AYc-jryduBN8O0Cr8X5_XEbu7UDEgGO5Wp3ez71KlB1ml_z88_0rwcxB Ae6tSGbrBjCNInZsMaCIWDjfnePKyFTO_r)

Department of English  
Durgapur Government College

proudly presents

INAUGURATION

OF

**INSCAPE**

ANNUAL DIGITAL WALL MAGAZINE

by

**DR DEBNATH PALIT**

Principal, Durgapur Govt College

In the presence of esteemed poets and academicians

Dr Jaydeep Sarangi, Principal, New Alipore College.

Dr Bashabi Fraser, Edinburgh Napier University, Scotland.

Dr Ketaki Datta, Chandernagore College.

Smt. Kalyani Thakur Charal, Dalit Feminist Poet.

Dr Sutanuka Ghosh Roy, Tarakeshwar Degree College.

Ms. Sufia Khatoon, PR, Media and Event Curator.

&

Dr Jhिलam Chattaraj, RBVRR College, Hyderabad.

on the occasion of

*International Women's Day*



*8 March, 2024, 4 p.m.*

Please register within 7th March :

The meeting link will be mailed to the registered candidates.



# Add on Course on Applied English on 7th March 2024: Orientation Program



# Student Seminar held in collaboration with the Department of English Bankura Christian College as part of the Memorandum of Understanding on 2nd May 2024



**GLOBAL PERSPECTIVES IN ENGLISH LITERATURE**  
(Virtual Mode)  
2nd May, 2024  
IOA.M. onwards

Jointly organized by  
Department of English, Durgapur Government College & Department of English, Bankura Christian College

In Collaboration with  
IQAC, Durgapur Government College & IQAC, Bankura Christian College

Kindly register for the seminar before 30th April, 2024

Dr Anindita Chatterjee  
Dr Antara Mukherjee  
Dr Nilanjana Chatterjee (Das)  
Smt. Sunrita Chakravarti  
Smt. Samprikta Pal

Dr Narugopal Mukherjee  
Dr Shibajyoti Karmakar  
Mr Sovan Bandyopadhyay

have resulted in a bulky body of literature which is truly "global" in all respects of the term. Moreover, English literature has become a site of multiple critical enquires from diverse revisionist perspectives provided by the critical theories, making researches truly interdisciplinary in nature. Keeping this in mind, the present seminar invites articles covering all possible critical insights into English literature. The papers might cover but not restrict themselves to the following subthemes:

- British Literature
- Indian Writing in English
- European Literatures in English
- American Literature
- African-American Literature
- Caribbean Literature
- Australian Literature
- Canadian Literature
- Postcolonial Literatures
- Diasporic Literatures in English
- Literature in English Translation


**Abstract Submission Guidelines**

- Abstract of about 200 words may be emailed to [events@eamengdgc@gmail.com](mailto:events@eamengdgc@gmail.com) in MS Word format, Times New Roman Font (Font Size 12, double spaced) by 27.04.2024.
- Abstract must contain a suitable title, name, semester, course and institutional affiliation of the presenting author/s.
- Please write 'Students' Seminar: Global Perspectives in English Literature' as the subject of your mail.



# Field Trip





Students and faculty member of the Department participated in a Seminar on Dalit Literature in English organized in Durgapur Women's College and Durgapur Government College as part of the Memorandum of Understanding on January 17th, 2024

Durgapur, West Bengal, India

H72X+J7W, Mahatma Gandhi Rd, City Center, Durgapur, West Bengal 713216, India

Lat 23.55183°

Long 87.297834°

GPS Map Camera



# Students of the Department of English participated in Youth Convention held at Swami Vivekananda Vani Prachar Samiti on 4th April 2024.





# EDUTRIP on Philip Larkin's "Church Going" to St. Theresa's Catholic Church, Durgapur on 26.02.2024





# Trip to Inter-College Poetry Reading Session at Asansol Girls' College on 15.03.2024







**RAGGING IS A CRIME AND PUNISHABLE OFFENCE**  
By Ordinance of UGC Resolutions 2009

1. Ragging is a crime and punishable offence. It is prohibited in all educational institutions. 2. Ragging is a crime and punishable offence. It is prohibited in all educational institutions. 3. Ragging is a crime and punishable offence. It is prohibited in all educational institutions. 4. Ragging is a crime and punishable offence. It is prohibited in all educational institutions. 5. Ragging is a crime and punishable offence. It is prohibited in all educational institutions. 6. Ragging is a crime and punishable offence. It is prohibited in all educational institutions. 7. Ragging is a crime and punishable offence. It is prohibited in all educational institutions. 8. Ragging is a crime and punishable offence. It is prohibited in all educational institutions. 9. Ragging is a crime and punishable offence. It is prohibited in all educational institutions. 10. Ragging is a crime and punishable offence. It is prohibited in all educational institutions.

GOVERNMENT COLLEGE  
**RAGGING  
FREE  
CAMPUS**  
0003455678

# Faculty Profile



# Anindita Chatterjee

- 1. Chaired a session of Students' Seminar on Global Perspectives on English Literature jointly organised by Department of English, Durgapur Government College in collaboration with IQAC and Department of English, Bankura Christian College as part of the Memorandum of Understanding on 2nd May 2024.
- 2. Chatterjee, Anindita (2024) Arab World in Herge's The Adventures of Tintin: Making Visible the Idea of Terra Nullius, Contemporary Review of the Middle East, Volume 11, Issue 1. <https://doi.org/10.1177/2347798923122134>
- 3. Proposal for Guest editing Issue 71 of Café Dissensus (ISSN 2373-177X) on Discovering the City Called Durgapur: Dwelling, Dreaming and Developing a Sustainable Urban Culture accepted to be published shortly.
- 4. Anindita Chatterjee. (2024) "Domestic Modernism: Situating the (Anti) Home in the writings of Virginia Woolf and Rokeya Sakhawat Hossein" in Subhadeep Ray and Goutam Karmakar ed. Modernist Transitions: Cultural Encounters between British and Bangla Modernist Fiction from 1910-1950, Bloomsbury, India.
- 5. Acted as Resource Person and subject expert for the Ad-Hoc Selection Committee of DAV Model School for the academic session 2024-25 on 19th April 2024



# Antara Mukherjee

- 1. Presented a paper on 'Unbelonging Belonging: Re-homing for a Post-National Alter- 'Nation' at a National Seminar, organized by Dept. of English, RAJEEV GANDHI MEMORIAL COLLEGE OF ENGINEERING & TECHNOLOGY (AUTONOMOUS), on World Poetry Day: Musings of Great Poets' on 21st March, 2024.
- 2. An article entitled 'When the Cobra came Home' has been published in the Borderless Journal, ISSN 2737-4688, from Singapore, on 16th January, 2024. <https://borderlessjournal.com/2024/01/16/when-the-cobra-came-home/>
- 3. An article entitled as "Unbelonging as belonging: Re-homing for a post-National Alter-Nation" has been published in the Seminar Proceedings bearing ISBN 978-93-340-2790-7. Pp 1-8.
- 4. Invited to present a paper entitled 'Tracing social diversity in gastronomical delights: a food walk through Kidderpore Area' at a Three-day National Seminar, organized by Dept of History, School of Media Communication and Culture, SPAARC Project on Re-defining India's Intangible Cultural Heritage and Know Your Neighbour on 30 Jan -1 Feb
- 5. Invited to participate in Open Mic Session of Apeejay Kolkata Literary Festival at Alliance Francias Du Bengali on 9 Feb, 2024
- 6. Invited to present a talk on 'Colonial encounter and Cultural legacy: Tracing the sweet route of Jalbhara Sandesh' organized by Dept. of English and The Culture Competence Building Cell of New Alipore College on 20th March, 2024.
- 7. Invited to Judge at the ASISC Regional Declamation Competition 2024, Category - Senior (Classes XI and XII), Zonal Round on Saturday, 27th April 2024, at National English School, Rajarhat, Kolkata.
- 8. A poem 'A Speck of Sand' has been published from Minneapolis, USA, in Grey Sparrow Journal on 31st January, 2024. <https://grey-sparrow-press.com/43-a-speck-of-sand-antara-mukherjee/>
- 9. A poem entitled 'Inheritance, from Loss' has been published in The Chakkar on 16th Feb, 2024. <https://www.thechakkar.com/home/inheritancefromloss>
- 10. Invited to become a member of the Reviewer Panel of academic journal, Creativitas: Critical Explorations in Literary Studies (An Online Double-Blind Peer-Reviewed Journal) on 31st March, 2024.



# Nilanjana Chatterjee (Das)

1. Chatterjee, Nilanjana, et al. (January 17, 2024) Arab World in Herge's The Adventures of Tintin: Making Visible the Idea of Terra Nullius, Contemporary Review of the Middle East, Volume 11, Issue 1. <https://doi.org/10.1177/2347798923122134>
2. Proposal for Guest editing Issue 71 of Café Dissensus (ISSN 2373-177X) on Discovering the City Called Durgapur: Dwelling, Dreaming and Developing a Sustainable Urban Culture. <https://cafedissensus.com/forthcoming-issuecall-for-contributions/>
3. Chatterjee, Nilanjana, et al. (2024) "Domestic Modernism: Situating the (Anti) Home in the writings of Virginia Woolf and Rokeya Sakhawat Hossein" in Subhadeep Ray and Goutam Karmakar ed. Modernist Transitions: Cultural Encounters between British and Bangla Modernist Fiction from 1910-1950. Bloomsbury.
4. Completed First Spell as Research Associate at Indian Institute of Advanced Study, Shimla.
5. Chatterjee, Nilanjana. (28th March 2024). "Historical Reconstruction of Naga Indigenous Food Sovereignty versus British Colonisation: Contextualizing Naga Anglophone Novels." IAS, Shimla. <https://www.facebook.com/share/v/ENTJQGdaYmUxDekX/?mibextid=qi2Omg>
6. Invited as Reviewer of *Journal of International Women's Studies*.
7. Evaluated of Ph.D. Thesis for Mahatma Gandhi University, Kerala.
8. Chaired a Session at Students' Seminar in Collaboration with Bankura Christian College

# Somrita Dey (Mondal)

- 1. Presented paper on 'Ravan in the New Millennium: A Study of Anand Neelakantan's Asura : Tale of the Vanquished', in the National Conference on 'New National Allegories: 21st Century India in Indian English Novel', organized by Department of English, Zakir Husain Delhi College (Evening), University of Delhi, on 13 March, 2024.
- 2. Presented paper on "R.K. Narayan's Rosie as the 'Snake Woman': A Posthumanist Perspective" at the two-day International Conference on 'Posthuman Condition in the Anthropocene', held on 02-03 March 2024 at the Centre for Research in Posthumanities, Bankura University, India.
- 3. Published a Book Chapter titled 'Reading Samhita Arni's The Missing Queen as a Critique of 'India Shining"' in Bikshan.
- 4. Participated in the online training program on 'Knimbus discovery platform and its features' organized by Durgapur Government College on January 24,2024.
- 5. Participated in One Day Online Faculty Training Programme on ' SWAYAM-NPTEL Local Chapter' organized by IQAC, Durgapur Government College on 29th February 2024.
- 6. Delivered an invited talk on 'Browning's "My Last Duchess'- The Text and the Context' on 14 May, 2024 ,in the International Lecture Series jointly organized by Manbhum Mahavidyalaya, Raghunathpur College and Santaldih College.



# Sunrita Chakravarti

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1. Participated in the One Day Online Faculty Training Programme on "SWAYAM-NPTEL LOCAL CHAPTER" organized by IQAC, Durgapur Government College on 29.02.2024

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2. Participated in the Online Training Programme on "Knimbus Discovery Platform and its features (a complete digital library experience) organized by Durgapur Government College on 24.01.2024.

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3. Chaired a Session in the seminar on "Global Perspectives on English Literature" jointly organized by Durgapur Government College and Bankura Christian College on 02.05.2024.

# Samprikta Pal

1. Presented paper titled “Desi funny girls and YouTube: the identity of the Indian female stand-up within the liminal/limitless digital space” at the two-day international seminar on “New Media and its Publics in India” organised by the Department of Media Studies and Department of Liberal Arts, SRM University- AP, April-18-19 2024.
2. Attended one day seminar on “Dalit Literature in English and English Translations” on 17.01.2024 organised by the Department of English, Durgapur Women’s College in collaboration with the Department of English, Durgapur Government College.
3. Attended online training programme on “Knimbus discovery platform and its features (A complete digital library experience) on 24th January, 2024.
4. Participated in the ONE DAY ONLINE FACULTY TRAINING PROGRAMME ON “SWAYAM-NPTEL LOCAL CHAPTER” on 29th February 2024.
5. Chaired a session in Students’ Seminar- “Global Perspectives on English Literature” on 02.05.2024 organised jointly by the Department of English, Durgapur Government College and Department of English. Bankura Christian College.





A metal whistle hanging from a chain. The whistle is made of dark metal and has a circular opening on the side. The chain is made of metal links. The background is a smooth gradient from light green on the left to dark green on the right.

Mentor-Mentee





GPS Map Camera

Durgapur, West Bengal, India  
H8FC+2QP, Einstein Ave, B-Zone, Durgapur, West Bengal 713205, India  
Lat 23.57222°  
Long 87.321932°  
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GPS Map Camera

Asansol, West Bengal, India  
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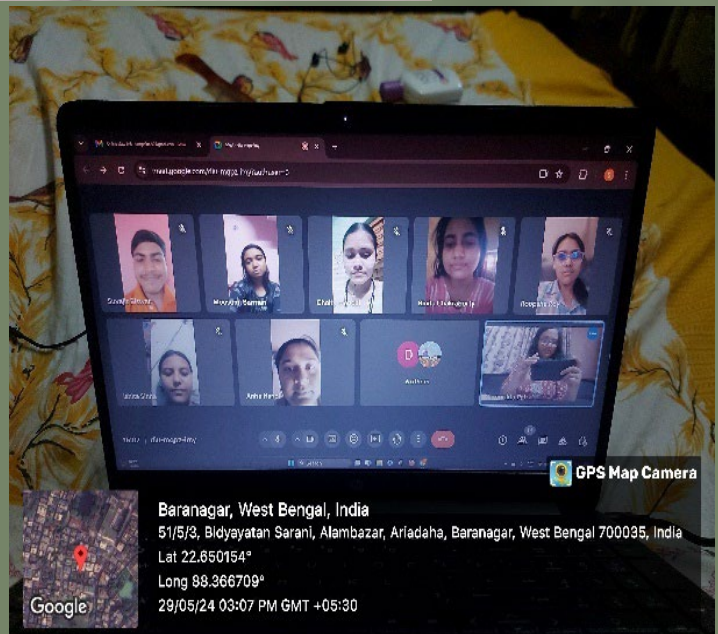
GPS Map Camera

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17/04/24 01:29 PM GMT +05:30



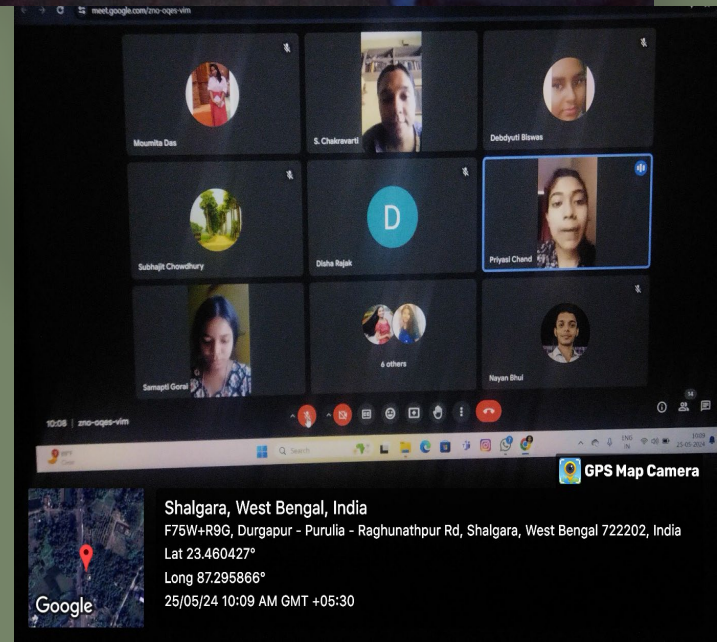
GPS Map Camera

Durgapur, WB, India  
Nazrul Sarani, City Center, Durgapur, 713216, WB, India  
Lat 23.536147, Long 87.300581  
03/10/2024 05:10 PM GMT +05:30



GPS Map Camera

Baranagar, West Bengal, India  
51/5/3, Bidyayatan Sarani, Alambazar, Ariadaha, Baranagar, West Bengal 700035, India  
Lat 22.650154°  
Long 88.366709°  
29/05/24 03:07 PM GMT +05:30



GPS Map Camera

Shalgarh, West Bengal, India  
F75W+R9G, Durgapur - Purulia - Raghunathpur Rd, Shalgarh, West Bengal 722202, India  
Lat 23.460427°  
Long 87.295886°  
25/05/24 10:09 AM GMT +05:30



DGC ENGLISH  
Family is not an  
important thing.  
It's Everything.

