

16th
Edition



SEREGA

the Annual Magazine of Central Institute of Technology Kokrajhar

SEREGA

THE ANNUAL MAGAZINE - 2026

Central Institute of Technology Kokrajhar

(Deemed to be University, MoE, Govt. of India)

Kokrajhar-783370, Bodoland, Assam



Chief Editor
Sourjadyuti Narzary

“SEREGA”: A Bodo word, the etymology of which is a kerosene lamp, generally made of tin or earth. Serega stands as a symbol to illuminate the world against the darkness. Thus, let Serega light the lamp of knowledge and wipe out the darkness from the society.

16th ISSUE: 2026



Acknowledgement

Dear Readers,

With immense pleasure and deep gratitude, we present to you the 16th edition of our Annual Magazine, “*SEREGA*”, published by the Central Institute of Technology Kokrajhar. This magazine stands as a reflection of the creativity, talent, and collective spirit of our students, faculty members, and staff.

The word “*SEREGA*”, derived from the Bodo language, symbolizes a kerosene lamp that shines in the darkness. Just as a lamp illuminates its surroundings with warmth and light, this magazine aspires to enlighten young minds, ignite creativity, and spread positive energy. *SEREGA* is not merely a publication; it is a symbol of creativity, confidence, and the holistic growth of our students. It showcases the academic excellence and artistic expression of our institution through a diverse collection of articles, poems, stories, and artworks. This edition presents a vibrant portrait of our institute, highlighting its achievements, activities, and the dynamic spirit that defines our academic community.

My special appreciation goes to all the respected faculty members and student contributors whose original articles, poems, stories, artworks, and creative pieces have enriched this edition. Your enthusiasm and participation are the true strength of *SEREGA*.

I also extend my sincere thanks to the entire Editorial Board and Team *SEREGA* for their dedication, teamwork, and tireless efforts in compiling, editing, and designing this magazine.

Lastly, I am grateful to everyone who directly or indirectly contributed to making this publication a grand success. I hope this edition of *SEREGA* continues to inspire creativity, unity, and intellectual growth among all its readers.

Thank you

Sourjadyuti Narzary
Chief Editor,
SEREGA 2026



No. BTC/Chief/Messages-1/2026/35

Date: 05-03-2026

MESSAGE

It is a moment of great pride to learn that the 16th issue of the Annual Magazine of CIT Kokrajhar, "SEREGA" is to be bought out to commemorate the Annual Sports and Cultural Week, "ECSTASY" of CIT Kokrajhar that is to be held on and from 6th to 8th March, 2026.

It is a matter of great pride to witness the continued growth of CIT Kokrajhar as a premier hub of knowledge in the Bodoland Territorial Council (BTC). The magazine SEREGA—signifying the light that dispels darkness—perfectly captures the spirit of our youth who are striving to bring positive change through education and skill development.

Our visionary leaders, like Bodofa Upendra Nath Brahma, always emphasized the transformative power of education. I am confident that the graduates and students of CITK will carry forward this legacy, contributing not only to the region's development but also to the global technological landscape.

Congratulations to the editorial team on this successful release.

Sincerely,

(Hagrama Mohilary)

CHIEF, BTC

To The Chief Editor, Magazine "SEREGA".

Shri Pankaj Chakravarty, ACS
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MESSAGE

It gives me immense pleasure to know that the Central Institute of Technology (CIT), Kokrajhar is publishing the 16th edition of its Annual Magazine SEREGA on the occasion of ECSTASY 2026. I extend my warm greetings and best wishes to the students, faculty and the entire CIT fraternity.

I hope that the magazine SEREGA will offer a valuable platform for young minds to express their creativity, ideas and talents beyond academics, while helping to nurture confidence, innovation and the overall holistic development of students.

I congratulate the editorial team and all contributors for their efforts and wish ECSTASY 2026 a grand success.

With best wishes,


(Pankaj Chakravarty, ACS)
District Commissioner
Kokrajhar District

Sri Sourjadyuti Narzary
Chief Editor,
SEREGA CIT, Kokrajhar



केन्द्रीय प्रौद्योगिकी संस्थान कोकराझार
CENTRAL INSTITUTE OF TECHNOLOGY KOKRAJHAR

Deemed to be University under MHRD, Govt. of India
BODOLAND TERRITORIAL COUNCIL, KOKRAJHAR, ASSAM, 783370
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Message from the Registrar & Campus In-Charge



It gives me immense pleasure to extend my warm greetings to the readers of SEREGA, the Annual Magazine of Central Institute of Technology (CIT), Kokrajhar, on the occasion of its 16th edition, being published during ECSTASY 2026.

SEREGA has always been a true reflection of the intellectual, cultural, and creative vibrancy of our institute. This edition beautifully captures the academic activities, events, and notable achievements of the past academic year, while also providing a platform for the creative expressions of our students, faculty, and staff. The inclusion of articles, poems, short stories, photographs, and diverse forms of art in multiple languages truly embodies our ethos of unity in diversity.

I sincerely appreciate the editorial team for their dedication and hard work in bringing out this magazine, and I congratulate all contributors for their valuable submissions. I am confident that this edition of SEREGA will inspire creativity, critical thinking, and a sense of pride in our institutional community.

I wish SEREGA continued success in the years to come and extend my best wishes for a grand and memorable ECSTASY 2026.

Dr. Hemanta Kumar Kalita
(Registrar & Campus In-Charge)
CIT Kokrajhar



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Date : 02/03/2026

Message



To,

Sourjyadyuti Narzary

Chief Editor, "SEREGA",

Annual Magazine, CIT, Kokrajhar.

I am very glad to know that the 16th edition of Annual Magazine named "SEREGA" of CIT Kokrajhar is going to be published on the occasion of ECSTASY' 2026 to mark the Annual Sports and Cultural Week Festival of CIT Kokrajhar to be held from 6th to 8th March, 2026 with three days colorful programme.

Hope that the Annual Magazine will be covered with the valuable articles from the eminent writers, professors, students and young writers and to contribute for the all-round development of various language and literature highlighting their views.

I wish the event a grand success and bring Unity and Universal brotherhood amongst the students Community. Thanks

(Dr. Surath Narzary)

President, Bodo Sahitya Sabha



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हामलायथि रादाब

सिम,

सुर्जध्युति नार्जारी,
गाहाइ सुजुगिरि, "SEREGA" खुगालाइसि।



मानिनां नार्जारी,

गिबियावनो दुलाराय बर' फरायसा आफादनिफ्राय गाहाम हामलायनायखौ बाउहरबाय। चि.आइ.टि. क'क्राझारनि फरायसाफोरा जथायै Annual Sports and Cultural Week, "ECSTASY" हाबाफारिखौ फैगौ 6 निफ्राय 8 मार्च, 2026 खालारसिम खुंफुंनो थि खालामनाय खौरांखौ मोननानै आं जोबोद गोजोननाय मोनदों। बे हाबाफारिजों लोब्बा लाखिनानै सोलोंसालिनि फरायसा आरो फोरोंगिरि बिथांमोननि मावनाय गासैबो बिथिनि हाबाफारिफोरखौ जारिमिन खालामनानै लाखिनाय आरो सोलोंथाइ, थुनलाइ, हरिमुनि बिथिडाव बिहोमा होनांगौनि थांखिजों सिगांनि बोसोरफोराव गांसे खुगालाइसि दिहुनबोबाय थानाय बादिनो देग्लायबो 16थि बिसान "SEREGA" खुगालाइसि दिहुननो लानायखौ गोजोननायजों लाइसिनि गाहाइ सुजुगिरि लोगोसे सुजु आफादनि साफ्रोमबो सोद्रोमा बिथांमोननिसिम साबायखर बाउहरबाय। आथिखालनि बिगियान आरो बिरोंदामिननि मुगायाव सुबुं समाजनि सोदोमसिखौ सिनायथि होनायाव थुनलाइयाबो जिउनि मोनसे गोनांथार बाहागो जानानै दं। मिजिंथियो, चि.आइ.टि. क'क्राझारनि फोरोंगिरि आरो फरायसा बिथांमोननि बेसेनगोसा लिरबिदांफोरनि गेजेरजों बे सोलोंसालिनि फरायसाफोरनि सान्थौ, सानसि आरो मावथांखिफोरनि सावगारिया दिहुननो लानाय लाइसियाव रोखा-रोखायै बेरखानानै जारिमिन जाना थागोन आरो बेसेनगोसा थुनलाइ सोरजिनायाव बिहोमा होगोन।

जोबनायाव, चि.आइ.टि. क'क्राझारनि फरायसा बिथांमोननि लानाय थांखिया अराय जाफुंसारनाय आरो दिहुननो लानाय खुगालाइसिया बयनिबो अनसायनाय मोनगोन मिजिंथिनानै हामलायथि रादाब हरनाय जाबाय। गोजोन्थों।

दिपेन बर'

आफादगिरि दुलाराय बर' फरायसा आफाद।



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Date:02-03-2026



Dear Students, Faculty, and Esteemed Members of the CIT Community, Kokrajhar, Bodoland.

It is with immense pride and joy that I extend my heartfelt greetings on the occasion of "SEREGA 2026," the vibrant annual magazine commemorating the Ecstasy Sports and Cultural Week from March 6th to 8th, 2026. As President of the Bodo National Students' Union (BONSU) and a youth leader from Bodoland, North East India, I am continually inspired by the creative spirit that pulses through CIT Kokrajhar—a beacon of excellence in education, innovation, and cultural heritage.

SEREGA stands as a testament to the boundless talents of our students and faculty, transforming pages into a canvas of literary brilliance, artistic expression, and forward-thinking ideas. In the midst of Ecstasy's joyous celebrations—filled with the thrill of sports, the rhythm of dances, and the harmony of songs—let this magazine remind us that true victory lies not just in medals won, but in the stories we tell, the cultures we preserve, and the dreams we dare to dream.

To the young minds of CIT: Embrace this platform to weave your narratives of resilience and aspiration. Let your contributions ignite a passion for education that propels personal growth, safeguard our rich Bodo and Northeast Indian heritage with unwavering pride, and foster social development that uplifts our communities. In unity, we are unstoppable—may SEREGA 2026 inspire you to contribute positively, bridging tradition with tomorrow for a brighter Bodoland, Assam.

Wishing you an Ecstasy filled with unforgettable memories and boundless inspiration.

Bonjit Manjil Basumatary
President, Bodo National Students' Union (BONSU)



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From Editor's Desk

**“A room without books is like a body without a soul”
Marcus Tullius Cicero**



Dear Editors,

We are delighted to welcome you to the 16th edition of SEREGA, our campus e-magazine. As you explore this edition, we invite you to reflect on the deeper meaning of the word “*Serega*.” Derived from the Bodo language, it symbolizes a humble kerosene lamp—an enduring source of light that dispels darkness.

In today's rapidly evolving world, the need for such illumination has become more significant than ever. Through this magazine, we aspire to present a collection of writings, artworks, and ideas that not only inform but also inspire. Each contribution seeks to broaden perspectives, challenge conventional thinking, and encourage meaningful reflection.

This edition brings attention to themes that shape our present and future—cultural diversity, environmental responsibility, social awareness, and personal growth. It stands as a testament to the creativity and intellectual spirit of our academic community.

As we navigate the complexities of modern life, it is essential to uphold the values of knowledge, understanding, and empathy. Let us embrace diversity, celebrate creativity, and foster a culture of thoughtful dialogue. Together, let us continue to light the lamp of knowledge and move towards a more enlightened and harmonious society.

I invite you to journey through the pages of SEREGA 2026, engage with the ideas presented, and reflect upon the voices that define our community. Your feedback and contributions remain invaluable as we strive to make this magazine a true reflection of our collective aspirations.

Thank you for being a part of this endeavor. Let us continue to illuminate the world with the light of knowledge and understanding.

**Sourjadyuti Narzary
Chief Editor**

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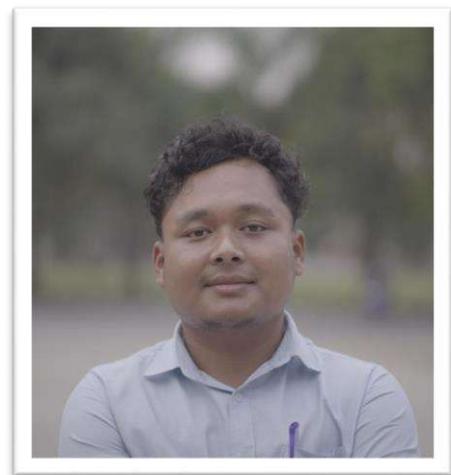


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Statue of Bodofa Upendra Nath Brahma

(31st March,1956 - 1st May,1990)

The statue of Bodofa Upendra Nath Brahma is a tribute not only to Bodoland but to all the people of the country who struggled for the development of their language and religion. He is the architect of modern Bodo Community. He started from scratch to build the modern generation.

“English Section”
“ΕΥΑΓΓΕΛΙΣΤΙΚΗ ΣΕΚΤΙΟΝ”

Spirituality in India, and Swami Vivekananda

Dr. Avik Mukherjee

Professor, Department of Food Engineering and Technology
Central Institute of Technology Kokrajhar



Traditionally, “spirituality” in India means a process of reforming mankind through liberation (*moksha*) / withdrawal from the world with an orientation towards heavenly almighty with the help of ritualistic, meditative practices. However, as time progressed the concept of spirituality has been modernized. Swami Vivekananda was one of the pioneers, who shed light to guide us through that path of metamorphosis, which can be considered as applying and experiencing spirituality. Swamiji used his unwavering authority on *Vedanta*, one of the earliest collections of concepts / principles, values, and interpretation of “*atman*” or “*brahman*”, to explain how to practice spirituality in human lives.

Swami Vivekananda, from a very early age, when he was “Narendranath”, or simply “Naren”, started asking questions on spirituality. He met Shri Ramakrishna, his *Guru* and guide, at the age of 18. And he asked him straight away – “Have you seen God?” Shri Ramakrishna’s answer was also instant and profound – “Yes, I have seen god, just as I see you now, only more intensely.” His *Guru* guided him through the avenues of spirituality, which is not knowledge, not an accolade, neither an achievement, nor an award, but an experience – a direct, practical experience of the divinity within. Clearly, Swamiji’s concept of spirituality is not bound by any particular religious faith, not peppered by ritual(s), but it encompasses an experience that each and every human being can achieve through meditation, and active, selfless service to humanity. Meditation, according to Swamiji’s teachings, is the highest form of concentration that allows us to know / realize our souls i.e., knowing oneself from within. That is the highest level of knowledge that will guide us towards

complete absorption from “outside” / “others”, and leads to the deepest absorption into the divinity within ourselves – also known as “*Samadhi*”.

Once we realize the divinity within ourselves, i.e., we become aware of our souls, we gain strength and self-reliance, and will be ready to serve the society effectively, and selflessly. Swami Vivekananda considered service or “*seva*” to humanity as the most appropriate form of worshipping the almighty. For him, serving the poor and treating the diseased were the highest and the holiest forms of worshipping. Inspired by *Vedanta*, Swamiji was a living embodiment, and a tireless proponent of how the giver, and not the receiver, is actually privileged and blessed, as these selfless services expand the givers’ minds, and lead them towards self-realization of spirituality.

Swami Vivekananda always believed in the inner strength of each and every individual. If one chooses to harness that strength “to grow from inside out”, then no one can, and no one needs to teach anything. Our souls become our teacher, and we can experience spirituality first hand.

Divine Illusion: The Magic of Kumbh Mela 2025

Dr. Apurbalal Senapati

Professor, Department of Computer Science and Engineering
Central Institute of Technology Kokrajhar



Kumbh Mela, a Hindu religious festival and the world's largest public gathering. It is also listed as the Intangible Cultural Heritage of Humanity by UNESCO [1]. There are various types of Kumbha but this year it is Maha Kumbh Mela ("Great Kumbh Festival") taking place every 144 years in Prayagraj at the confluence of the river Ganga and Yamuna. This year it was held from January 13th, 2025 to February 26th, 2025. This 45-day festival set multiple Guinness World Records, including the largest gathering.

According to the Ministry of Information & Broadcasting, till 26th February attended more than 66 crore participants [2]. One of the main attractions is the presence of lakhs of Monks, Sadhus, and Babas, especially the Naga Babas (naked monks). These ascetics showcase various performances and demonstrate what they claim to be miraculous or extraordinary skills, which they attribute to years of intense worship and spiritual practice. A significant number of devotees believe in their claims and flock to them seeking blessings and guidance. This year, numerous Babas performed magic-like shows at the Kumbha Mela, though they did not present them as magic. Instead, they attributed these acts to their divine powers, which further fueled blind faith among the masses. As an amateur magician, I have focused this article solely on these performances, examining them through a scientific lens to uncover the reality behind the illusions.

To address these issues, you must follow some **thumb rules**. First and foremost, nothing in the world is unnatural. Every phenomenon has a cause-and-effect relationship. Often, when we don't understand this relationship, it may appear unnatural, but is subjective. Secondly, no one can attain divine or supernatural powers through tantra-mantra or rituals. However, through dedicated practice, individuals can develop extraordinary skills that may seem miraculous to the untrained eye. Lastly, it is essential to cultivate a scientific mind set rather than relying on blind faith. By questioning, analysing, and thinking logically and rationally, we can better understand these phenomenon. **Here**, I will describe some magic-like performances demonstrated at the Kumbha

Mela 2025, which were presented as divine powers. These are collected from various social media platforms and are outlined below:



Floating stone: a "floating stone" inscribed with the name "Ram" has become a major attraction, with many devotees believing it to be a part of the ancient Ram Setu and considering its ability to float on water as a miraculous occurrence; people are flocking to witness this phenomenon. However, this phenomenon is not unnatural. It adheres to Archimedes' principle, which explains why certain objects float on water. For instance, pumice stones are a type of rock that can float due to their porous structure. This has been confirmed through X-ray experiments conducted at Berkeley Lab, as documented in research papers. [3].

Eating a trident: It is also a very popular magic often performed by street magicians and illusionists, is a visually stunning and seemingly dangerous act. It is performed in various forms, sometime it is shown by a sword, or trident or may be some other object. First, the magician shows the audience what appears to be a solid, rigid sword. Magician push the entire sword in his mouth and also open the entire sword without any deformities. They tilt their head back and carefully insert the sword into their mouth, pushing it downward. As the sword is pushed, the blade retracts or bends, making it seem like the sword is traveling deep into the throat. The secret behind this magic trick lies in the sword itself. It is a specially designed magic crafted for this purpose. The sword features a folding or retractable mechanism that allows it to coil or collapse inside the mouth, creating the illusion that it is being pushed deep into the throat. You can see it at <https://www.youtube.com/shorts/yNu4KiCQex4>. For this trident there must be almost similar mechanism.ji



Sword passing through the body: This is also a very popular and common magic generally perform in the stage but also can be perform in street. This magic trick was performed in an open ground by Babas during the Kumbha Mela. Essentially, it is a balancing magic on a specially designed spear, which requires extensive practice. Typically, the magician wears a belt (often hidden under their clothing) with a metal attachment that helps balance the spear. P. C. Sarcar (Jr.) has also performed this trick, and a detailed explanation of its mechanics can be found at the link.

<https://www.youtube.com/shorts/IJ8FqB15JXY>.

Stay on fire / Passing through the fire (Sacred Agni Snan): It can be seen in various forms depends on different situation. Generally it is performed for some ritual events, where Sadhus sitting around a sacred fire (Dhuni) and covering themselves with burning embers or hot ash. Some Sadhus walk through flames or even remain in the fire for a few moments, while others traverse burning paths. This is not a magic trick but rather a result of intense practice and heat tolerance. It's important to note that the fire is always maintained in a controlled environment; otherwise, accidents can occur. In this regard, it's worth recalling that there have been instances at the Kumbha Mela where fires broke out, endangering the lakhs of Sadhus present. In such cases, fire brigades had to intervene to ensure their safety.



Power of third eye: This magic trick is both fascinating and captivating. It can be performed in various ways, but here I will describe one version that I personally perform. The performer may either wear a blindfold or simply close their eyes, creating the illusion of being unable to see.

The magician asks a spectator to write something on a board. Despite appearing unable to see, the magician accurately identifies or replicates what was written. At times, the magician even provides detailed descriptions or answers questions about what the spectator is holding or thinking. At the Kumbha Mela, a Baba performed a mesmerizing act by covering his eyes with cotton/cloth tape and securing it tightly with additional cloth tape. P. C. Sarcar (Jr.) performed this magic trick using dough to cover his eyes, which was then securely tied with a cloth. (Link: <https://www.youtube.com/watch?v=78xe4fGe5Is>). The primary trick of this magic is a technique to see with this covering eyes. The way they tie their eyes there is a little gap in downwards where they can see and needed rigorous practice to perform it smoothly.



I first saw this magic in 1995 at the Sunday Club in Durgapur, performed by the P. C. Sarcar (Jr.). The performance left me utterly puzzled and overwhelmed, sparking a deep fascination on it. I spent sleepless night over the years, tried to explain it, tried to find its clue. Finally I got it, revealed it after nine years of effort and finally performed it in my own way. I have performed this magic numerous times in various public settings. In my version, I cover my eyes with salt or chilli powder, secure it with a cloth, and finally conceal it with a mask. The basic principle remains the same: there must be a way to see, though I won't reveal the exact trick here. The true beauty of magic lies in its secrecy, and it loses its charm once the secret is exposed. I last performed this magic in public 10 years back in a program in ISI Kolkata. Some of my juniors recorded a video of the performance, and I recently got a clipping of it and here's the link of it. (<https://drive.google.com/file/d/1SKu9tgaNPZNP7Fua5W71XJkuVbQCeW1r/view?usp=sharing>) . It is unfortunate that such a beautiful art is often misrepresented as extraordinary or divine power, promoting blind faith among people. Even Amitabh Bachchan has promoted this false narrative on his Kaun Banega Crorepati (KBC) show. Where it is claiming that students could be trained to convert their sense of smell into a visual sense, all while promoting the Elite BrightBrain course. (Link: https://www.youtube.com/watch?v=sRErj_-EJDU&t=148s) . Now we aim to spread this spirit to

promote scientific temper among people, especially students, so that they can effectively question and resist the spread of unscientific ideas in society.



(Exhibition “The Science Behind Magic” 2024 and 2025 Foundation Day of CIT Kokrajhar)

Now, I will conclude with some quotations from famous magicians / rationalist that capture the essence and philosophy of magic:

“Don’t trust your eyes” - P. C. Sorcar (Jr.),

“The real secret of magic lies in the performance” - David Copperfield.

“Magic is just science that we don't understand yet” – Arthur C. Clarke.

“Scientific temperament is a process of thinking, method of action, search of truth, way of life, spirit of a freeman” - Narendra Dabholkar.

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The Transition

Anansha Barman

M.C.D, B.Des, 1st Year



New things are being introduced,
New journeys have started in different directions shown,
Way out of the what I Used to be in, my comfort zone
New body, I got Adapted to, New Self I got acknowledged to,
Something I never expected before, I would get into,
The confusion have me, engulfed,
Feelings got entangled into mind, like a yarn barf
The kid inside me is screaming for life,
Incomprehensible self can't even get the responsibility right,
Challenges are getting bigger but yet to acquire,
This is the under-construction period of what I would become so far.

Between Friendship and Feelings

Annesha Singha

E.C.E., B.Tech, 4th Year



People say friendship is pure, but no one talks about what happens when it turns into something more. A story that tells how friendship between a boy and girl can be changed within time.

Sometimes, the hardest feelings to express are the ones that grow quietly in the heart—especially when they are one-sided, and especially when they are for your best friend.

This story could belong to anyone. It could be someone sitting beside you in class, someone who laughs with you every day, someone who knows your secrets. It might even be someone very close to you.

It begins with a simple truth: I knew you cared for me as a friend. What I never expected was that somewhere along the way, my heart would choose you differently. I used to be the one who strongly believed that a boy and a girl could remain “just friends.” I defended that idea proudly. Ironically, I’m the one who couldn’t hold onto it.

Being around you feels like happiness in its purest form. In your presence, the world seems lighter, and for a moment, it feels as though I have everything I need. When you appreciate my efforts, encourage me to try new things, or quietly stand by my side, it gives me a sense of security that is rare and precious. It feels like having someone who supports me unconditionally—someone I can rely on after my parents.

You always intended to keep our bond within the boundaries of friendship. And I tried. I truly did. But feelings don’t always follow rules or promises. We once promised each other that no matter what happened, we would be honest. Perhaps this is my attempt at keeping that promise.

You asked me recently why I seemed distant, why I was lost in my thoughts, why I was avoiding you. The answer is simple yet complicated: somewhere between our jokes, our silly fights, and our endless conversations, I fell for you. Even knowing it might hurt. Even knowing it might never be returned.

I never imagined that the person I argued with over the smallest things would become the one who makes my heart race. Now, when I see you, there’s an unfamiliar flutter in my stomach—like butterflies that refuse to settle. When you stand up for me or protect me in subtle ways, I feel safe. When you push me to grow, I feel capable. When you make me smile on my worst days, I realize how deeply you matter to me.

And yet, with all these feelings, there is also fear.

Fear of losing what we already have. Fear of changing something so beautiful. I do not ask for your feelings to mirror mine. I do not demand an answer wrapped in romance. If friendship is all you can

offer, I will accept it—because having you in my life, in any form, is more important than risking losing you completely.

All I hope is that this truth does not build a wall between us. I hope it does not create distance where comfort once existed. Because you are someone I cherish deeply—someone who understands me in ways few ever could.

Whatever your decision may be, one thing remains unchanged: I will always care for you. Some feelings may be unreturned, but they are never regretted. And loving you even silently has been one of the most beautiful things my heart has ever known.

The River's Ledger

Subhrajit Talukdar

C.S.E, B.Tech, 4th Year



Guwahati was screaming. It doesn't sleep; it just vibrates. From the height of the Nilachal hills, the city looks like a frantic hive, a tangle of neon signs, construction cranes, and the relentless pulse of the bypass. But as Dhiraj descended towards the Uzan Bazar ghat, the city's roar began to soften, filtered through the thick, humid air that only the Brahmaputra can exhale.

He found a spot on an old concrete slab, polished smooth by decades of sitting feet and monsoon floods. The river was "Bistirno" —vast. In the fading light, the water didn't look like liquid; it looked like heavy, moving silk, colored somewhere between café-au-lait and bruised purple.

A few meters away, an old boatman was securing a long-tail boat. A small, battery-operated radio sat on a wooden crate nearby, its antenna extended and reinforced with a piece of copper wire. Through the crackle of static, a familiar baritone vibrated in the air.

"Bistirno parore, oxonkhyo jonore..."

It was the voice of the Bard, Bhupen-da. Hearing that song while sitting on those banks felt like a religious experience. Dhiraj watched a piece of water-clogged driftwood float past, caught in a slow, elegant dance with a whirlpool. The lyrics weren't just poetry; they were a confrontation. Hazarika was asking the river why it remained silent while humanity struggled on its banks. Why did it not scream? Why did it just flow?

Dhiraj looked at the new bridge stretching across the water like a metallic spine. In the Guwahati behind him, time was a hungry ghost. It was measured in "minutes-to-arrival" on food delivery apps and the frantic ticking of office clocks. But here, with his feet nearly touching the silt, time felt wide.

He thought about how Bhupen-da must have stood on these same stones half a century ago. The skyline was different then — no high-rises, no digital billboards— but the river's gaze was the same. The Luit had seen the Ahom ships, the British steamers, and now the roar of the Smart City. To the river, a century was just an afternoon nap.

"The water is high for February," the boatman remarked, clicking off his radio. The sudden silence was heavy.

"It's restless," Dhiraj replied.

"It's not restless," the old man corrected, lighting a *bidi*. "It's just remembering. We are the ones who are restless."

Dhiraj realised then that the river wasn't just a body of water; it was a ledger. Every song sung by Hazarika, every prayer whispered at Kamakhya, and every drop of Himalayan snow was recorded in the silt. People like the Bard didn't truly leave; they simply dissolved into the current. They became part of that "always" time.

As the last sliver of the sun dipped behind the hills of North Guwahati, Dhiraj stayed. He didn't check his watch. For the first time in weeks, he wasn't late for anything. But as the water lapped against his boots, he noticed something caught in the roots of a half-submerged banyan tree—something that definitely didn't belong to the river.

In The Middle of The Becoming

Bohnishika Dey

E.C.E., B.Tech, 3rd Year



There is a quiet, often ignored space between who we have been and who we are to become. It isn't as dramatic as a great success story, nor as reassuring as a completed journey. It is uncertain at times and sometimes uncomfortable, very personal. I term this space "the in between of becoming". It is the stage at which change is taking place, even if results are not yet seen. It is where growth is slow, confusing, and incomplete, yet very powerful.

Becoming is a process that doesn't have a single point in time. It is not your graduation day, getting that first big break, or realizing a lifetime dream. Instead, it is a long-term play of effort, doubt, learning, and perseverance that leads up to those milestones. The in between of becoming is made up of small steps which, in isolation, may seem unimportant, but in total are very much so. At present, we are not the same as we used to be. Our past habits, beliefs, and limitations are breaking off. At the same time, we have not yet become the people we wish to be. This in-between stage brings restlessness. We may question our growth, compare ourselves to others, or think we are progressing slowly. But it is in this unease that transformation is taking place.

Uncertainty is a scary thing. We go for definite answers and set paths. But in the midst of becoming, we don't see clarity. What we do see are options. When we are without knowing what the future holds, we are pushed into exploration, experiment, and faith in our own selves. This uncertainty is a teacher of resilience. It builds patience in us. It is also a reminder that life isn't a straight line but a series of curves and turns. As we learn to be with not knowing, we grow in our ability to adapt. We cease to fear change, which we instead begin to see as an opportunity for growth.

Growth is a process that is not easy. In the midst of transformation, you will face continuous challenges. We may have failures which in turn shake our confidence, rejections which hurt very deeply, or points in time when we feel it is better to give up than to put forth the effort to go on. Yet out of these struggles comes growth. They are the tools that shape us. Each defeat brings a lesson. Each error improves our awareness. The strength we gain in this time is of greater value than easy success. It builds character, discipline, and emotional maturity. At times, we don't notice how far we have come until we look back. What seemed out of reach is now within grasp. What once brought us fear has become a routine. This quiet growth is a sign that what we are going through is for the better. One at a time, we must be patient, which is of great value in this stage. Growth is a slow process, which also brings in the fact that we should not compare

ourselves to others, which, in turn, robs us of our joy. Also, each person's path is different, which may very well be at a different stage than what we see in someone else; they are in their own chapter.

Self-care is of equal importance. We must learn to be kind to ourselves instead of being critical of every flaw. In the middle of the journey, we are still learning. We are allowed to make mistakes. When we are gentle with ourselves, we create a better environment for growth. The centre of the journey is not a waiting room. It is what you travel through. The late nights of hard work, the quiet moments of self-doubt, the bravery to try again, these do not interrupt that which you are living. They are the story itself. Instead of charging to the end, we can put time into what we are putting out. Each skill we gain, each lesson we learn, and each fear we face is what forms us. The beauty in this stage is in its growth. It is the promise of change.

Being in between states of becoming is an uncertain and, at times, an incomplete place. But also, it is the most meaningful phase of life. It is where growth happens quietly, strength develops over time, and identity takes shape. Instead of fearing this in-between space, we may instead embrace it with patience and hope. Also, it is not about perfect arrival, it is a continuous evolution.

The Midnight National: A Night Super Odyssey

Subhrajit Talukdar
C.S.E., B.Tech, 4th Year



20:15 pm | ISBT, Betkuchi: The ISBT at night is a chaotic symphony of diesel fumes and the rhythmic shouting of conductors. I hoist my trolley bag into the belly of the bus, the metallic *thud* of the cargo door sealing my departure. I climb the steps, leaving the humid chaos of Guwahati behind for the sterile, artificial chill of the Night Super.

I find my seat, pull the thin fleece blanket up to my chin—already feeling the biting edge of the AC—and reach for my **Bluetooth earbuds**. As the bus lurches out of the bay, my playlist hits "Maya". That iconic synth intro kicks in just as the city lights blur into long, neon streaks against my window. I'm no longer just a passenger; the city is fading in the rearview mirror, and the music is the only thing that feels real.

11:30 pm | Somewhere past Jagiroad: The cabin lights are dimmed now—that eerie, comforting blue glow that makes the interior of a night coach feel like it's underwater. Most passengers have tilted their seats back, lost in the hum of the engine.

Outside, the sky has decided to break. A sudden, sharp mountain rain lashes against the window, the droplets racing horizontally across the pane. The wiper blades provide a steady, hypnotic beat. The timing is almost too perfect. My playlist shifts to "Mayabini". There's a raw, searching quality in Zubeen's voice in this track that matches the darkness outside. As we move closer to the fringes of Kaziranga, the rain stops as abruptly as it started, leaving the trees glistening under the bus's high beams.

01:10 am | The Midnight Ritual (Jakhalabandha): The air brakes hiss—*psshhh*—and the spell is broken. I step out into the sudden, heavy heat of the dhaba, my glasses fogging up instantly from the humidity. The smell of burnt woodsmoke and yellow dal hits me.

I sit on a wooden bench, nursing a glass of cutting chai and a plate of hot, oily *Malpua*. At the counter, a group of truckers is huddled around a small fire. From a tinny speaker nearby, Zubeen's voice is raspy and raw. I hold the hot glass between my palms, the steam warming my face. Before climbing back into the blue-lit cabin, I scroll through my phone and pick "Protidine".

02:45 am | The Shadow of Kaziranga: As we leave the dhaba lights behind, the world turns pitch black. We are entering Kaziranga. The bus driver flips on the high beams, and suddenly the "Elephant Grass" on either side of the highway glows like white ghosts.

The engine seems to quiet down, almost as if the bus itself is trying not to wake the forest. I press my face to the window, searching the shadows for a silhouette—a rhino, a buffalo, anything. All I see is the endless, dense green and the occasional pair of glowing eyes reflecting from the brush. In my ears, “Niyorore Phool” in Zubeen’s voice is low and haunting, perfectly matching the eerie, ancient stillness of the jungle. For these thirty kilometers, the modern world doesn't exist. It’s just me, the road, and the wild.

04:00 am | The Ghost of Jorhat: The bus glides into Jorhat while the world is still a bruised, misty blue. The cabin is half-empty now, the air noticeably colder, and I wrap the blanket tighter around my shoulders. I watch the shapes of people getting off, disappearing into the pre-dawn hush of the tea gardens. I switch to "Nohole Porisoy Hiyare". The melody is as delicate as the fog clinging to the tea bushes outside. I tilt my head back and close my eyes, caught in that "soul hour" where the music feels less like a song and more like a conversation with my own thoughts.

05:30 am | The Arrival (Sivasagar) The sky is a pale, dusty grey as we pull into Sivasagar. The grand, dark silhouette of the Ranghar rises up to meet the morning light. The journey is over.

I jump down from the steps, the crisp morning air filling my lungs and waking my senses. The conductor hands me my trolley bag, its handle cold to the touch. As I turn toward the auto-stand, the sound of my wheels— *clack-clack, clack-clack*— echoes sharply against the silent, ancient pavement of the town.

I stop for a second, pulling out my earbuds, and take a deep breath. I realize then that I didn't just travel from one town to another. I traveled through a landscape built of silt and song. As I pull my bag toward the auto-stand, a figure emerges from the fog, leaning against a lamp post and humming the exact bridge of the song I was just listening to. He looks up, and for a split second, I see eyes that have seen the inside of a thousand recording studios and a hundred midnight highways— eyes that shouldn't be here.

Editing the 16th Edition of “SEREGA”: Stories and Experiences of Fun, Hard Work, and Overwhelm

Nayanmani Mashahary

C.S.E., B.Tech, 4th Year



An annual magazine of a college or any institution is like documenting an entire year in a nutshell. It is never easy to capture a whole year with just a few words and a limited number of pictures. No matter how carefully it is documented, it can never fully recreate the emotions felt by the people who experienced those events in person. On the other hand, I do not know how those who could not attend the events will perceive these documented memories. But I would say this: if you were present during those moments, you might relive your experiences while reading these pages. I may not know your feelings—that is your story. But let me tell you my story and my experience of editing our own “SEREGA,” the 16th edition

Stories and Experiences of Fun

I have been writing poems since my Class 10 days, when I used to write poems and letters in our *kokan nikki* (交換日記). Now I am the only one who still writes in it, but the love for poetry is a gift she left for me. That love is why I enjoy reading poems and articles written by people I know, and this time I was “forced” to read them as an editor—so it was a win-win situation for me.

While reading these articles and poems, I got to see the inner child and the hidden artist behind hardworking engineering students. I saw lovers within warriors, and sometimes even broken hearts. I may not always know exactly what the writer meant to say, but reading their work gives me my own understanding of their feelings.

For me, reviewing articles as an editor is just an excuse. In reality, every article feels like a direct gateway to the writer’s heart and emotions.

“SEREGA” is a Bodo word whose etymology refers to a kerosene lamp, usually made of tin or clay. It symbolizes light in the darkness. A few months ago, I did not even know the meaning of “SEREGA.” I learned it only after reading previous magazines and asking our teachers about it.

So let *Serega* be the lamp that lights the path of knowledge, removes darkness from society, and awakens the hidden writer, poet, and artist within every engineer—because, as Friedrich Nietzsche said:

*“Life is worth living, says art, the most beautiful seductress;
Life is worth knowing, says science.”*

Stories and Experiences of Hard Work

Many people—students, faculty members, staff, and the institution itself—came together to make this magazine possible. But as I said earlier, this is my story and my experience, so I will be the protagonist here.

As a fourth-year B.Tech student, these might be my last few months in CIT Kokrajhar. In almost four years here, I had not spoken much with many juniors, seniors, teachers, staff members, or people from other institutions. Yet, during the making of *SEREGA*, I interacted with more people than I had in all those years.

We, the editors and designers, spent days and nights working on this magazine—not because we were forced to, but because we wanted to. And if I were given the chance to do it again, I would gladly do it. Yes, we spent many sleepless nights, but those nights now feel more valuable than anything else.

Stories and Experiences of Overwhelm

While editing *SEREGA*, I never felt like giving up, thanks to my co-editors and the immense support of our faculty members. However, one incident left me emotionally numb for days.

While researching for the obituary section, I initially thought there had been no such losses. But I was wrong. I was handed a small yellow sticky note with the names of two students—one an alumnus and the other my junior from my own department. He had taken his life recently.

What shocked me the most was that all this had happened, and I knew nothing about it. At that moment, I felt completely powerless.

That same morning, while checking my email, my mind paused at a message from YourDOST (an online counseling and emotional wellness platform). Earlier, I used to wonder why such reminders about emotional well-being were sent weekly. That day, I understood why.

This moment made me realize the limitations of being human. After living on the CITK campus for almost four years, it suddenly felt both small and distant—small in space, yet distant in how little we sometimes know about what others are going through.

Conclusion

In conclusion, editing *SEREGA* was a truly meaningful experience for me. Yes, I have written mostly about the positive moments of this journey. Looking back, I want to remember the happiness more than the hardships. Life is too short to dwell only on negative memories.

And so, I will remember *SEREGA* as a story of creativity, collaboration, learning, and growth.

Social Media Addiction and Its Effects on Social Life

Udoy Raja Daimary

C.S.E., B.Tech, 4th Year

In the last decade, social media has become an inseparable part of everyday life. Platforms such as Instagram, Facebook, X, and YouTube allow people to connect, share information, and communicate instantly across the world. While these technologies have made communication faster and more convenient, excessive use of social media has created a growing problem known as **social media addiction**. This addiction is increasingly affecting people's real-life social interactions, mental well-being, and overall quality of life.

Social media addiction refers to the compulsive and excessive use of social networking platforms to the point where it interferes with daily activities and responsibilities. Many individuals feel the constant urge to check notifications, scroll through feeds, or post updates, even when there is no real need to do so. Over time, this behavior becomes habitual and difficult to control. Studies have shown that social media platforms are designed to keep users engaged by triggering dopamine responses in the brain, similar to other forms of behavioral addiction.

One of the most noticeable effects of social media addiction is the **decline in face-to-face communication**. People often prefer interacting through screens rather than having real conversations. Friends may sit together but remain absorbed in their phones instead of engaging with each other. This reduces the depth of personal relationships and weakens social bonds. Human interaction, which relies on emotional cues, body language, and shared experiences, becomes limited when communication is primarily digital.

Another major consequence is **social isolation**. Ironically, while social media is meant to connect people, excessive usage can lead to loneliness. Individuals may spend hours online comparing their lives with the seemingly perfect lives of others. This comparison often leads to feelings of inadequacy, low self-esteem, and dissatisfaction with one's own life. Over time, people may withdraw from real-world activities and relationships, preferring the virtual environment where validation comes in the form of likes, shares, and comments.

Social media addiction also affects **productivity and academic performance**, especially among students. Constant distractions from notifications and endless scrolling reduce concentration and focus. Many students find it difficult to complete assignments or study effectively because their attention is frequently interrupted by social media. This habit can lead to poor time management and declining academic results.

Moreover, excessive social media use can negatively impact **mental health**. Research has linked heavy social media consumption with increased levels of anxiety, stress, and depression. The pressure to maintain an attractive online image or to gain approval from others can create psychological stress. Cyberbullying and online harassment further intensify these problems, particularly among teenagers and young adults.

Despite these negative effects, social media itself is not entirely harmful. When used responsibly and in moderation, it can be a powerful tool for learning, networking, and staying connected with distant friends and family. The key issue is not the technology itself but how people choose to use it.

To reduce social media addiction, individuals should practice **digital discipline**. Setting time limits for daily usage, turning off unnecessary notifications, and prioritizing real-life interactions can help maintain a healthy balance. Engaging in offline activities such as reading, sports, and spending time with family and friends can also reduce dependence on social media.

In conclusion, social media has transformed modern communication, but its excessive use has introduced serious challenges for social life and mental well-being. Social media addiction can weaken relationships, reduce productivity, and create psychological stress. Therefore, it is important for individuals, especially young people, to develop responsible digital habits and ensure that technology supports real-life connections rather than replacing them.

In the Midst of Nature

Annesha Singha

E.C.E., B.Tech, 4th Year



In the midst of nature
we find our solace,
where restless thoughts slow down
and the heart learns to breathe again.

In the midst of nature
we rejuvenate our minds,
as sunlight filters through leaves
and paints hope in golden lines.

In the midst of nature
we could not find ourselves anywhere—
because we are no longer separate,
we belong to the whispering air.

Absolutely stunning,
when all colours of our life
blend softly with the hues of earth—
greens of peace, blues of depth,
and sunsets dipped in quiet warmth.

Not a single day passes
without nature's bouquet
scattered around our surroundings—
in blooming flowers, drifting clouds,
and the gentle scent after rain.

When silence comes together with nature,
it creates waves just for a while—
not of noise, but of understanding,
rippling through the soul with a tender smile.

It goes on and on,
this endless rhythm of wind and sky,
teaching us that even in stillness
there is life that never says goodbye.

In the midst of nature,
we do not search for who we are—
for beneath open heavens

we realize
we were whole from the start.

Unspoken

Bhumistha Das

C.E., B.Tech, 3rd Year



A heart once worn, now finds its way
Echoes of memories, a distant, fading sway
The weight of blame, the sting of pain
Gave way to strength, a new refrain

She walks alone, but not in shade
Her eyes now shine, with a peaceful trade
No words are needed, no tears are shown
Only the whispers of a heart that's grown

In stillness, she found her peaceful place
A refuge from the world's noise and frantic pace
She's blooming now, untouched by the past
A heart that heals, and rises at last.

“Bold She”

Mayuri Bayan

C.S.E, B.Tech, 3rd Year



Rough bark, gentle core,
Detest forced force,
But genial if not forced.
Some Words give title "Rude",
Rest calls gregarious.
Hates to wear the shield of fake,
Valiant enough to confront any case.
Benign and tough,
But confidential mind full of varied thoughts.
Guardianship for all,
but not any for her.
Still gets the title of "Rude"!
Haha!! What a world of fools tagged as cool...

“A door to contentment”

Pooja Priya Brahma
C.E., B.Tech, 4th Year



The soothing rays of morning sun,
All my thoughts came undone.
Gliding through the sea waves,
Words like a souvenir that you gave.

Hustling in silence but it echoes,
All pent up in the soul windows.
Glimmer of hope in my eyes,
I believe it is the destiny that lies.

If I say engulfed my heart in a good way,
I know it would be a little cliché.
A conversation short yet serene,
You are a display that could never be unseen.

“Among Everyone, Yet Apart”

PRIYAKSHI MAHANTA

E.C.E., B.Tech, 1st Year



I laugh when others do,
Yet something stays untouched inside.
The room glows warm with voices,
But my heart beats a quieter rhyme.

Maybe I'm just the calm one
In a world that dances loud—
Not sad, not lost,
Just quietly out of sync.

Surrounded by so much light,
Yet searching for a place
Where silence feels seen.

I sit in crowded classrooms,
Names echoing, chairs scraping,
Conversations colliding mid-air—
And still,
There is a small distance
Between me and the noise.

I listen more than I speak.
Observe more than I interrupt.
Carry storms no one notices
because they rain inward.

Sometimes I wonder—
Is something wrong with me?
Or is it simply that
I bloom in softer seasons?

The world celebrates fireworks—
Bright, loud, undeniable.
But no one claps for the moon,
Steady in its quiet glow.

Maybe I am not apart.
Maybe I am just different in rhythm.
A pause between two notes.
A breath between two words.

And maybe,
Among everyone,
I am still whole—
Even if I feel
Slightly elsewhere.

The Morning That Stood Still

Jayeta Narzary
C.S.E., B.Tech, 1st Year



It was a late morning
I sat at the round table on our campus,
Surrounded by trees
And stretches of soft green grass.

The branches swayed gently above me,
Their leaves moving with the swirling wind,
Dancing softly to its rhythm
As if the wind itself were music.

Sunlight slipped through the shifting leaves,
Appearing in quiet fragments between them,
While a cool breeze touched my face—
Leaving behind a calm, serene sensation.

For a moment, everything felt still,
As if time itself had paused,
And all my worries had quietly disappeared.

Then my eyes wandered to the pathway ahead,
Lined with trees on either side.
The street looked empty at first—
Yet it was not empty at all.

There were clouds drifting slowly above,
Sunlight resting gently on the ground,
The kind of day one simply calls
A good day.

And in that quiet moment,
Something within me softly changed,
As the wind moved through the trees
Like a song only the morning knew.

Obsidian Reflection

Name: Swarnamika Deka
C.E.,B.Tech, 2nd Year

There—
A spark of reflection.
Oh, it is not a mirror.
Or is it?
A surface drowned in darkness
Not transparent like obedient glass,
Not polished to please the eye
But a depth
With the audacity to reflect.
In a fully sealed room,
Where air itself feels confined,
No reflection should survive.
No image should answer back.
And yet
Within that suffocating obscurity,
I found myself.
Not the curated version,
Not the voice shaped by others
But the unvarnished architecture
Of my own thoughts.
Escaped from surrounding noise,

Liberated from borrowed opinions,
There remained only one reflection Mine.
No foreign echoes.
No intrusive minds.
Only my consciousness
Standing before itself.
You stand before its darkness,
Alone—yet not apart.
The reflection it returns
Is not your face,
But your heart.
The black glass does not speak,
It does not try to guide
It simply lets the light
From within you
Decide.
It did not distort.
It did not hesitate.
It guided.
And I was willing to follow
Because for once
The narrative belonged solely to me.
No one to rearrange my edges.
No one to suspend my voice.
The dark mirror is not an object.
It is a force
A silent authority
That reflects the soul
When all other witnesses disappear.

No others pass through it.
No ears intrude upon its silence.
If someone seeks me,
They must search within that darkness For that is where
My truest reflection resides.
A Room where light never
Learns my name...

As if Nocturne in Obsidian
Darkness becomes an instrument,
And the unmasked soul is the only note It dares to play.

PhD success through simple practices

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A PhD is far more than just an academic pursuit. It is a transformative experience that is beyond research articles and a thesis. It challenges one to build resilience in the face of hardships, cultivate knowledge, foster innovative thinking, develop practical skills, and also build a professional network. Yet, every doctoral journey is unique regarding institution, relationship with supervisor(s), lab environment, collaborations, and more. Hence, it is not possible to generalize what a researcher may face during this period. In this article, I aim to share a few core practices that have helped me throughout my 4.5 years of doctoral studies and ultimately earn my degree.

- Developing the habit of documentation

The core of a PhD is knowledge creation. To achieve this, it is important to develop the habit of capturing one's own thoughts, insights, and learning as they emerge. Consistent habits of note-taking not only preserve ideas but also sharpen thinking and writing skills over time. Recording notes from books and research articles, research observations, questions and feedback from a conference, or spontaneous insights can help throughout the doctoral journey.

- Planning strategically while remaining flexible

Strategic planning is essential for navigating and developing a clear sense of direction throughout the PhD journey. A PhD can be challenging due to uncertainty, changing research findings, and varying expectations. However, having a structured plan helps to turn these factors into attainable objectives. Additionally, it is vital to identify the post-PhD goals. Determining early on whether to work in academia, industry, entrepreneurship, or another field usually helps shape the PhD options. Thus, progress becomes cohesive and cumulative when short-term activities are strategically linked to more comprehensive career goals.

- Prioritising dedicated deep work time

It is crucial to regularly set aside at least two hours of uninterrupted time for research-related activities, including reading, writing, and reflecting. Following this schedule helps to avoid procrastination or being distracted and make consistent progress.

- Fostering connections

Interactions with peers, lab members, and supervisor(s) on a regular basis can aid in identifying research gaps and refining ideas. Feedback and guidance can help overcome challenges and serve as a catalyst for growth. Developing these connections early in the PhD journey can lead to new opportunities outside of the primary project as well as collaborations.

- Building academic presence

As a researcher, it is necessary to actively participate in relevant conferences, symposiums, and workshops. It serves as a platform for gaining and sharing ideas, receiving feedback, and building a network. It helps to gain academic prominence and recognition. Furthermore, it facilitates collaboration, which is an important step in developing an academic identity that will be relevant in the long run.

- Practising self-advocacy

PhD life is filled with moments of slow progress. Sometimes experiments do not work out, results may be unsatisfactory, or one may face writing blocks. These easily lead to self-doubt. So, it is necessary to acknowledge finishing a tough task or hitting a milestone. Replacing constant self-criticism with small rewards helps boost confidence and build resilience to complete this long journey.

To summarize, a successful PhD requires active engagement, strategic planning, steady effort, and professional networking. By developing these habits, one can overcome obstacles, make meaningful progress, and turn this journey into a growth-filled experience.



When the Universe Learns to Question Itself

DIPANKAR BARMAN

I.E., B.Tech, 2nd year



In a quiet room, beneath a timeless sky,
I search for meaning as the stars pass by.
Numbers unfold what silence hides,
In fragile truths where wonder resides.

Space curves gently around my thought,
Time slows where questions are caught.
In trembling fields and vacuum deep,
Dreams of creation begin to sleep.

Within cold atoms and crystal flame,
I trace the origin of every name.
Ions assemble, ordered and still,
Following laws, yet shaping free will.

Electrons wander, unsure, unseen,
Between what is and what might have been.
Probability breathes in quantum air,
Teaching the heart how not to despair.

Entropy whispers: nothing will stay,
Yet hope survives in each decay.
From breaking bonds to forming light,

Loss and becoming merge in the night.

Between a nucleus dense and bright,
And endless oceans of cosmic night,
I stand — a moment, fragile, small,
Yet daring the infinite to answer my call.

For every equation I learn to solve,
A deeper question starts to evolve:
Not how the universe came to be,
But why it chose to awaken in me.

And in that union of doubt and truth,
Of aging time and endless youth,
I find no end, no finality —
Only the beauty of uncertainty.

ONE OF A KIND

SWAPNALI DEVI,

CIVIL, Btech, 4th year



A loop of negative comparison that never dies,

With that mentality, one always cries.

The world around is full of comparison;

Can you look into yourself for self-modification?

One should recognise their own path,

Just like light and darkness have their own worth.

The desire to be like others, demotivates the one;

He who imitates loses the chance to run.

One should understand that no one is like anyone;

Everyone is truly a one of a kind, second to none.

Accept yourself and try your best in your own way,

With that mentality, success and joy will always stay.

The Path of Spirituality

SWAPNALI DEVI,

CIVIL, Btech, 4th year



The light of spirituality that falls on someone.

frees one from bad deeds of life.

He who explores the path of spirituality

slowly earns the habit of tranquility.

In a world surrounded by cruelty, humiliation, anger, ego and inhumanity

spirituality fills us with kindness, calmness and humanity.

Rituals, prayers alone do not make a person dear to God.

He who is awakened in soul, pure in thoughts and actions is the one dear to God.

Busy in the hustle of life, spirituality gives us calmness to the mind.

The effect of hurdles can be overcome.

He who becomes spiritual can conquer the hurdles.

Humanity is dear to all.

Spirituality leads us to follow the teachings of God.

“बर’ बाहागो” बड बाहिल्ल

“बिगियान, दाहा आरो मानसि हारि: 'अपेनहाइमर' सावथुननि बिजिरनाय”

(Science, Regret, and Humanity: An Analysis of the film 'Oppenheimer')

सानजिउ बरगयारी

सि.एस.इ., बि.टेक., थामथि बोसोर



गिबि बाहागो: मुलुगनि सोलायनाय (The Changing World)

रिस्तरफार नलाननि 'अपेनहाइमर' (2023) आ खालि मोनसे जिउ-खोरां (biography) ल' नडा; बेयो बिगियाननि गोहो आरो बिनि जाउननि मोनसे गोथौ सानथौ। जे. रबर्ट अपेनहाइमरखौ "पारामाणविक बमनि बिफा" (Father of the Atomic Bomb) होनना मिन्थि जानायखौ सावथुनाव जोबोद मोजाडै दिन्थिदों। बे सावथुना जौखौ साननो गोनां खालामो-बिगियाना माब्लाबा मानसि हारिनि जोबनायनि जाहोन जानो हागौ नामा?

पारामाणविक बिगियान आरो म्यानहाट्टन प्रोजेक्ट (Nuclear Science & Manhattan Project)

सावथुननि गेजेर बाहागोआ Quantum Mechanics आरो Theoretical Physics नि सायाव सोनारनाय। अपेनहाइमर आरो बिथानि हानजाया लस एलामस (Los Alamos) आव 'म्यानहाट्टन प्रोजेक्ट' नि गेजेरजों मोनसे गिदिर सिमां साखि खालामदोंमोन। बेयाव Nuclear Fission (पारामाणविक बिभाजन) नि थिउरिखौ बाहायनानै अरायबोनि थाखाय दावहानि महरखौ सोलायनाय जादोंमोन।

बिगियानारि नोजोरथिं नायोब्ला, बेयो मोनसे जोबोद गोजौ थाखोनि सोर्जिनाय (creation) मोन। नाथाय सावथुनाव नलानआ मोनसे गिदिर सौंथि दिन्थिदों: "जुदि बे बमाआ मुलुगनि बारमण्डल (atmosphere) खौ अर जगायनानै गासैखौबो फोजोबजोबोब्ला?" बे सौंथिया बिगियानगिरिनि सिडाव थानाय गिरांनोनायखौ दिन्थियो।

बोसोन आरो दाहा (Ethics and Regret)

सावथुननि जोबनाय बाहागोआ अपेनहाइमरनि सिडाव थानाय दावरावखौ दिन्थियो। हिरसिमा आरो नागासाकिआव बम फोजोबनायनि उनाव बिथाडा मोनसे दाहा मोनदौमोन। बिथाडा भगवद गीतानि बाथाखौ गोसोखांफिनदौ: "आं दानिया थैनाय जाबाय, मुलुगखौ फोजोबग्या।" (I am become Death, the destroyer of worlds).

बेयो मोनसे जोबोद गोनां बिजिरनाय। बिगियाना जौनो गोहो होयो, नाथाय बे गोहोखौ बाहायनायनि बिबान (**responsibility**) आ मानसि हारिनि सायावसो। राजखान्थिगिरिफोरा बिगियानखौ माबोरै दावहानि आयजें (**weapon**) महरै बाहायो, बेखौ सावथुनाव जोबोद गोथौयै दिन्थिनाय जादौं।

राजखान्थि आरो बिगियाननि दावराव (**Political and Scientific Conflict**)

सावथुननि जोबनाय बाहागोआव जौं नुनो मोनो जे अपेनहाइमरखौ माबोरै राजखान्थिगिरिफोरा बाहायदौं। लुइस स्ट्रास (**Lewis Strauss**) नि आखुनि गेजेरजौं बेखौ दिन्थिदौं जे बिगियानगिरिआ जुदि गियानीवाबो, नाथाय राजखान्थिनि गोहोआ बयनिखिबो सायाव। बेयो सुबुंफोरखौ साननो गोनां खालामो जे बिगियानारि सोर्जिनाया (**scientific creation**) जुदि गाज्जि मानसिफोरनि आखायाव थाडो, अब्ला बेयो मुलुगनि थाखाय खैफोद लाबोयो।

नुथाय आरो गारांनि गोहो: सिनेमाट'ग्राफी (**Cinematography and Sound**)

अपेनहाइमर सावथुनाव ख्रिस्त'फार न'लानआ **IMAX 70mm** फिल्म बाहायनानै मोनसे थार नुथाय (**realistic visuals**) दिन्थिदौं। सावथुननि गेजेराव जौं नुनो मोनो जे परमाणुनि सानथौ (**calculations**) आरो अणुफोरनि (**atoms**) दाथायखौ माबोरै एनिमेसन नडा जासेनो 'प्राक्टिकेल इफेक' (**practical effects**) जौं दिन्थिदौं। बेयो जोबोद गोनां, मानोना बेयो थार बिगियाननि महरखौ गोजाननिफ्राय नडा, खाथिनिफ्राय दिन्थियो।

सावथुननि गारां (**Sound Design**) आबो जोबोद गिदिर बाहागो लादौं। 'ट्रिनिटी टेस्ट' (**Trinity Test**) नि समाव, जौं बयबो मोनसे गिदिर सोदोब (**explosion sound**) नेनानै थादौंमोन, नाथाय न'लानआ बे समाव जोबोद सिरि (**silence**) खालामनानै लाखिदौं। बे सिरि थानाय समा मानसि हारिनि गिखौनाय आरो दाहाखौ बुजायो। लुडविग गोरानसन (**Ludwig Göransson**) नि सुं सोदोब (**Background Music**) आ सावथुननि दुखु आरो साननो गोनां बाथाफोरखौ जोबोद गोथौ खालामो। बे गाराडा सुबुंफोरनि गोसोआव मोनसे गिखौनाय आरो मोजां मोननायनि गेजेराव दावराव सोमजिहोयो।

फोजोबनाय: जॉनि थाखाय सोल्लोथाय (Conclusion)

'अपेनहाइमर' सावथुना जॉनो फोरॉडो जे बिगियाना खालि लेबरेटरी (laboratory) आव ल' सीमित नडा। बेयो समाज, राजखान्थि आरो मानसि गरन्थ'नि (human error) सायावबो गोहोम खोखलैयो। फरायसा महरै जों बेखौं बुजिनांगोन जे बिगियानारि गियाना जुदि मोजां हाबायाव बाहाय जाया, अब्ला बेयो मानसि हारिनि थाखाय खैफोद लाबोनो हागौ।

“सम”

बिरहास गिरि गयारि

आइ.इ., बि.टेक. थामथि बोसोर



नोंखौ जेब्ला नुदोंमोन
गोमोदोंमोन नोंनि महरखौ,
मोजांमोनदोंमोन खोमा आंनोंखौ,
नाथाइ गांखं बुब्राबनानै
नों बिरलांबाय,
दानदिसेल' नुजानानै
नों आनज्राइलांबाय।
आय! बेसेबा गोमोथाव,
नोंखौनो नायबायल'थाथावथाव।
मेगना नोंनि जेब्ला आंनिथिं
आंनि मेगनाबो नोंनिथिनो,
नोजोरा दा सोवदावलायो
आरो बागदावना
लाजिलायो।

नाथाइ गैलिया जेबो
गैलिया नोंनि
गैलिया आंनि,
थांबाय नों बेवहाइ गैला,

जेराव दंमोन आं
बेवहाइनो ढं आं दाबो।
थाबायल' नोंनि महर
आरो,
गोसोखांबायल'
नोंनि थालांनाय साइखंखौ।

“जिउ”

मुश्री अनसुमा बर’

इ.चि.इ., बि.टेक. , नैथि बोसोर



आय’...!
जिउ नों
बार बायदि नों,
दसेनो दं दसेनो गैया;
रावबो बुंस’नो हाया ।
नोंखौ रावबो हमथानो हाया
सम जाब्लानो फे यो नों ;
सम जाब्लानो थांफिनो नों ।
नाथाय...
बयनिबो जिउआ समान नडा ;
जिउ नों...
सोरखौबा नायनो हायैबादि मोनब्ला
दिनैनो बारबोयो,
गाबोननो बिरलाडे ।
आय’...!
जिउ नों
बेसेबांदि गोमोथाव,
मानो..मानो..?
नंगौ...,
बेनो इसोरनि माया ।
नाथाय थेवबो,
आजावदो आंनि मोनसेल’ आर’ज,
बयखौबो समाने मोजां मोन्दो;
थांखि जाफुंजासिम नों नेदो ।

“सोलोंथाय”

अरन नारजारि
इ.चि.इ., बि.टेक., नैथि बोसोर



आंनि गोसोयाव जाखाडो-
मोनसे सोंथि,
सोलोंथाया मा ?
सोलोंथायखौ मानो नांगौ ?
सोलोंथाय लानायनि गुबै थांखिया मा ?
माब्लाबा गावनो सानो-
सोलोंथाय लानायनि थांखिया
आनजादाव बुरजा नाम्बार लाखिनाय,
गोरों जानानै साख्रि मावनाय;
साख्रि मावना रां आरजिना...
न' बां लुनाय आरो गोजोन संसार जिउ दानाय।
नाथाय,--
गावनो सानफिन्ना बुजियो-
बेफोर सान्नाया नंखायथार,
सोलोंथाया जिउनि आलारि बाथि,
सोलोंथाय लानायनि गुबै थांखिया...
आखल आखु आरो मोजां गियान दानाय।
आरो.....
सोलोंथायखौ लानांगौ-
गोरों जाना मोजां गियान दानांगौ
समाज, सुबुं आरो माहारि सिबिनाय,
बेसो जागोन गुबै सोलोंथाय लानायनि थांखि ।

“सुबुंथि”

डाप'दिल ब्रह्मा

चि.इ., बि. टेक, सेथि बोसोर



आय' सुबुंथि थारैनो-

नों ब'हा थांखो ब'हा गोमालांखो,

नोंखौ रावनावबो नुनोखौनो मोनला

नागिरबायदों आं नोंखौ बयनावबो

नाथाय नुवाखे आं रावनावबो

थारैनो सुबुंथिया बहा थांमारखो ?

लामा द'था द'था नुबायदों आं

बिबायारि उन्दै गथ'फोरनि मेग'नाव मोदै

जाय उखैनायाव लोरबां जानांदों

नाथाय रावबो रावनिबो मदद खालामाखे।

बयबो गावनिखौल' सानदों

आरो जाय फारा- फारि सिगांलांदों ।

थारैनो सुबुंथि सोदोब-

दंमारो ना गैमारला जाखो ?

“लाइमोन”

हारिमा हाइनारि

सि.एस.इ., बि.टेक., थामथि बोसोर



नंगौना आं सासे लाइमोन ?
बैसोआव लाइमोन जाब्लानो
सोर्लोथायाव गोजौ जाब्लानो
साखि बाखि मोनब्लानो जोबथा नडा लाइमोननि मावनां हाबा ।
लाइमोना गाबोननि हादर सामलायगिरिबो ।
लाइमोना सिगांब्लासो हारियासिगांगोन ।
मावनांगौ दं हारि जौगानायनि
साननांगौ दं हारिखौ दैदेननायनि ।
ओंखारदोंमोन हारिनि थाखाय
बद'फा उपेन्द्रनाथ ब्रह्मआबो
लाइमोन बैसोनि समावनो ।
आं होयोब्लासो नों होयोब्लासो
हारिनो माबा बिहोमा
मोनगोन जों गासैखौबो हारिनिफ्राय ।
बेखायनो
आं लाइमोन
होनांगोन बिहोमा
दानायाव समाज मोनसे गोगो ।

आँथि गैयि दुखु

दावगाफुं नारजारि

एप इ थि, बि टेक, नैथि बोसोर



हाय दुखु !

बहानिफ्राय फैयो नों,

हरखाबै साग्लोब फैयो

मिजिं गोनां जिउखौ थाबथा होयो ।

एखब्ला सानो आं,

मानसिनि जिउआव दुखु गैयाब्ला

माबादि जिउआ जागौ ।

सामफ्रामबो मिनि खुसि जागौदा बे ?

सोरनाव सोंनो दुखुनि गुबै आँथिया मा ?

सोरनो खिन्थानो आंनि दुखुखौ,

खिन्थाब्लाबो होनो हागोनना नों आंनो सुखुखौ

गोसोआवल' साननानै थायो ।

नागिरनानै मोननाय बेसाद नामा बे सुखुआ ?

नागिरनानै मोननायबा, नागिरना लासिगौ आं

सुबुंनि खुगायावल' खोनायो आं सुखुखौ,

नाथाय गुबैआव सुखुखौ नुनो मोना

बहा थायो, मायाव थायो,

बेखौ आंबो मिथिया ।

मोननायब्ला लासिगौ आं,

सुखुखौ ब'जबना ।

सोर नों

हायेन नारजारि

इ.चि.इ. डिफलमा, थामथि बोसोर



बोरै बुंगोन आं नोंनो

आंनि थाखाय

सोर नों!

बोरै फोरमायगोन आं नोंनो

मावनाय बिखानि सोदोब !

आंनि थांखिनि नों इसारा

नोंनो जिउ ,

नोंनो सान ,

नोंनो हर ,

नोंनो हाथरखि,

नोंनो अखाफोर ,

गासै खुसि नोंनो ,

गासै थांखि नोंनो,

गासै लुबैनाय नोंनो

मेगनाआव नों,

गोसो आव नों,

गासैआव बो नों |

थफिनाय नों बारसे गोजा गलाब बिबार

बिरबाय नाय आं मासे सिखिरि |

नों फै दैमा जाना,

आं दं लैथो जाना |

बोहैगोन आं लैथोमा जाना

फै नोंआंजों धिंडा जाना |

गिबि अखा नों बैसाग दाननि ,

खिलिनाय बिथ'राय नों आंनि गोसो सानस्रिनि ,

थायनै मेगन नोंनि हायना मुलि,

खावना लांडो नों आंनि गोसोखौ आनि थानि |

मिनिनाय नॉनि आसिन-खाथिग दाननि अखा मोल्फामनाय बायदि,
बिरनाय खानाय बिलाय नॉनि
फागुन दाननि बार बायदि |
आंनि थाखाय सोर !
बोरै बुंगोन आं नॉनो ,
गोरबोनि हासाराव खिलियो नॉनि मुं

बारसे गोजा गलाब बिबार जाना
गोरबोनि आयनायाव नुयो नॉनि सावगारि
दुब्रि हाग्रा नि जॉथि नेहोर जाना
आंनि थाखाय सोर नॉं!!
बोरै आं फोरमायनो ।

“बैसागु”

डाप'दिल ब्रह्मा

चि.इ, बि. टेक, सेथि बोसोर



दाउ खौऔआ जॉनि लामानि लांगोनानि
थाइजौ बिफांआव बानानै,
खौओ खौऔ गाबफैदों।
आरो आंनो खिन्थाफैदों
बैसागु सोफैगौ आब',
बैसागुनि जौखौ फिनानै दोनखादो।
आरो आंनाव सोंदों-
देग्लाय संखान्थिआव
बै नुहुरनाय बावखुंग्रि हाजोआव
थांगोनना आब', थांगोनना
थांडोब्ला बैनि नुथायफोरखौ
आंनोबो खोन्थाफैदे आब' -
होन्ना खौऔआ रैसूमै गारांजों बुंफैदों आंखौ।
आरो बुंभावदों आंखौ
आब' देग्लाय थाइजौ बिफांआ
जोबोद मावलिदों ।
मिथिगौना आब'
थाइजौ बिबारा जोबोद मावलियोबा मा जायो
बेनिखायनो थियारि खालामना –
थाखा आब'
थियारि खालामना थाखा ।

”रोदा बेंखनजानाय: आंनि बर’ हारिमु जिउनि ख’बाम”

मधुस्मिता बसुमतारि

आइ.इ, बि. टेक., सेथि बोसोर



हारिमुवा मोनसे सोदोब ल’ नडा — बेयो जॉनि हारिनि साप्रोमबो सुबुंफोरनि बिखा, गोरबो, जिउआव हाबना थानाय मोनसे गोहो। आंनि थाखाय, आंनि हारिमुवा थांना थानाय ख’बाम रिंखंनाय जाय आंनि रोदाजों बोहैं बोयो, समायना दोरोडारि, मोसानाय आरो गोग्गानायनि मिलौहाब देंखो। सोरगिदिं गासैबो गाब, देंखो आरो सल’जों बेंखनजानानै देरबोनायलाय, आं बे सोलौंथाइखौ लानो हायोदि जॉनि सिनायथिया बयनिस्वयबो बांसिन थुब्लाव जॉसारो जेब्ला जों गोख्रॉं गोहोजों जॉनि हारिनि रोदाखौ लाफाना दावगायो।

आं आंनि हारिखौ गोजौ थाखोआव जौगानाय सिमां नुयो, लोगोसे दुलाराय बुहुमावनो जॉनि हारिखौ फालिनायजों आरो लोगोसे मानहोनाय। जेब्लानो आं आंनि हारिनि मोसानायखौ मोसायो अब्ला आं गोदोनि जोहोलावजोफोरनि बोलोखौ मोनदाडो जेरैं — बिथांमोननि अन्नाय, बिथांमोननि खौसेथि, बिथांमोननि गोहो। मोसानायानो मोनसे लामा, जायजों आं रोखायै फोरमायथि होनो हायोदि आं थारैनो सोर आरो आं मा हारिनिफ्राय जोनोम जानाय।

आं आंनि हारिनि सासे आइजो जानानै, आं आंखौ बाहागो लाग्रा बायदिल’ नुवा नाथाय मोनथायनि राव दिहुनग्रा आरो गोग्गाग्रा नुयो। आं आंनि जोनोमगिरि हारिनि थाखाय जेब्लायबो बेनि सायख्लुम जाना गसंथेना थागोन, बेनि मुहिनांथाव गाबखौ फोसावगोन, आरो गुबुनखौ गाव-गावनि दोरोडारिखौ गियालासे बेंखन्नो थुलुंगा होगोन।

जॉनि हारिमुवा गोमोरलाडाखै— बेयो गोसारसिनदोंसो, आरो आंबो माखासे सुबुंफोरनि गेजेराव सासे जाय हारिनि ख’बामखौ फोथांना लाखिगोन।

“निजोम समनि”

रिंकु ब्रह्म

आय.इ., बि.टेक नैथि बोसोर



बेलारोम निजोम समनि
गारबोनाय गोजोन बुब्लि
गोसोआव फैयो मानो
रोमै रोमै।
बावनोथ' हालिया, हानाय नंआ
आन्नाय नॉनि जिउआव।
गैया गोरुबा समआ
नॉनि आंनि अन्नायनि जिउ लामाया।
खोमसिजों जेरै सोरां,
सोरांजों जेरै खोमसि
गोरुबा बिबदिनो।
नेनानै दं दाबोनो
मिजिं नॉनि फेनायनि।

”सायख’जायै”

मद'द जांगिला
बि.टेक., नैथ बोसोर
बिफान:- इ.चि.इ.



जों मालाबाबो गोजान नडामोन
नाथाय बिनो अनागारि खोथा।
नों गैया नडा दंमोन
मोनदांनो हानाय खाथयावनो,
हां लानाय खोना लायनाय
जेब्ला ख'थाया सिरि जायो।
माबोरैबा,
सान्नो हायै गोजान जायो।
बुडोदि जान्थाया सुबुंखौ जदु खालामो।
नाथाय नों बेखौ मा बुंगोन
जेब्ला मोन्नै बिखाया सेर सरे थायो
अब्लाबो-
गावबा गावनि लामाजों थाडो ?
नों थांबाय साहा, आं फैबाय खोलाहा।
नाथाय आगानजों नडा
जोंनि इउनजोंसो,
आं समाय लायो,
मालाबा मोनदाडोदि बे मुलुगा
जों सानैनि गेजेराव दोंसे रेखा बोना होबाय !
आरो बुंबाय-
”बेवहाय मोजां मोनलायनो हागोन
नाथाय अराय जिउनि थाखाय नडा”।
जों मिनिदोंमोन जेरै
जेबो जेंना गैयै बायदि।
जों रायज्जायदोंमोन जेरै

जोंहा गोबां सम दं बायदि ।
जों अनज्जायदोंमोन जेरै
जोंहा गनायथि दं बायदि ।
नाथाय जोंनि मेगना जोंखौ थगायबाय,
मेगनाव गोबां खोथा दंमोन
जायखौ खुगार्जों फोरमायनो हाया ।
गासै "थिगैनो दं"
माने-
"आं लुबैयो गुबुन जानायमोनब्ला"
मोनफ्रोमबो बिदाय लानाया से सेकेन
गोबाव सम सोलिदोंमोन ।
जों एसे गिनो रोडे,
एसे सैथो
एसे लोगोरिनिस्रुय बांसिन माबा मोनसे ।
नाथाय बियो हारसिं थानो मोनसे जायगा ।
आरो गोब्राबसिन बाहागो ?
जों सानैबो मोनथिगौमोन ।
जों सानैबो मोनथिगौमोनदि
बे खोथाया मालाबाबो आगान बारायनाय नडा ।
बियो मालाबाबो सोलिनाय नडा
गोमानाय मेगननि बायजोआव मालाबाबो हां लानाय नडा
आरो सिरि सिरि बुजिनाय नडा
जों बेखौ गनायना लाबाय
बेखौ नुनानै मिनिस्तुबाय
खाफाल होन्ना सान्ना लाबाय ।
नाथाय गोथौयै-
गोथौयै जेराव सैथोआ थायो
जों मोनथिगौमोन :
जोंनि खाफालआ माखासे लामाफोरखौ सायख' खानाय ।
आरो नों जेसेबां आसा खालामा मानो
सा आरो खोला मालाबाबो लोगो मोनज्जायनाय नडा ।

अब्लाबो-
मोनफोम हराव
आं एखे अख्रांखौनो नुयो
आरो सोमोनांथाव
नोंहाबो माब्लाबा मोनदांदौब्ला !
बै बोनाय,
बै एसे
बै जोबनो गैयि मोजां मोन्नाय।
जों लाना थाडो,
गांसे बिजाब बायदि
जोबथा आयदा गैया लासे ।

“অসমীয়া খণ্ড”
“সিমেসিআই আই”

উত্তৰ-পূব ভাৰতত দক্ষতা বিকাশ: এক পৰ্যালোচনা

বিক্রমজিৎ চৌধুৰী

সহকাৰী অধ্যাপক

সংগণক বিজ্ঞান আৰু অভিযান্ত্ৰিক বিভাগ

কেন্দ্ৰীয় প্ৰযুক্তিবিদ্যা প্ৰতিষ্ঠান কোকৰাঝাৰ

বি টি চি, অসম



পাতনি

সাম্প্ৰতিক সময়ত আমি সকলোৱে সচৰাচৰ শুনি থকা এটি কথা হল দক্ষতা বিকাশ। একবিংশ শতিকাত দক্ষতা বিকাশৰ গুৰুত্ব অপৰিসীম। এখন দেশৰ ভাগ্য নিৰ্ণয় হয় দক্ষ শ্ৰমবলৰ উপলব্ধতাৰ ওপৰত। চীন, ছিংগাপুৰ, জাপানকে আদি কৰি ভালেকেইখন এছীয় আৰু পশ্চিমীয়া উন্নত দেশসমূহে দক্ষতা বিকাশৰ ওপৰত গুৰুত্ব আৰোপ কৰি দোপতদোপে উন্নতি সাধিব পাৰিছে। সেই তুলনাত ভাৰত যথেষ্ট পিছ পৰি ৰৈছে। মানুহৰ মানসিকতা, পাঠ্যক্রমত ব্যৱহাৰিক জ্ঞানৰ অভাৱ আদি বিভিন্ন কাৰণত দক্ষ শ্ৰমিকৰ প্ৰচুৰ নাটনিত ভুগিছে আমাৰ দেশ। অৱশ্যে চৰকাৰে এই কথা বাৰুকৈয়ে উপলব্ধি কৰিছে আৰু বহুতো গুৰুত্বপূৰ্ণ পদক্ষেপ গ্ৰহণ কৰিছে। নতুন শিক্ষা নীতি ২০২০ ত দক্ষতা বিকাশৰ ওপৰত বিশেষ গুৰুত্ব আৰোপ কৰা হৈছে। প্ৰধান মন্ত্ৰী দক্ষতা বিকাশ আঁচনিৰ অধীনত দেশৰ চুকে কোণে যুৱক যুৱতী সকলক প্ৰশিক্ষণ দিয়াৰ ব্যৱস্থা কৰা হৈছে।

ভূতৰ ওপৰত দানৰ পৰাদি কৃত্ৰিম বুদ্ধিমত্তাৰ অগ্ৰগতিয়ে পৰিস্থিতি অতি গুৰুতৰ কৰি তুলিছে। বহুতো উচ্চশিক্ষিত বহুবছৰৰ অভিজ্ঞ চাকৰিয়ালে সংস্থাপন হেৰুৱাব লগা হৈছে। কোম্পানী সমূহে হাজাৰ হাজাৰ চাকৰি কৰ্তন কৰিছে আৰু কৃত্ৰিম বুদ্ধিমত্তাৰে চালিত স্বয়ংক্ৰিয় ৰবট আৰু প্ৰগ্ৰামিংৰ হতুৱাই কৰ্ম সম্পাদন কৰিছে। ইয়াৰ ত্ৰাসৰপৰা কোনো নিয়োগ ক্ষেত্ৰে সাৰি যোৱা নাই। কিন্তু সুখৰ কথা এই যে বহুতো নতুন নতুন নিয়োগ ক্ষেত্ৰ মুকলিও হৈছে। গতিকে দক্ষ হলেই নহ'ব, কোনটো বিষয়ত-কলাত দক্ষ হ'ব লাগিব সেয়ায়ো ভাবিব লাগিব। বিশেষকৈ প্ৰাচীন বা পৰম্পৰাগত কৌশল বা কলাসমূহ অতি সহজে প্ৰত্যাহ্বানৰ সন্মুখীন নহ'ব। সকলো চালিজাৰি চাই নিজকে উচিত কৌশলেৰে দক্ষ কৰিব পাৰিলেহে ভৱিষ্যতে নিয়োগৰ সম্ভাৱনা বৃদ্ধি পাব।

দক্ষতাৰ সংজ্ঞা

দক্ষতা মানে হ'ল কোনো এটা ক্ষেত্ৰত নিজকে পাৰ্গত কৰা, পাৰদৰ্শিতা দেখুওৱা। দক্ষতাৰ দুটা দিশ আছে - জন্মগত আৰু আৰ্জিত। জন্মগতভাৱে দক্ষ লোক থাকে যদিও সেয়া নিচেই তাকৰ। আমি সৰহভাগেই অনুশীলনৰ দ্বাৰাহে কোনো কামত দক্ষ হ'ব পাৰোঁ। ইয়াৰে প্ৰথম পদক্ষেপ হ'ল কৌশল নিৰ্বাচন। নিজৰ ৰুচি অনুযায়ী কি বিষয়ত দক্ষতাৰ প্ৰশিক্ষণ ল'ব পাৰি সেয়া নিৰ্ধাৰণ কৰিব লাগিব। কিছু বছৰ আগলৈ দক্ষতাৰ আনুষ্ঠানিক প্ৰশিক্ষণৰ কোনো ব্যৱস্থা নাছিল। কিবা শিকিব হ'লে অভিজ্ঞ লোকৰ অধীনত যোগালি হৈ কাম শিকিছিল। কিন্তু আধুনিক সময়ত বহুতো উন্নত ব্যৱস্থা হৈছে। বিভিন্ন বিষয়ৰ প্ৰশিক্ষণ প্ৰতিষ্ঠান আছে, উন্নত সঁজুলি আছে, অনুকৰণ যন্ত্ৰ (simulator) আছে। যুৱক যুৱতী সকলে ব্যৱহাৰিক শিক্ষাৰ মাধ্যমেৰে নিজকে দক্ষ কৰিব লাগিব। দক্ষতাৰ প্ৰথম আৰু প্ৰধান লক্ষ্যই হ'ল হাতে কামে শিকা। পুঠিগত শিক্ষাৰ সলনি কাম কৰি আচল ব্যৱহাৰিক শিক্ষা লাভেই দক্ষ শ্ৰমবল সৃষ্টি কৰিবলৈ সক্ষম হ'ব।

একবিংশ শতিকাত দক্ষতাৰ প্ৰয়োজনীয়তা

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ইতিমধ্যে উনুকিয়াই অহা হৈছে যে কৃত্ৰিম বুদ্ধিমত্তাৰ আগ্ৰাসনে সকলো বৃত্তিকেই বাৰুকৈয়ে প্ৰভাৱিত কৰিছে। ইয়াৰ মাজতে কিন্তু নিয়োগৰ নতুন নতুন ক্ষেত্ৰও সৃষ্টি হৈছে। গতিকে সময়ৰ লগত সংগতি ৰাখি নিজকে প্ৰস্তুত কৰিব পাৰিলে নিশ্চিতভাৱে ভাল সংস্থাপন আশা কৰিব পাৰি। দক্ষতাক আমি কেইটিমান ভাগত ভগাব পাৰোঁ। প্ৰথমটো হ'ল কাৰিকৰী দক্ষতা। এতিয়া এইবিধ দক্ষতাৰ চাহিদা সৰ্বাধিক। কিন্তু কৃত্ৰিম বুদ্ধিমত্তাৰদ্বাৰা আটাইতকৈ বেছি প্ৰভাৱিত হোৱাৰ সম্ভাৱনীয়তাও এইবিধ দক্ষতাৰে বেছি। ইয়াৰ উপৰি আছে পৰম্পৰাগত দক্ষতা বা বংশানুক্ৰমিক দক্ষতা। এইবিধ দক্ষতাৰ অধীনত আমি শূৱালকুছিৰ পাট উদ্যোগ, সৰ্থেবাৰীৰ কাঁহ-পিতলৰ উদ্যোগ, কমাৰ আদিৰ কথা ক'ব পাৰোঁ। এনেকুৱা দক্ষতাৰ ভৱিষ্যত বৰ উজ্জ্বল। কৃত্ৰিম বুদ্ধিমত্তাৰ ত্ৰাসৰ পৰাও ই মুক্ত। আজিকালি সমাজত পৰম্পৰাগত শৈলীৰে প্ৰস্তুত বস্ত্ৰৰ চাহিদা বৰ ভাল। লগতে প্ৰযুক্তিৰ অগ্ৰগতিৰ ফলত সম্ভৱ হোৱা ই-মাৰ্কেটিং আদিয়ে এখন ডাঙৰ বজাৰো সহজলভ্য কৰি তুলিছে। ফলত এনেধৰণৰ সামগ্ৰী প্ৰস্তুত কৰি সংস্থাপিত হোৱাৰ যথেষ্ট অৱকাশ আছে। গতিকে মূল কথা হ'ল একবিংশ শতিকাত প্ৰকৃত দক্ষতাৰ যথেষ্ট মূল্য আছে, মাথোঁ প্ৰয়োজন কষ্টেৰে একাগ্ৰতাৰে নিজকে সেইটো পৰ্যায়ত দক্ষ কৰি তোলাটো।

উত্তৰ-পূব ভাৰতৰ পৰিপ্ৰেক্ষিতত দক্ষতাৰ অৱকাশ

সৰ্বভাৰতীয় প্ৰেক্ষাপটত উত্তৰ পূব ভাৰতক অৰ্থনৈতিক দিশত যথেষ্ট পিছপৰা বুলি ক'লেও অত্যাঙ্কি নহয়। বিভিন্ন সমস্যাৰে ভাৰাক্ৰান্ত আমাৰ এই অঞ্চল এতিয়াহে যেন লাহে লাহে প্ৰগতিৰ দিশত খোজ পেলাইছে। দুৰ্গম বাটপথ, উগ্ৰপন্থীৰ সমস্যা, বিচ্ছিন্নতাবাদ, আন্তঃগাৰ্খনিৰ অভাৱ আদি এশ এবুৰি প্ৰত্যাহ্বান অতিক্ৰমি যোৱা কেইবছৰমানৰ পৰা উত্তৰ-পূব ভাৰতে উন্নতিৰ জখলাডাল বগাবলৈ আৰম্ভ কৰিছে। কেন্দ্ৰীয় চৰকাৰেও এক্ট ইষ্ট নীতিৰ অধীনত যথেষ্ট বিনিয়োগ কৰিছে। অসমৰ ৰাজ্যিক চৰকাৰে এডভাণ্টেজ অসম ২.০ ৰ জৰিয়তে দেশী বিদেশী আগশাৰীৰ উদ্যোগপতি সকলক অসমলৈ নিমন্ত্ৰণ কৰি আৰু বিনিয়োগৰ প্ৰতিশ্ৰুতি আদায় কৰি এক নতুন যুগৰ সূচনা কৰিছে। টাটাগোষ্ঠীৰ দ্বাৰা ২৭০০০ কোটি ব্যয়সাপেক্ষে জাগীৰোডত নিৰ্মিয়মান অসম অৰ্ধপৰিবাহী উদ্যোগে (semiconductor plant) ভাৰতীয় উদ্যোগৰ মানচিত্ৰত উত্তৰ পূৰ্বাঞ্চলৰ নাম সজোৰে প্ৰতিষ্ঠা কৰিছে। গতিকে সংস্থাপনৰ ন ন বাটে নতুন আশাৰ ৰেঙণি কঢ়িয়াই আনিছে।

দক্ষতা বিকাশ কৰিবলৈ আনুষ্ঠানিক শিক্ষা আগবঢ়োৱা চৰকাৰী আৰু বেচৰকাৰী যথেষ্ট সংখ্যক প্ৰতিষ্ঠান উত্তৰ পূব ভাৰতত আছে। পোনপ্ৰথমে অসম দক্ষতা বিশ্ববিদ্যালয়ৰ কথা উনুকিয়াব পাৰি। মঙ্গলদৈস্থিত বিশ্ববিদ্যালয়খনে দক্ষতা বিকাশৰ অৰ্থে বিভিন্ন পাঠ্যক্ৰম আগবঢ়াই আছে। ইয়াৰোপৰি অসমৰ প্ৰতিখন জিলাতে ঔদ্যোগিক প্ৰশিক্ষণ প্ৰতিষ্ঠানেও (ITII) বিভিন্ন বিষয়ত ডিপ্লমা আৰু চাৰ্টিফিকেট পাঠ্যক্ৰমৰ ব্যৱস্থা কৰিছে। লগতে পলিটেকনিক সমূহতো তিনিবছৰীয়া কাৰিকৰী পাঠ্যক্ৰম গ্ৰহণ কৰিব পৰা ব্যৱস্থা আছে। তাৰোপৰি National Institute of Electronics and Information Technology (NIELIT), Central Toolroom and Training Centre (CTTC), অসম দক্ষতা বিকাশ প্ৰতিষ্ঠান, প্ৰধানমন্ত্ৰী কৌশল বিকাশ যোজনা, বিভিন্ন অনলাইন পাঠ্যক্ৰম আদি সৰ্বভাৰতীয় আৰু ৰাজ্যিক প্ৰতিষ্ঠান আৰু আঁচনিৰ জৰিয়তে দক্ষতা বিকাশৰ যথেষ্ট সুবিধা আছে। বহুতো চৰকাৰী আৰু বেচৰকাৰী জলপানি উপলব্ধ আছে, বিনামূলীয়া পাঠ্যক্ৰমৰো ব্যৱস্থা আছে, কেৱল মথোঁ লাগে সদিচ্ছা আৰু আগ্ৰহ।

এইবাৰ আহোঁ কেইটিমান কৌশলৰ আলোচনালৈ, এইবোৰৰ প্ৰশিক্ষণে দেশৰ আন ৰাজ্যৰ লগতে বিদেশতো নিযুক্তিৰ পথ মুকলি কৰিব পাৰে। নিম্ন দক্ষ বনুৱাৰ (low skilled labour) আজিৰ দিনত তীব্ৰ নাটনি। গাড়ীচালক, ইলেকট্ৰিচিয়ান, প্লাম্বাৰ, বিভিন্ন বৈদ্যুতিক সৰঞ্জাম মেৰামতি যেনে টিভি, এচি, ফ্ৰিজ আদিত দক্ষ লোকৰ আজিৰ দিনত বহুত চাহিদা। লগতে নাৰ্ছিং, পেৰা মেডিকেল, হোটেল মেনেজমেন্ট, এয়াৰ হোষ্টেজ আদি ক্ষেত্ৰত দক্ষতা আহৰণ কৰিব পাৰিলে আন্তঃৰাষ্ট্ৰীয় পৰ্যায়তো নিযুক্তিৰ সম্ভাৱনা থাকে।

আনহাতে উচ্চাকাঙ্ক্ষী আৰু কঠোৰ পৰিশ্ৰম কৰিবলৈ সাজু যুৱক যুৱতী সকলে আনৰ তলত চাকৰি কৰাতকৈ নিজকে উদ্যোগী (entrepreneur) হিচাপে প্ৰতিষ্ঠা কৰিব পাৰে। আজিৰ দিনত মূলধন নাথাকিলেও বেংকৰ পৰা ঋণ লৈ বা বিভিন্ন অনুষ্ঠানৰপৰা বিনিয়োগ লাভ কৰি নিজা উদ্ভাৱনী ধাৰণাক (innovative idea) এটি সফল ব্যৱসায়ত পৰিণত কৰা সহজ হৈ পৰিছে। বহুতো ক্ষেত্ৰত চৰকাৰে ৰাজসাহায্যৰো ব্যৱস্থা কৰি থৈছে। কেৱল কষ্ট কৰি নিজৰ ধাৰণাটোক কিদৰে লাভজনক ব্যৱসায়ত পৰিণত কৰিব পাৰি, সেয়া বিতংকৈ পৰিকল্পনা কৰিব লাগিব। অসম চৰকাৰেও Assam Startup Mission ৰ অধীনত যুৱ উদ্যমী সকলক উৎসাহিত কৰাৰ প্ৰচেষ্টা হাতত লৈছে। খাদ্য সংশোধন, গাহৰি কুকুৰা পালন, পৰ্যটন, মৎস্য পালন, দুগ্ধজাত সামগ্ৰী উৎপাদন, আন বহুতো কৃষিভিত্তিক উদ্যোগ ক্ষেত্ৰত অনেক যুৱক যুৱতী ইতিমধ্যে যথেষ্ট সফল হৈছে। উচ্চমানৰ সামগ্ৰী প্ৰস্তুত কৰি উচিতভাৱে বিজ্ঞাপন, পেকেজিং আদি কৰিলে সফল হোৱাত কোনেও বাধা দিব নোৱাৰে।

সামৰণি

উত্তৰ-পূব ভাৰতত দক্ষতা বিকাশৰ ক্ষেত্ৰত বহু কৰিব লগা আছে। কিন্তু আশাৰ বতৰা এয়েয়ে যুৱক যুৱতী সকলৰ মাজত সচেতনতা আহিছে। বহুতে আত্মসহায়ক গোট খুলি বা কেতিয়াবা অকলশৰেও বিভিন্ন পৰম্পৰাগত আৰু উদ্ভাৱনীমূলক ক্ষেত্ৰত সফল ব্যৱসায় কৰি নিজৰ লগতে আনকো উৎসাহিত কৰিছে। বহুতো উদ্যোগ স্থাপন হৈছে বা হ'বলৈ গৈ আছে। গতিকে আশা কৰিব পাৰি যে অনতিপলমে উত্তৰ পূব ভাৰতৰদৰে প্ৰাকৃতিক আৰু ভৌগোলিকভাৱে চহকী কিন্তু পিছপৰা অঞ্চললৈ আজিৰ যুৱসমাজে দক্ষতা বিকাশৰ যোগেদি নতুন সম্ভাৱনাৰ জোৱাৰ আনিবলৈ সক্ষম হ'ব।

সুখ বিচাৰি

বিক্রমজিৎ চৌধুৰী

সহকাৰী অধ্যাপক

সংগণক বিজ্ঞান আৰু অভিযান্ত্ৰিক বিভাগ

কেন্দ্ৰীয় প্ৰযুক্তিবিদ্যা প্ৰতিষ্ঠান কোকৰাঝাৰ

বি টি চি, অসম



হয়নে সফল মই?

নাজানো,

কিন্তু সফলতাৰ জানো সাৰ্বজনীন সংজ্ঞা আছে?

মানুহ সুখী হ'ব পৰাটোৱেই সফলতা চাগে!

তেন্তে আজিৰ পৃথিৱীত সফল ব্যক্তি বিৰল,

মৰিচীকা খেদি খেদি সকলো ভাগৰুৱা নিঠৰুৱা।

নিগনি দৌৰ এৰি অকণমান জিৰণি লোৱা,

সুখী হ'ব পৰা সকলো সমল তোমাৰ টোপাশে।

সন্তানৰ নিষ্পাপ হাঁহিত, ঠুনুক ঠানাক মাতত

আঃহ কি যে সুখ।

নিচুকনি গীতৰ আৱেশত কোঁচতেই কণমানিজনীৰ মুদ খোৱা চকুত,

কি যে সফলতা।

নিঃস্বার্থ কামৰ কি যে মাদকতা।

শৈশৱলৈ উভতি যোৱাত, শৈশৱলৈ উভতি চোৱাত

কি যে সজীৱতা।

অকণমান বৈ চোৱা,

জীৱনৰ প্ৰতি কৃতজ্ঞ হোৱা,

সুখ তোমাৰ দুৱাৰডলিত

অনুমতিৰ অপেক্ষাৰত।

ক্ষন্তেকৰ সহযাত্ৰী

ভাগৱী তালুকদাৰ
স্নাতক প্ৰথম বৰ্ষ
চিভিল ইঞ্জিনিয়াৰিং



"বব বব!!"

কেনেকৈ গৈ মিলালে লেখাই আজিও। সদায় একেখন বাহুতে যায়, প্ৰায় ডেৰবছৰমান হ'বলৈ হ'ল। তথাপিও সময়ৰ আগত এদিনো গৈ পোৱা নাই। সদায় দৌৰি দৌৰি উঠে বাহুখনত। মাকে কিমান কৈছে বোলে "হেৰো, পাঁচমিনিট আগতে ওলালেনো কি হয়! "কিন্তু নাই, ক'ত আগতে ওলাব, গৈ গৈ সেই একেই কাহিনী সদায় ৰাতিপুৱাৰ।

বাহুত উঠিয়ে নিজৰ সেই বিশেষ চিটটোত বহিলগৈ। আজি কাষত আইতাজনী বহিছে। শিৱমন্দিৰলৈ যাব হ'বলা। আইতাজনীৰ হাতত থকা পূজাৰ সামগ্ৰী, বিশেষকৈ সেই সৰু গাখীৰৰ বটলটোৰ পৰা অনুমান লগালে তাই। তিনিআলিৰ শিৱমন্দিৰলৈ যোৱা ভক্ত তাই প্ৰায়েই লগ পাই, তাতে আজি আকৌ সোমবাৰ, বেছ ভিৰ হ'ব মন্দিৰত। খিৰিকীখন অকণ খুলি বাহিৰৰ বতাহখিনি মুখত লাগিবলৈ দিলে তাই। ভাগৰত উশাহ অলপ বেছি দীঘলকৈ লৈ থকা দেখি আইতাজনীয়ে তাইৰফালে তেওঁৰ পানিবটলটো আগুৱাই দিলে। তাইৰ ওচৰতও কলেজলৈ বুলি নিয়া বটলটো আছিল যদিও আইতাৰ সেই ভাবখিনিক মানা কৰিব নোৱাৰিলে। বটলটো ঘূৰাই দিওতে ধন্যবাদ বুলি কোৱাত আইতাৰ সেই হাঁহিটোৰ পিছত আৰু তাই কথা নপতাকৈ থাকি নোৱাৰিল। তিনিআলি পোৱালৈ, সেই দহমিনিটতে তাই আইতাৰ সৰু পুতেকৰ দোকানখনৰ পৰা নামঘৰলৈ যোৱা বান্ধৱীৰ আঁঠুৰ বিষলৈ সকলো শুনিলে। আইতা নমাৰ পিছত এজন বয়সস্থ মানুহ বহিল। তেওঁৰ লগতো দুই এষাৰ কথা পাতি কলেজৰ গেটৰ সন্মুখত নামিল। এইখিনিতে অৱশ্যে আৰু কেইজনমান ছাত্ৰ ছাত্ৰী সদায় নামেই। গোটেমখা ল'ৰা ছোৱালী গৈ গেটৰ ভিতৰত সোমাই নিজ নিজ ক্লাচৰুম অভিমুখে গ'ল।

এইখিনিয়ে আছিল লেখা বৰুৱাৰ জীৱনৰ সদাইৰ চল্লিছমিনিটৰ বাহু যাত্ৰা। কলেজত নামভৰ্তি লওঁতেই দেউতাকে স্পষ্টভাৱে কৈছিল যে নিজে নিজে অহা যোৱা কৰিব লাগিব। মাক দেউতাকক এৰি নিজ চহৰৰ বজাৰলৈ গৈ নোপোৱা ছোৱালীজনীয়ে প্ৰথমদিনা যেতিয়া বাহুত অকলে উঠিছিল, ভয়তে একেবাৰে পেপুৱা লাগি আছিল। কোনোবাই লৈ যাব বুলি বেগখন বুকুত খামুচি মাৰি ধৰিছিল। ডেৰবছৰ আগৰ সেই লেখাজনীৰ কথা ভাবিলে কিবা তাহানিৰ কাহিনীয়েন লগে তাইৰ। প্ৰথমকেইদিনমান এনেদৰে সদায় অহা যোৱা কৰাটো তাইৰ বাবে বৰ বিৰক্তিকৰ হৈ পৰিছিল। কিন্তু এতিয়া যেন ই তাইৰ জীৱনৰ কেনভাচখনক আৰু বেছি ৰঙীন কৰি তুলিছে।

"কিহে মাজনী? আজিও চকু নুখুলিল নেকি??"

ভাগৰত উশাহ নাপাই ফেঁপাই থকাত কেৱল চকুঘোপা কৰি এবাৰ চাবলৈহে পাৰিলে কনডাক্টৰজনক। আজি পিছে তাইৰ অজুহাতটো থাকেই। যোৱানিশা শিৱৰাত্ৰিত ঘৰৰ কাষত কোনোবাই ডাঙৰকৈ পূজা এভাগ কৰিছিল। ৰাতি বহু দেৰিলৈ গান বজাই থৈছিল বাবে টোপনি যোৱাত দেৰি হ'ল।

বাহুখনত সোমাইয়েই ভৰি দুখনে নিজেই সেই বিশেষ চিটটোৰ ওচৰ পোৱালে। মূৰতুলি চাই দেখে, এজনী কণমানি দেউতাকৰ লগত বহি আছে। "আজিৰ দিনটোৱেই বেয়া। কালি ডাঙৰকৈ গান বজাই থকাত মনতে বহুত গালি পাৰিছিলো সিহঁতক। ভোলেবাবাই বেয়া পালে হ'বলা।"

উপাই নাপাই অলপ আঙুৰাই আহি এটা খালী চিটত বহিল। খিৰিকীৰ কাষত বহিব নোপোৱাত এনেই বেয়া লাগি আছিল, তাতে আকৌ কাষত বহা মানুহজনে খিৰিকীখন জপাই থৈছে। খুলি দিবলৈ কবলৈও বেয়া লাগিল তাইৰ। ফৰ্মেল পেণ্ট-চাৰ্ট পিন্ধা এজন ডেকা ল'ৰা। আগতে তাই দেখিছে তেওঁক। প্ৰায় এমাহমান ধৰি এইখন বাছতে অহা-যোৱা কৰি আছে। সদায় হাতত এখন বাতৰি কাকত লৈ উঠে। আজিও আছে এখন। কাণত হেডফোন লগোৱা আছে। মোবাইলটো হাততে লৈ গান বিচাৰি আছে। লেখাৰ চকু যোৱাত দেখিলে, গোটেই প্লেলিষ্টখন অসমীয়া গানেৰে ভৰ্তি। গান এটা লগাই মোবাইলটো থৈ পেপাৰখন হাতত তুলি ললে তেওঁ।

এইবাৰ পিছে আমাৰ মিচ বৰুৱাৰ চকু তেওঁৰ তলত থকা ডায়েৰিখনলৈ গ'ল। সৰুকে মাটি ৰঙৰ ডায়েৰী। পাট এটা মেলা আছে আৰু তাত এটা হাতে লিখা কবিতা। অচিনাকি যেন দেখি তাই কবিতাটো পঢ়িবলৈ যত্ন কৰিলে।

"বহুদিনৰ মনৰ দোমোজাক একাষৰীয়া কৰি

তোমালৈ বুলি....."

থাচ!!

তাইৰ বেগত থকা পেপাৰ বল দুটা গৈ লাগিল লৰাজনৰ মুখত আৰু পিন্ধি থকা চশমাযোৰ হাতত আহি পৰিল।

"Sorry sorry"

খুব অসহায়ভাৱে লেখাই তেওঁক sorry কলে যদিও লৰাজনে *"its okay"* বুলি কৈ চশমাযোৰ তুলি লৈ আকৌ পেপাৰ পঢ়াত লাগিল। মনটো বৰ বেয়া লাগিল তাইৰ। বাছৰ পৰা নামতেও তাই বাৰে বাৰে মানুহজনক sorry কৈ আহিল। পিছে এই ঘটনাৰ পিছত গোটেই দিনটো তাই সেই কবিতাটোৰ কথাই ভাবি থাকিলে। সেইবাবে পিছদিনা বাছত উঠিয়ে তাই নিজৰ স্থানলৈ নগৈ তেখেতৰ ওচৰতে বহিল। আজিও সেই একে মুদ্ৰতে আছে তেওঁ। কিন্তু ডায়েৰীখন নাই। মাতো-নামাতো বুলি থাকোতেই তাই কলেজ আহি পালেই। তাই বৈ আছিলে, যে কৰবাত তেওঁ তাইৰ পিনে চাব, তাই লাহেকৈ হাঁহি দিব, যোৱাকালি কৰবাত দুখ পালে নে সুধিব আৰু চা-চিনাকি হব। কিন্তু নাই। মানুহজনে মূৰটো বাতৰি কাকতৰ পৰা নুতুলিলেই।

এনেকৈয়ে তাই প্ৰায় এসপ্তাহ চেষ্টা কৰিলে। কিন্তু বিফল হ'ল। কোনোবাদিনা তেওঁৰ কাষৰ চিটটো ভৰ্তি থাকে, কোনোবাদিনা বা তেওঁ চিট নাপাই থিয় হৈ আহে আৰু যদি তাই তেওঁৰ কাষত বহেও, মানুহজনে কাণৰ পৰা সেইডাল নুখুলেই। কম কথাত কবলৈ গ'ল, লেখাৰ অনুসন্ধিৎসুতা গৈ একেবাৰে বাৰিষাৰ নদীবাঞ্চয়েন হৈছিল।

সপ্তাহ যোৱা ধৰি বিফলতা পোৱা পিছত আজি যেন আকাশৰ জোনটো মেঘৰ আঁৰৰ পৰা ওলাল। তাই গৈ বহিল তেওঁৰ কাষত। আজি তেখেতে হেডফোন লগোৱা নাই। খিৰিকীখনো অকণমান খুলি থৈছে।

-Hello, চিনি বা পাইছে নে নাই? সিদিনা যে আপুনি মুখত দুখ পাইছিলে, ময়ে আছিলোঁ সেইজনী। বেছিকে দুখ পাইছিলে নেকি?"

লৰাজনে আচৰিত হৈ তাইৰ ফালে কিছুসময় চাই, *"নাই, পোৱা নাই দিয়ক"* এনেকৈ কৈ থৈ দিলে।

কিছুসময়ৰ বাবে আকৌ শান্ত হৈ পৰিল পৰিবেশটো। পিছত লেখাই নিজেই লাজ-মান সামৰি কবলৈ

আৰম্ভ কৰিলে- *"মোৰ নাম লেখা বৰুৱা। তেজপুৰতে ঘৰ, দৰং কলেজত পঢ়ো, geography departmentত, সেইবাবেই হাতত প্ৰেক্টিকেলৰ কাগজ থাকেই।"*

লৰাজনে আকৌ কিছুপৰ বৈ তাইৰ ফালে একেথৰে চাই থকাত তাইয়েই সুধিলে- *"আৰু আপুনি?"*

খতমত খোৱায়েন হৈ তেওঁ লাহেকৈ কলে-

"মই নিয়ৰ ৰঞ্জন ডেকা। ঘৰ বঙাইগাঁওত।"

তাই হইভৰ দিলে আৰু কিবা সুধিবলৈ লওঁতে তাইৰ গন্তব্যস্থান আহিল। "আহিছো দিয়ক" বুলি নামি আহিল তাই।
বাছখন চলিল আৰু খিৰিকীৰে নিয়ৰে তাই দেখা নোপোৱা হোৱালৈ চাই থাকিল।

ইয়াৰ পিছত লেখক আৰু কিহে পায়। সদায় গৈ নিয়ৰৰ ওচৰত বহে আৰু কথাৰ মহলা আৰম্ভ কৰে। এনেকৈয়ে
ছয়দিন পাৰ হ'ল। দুয়োয়ে দুয়োৰে বিষয়ে বহুখিনি জানিলে। নিয়ৰ ডেকা বঙাইগাঁওৰ। ইঞ্জিনিয়াৰিং পাছ কৰিছে। ইয়াত
ডেৰমহীয়া ইন্টাৰ্ণশ্বিপৰ কাৰণে আহিছে। ইমানবোৰ কথা জানিলে যদিও লেখাই কিন্তু আচল কথাটো সুধিবলৈ এদিনো
সুযোগ পোৱা নাই।

আৰু বেছি নিজকে ৰখাব নোৱাৰি অৱশেষত তাই সুধি দিলে, ডায়েৰীখনৰ কথা। কবিতাটোৰ কথা কোৱাৰ লগে লগে
নিয়ৰ কিছু থমকি ৰ'ল। কিছুপৰ কিবা ভাবি সি ডায়েৰীখন বিচাৰি বেগটো খুচৰিলে।

চেচ!

নাই, ডায়েৰীখন নাই। কমতে এৰি আহিলে হ'বলা।

"কাইলৈ লৈ আহিব।"

বাছৰ পৰা নামতেও বাৰে বাৰে ডায়েৰীখন আনিবলৈ আওৰাই দিলে।

নিয়ৰে পিছে একো হা-না নকলে। কেৱল এটা সেমেকা হাঁহি দি থ'লে।

"ঐ, লাহে লাহে যা। পৰিবি।"-মাকে পিছৰ পৰা চিঞৰি দিয়াত তাই দৌৰা এৰি খোজ ল'লে। কিন্তু ভাগ্যইও যেন আজি
খেলখন অলপ পকাইছে। সদায় যোৱা ৰাস্তাটোত আজি ট্ৰেক্টৰ এখন ফাঁচি আছে। তাত প্ৰায় পোন্ধৰমিনিট সময় ৰ'ল
তাই। বাছষ্টেণ্ডটো পাও পাও হোৱাত তাইৰো বুকুৰ শব্দ বাঢ়ি আহিছে। যিমান পাৰে দৌৰিছে তাই। ভৰিখনে হাৰ মানিব
খুজিছে যদিও তাই ৰোৱা নাই। কিন্তু বিধিৰ লিখনি যে কোনোৱে সলাব নোৱাৰে।

চকুৰ সন্মুখতে বাছখন ধূলি উৰুৱাই গুচি গ'ল আৰু লেখাই অবাক দৃষ্টিৰে কেৱল বাছখন যোৱা দিখে চাই ৰ'ল।

"ভাইটি, কোনোবা ৰ'ল নেকি?"

নিয়ৰে তাৰ হাতত থকা সন্ধিয়াৰ ৰিটাৰ্ন টিকটটোৰ পিনে এবাৰ চালে আৰু কন্ডাক্টৰজনক "নাই দিয়ক
কোনো" বুলি কৈ চিটত বহি গ'ল। খিৰিকীখন অকণমান খুলি ল'লে। বাহিৰৰ বতাহখিনি মুখত লগাত চকু দুটা জপাই
কিছুপৰ তেনেকৈয়ে ৰ'ল। অলপ পিছত বেগৰ পৰা লাহেকৈ ডায়েৰীখন উলিয়ালে আৰু কবিতাটোৰ পিছৰখিনি
লিখিলে-

"বহুদিনৰ মনৰ দোমোজাক একাষৰীয়া কৰি

তোমালৈ বুলি লিখা মোৰ চকুৰ ভাষাৰ চিঠি,

তাৰ বাণীত ক্ষন্তেকৰ বাবে জিৰণি লৈছে

তোমাৰ নামৰ উশাহখিনিয়ে,

ভাগৰ পেলাই প্ৰশান্তিত নিশ্বাস এৰা মনটি

পুনৰাই ঘূৰি যায় পূৰ্বৰ সেই ঋতুলৈ....."

আবেগ

ভাৰিষ্টা ডেকা

মাতক চতুৰ্থ বৰ্ষ

ইলেক্ট্ৰনিক্স আৰু কমিউনিকেশ্বন ইঞ্জিনিয়াৰিং



তোমাৰ নামতেই মনত জাগে মিঠা ব্যথা,
নীৰৰ ৰাতিত তোমাৰেই হয় মোৰ সকলো কথা।
চকুৰ পলকত লুকাই থাকে মিঠা মৌন সুৰ,
তুমি কাষলৈ আহিলে বাজে হৃদয়ৰ প্ৰেমৰ নূপুৰ।

তুমি মোৰ প্ৰাণৰ স্পন্দন, তুমি মোৰ আশা,
তোমাৰ হাঁহিৰ পোহৰত বিচাৰি পাওঁ নিঃস্বার্থ মৰমৰ ভাষা।

মনটো বান্ধিলোঁ তোমাৰ স্মৃতিত, যেন আকাশৰ বুকুত জোন,

আমাৰ মৰমৰ এই কাহিনী, এটি অনন্ত মিঠা সোণ।

তোমাৰ স্পৰ্শে কঁপে হৃদয়, বতাহত মৃদু টো,
তোমাৰ অবিহনে পৃথিৱী মোৰ নীৰৱ, ৰঙহীন মৌ।
হাতত হাত থৈ পাৰ কৰিম জীৱনৰ প্ৰতিটো ঘাট,
তুমি মোৰ সাহসৰ সংগী, মোৰ প্ৰতিটো খোজৰ বাট।

আবেগেৰে গঁথা আমাৰ সেই মৌ খনা সুৰীয়া গান,
দুয়োৰে বুকুত স্পন্দিত হয় এটি নিভাজ প্ৰাণ।

জীৱনৰ বাটত যিমানেই আহক দুখ বা আন্ধাৰ,
তোমাৰ সান্নিধ্যত সেই আন্ধাৰো হয় অসাৰ।

এজন নবীন গৱেষকৰ জন্ম

জুবিন দাস

ডিগ্ৰী (২য় বৰ্ষ)

ইলেক্ট্ৰনিক্স আৰু কমিউনিকেশ্বন ইঞ্জিনিয়াৰিং



অসমৰ এখন আগশাৰীৰ কলেজত ডিগ্ৰী ২য় বৰ্ষৰ ছাত্ৰ আছিল প্ৰিয়াংশু ভৰালী। সৰুৰে পৰা বিজ্ঞানৰ প্ৰতি তেওঁৰ আগ্ৰহ অসাধাৰণ আছিল। আকাশৰ তৰা, বৈদ্যুতিক সার্কিট, পানীৰ গতি—সকলো বস্তুতেই তেওঁ কৌতূহল দেখুৱাইছিল।

কলেজত তেওঁ পদাৰ্থ বিজ্ঞান আৰু ইলেক্ট্ৰনিক্সত বিশেষ আগ্ৰহ লৈছিল। লাইব্ৰেৰীত বহি তেওঁ বিজ্ঞানীসকলৰ জীৱনী পাঢ়িছিল আৰু নতুন নতুন প্ৰয়োগ কৰিবলৈ চেষ্টা কৰিছিল। তেওঁৰ লক্ষ্য আছিল গাঁও অঞ্চলৰ বাবে উপযোগী সৰল প্ৰযুক্তি উদ্ভাৱন কৰা।

এদিন হোষ্টেলৰ কক্ষ তেওঁ লক্ষ্য কৰিলে যে গাঁওসমূহত পানীৰ অপচয় বেছি হয় আৰু বিদ্যুৎ নথকাৰ বাবে বহুতো স্থানত সমস্যাৰ সৃষ্টি হয়। এই সমস্যাৰ সমাধান বিচাৰি তেওঁ এটা সৰু “লো-কষ্ট স্মাৰ্ট ৱাটাৰ মনিটাৰিং ডিভাইচ” সাজিবলৈ আৰম্ভ কৰিলে। ই সেন্সৰ ব্যৱহাৰ কৰি পানীৰ স্তৰ আৰু ব্যৱহাৰ নিৰীক্ষণ কৰিব পাৰিছিল আৰু কম খৰচত সৌৰশক্তিৰে চলিব পাৰিছিল।

প্ৰথম অৱস্থাত বহুতো সমস্যা আহিল। সার্কিট বেয়া হ’ল, ডাটা সঠিক নাছিল। বন্ধুবৰ্গে কেতিয়াবা কৈছিল, “এইবোৰ কৰি লাভ কি?” কিন্তু প্ৰিয়াংশুৱে হাৰ মানি নাথাকিলে। তেওঁ শিক্ষকসকলৰ পৰামৰ্শ ল’লে আৰু পুনৰ চেষ্টা কৰিলে।

শেষত কলেজৰ বিজ্ঞান মেলাত তেওঁৰ উদ্ভাৱন প্ৰথম স্থান লাভ কৰিলে। অধ্যক্ষই ক’লে, “এইটো মাত্ৰ এটা প্ৰজেক্ট নহয়, ই এটা সম্ভাৱনা।” স্থানীয় সংবাদপত্ৰতো তেওঁৰ উদ্ভাৱনৰ কথা প্ৰকাশ পালে।

সেইদিনা প্ৰিয়াংশুৱে এটা গুৰুত্বপূৰ্ণ শিক্ষা পালে—

গৱেষণা মানে কেৱল সফলতা নহয়; ধৈৰ্য, ব্যৰ্থতা আৰু পুনৰ চেষ্টা কৰা।

পিছলৈ তেওঁ বুজিলে যে সঁচা বিজ্ঞানী হ’বলৈ কেৱল বুদ্ধি নহয়, সমাজৰ প্ৰতি দায়িত্ববোধো প্ৰয়োজন। তেওঁৰ সৰু উদ্ভাৱনে গাঁওৰ বহুতো মানুহৰ উপকাৰ কৰিলে।

সেই মুহূৰ্তৰ পৰা প্ৰিয়াংশু কেৱল এজন ছাত্ৰ নহ’ল—

তেওঁ হৈ উঠিল এজন সপোন দেখা আৰু সমাজৰ বাবে কাম কৰা নবীন গৱেষক।

সময়ক্রম



সম্পূৰ্ণা শইকীয়া

মাতক দ্বিতীয় বৰ্ষ

ইলেক্ট্ৰনিক্স আৰু কমিউনিকেচন ইঞ্জিনিয়াৰিং

ৰঙালী, কঙালী, ভোগালীৰ চোতালত
আঘোনীয়া কুৱলীত সেইদিনা ফুলিছিল
নুমলীয়াপাহ বেলিফুল।
মৰমবোৰো ওফন্দি পৰে,
কিয়নো মৰম বাস কৰে বুকুত।
অহমিকাই লাই পায় তেতিয়াই,
যেতিয়া অভিমানৰ তাগিদা বাঢ়ে আপোনবোৰৰ ওচৰত।

কিমান সময় পাৰ হ'ল!

কোমলতা আৰু মৌনতাক সৰলতা নাম দিয়া হ'ল।
ব্যক্তিত্ব গঢ়াৰ মানসেৰে খৰকৈ দিয়া খোজবোৰেই
আউল লগালে নজনাকৈ।
আউল ভাঙিবলৈ
প্ৰখৰ ৰ'দত ছাঁ বান্ধি লৈ যায় এমোনা দোমোনা।

তেনেকৈয়ে বাগৰিল দুটা দশক
ৰাতি আৰু দিনৰ আলিদোমোজাত।

গৰকাত দুভৰি নৰ'লে

সুদূৰত আছে এটা ফটফটীয়া বেলিৰ কিৰণ,
য'ৰপৰা ৰ'দালি ক্ৰমশঃ ছিটিকিছে।

মোহনা

স্বৰ্ণামিকা ডেকা

স্নাতক দ্বিতীয় বৰ্ষ

চিভিল ইঞ্জিনিয়াৰিং

সোঁৱা দূৰণিৰ আকাশ স্পৰ্শী

গগন দৃশ্যৰ অনুপাণিত

যেন অহৰহ বৈয়ে আছে

শীৰ্ষত প্ৰবৰ্তন হৈ

নিজ পৰিচয়ৰ লৈ আহিছে।

নদীৰ পথ সুৰিয়াই আহিছে

বৰ দীঘল জনা পথ জুৰি,

বাত বতলীয়া যেন উদুলী-মুদুলী,

ৰচকি পখিলাইও পান কৰিছে।

তাৰেই সুখত পথ আজি উথল-মাথল,

কিন্তু জানা গস্তব্য মাথোঁ এটা

তোমাত বিলীন হোৱা।

আজি এই পথত বহুত হেঙাৰ,

বেগৰক বেঘৰ কাৰি ৰঙেৰে জীৱন জীয়াবলৈ;

মোৰ স্থিতি, মোৰ পৰিচয় আজি

যেন তোমালৈয়ে।

নাজানো তোমাক দেখা নাই কেতিয়াও,

ধুকি পাম জানো?

আজি যেন মই

বিলীন তোমাৰ কল্পনাত।

প্ৰকৃতিয়ে চাগে এইয়াকেই বিচাৰে,

কিন্তু মন আজি উগুল-থুগুল
কেতিয়াবা জানা মন যায়
তোমাক অস্বীকাৰ কৰিবলৈ,
তোমাৰ অস্তিত্বক বিমূৰ কৰিবলৈ।
কিয়নো আজি মই মুক্ত।
এই স্নোতৰ যাত্ৰাতেই বিচাৰি পাইছে
চন্দ্ৰই নিজ প্ৰতিবিশ্ব।
মোৰ বাঢ়ি অহা তৃষ্ণা আজি
বৰষাই শুৱাইছে স্নিগ্ধতা।
আকাশে-বতাহে যেন আজি
মোক ধাপলিয়াইছে তোমাৰ প্ৰপাতত;
এটা শীতল অনুভূতি আহিছে
চাগে তোমাৰ-মোৰ সঙ্গমস্থল নিকট।
এই সংযোগস্থল যেন পূৰ্বেই কল্পিত,
তোমাৰ ব্যক্তিত্বলৈ মই অপৰিচিত,
শুনিছোঁ তোমাৰ লগন হেনো লৰণীয়া
এই স্নোত-সংযোগত সম্পূৰ্ণতা থাকিবনে?
আহি পালেহি নদীমুখ,
তাতেই হ'বহি
নদীৰ মিঠা সোঁত আৰু সাগৰৰ নোনতা স্পন্দন।
আজি একে আলিঙ্গনত লীন হৈ।
তাত জনম ল'ব লৰণ-মিঠা এক নতুন সুৰ,
প্ৰকৃতিৰ নিজা সঙ্গীত যেন।
মোহনাৰ বুকুত এই মিলনৰ আশীৰ্বাদে
জীৱনৰ ৰঙে ৰঙে সজাই তুলিব পৃথিৱী;
জৈৱ-বৈচিত্ৰ্যৰ নীৰৱ উৎসৱ

টো আৰু সোঁতৰ মাজত নিত্য।
আজিৰে পৰা জাগ্ৰত
চিৰ যুগমলৈ এই মিলনৰ
সোত স্থিৰ গতিৰে প্ৰবাহিত।
জোৱাৰ-ভাটাৰ উঠা-নামাত
মোহনাৰ হৃদয় যেন স্পন্দিত হয়,
সময়ৰ সুৰত ধ্বনি তোলে টোবোৰে।
ইয়াৰ বুকুত অসংখ্য জীৱনৰ নিশ্বাস,
মাছৰ ৰূপালী চমকনি
পখিলাৰ ডেউকাৰ সপোন
জীৱনৰ এক অবিৰত উৎসৱ।
টো আৰু সোঁতৰ মাজত
জীৱিকা, আশা আৰু সপোনৰ নৌকা ভাঁহে,
মোহনা হয় মানুহ আৰু প্ৰকৃতিৰ
চিৰ-যুগমিলনৰ কাব্য।
ঝড়-বাদল আহিলেও
মোহনা দাঁত কামুৰি থিয় থাকে,
প্ৰকৃতিৰ এক নীৰৱ ৰক্ষাকৰচ।
নদীয়ে নিজৰ গতি-পথত
কঢ়িয়াই অনা পলিৰ কোমল স্পৰ্শত
মাটিয়ে গঢ়িব নতুন সত্তা,
স্বপ্নৰ দৰে জন্ম ল'ব নতুন ভূমি।
পৃষ্টিৰ উৰ্বৰতাত
মোহনাই আঁকোৱালি লয় জীৱনৰ ৰং,
প্ৰকৃতিৰ আঁচলত ভৰি উঠে
উৰ্বৰ আশা।

হোষ্টেল

নিশান্ত ডেকা

স্নাতক (চতুৰ্থ বৰ্ষ)

কম্পিউটাৰ বিজ্ঞান আৰু ইঞ্জিনিয়াৰিং



কবিতা শেষ হ'লে এৰাতি হোষ্টেলত থকাকৈ যাম!
সন্ধিয়াতে পি খাম একলহ বিষাদ আৰু
তাহানিৰ বাকীৰ দোকানৰ এপেকেট শান্তি।
খুলি শুম খিড়িকী, গান গাম ওৰে ৰাতি,
"আবেগে ওপচা মন আজি...।"

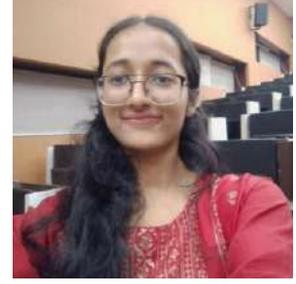
কবিতা শেষ হ'লে হোষ্টেলখনলৈ মনত পেলাম আৰু ওৰে ৰাতি কান্দিম।

“हिंदी अनुभाग”

नन्ही जान !

प्रेमलता चौधरी

सी.एस.ई., बी.टेक. ,दूसरा वर्ष



बाद की तो छोड़ो ,
जन्म लेते ही उसके मातम आ जाता है !
आँखें खुलने से उसकी
खुशियों पे सबकी अंधकार छा जाता है !

क्या गलती है उसकी कि वो इस दुनिया में आई ,
ये कैसी पीड़ा जो लोगों के चेहरों पे है चायी !
उसका वो मुट्ठी भर चेहरा देखकर आँखों में नमी सी आ जाती है ,
जिसका स्वागत ही इंकार के साथ हो वो बेटी खेहलाती है!

शब्द कम पड़ जाते हैं जब ऐसे लोग मिलते हैं ,
इस काटों भरे संसार में जब ऐसे नन्हे फूल खिलते हैं !
अनजानी सी वो नन्ही फूल क्या करे ,
जब उसके अस्तित्व पे इस संसार के लोग आपस में लड़े !

अभी तो उसे बस हसना या रोना आता है,
फिर भी इस संसार को न उसका बासना भाता है !,
न आ इस दुनिया में ये दुनिया तेरे काबिल नहीं ,
जीवन मिलने से पहले ही मार देते हैं ,
फिर कहते की हम कातिल नहीं !!

समय का महत्व: जो लौटकर कभी नहीं आता

श्रेया कुमारी

सी.एस.ई., बी.टेक., दूसरा वर्ष



समय...

एक ऐसा सत्य जो दिखाई नहीं देता, पर जीवन की हर धड़कन में बसता है। घड़ी की सुइयों की हल्की-सी चाल से लेकर सूरज के उगने और ढलने तक, हर परिवर्तन समय की कहानी कहता है। वह न रुकता है, न थकता है, न किसी के लिए प्रतीक्षा करता है। उसकी सबसे बड़ी विशेषता यही है—वह लौटकर कभी नहीं आता।

बचपन में हमें लगता है कि जीवन बहुत लंबा है। छुट्टियाँ कभी समाप्त नहीं होंगी, खेल का समय कभी कम नहीं होगा। पर जब हम पीछे मुड़कर देखते हैं, तो वही बचपन कुछ यादों में सिमट जाता है। जो क्षण कभी साधारण लगते थे, वही आज अनमोल प्रतीत होते हैं। तब समझ आता है कि समय चुपचाप आगे बढ़ता रहा और हम उसकी गति को पहचान नहीं पाए।

समय एक बहती नदी की तरह है। हम उसकी ठंडक को महसूस कर सकते हैं, पर उसे रोक नहीं सकते। वह निरंतर प्रवाहित होता रहता है। न वह हमारी खुशी में ठहरता है, न हमारे दुख में धीमा पड़ता है। उसकी गति समान और निष्पक्ष रहती है। इसलिए जो आज है, वही सबसे मूल्यवान है।

अक्सर हम अपने कार्यों को टाल देते हैं। हम सोचते हैं कि “अभी बहुत समय है”, “कल से शुरुआत करेंगे।” पर यही “कल” कभी आता ही नहीं। जब तक हम समय का महत्व समझते हैं, वह आगे बढ़ चुका होता है। खोया हुआ धन वापस मिल सकता है, पर खोया हुआ समय नहीं। यही कारण है कि समय को जीवन का सबसे बड़ा धन कहा गया है।

युवावस्था समय का सबसे स्वर्णिम चरण है। यह वह अवधि है जब सपने सबसे अधिक चमकते हैं और ऊर्जा सबसे अधिक होती है। यदि इस समय का सदुपयोग किया जाए, तो भविष्य उज्ज्वल बन सकता है। पर यदि इसे आलस्य और लापरवाही में खो दिया जाए, तो केवल पछतावा ही शेष रह जाता है। इसलिए आवश्यक है कि हम अपने प्रत्येक दिन को उद्देश्यपूर्ण बनाएँ।

समय हमें परिवर्तन का पाठ भी पढ़ाता है। सुख और दुख दोनों स्थायी नहीं होते। कठिन क्षण भी बीत जाते हैं और अच्छे दिन भी हमेशा नहीं रहते। इसलिए समय हमें धैर्य और विनम्रता सिखाता है। वह याद दिलाता है कि हर परिस्थिति अस्थायी है, पर उसका सामना करने का हमारा तरीका स्थायी प्रभाव छोड़ता है।

हमारे पास केवल वर्तमान है। अतीत हमें सीख देता है और भविष्य आशा, पर जीने का अवसर केवल आज में है। यदि हम इस क्षण को समझ लें और उसका सम्मान करें, तो जीवन अधिक सार्थक बन सकता है। हर दिन एक नई शुरुआत का अवसर है, अपने सपनों के करीब जाने का, अपने कर्तव्यों को निभाने का और अपने रिश्तों को संवारने का।

अंततः, समय एक मौन शिक्षक है। वह बिना शब्दों के सिखाता है कि हर क्षण अनमोल है। वह लौटकर कभी नहीं आता, पर अपने पीछे अनुभवों की छाप छोड़ जाता है। यदि हम उसे समझ लें और उसका सही उपयोग करें, तो हमारा जीवन अर्थपूर्ण और सफल बन सकता है।

क्योंकि अंत में यही सत्य है—

समय बीत जाता है, पर उसके सदुपयोग से बनी पहचान सदा बनी रहती है।

पलाश

शारिफुल इसलाम

सी.एस.ई., बी.टेक. ,तृतीय वर्ष



जब इन हवाओं में घुलती है,
वह हल्की सी पलाश महकीं छुअन,
तब पलाश की सुर्ख लपटों से,
महक उठता है सारा वन।

शाखों पर जब सज जाते हैं,
केसरिया ये टेसू के फूल,
लगता है जैसे आइ असमी ने,
पहनी हो मेखला, लाल अग्नि के फुल।

न पत्तों की कोई छाया है,
न पत्तों का कोई शोर,
बस रंगों की एक ज्वाला है,
खिंच आता है मन जिसकी ओर।

आइ असमी इस हरी चादर पर,
सिंदूरी सा ये जो निखार है,
क्या कहूँ, इस पलाश में ही,
छिपी बसंत की सुंदरता का बहार है।

पहला अहसास

धनीराम बसुमतारी

ई.सी.ई., बी.टेक. , द्वितीय वर्ष



यह कैसा मौसम दिल में उतर आया है,
सूनी राहों पर जैसे फूल खिलाया है।
मैं तो अनजान था इन धड़कनों की भाषा से,
किसने चुपके से मेरा नाम बुलाया है।

तेरी मुस्कान की रोशनी कुछ ऐसी लगी,
जैसे अँधेरे में चाँदनी पहली जगी।
मैंने तो चाहा न था इस राह पे आना कभी,
पर तेरी आहट ने किस्मत ही बदल दी अभी।

यह पहला प्यार है, या कोई ख्वाब नया,
हर लम्हा लगता है जैसे जवाब नया।
तेरी आँखों में डूबा तो जाना मैंने,
दिल का हर कोना है अब आफ़ताब नया।

पहले जो दिन थे, बस दिन ही गुज़र जाते थे,
अब तेरे ख्यालों में ही ढल जाते हैं।
पहले जो रातें थीं, खामोश पड़ी रहती थीं,
अब तेरे नाम से ही सिहर जाते हैं।

मैं अनजान था इस मीठी सज़ा से पहले,
धड़कनों की इस अजब दुआ से पहले।
यह एहसास भी कितना पराया लगता है,
जैसे खुद से ही मुलाकात हुई हो पहले।

तू पास नहीं फिर भी हर ओर दिखाई दे,
मेरी हर सांस में तेरी ही गहराई दे।
यह पहली मोहब्बत है, पहली सी खुशी,
जो अनकही रहकर भी सदा सुनाई दे।

अगर यह सफ़र है, तो बस यूँ ही चलता रहे,
दिल तेरे नाम का दीप सदा जलता रहे।
यह पहला प्यार है, पहली सी बंदगी,
मेरी हर धड़कन तुझसे ही मिलता रहे।

पूर्वोत्तर भारत

दिव्यांश त्रिपाठी

सी.एस.ई., बी.टेक., तृतीय वर्ष



अरुणोदय की प्रथम रश्मि जब
पूर्वाकाश को आलोकित करती है,
हिमशिखरों की निष्कलुष ललाट पर
स्वर्णाभा अंकित करती है।
हरित अरण्यों की नीरव गोद में
जीवन-संगीत प्रस्फुटित होता,
नील नभ की असीम छाया तले
नव-संभावनाओं का अंकुर फूटता।

यह वही पुण्य भू-अंचल है
जहाँ प्रकृति तपस्विनी-सी विराजे,
जहाँ पर्वतों की अचल धैर्यता
मानव-चेतना को दृढ़ता सिखाए।
कल-कल निनादित सरिताएँ
अनवरत गाथा गाती हैं,
वन-पुष्पों की मृदुल सुरभि
मन-प्रांतर में शांति बसाती है।

ब्रह्मपुत्र की विस्तीर्ण धाराएँ
धरती को आलिंगन देतीं,
शीतल स्पर्श से जीवन-बीजों में
नव-स्फूर्ति संचारित करतीं।
तटवर्ती श्रमशील जन-जीवन

आशा के दीप प्रज्वलित करता,
परिश्रम-सिक्त कर-कमलों से
स्वर्णिम भविष्य का निर्माण रचता।

असम के सुरम्य चाय-उद्यानों में
हरितिमा का सागर लहराता,
बिहू की लय में स्पंदित होता
जन-मन उल्लास मनाता।
मेघालय की वर्षा-रागिनी
पर्वत-शृंगों को स्नान कराए,
अरुणाचल का स्वर्णिम प्रभात
राष्ट्र-क्षितिज पर ज्योति फैलाए।

मणिपुर की रास-परम्परा में
भक्ति-सौंदर्य का समन्वय,
नागालैंड की लोक-गाथा में
वीरत्व का अटल अभिनिवेश।
मिजोरम के शांत ग्रामों में
सौहार्द का निर्मल प्रवाह,
सिक्किम के हिम-आलयों में
अध्यात्म का पावन निर्वाह।

त्रिपुरा के प्राचीन देवालय
आस्था-ज्योति प्रज्वलित रखते,
सात भगिनियों का यह समूह
विविधता का सजीव स्वरूप रचते।
भाषाएँ भिन्न, वेश भिन्न,
किन्तु हृदयों में एक सम्मान,
समन्वय की उज्ज्वल चेतना
राष्ट्र-एकता का अभिमान।

किन्तु इस सुरम्य अंचल ने
संघर्षों की छाया भी देखी है,
उपेक्षा के क्षण, दूरी के दर्द,
असमझ की रेखा भी देखी है।
कभी पहचान पर प्रश्न उठे,
कभी स्वर अनसुने रह जाते,
पर धैर्य-दीप जलाकर ये जन
आत्मगौरव से आगे बढ़ जाते।

सीमांत कहे जाने पर भी
ये सीमा में सीमित कब हैं?
राष्ट्र-देह की सजीव धड़कन,
ये भारत के ही अंग सब हैं।
विकास-पथ पर दृढ़ संकल्पित,
शिक्षा, श्रम, साहस के साथ,
स्वाभिमान की ज्योति लिए
चलते प्रगति के पथ पर नित्य।

आओ, हम भी हृदय खोलकर
इनसे स्नेह-संबंध बढ़ाएँ,
भेद-भाव की सूक्ष्म रेखाएँ
सद्भाव से स्वयं मिटाएँ।
विविध रंग मिलकर ही बनते
इन्द्रधनुष के दिव्य निशान,
वैसे ही मिलकर ही गढ़ता
भारत अपना स्वर्णिम गान।

पूर्वोत्तर केवल भू-सीमा नहीं—
यह सम्मान, विश्वास, पहचान;
जहाँ प्रत्येक धड़कन कहती—

“हम सब हैं भारत की शान।”
विविधता में एकता का
जीवंत, शाश्वत प्रमाण—
पूर्वोत्तर भारत अमर रहे,
राष्ट्र-हृदय का गौरव-स्थान॥

अनक हे त्याग

सौरव डेका

आई.ई.,बी.टेक, चौथा वर्ष

क्या मजबूरी रही होगी उनकी?
जो परिवार के लिए अपना प्यार त्याग दें।
क्या मजबूरी रही होगी उनकी?
जो खुद का घर छोड़ दूसरों को अपना बना लें।
क्या मजबूरी रही होगी उनकी?
जो अपने सपनों के खातिर दिन-रात मेहनत करें।
क्या मजबूरी रही होगी उनकी?
जो सपने पूरे न होने पर निराश होकर गिर पड़ें।
क्या मजबूरी रही होगी उनकी?
जो अपने बच्चों के खातिर सुबह-शाम काम करें।
क्या मजबूरी रही होगी उनकी?
जो बच्चों को खाना खिलाकर खुद भूखे सोएँ।
क्या मजबूरी रही होगी उनकी?
जो देश को बचाने के सपने देखें।
क्या मजबूरी रही होगी उनकी?
जो रणभूमि पर अपनी आखिरी साँसें छोड़ दें।
क्या मजबूरी रही होगी उनकी?
ये तो हर कोई पूछता है।
क्या मजबूरी रही होगी उनकी?
बस उन लोगों को ही पता है...

बीते दिनों की परछाइयाँ

सौरव डेका

आई.ई.,बी.टेक, चौथा वर्ष

याद करता हूँ वो दिन जब
मिलकर हँसा करते थे यार सब,
बेफिक्र-सी थी ज़िंदगी,
बस खुशियाँ ही थीं हर तरफ़।
साथ हँसते, साथ रोते,
कहाँ गए वो यार सारे?
कहाँ गए वो दिन, वो रात तारे-भरे?
याद आता है, पिताजी की बातें,
दिल दुखा देती हैं बुज़ुर्ग माँ की यादें।
याद आता है, बहन का प्यार,
और भाई का सहारा।
बहुत मुश्किल लगता अब
उनके बिना ये ज़िंदगी गुज़ारना।
ऐसी बहुत-सी बातें
अक्सर रुला देती हैं।
ये ज़िंदगी एक नदी जैसी है,
समय के साथ-साथ
“आगे बहती जाती है।”

“CLUBS SECTION”

AI Club Annual Report

The AI Club of our institution has emerged as a dynamic platform for students passionate about technology, innovation, and problem-solving. With a vision to promote awareness and practical knowledge in the field of Artificial Intelligence, the club has tried organizing meaningful events that blend learning with creativity. This year was marked by impactful workshops, engaging competitions, and intellectually stimulating activities that strengthened both technical understanding and analytical thinking. The academic year began with a two-day Python Workshop, designed to build a strong foundation for aspiring AI enthusiasts. The workshop focused on the fundamentals of Python programming, covering essential concepts such as variables, data types, loops, conditionals, functions, and basic data structures. Practical coding sessions ensured that participants could immediately apply what they learned. The sessions gradually introduced the relevance of Python in Artificial Intelligence and Machine Learning, explaining how it serves as a backbone for data analysis and model development. The hands-on approach and structured guidance helped learners gain confidence in programming and prepared them for more advanced AI concepts. Following this, the club organized a session on the Basics and Fundamentals of Artificial Intelligence. Concepts were explained in a simple yet comprehensive manner, making them accessible to beginners. The discussions highlighted how AI is transforming industries like healthcare, education, finance, and environmental sustainability. By connecting theory to practical examples, the sessions successfully sparked curiosity and encouraged deeper exploration. One of the most exciting events of the year was Pitchathon, an idea-based competition conducted in Techcracy'25, that tested creativity and problem-solving skills. Participants were given real-world challenges and were required to conceptualize AI-driven solutions. The event emphasized innovation, feasibility, and clarity of presentation. Teams had to analyze the problem, design a structured solution, and pitch their ideas convincingly. The atmosphere was charged with enthusiasm as innovative concepts were presented, demonstrating not only technical understanding but also critical thinking and communication skills. Pitchathon provided a platform where ideas transformed into potential solutions for real societal issues. Adding to the intellectual engagement, the club also organized an AI Quiz Competition. The quiz was thoughtfully curated to test knowledge across various dimensions of Artificial Intelligence, including history, algorithms, applications, and ethical considerations. Questions ranged from fundamental concepts to contemporary advancements in AI. The competition encouraged participants to stay updated with emerging trends while reinforcing their theoretical understanding. The event was both challenging and meaningful, fostering healthy competition and collaborative learning.



ROBOTICS CLUB CITK

Central Institute of Technology Kokrajhar

Annual Report – Academic Year 2025

The Robotics Club of CIT Kokrajhar continued its steady growth during the academic year 2025 through structured technical training, internal system development, inter-college competitions, and campus-level events. The year was marked by competitive success, consistent workshop activity, and strengthened organizational coordination.

Throughout the year, emphasis was placed not only on participation but on measurable technical improvement, reflected in consistent workshop engagement, structured internal evaluations, and podium finishes at major competitions.

✳Major Achievements -----

Robo Soccer – Technoosis 2026, NIT Silchar

The club secured **2nd and 3rd positions** at **Robo Soccer during Technoosis 2026**, the annual techno-managerial festival of NIT Silchar achievement in Technoosis(NIT Silchar).



Two independent teams from the club competed and qualified for podium finishes. The robots were fully designed and fabricated by students, incorporating:

- ❖ Custom-built chassis for durability
- ❖ Four-motor drive configuration
- ❖ Microcontroller-based wireless control
- ❖ Optimized internal layout for maintenance and rapid adjustments

This achievement reflects the club's technical capability in mechanical fabrication, embedded systems integration, and competitive strategy.

Robo Soccer – Technoosis 2026, NIT Silchar

The Robotics Club achieved a major milestone by securing **2nd and 3rd positions** in the **Robo Soccer competition at Technoosis 2026**, hosted by NIT Silchar. Competing against teams from reputed institutions, two separate teams from CIT Kokrajhar advanced to podium finishes, a rare outcome in a highly competitive robotics arena.

The event demanded not only mechanical robustness but also speed, control precision, and real-time tactical coordination.



The robots were fully conceptualized and engineered by the students, incorporating:

- ❖ Impact-resistant structural design
- ❖ High-torque multi-motor drive system
- ❖ Stable wireless communication architecture
- ❖ Efficient internal component organization for reliability under match pressure

Securing dual podium positions at a national-level technical festival reflects the club's growing competitive maturity and its ability to translate design principles into high-performance robotic systems.

✂ Major Workshops & Technical Programs (2025) -----

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2. Basic Robotics Workshop



Duration: July 2025 – Ongoing

A structured workshop series focused on building foundational knowledge in:

- ❖ Microcontroller fundamentals
- ❖ Sensor and peripheral interfacing
- ❖ Communication protocols (SPI, UART)
- ❖ Circuit design and debugging

Sessions were conducted on 15 August, 11 October, and 18 October 2025. These workshops ensured that new members developed practical competence in embedded system design.

3. Drone Workshop Series

Duration: July 2025 – Ongoing

The drone workshop series emphasized applied aerodynamics and UAV systems. Topics included:

- ❖ Flight principles
- ❖ Component understanding
- ❖ Drone assembly
- ❖ Control logic and calibration
- ❖ Troubleshooting techniques

Sessions held in August 2025 provided hands-on experience in drone configuration and testing, strengthening interdisciplinary technical exposure.

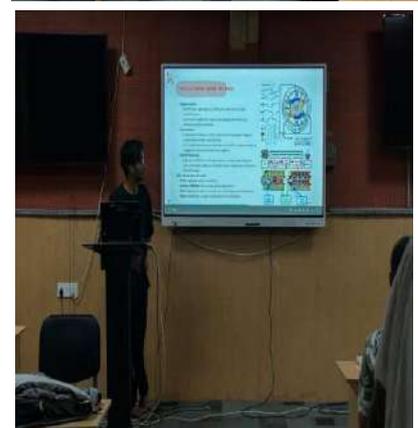
4. Minor Projects Assessment

Date: 25 October 2025

Venue: Club Room

To promote applied learning, members were assigned project-based tasks. Submitted projects included:

- LoRa-based Game Console
- Smart Blind Stick
- Light-Seeking Bot



- Ultrasonic Radar
- Temperature & Humidity Monitoring System

A structured evaluation assessed design approach, execution quality, and functionality. This initiative strengthened independent engineering practice within the club.



※Gallery



Annual Report

Coding Club

Academic Year 2025–2026

Introduction

The Coding Club actively functioned during the academic year 2025–2026 with the objective of promoting technical excellence, innovation, and collaborative learning among students. Through structured sessions and workshops, the club provided opportunities for skill development and knowledge enhancement.

Aim:

To create a platform that enhances coding proficiency, logical thinking, and practical knowledge through continuous learning initiatives.

Goal

- To strengthen programming and debugging skills.
- To encourage teamwork and peer-to-peer learning.
- To provide exposure to modern technologies.
- To prepare students for academic and industry challenges.

Vision:

To build a technically strong student community driven by innovation, problem-solving, and lifelong learning.

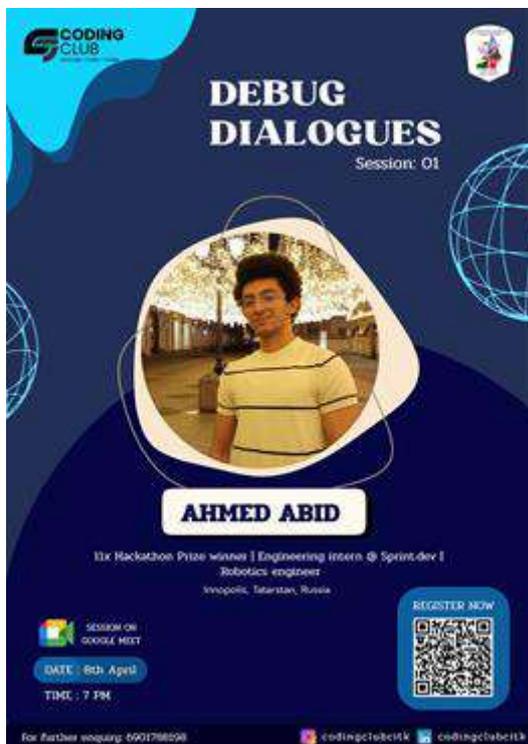
Domains

- Competitive Programming
- Data Structures & Algorithms
- Web Development
- Blockchain Technology

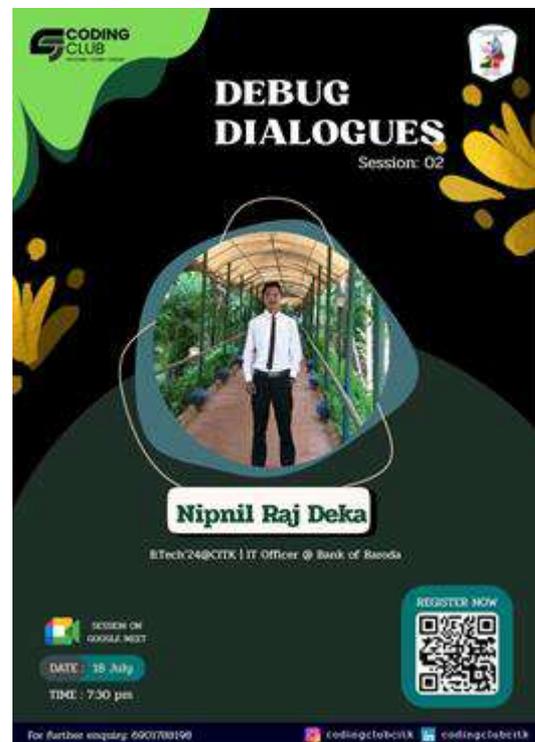
- Open Source Contribution
- Emerging Technologies

Events Conducted During the Academic Year

1. Debug Dialogues – Session 1 (8 April 2025)
2. Debug Dialogues – Session 2 (18 July 2025)
3. Debug Dialogues – Session 3 (30 August 2025)
4. Blockchain Workshop (16 September 2025)
5. Debug Dialogues – Session 4 (31 October 2025)
6. Debug Dialogues – Session 5 (13 December 2025)
7. Debug Dialogues – Session 6 (13 February 2026)

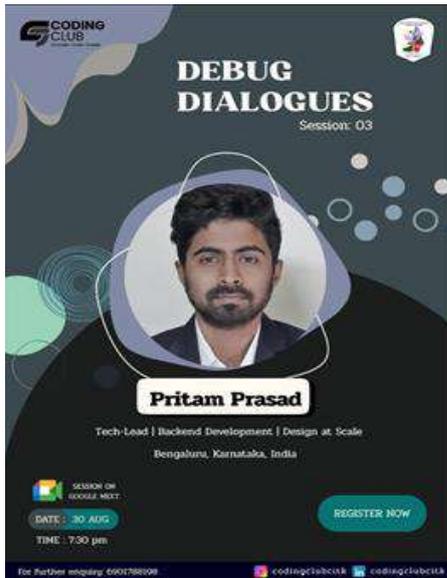


SPEAKER: AHMED ABID

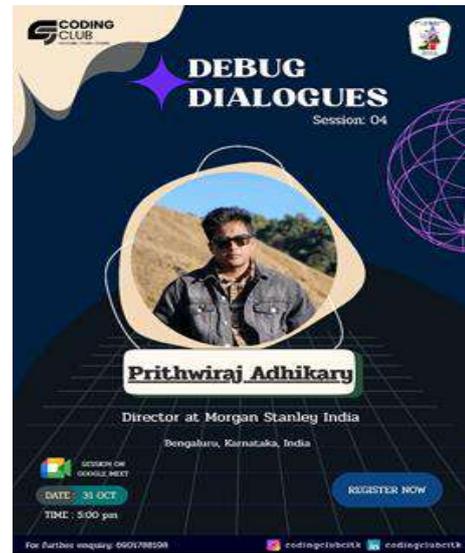


SPEAKER: NIPNIL RAJ DEKA

SPEAKER:PRITAM PRASAD



SPEAKER: PRITWIRAJ ADHIKARY



SPEAKER: JANARDHAN SARKAR

SPEAKER: BHARGAV KALITA



SPEAKER: JESU NEELKAMAL BORAH

CODING CLUB TEAM MEMBERS

Nabadeep Das (Chief Convenor)

Tushar Saha (Convenor)

Rohit Gupta (Coordinator)

Sammujal Dutta (Coordinator)

Sanjukta Debnath (Coordinator)

Parinita Ray (Coordinator)

Dibyajyoti Raychoudhury (Coordinator)

Sudem Narzary (Coordinator)

Deepjyoti Dutta (Coordinator)

Cyber X Secure Club CITK

"In a world driven by data, security is not optional — it is essential."

The CyberXSecure Club of CITK is a dynamic cybersecurity community committed to promoting awareness, technical excellence, and ethical responsibility in the digital world. The club builds a strong foundation in cyber defense, ethical hacking, digital forensics, and information security, equipping students to tackle real-world cyber threats with confidence. Through hands-on training, industry exposure, and collaborative learning, CyberXSecure empowers students to excel in cybersecurity and emerging digital technologies.



Club Orientation for year 2025

CyberXSecure Club welcomes students from every department, regardless of prior experience in cybersecurity or coding. Whether you are a beginner curious about digital security or an experienced learner looking to sharpen your skills, the club offers opportunities for everyone. With hands-on workshops, security challenges, and collaborative learning sessions, CyberXSecure creates an inclusive space where students can explore, innovate, and grow together in the field of cybersecurity.

Vision & Mission

Vision

To create a secure digital ecosystem by empowering students with advanced cybersecurity knowledge and practical defense skills.

Mission

- Promote cybersecurity awareness across campus
- Provide hands-on training in ethical hacking and cyber defense
- Encourage participation in Capture The Flag (CTF) competitions
- Build a strong network of future cybersecurity professionals

Past Events

1. Techcracy 2025 Workshop - Hacktheweb

Speaker: Core Team Cyber X Secure

Date and Time: 26-10-2025 (11.30 AM)

Venue: CSE LAB 2



2. Getting Started with Cyber Security

Speaker: Core Team Cyber X Secure

Date and Time: 18-09-2025 (4.30 PM)

Venue: CSE LAB 2

3: Orientation Program 2025

Speaker: Core Team Cyber X Secure

Date and Time: 22-08-2025 (4.30 PM)

Venue: BKB Seminal Hall



4. Tools & Techniques used in Cybersecurity

Speaker: Core Team Cyber X Secure

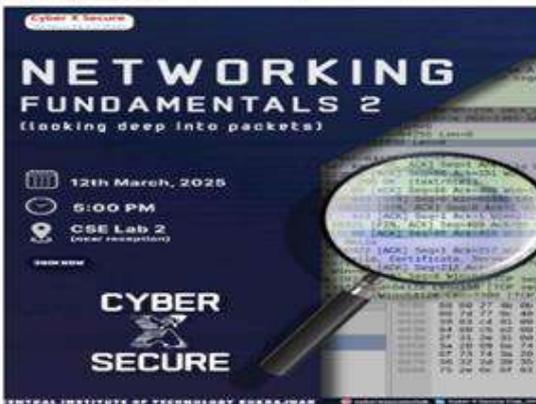
Date and Time: 23-01-2025 (4.30 PM)

Venue: CSE LAB 2



5. Networking Fundamentals 2

Speaker: Core Team Cyber X Secure
Date and Time: 12-03-2025 (5.00 PM)
Venue: CSE LAB 2



6. Networking Security & Cryptography
Speaker: Core Team Cyber X Secure
Date and Time: 26-04-2025 (10.00 AM)
Venue: CSE LAB 2

7. Networking Fundamentals
Speaker: Core Team Cyber X Secure
Date and Time: 13-02-2025 (4.30 PM)
Venue: CSE LAB 2

8. Event 24: Alumni Talk on Cyber Security
Speaker: Alumni
Date and Time: 09-11-2024 (7.30 PM)
Venue: ONLINE
Participants: 22

The Cyber X Secure Club CITK is a dynamic hub for students passionate about cybersecurity. Through engaging workshops, events, and collaborative learning, the club empowers students to grow, connect, and strengthen their digital defense skills. Step forward, sharpen your skills, and become the force that secures tomorrow's digital world.

KHOBAM CLUB

Khobam Club is the official Cultural Club of our college, dedicated to promoting artistic expression, creativity, and cultural unity among students. The club serves as a vibrant platform for individuals passionate about music, dance, and other performing arts. It aims to nurture talent, encourage collaboration, and provide opportunities for students to explore and showcase their artistic abilities.

Khobam Club has actively organized and participated in various cultural activities that strengthened the artistic environment of the campus. The club focused on inclusivity by welcoming freshers, fostering interaction between juniors and seniors, and promoting teamwork through collaborative events. In addition to hosting in-house programs, members of the club also represented the college in various external competitions, contributing to the institution's cultural presence beyond the campus.

Objectives of the Club

- To promote music, dance, and cultural activities within the college.
- To provide a platform for students to develop and express their artistic talents.
- To organize impactful and culturally significant events.
- To represent the college in inter-college and external competitions.

Events Organised in 2025

Club Orientation

The academic year began with the Khobam Club Orientation Program organized for freshers. The purpose of the session was to introduce new students to the structure, vision, and activities of the Cultural Club.

Senior members and coordinators provided an overview of the club's music and dance sections, past achievements, and upcoming plans. Live performances by senior vocalists, instrumentalists, and dancers added enthusiasm to the session. The interactive

nature of the program allowed freshers to ask questions and register their interest in joining various cultural activities.



Khobam Club Orientation

First Jam Session

The First Jam Session of the academic year was organized to create a friendly and collaborative environment between juniors and seniors. The session focused on informal musical interaction, allowing members to connect through shared artistic interests.

Students participated in group jamming sessions across different genres. Vocalists and instrumentalists collaborated spontaneously, creating a relaxed and creative atmosphere. The event also served as an ice-breaking platform, strengthening bonds among members and encouraging new participants to step forward.



This session played an important role in identifying fresh talent and establishing a cohesive club environment for future events.

Glimpses of First Jam Session at BKB Seminar Hall

Mayabini 1.0

One of the most significant events organized during the year was Mayabini 1.0, a tribute program dedicated to the legendary Assamese artist Zubeen Garg. The event was jointly organized in collaboration with other cultural clubs of the college, making it a large-scale and impactful program.

The tribute included musical renditions of iconic songs, poetry recitations, and heartfelt performances by students. Participants paid homage through both music and spoken word, reflecting deep admiration for the artist's contribution to regional culture.

The event witnessed massive student participation and audience turnout. It became a major cultural highlight, receiving recognition beyond the campus. Several media outlets covered the program through articles and television broadcasts across the state, bringing pride and visibility to the institution.



"Mayabini" - A Heartfelt Tribute to Zubeen Garg

CHRONICLE NEWS SERVICE

KOKRAJHAR - The Central Institute of Technology (CIT), Kokrajhar hosted the first edition of its new annual cultural festival, "Mayabini", on 30 October 2025. The event was conceived and jointly organized by the Cultural Clubs of CIT Kokrajhar and is dedicated to preserving the legacy of Zubeen Garg, the "Sangeethak of Assam". The institute has decided to observe this tribute every year as a cultural festival in honour of his contributions to music, art, and humanity.

The inaugural edition saw enthusiastic participation from students, professors, and



Zubeen Garg

institution staff, creating a vibrant and emotional atmosphere. The program featured a range of performances and presentations inspired by Zubeen Garg's artistic journey. Key segments included:

- Musical performances based on his songs, fully and group songs by students and faculty.
- Performances in dance and

Assamese art and culture, and a short movie presentation on his legacy.

The event began with a welcome address and an emotional lamp-lighting, followed by songs by students from performers across various departments, evoking nostalgia, pride, and admiration. To conclude the tribute, a heartfelt rendition of "Mayabini" wrapped around the audience with a deep sense of reverence and respect.

The aim of "Mayabini" is to celebrate Zubeen Garg's impact on Assamese music and inspire future generations to carry his legacy forward. The first edition received an overwhelmingly positive and heartwarming response from the audience.



Visuals from Mayabini 1.0

Open Air Session

As part of its experimental initiatives, Khobam Club organized an Open Air Session on the college grounds. The idea was to create a raw and authentic musical experience outside the conventional indoor setup.

With minimal technical arrangements, students performed acoustic sets and spontaneous collaborations in an open environment. The natural setting enhanced audience engagement and allowed performers to connect more directly with listeners.



Students performing at the Open Air Session

Dance Workshop

To further strengthen the dance section of the club, a Dance Workshop was conducted during the academic year by the talented dance group Oneverse Dance Crew . The workshop aimed to enhance technical skills, stage presence, coordination, and confidence among participants.

Students from various batches actively participated in the session. The workshop focused on improving fundamentals, synchronization, and performance techniques across different dance styles. It also provided guidance on choreography development and stage presentation.



Dance Workshop organised by OneVerse Crew

Participation in External Competitions

Apart from participating in-house events, members of Khobam Club actively participated in various external cultural competitions throughout the academic year.

Students participated in various categories, showcasing their dedication and talent. Participation in such events provided exposure to competitive platforms, helped enhance performance skills, and strengthened confidence among members.

Project Agni Xur at Rock O Phonix IITG



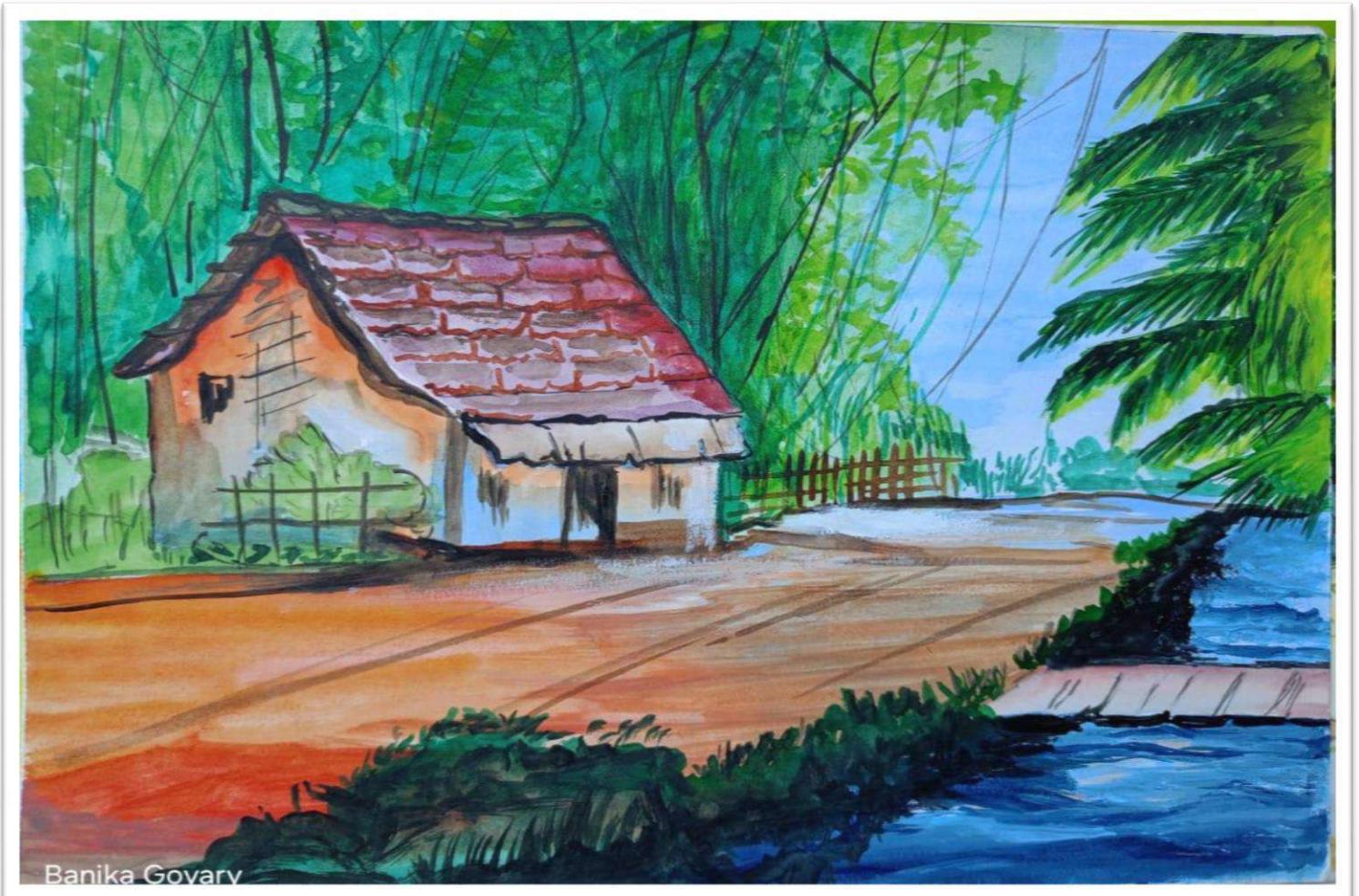
Rap Battle at Alcheringa IITG

“ART SECTION”

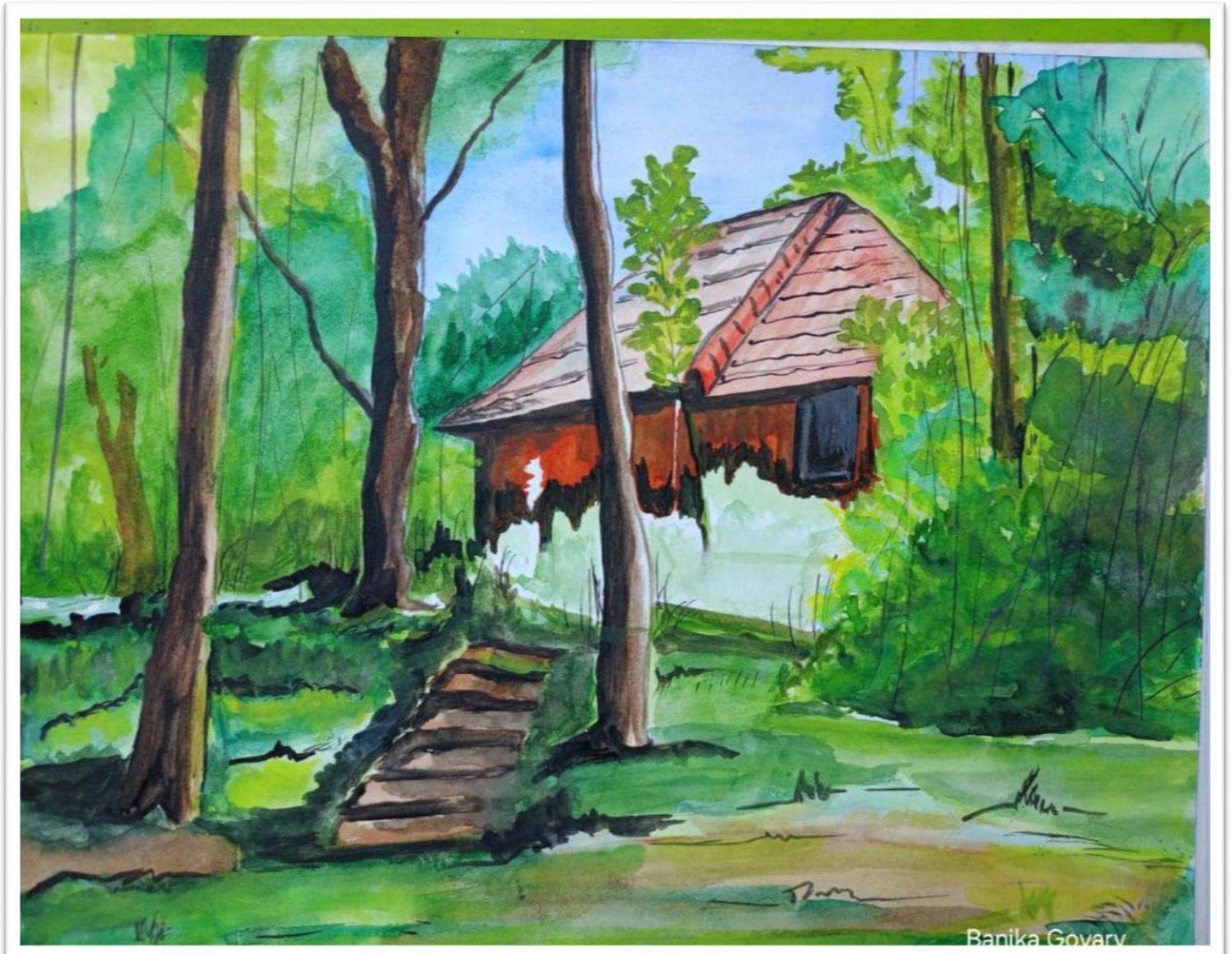
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Year- 1st year B.tech

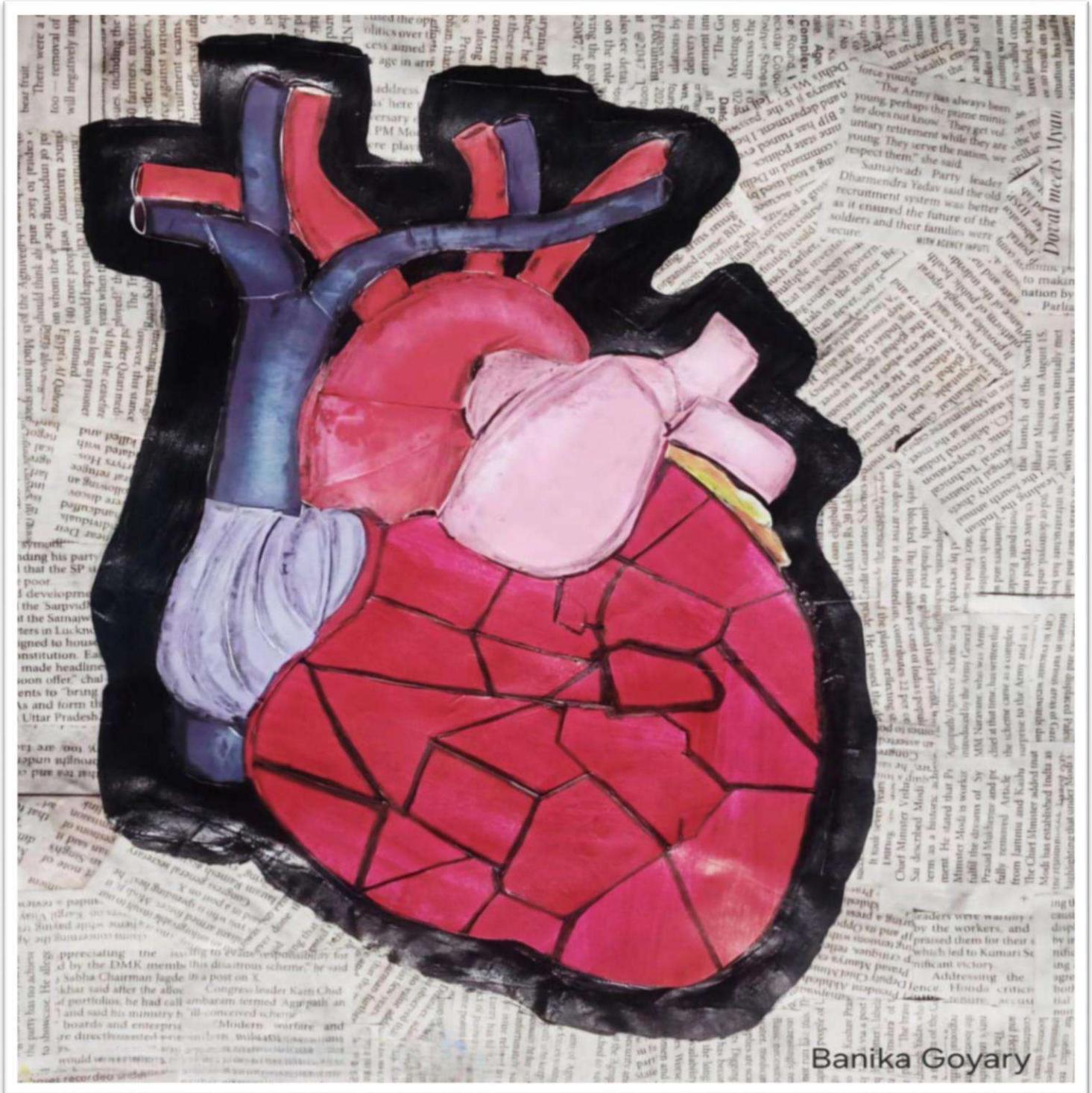
Branch- Civil Engineering



Name- Banika Goyary.
Year- 1st year B.tech
Branch- Civil Engineering



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Year- 1st year B.tech
Branch- Civil Engineering



Hardeep Basumatary
B.Tech 4th Year
CSE Department



Hardeep Basumatary
B.Tech 4th Year
CSE Department



Sourjadyuti Narzary
B.Tech, 4th Year
Department of CSE



College Activities

Subungthi Sibinai Free Computer Training Program



The Subungthi Sibinai Initiative, initially launched in 2020 by a group of faculty members at CIT- Kokrajhar including Dr. Pranav Kumar Singh, Dr. Sahalad Borgoyary, Bikramjit Choudury and Dr. Sanjib Narzary, has been a significant endeavor aimed at providing free, certificate-based computer training to empower youths from remote villages of the Bodoland Territorial Region (BTR). This is a six-month free computer training program aimed to empower local youths by equipping them with essential skills in computational technologies.

Photos of Subungthi Sibinai



“बर’ थुनलाइ सान”

73rd Celebration of Boro Literary Day at CIT Kokrajhar



16th November is observed every year as “Boro Literary Day.” The day commemorates the establishment of the Bodo Sahitya Sabha, which was founded on 16th November 1952 at Basugaon in Chirang District. The organization was established under the presidency of Joy Bhadra Hagjer, with Sonaram Thaosen serving as the General Secretary. Since then, 16th November has been celebrated every year as “Boro Literary Day,” also regarded as the “Birthday of Boro Literature.” The day is dedicated to honouring and promoting the rich language, literature, and cultural heritage of the Bodo community. On this occasion, the 73rd Boro Literary Day was celebrated at Central Institute of Technology Kokrajhar (CITK) with great enthusiasm and respect. The event was graced by Prakash Basumatary, Executive Member (EM) of the Bodoland Territorial Council, who attended the programme as a chief guest.



The 3rd International Intelligent Computing and Technologies Conference (ICTCon 2025)



The 3rd International Intelligent Computing and Technologies Conference (ICTCon 2025) is being organized by Central Institute of Technology Kokrajhar in collaboration with IIT GOA during 2-3 December, 2025. The aim of the conference ICTCon-2025 is to provide a platform that brings together academicians, scholars, engineers, industry people, and students to present their original work and exchange their ideas, experiences, tools, and techniques and applications in various domains of computing and technologies.

Photos of ICTCon 2025 conference Hall



Mayabini- A Tribute to Jubeen Garg



To honour his memory, the cultural clubs: Khobam Club, Xopun Drama Club and Ramdhenu Bihu Doll have organised "MAYABINI", a tribute to celebrate his enduring artistry and immortal legacy.

Glimpses of Tribute to Late Zubeen Garg by Faculty and Students



Harvest Festival CITK



The Harvest Festival was celebrated at CITK on 31st January, 2026 to honour our rich cultural heritage and express gratitude to Mother Earth for her abundant blessings. It fostered unity, tradition, and harmony among all.



“TECHRACY 2025”



Techcracy 2025 – The Annual Technical Fest of Central Institute of Technology, Kokrajhar. Dive into a world of innovation, creativity, and competition! From hackathons, technical quizzes, and UI design challenges to mobile gaming tournaments, dance, and sports, Techcracy brings together the best blend of technology and talent. Learn from experts, showcase your skills, and experience the thrill of discovery. Don't miss your chance to be a part of this celebration of knowledge, fun, and futuristic ideas.

Isomnia Live Stream



Bodo Traditional Dance-Dahal Thungri

Some Glimpses of Technical Rally



Robo Soccer competition



ECSTASY-2026

Ecstasy is the annual cultural fest of Central Institute of Technology Kokrajhar, Bodoland

Day1

Cultural Rally



Bodo Cultural Rally





Assamese Cultural Rally





Mising Cultural Rally



Rabha Cultural Rally

The Annual Magazine Serega - 2026

Central Institute of Technology Kokrajhar



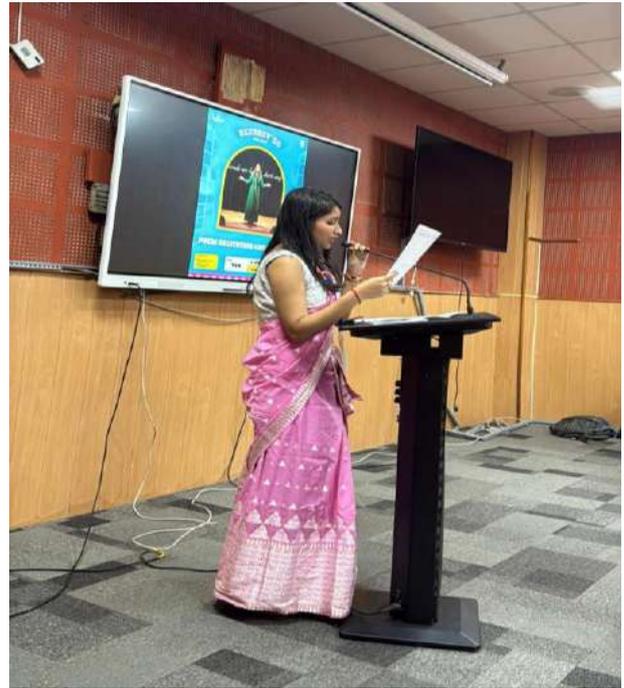
Karbi Cultural Rally



Ecstasy Flag Hoisting Ceremony



Bottle Paint Competition



Poem Recitation Competition



Kabbadi Match

Football Match



Girl's Basketball Match



Volleyball Match



Basketball Match



Day 2

Daosri Delai (Bodo Traditional Dance)





Bodo Group Dance



Nepali Dance



Manipuri Dance



Bike Stunt



Variety Shows





Ramp Walk





Sila The Band



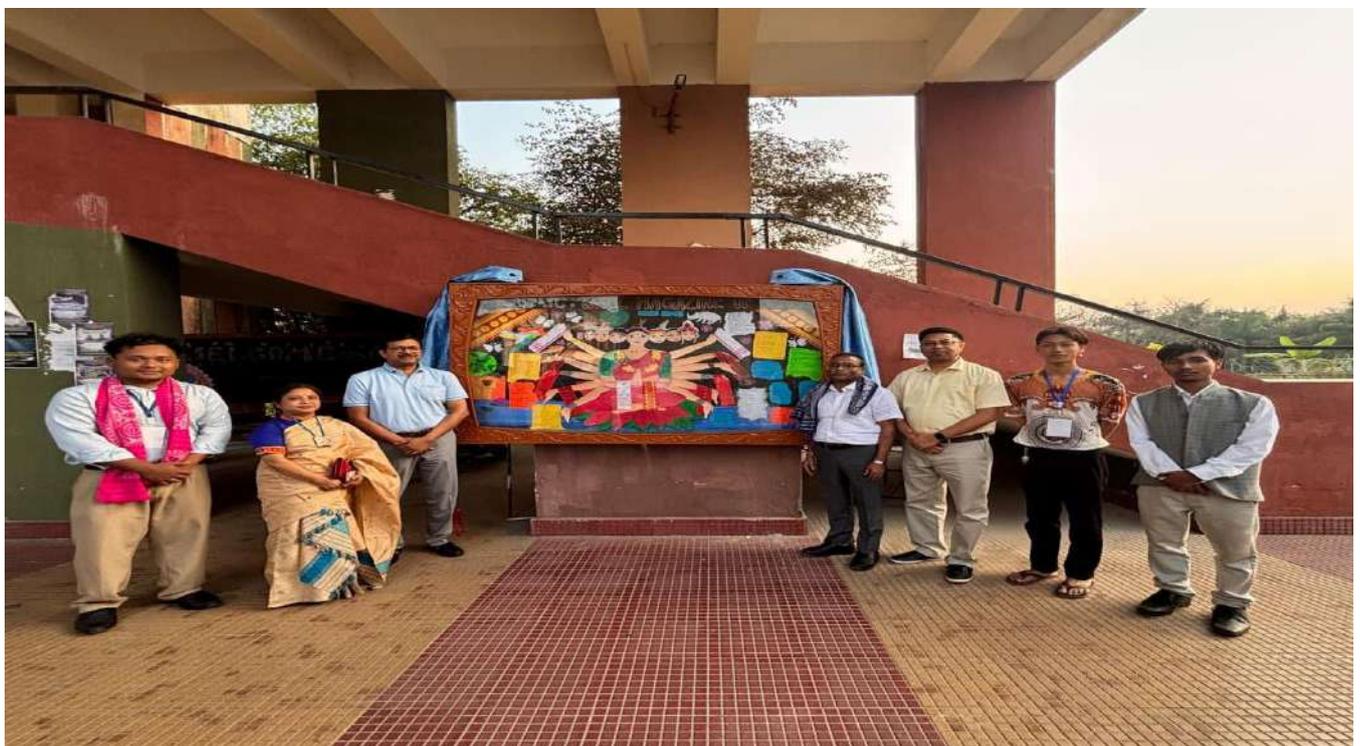
Singer Nilav Nita



Day 3



Wall Magazine Inauguration





Cultural Workshop



The Annual Magazine Serega - 2026
Central Institute of Technology Kokrajhar

MISS ECSTASY



MR. ECSTASY



Runner Ups



Ramdhenu Bihu Dol



Singer Swrjisuma Bwiswmuthiary





DJ (Olly Esse)







Editorial Board



Faculty Members and Team Members of Serega

Obituary

*Your presence we miss, your memories we treasure,
Loving you always, forgetting you never.*



*Late Biju Dey
(12-08-1998 to 26-02-2026)*

*Late Bikram Debnath
(23-04-2004 to 11-02-2026)*

