

MARCH 2026, ISSUE 73 | VOL - VI

# MYSTIC AURA

MAGAZINE

Trans women  
are **WOMEN**

DESERVES RESPECT, RECOGNITION,  
AND EQUAL RIGHTS

An exclusive  
interview

SASANKA SAMIR

&

JOY KASHYAP

## AI

Creativity Meets Code

## Air Brush

Makeup enhancing beauty

## QUIET

### CONFIDENCE

Unspoken  
language of Power

# Trending

Where AI meets style, fashion becomes a canvas of innovation.

AI model on Cover  
Creator **SHARON SANDOVAL**  
USA

# 2026

MYSTICAURA

# The Team



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# From Editor's Desk

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As March arrives, we're excited to share our latest edition with you. This month, we're celebrating the power and creativity of women with a special focus on International Women's Day.

As we celebrate International Women's Day, our edition is dedicated to the women who are redefining the boundaries of fashion, technology, and art. From cutting-edge AI-generated style to powerful stories of female leadership, we've curated a collection that showcases the best of our community's creativity, resilience, and determination. But as the saying goes ' Behind every successful woman there's the hard work and efforts hidden, unspoken and untold '.

This issue also covers the exclusive interviews of two multifaceted personalities followed by our Aura pages.

Hope our readers will like going through and enjoy reading Mystic Aura.

Regards

**GITALI PATHAK DEKA**  
Proprietor & Editor-in-chief

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# On the COVER



<https://www.instagram.com/sharons.social.secrets?igsh=c2pvOXNqMm0wbGMz>

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**SHARON SANDOVAL**, from USA, is a digital creator specializing in AI-generated fashion content, and showcase stylish outfits through her Instagram platform, featuring a signature AI avatar that presents wearable looks in a modern and visually engaging way. Her content aims to make fashion inspiration accessible, helping audience discover and shop pieces that can be styled in real life. Through curated shoppable outfit collections on Benable, followers can easily find and purchase the looks featured in her content. Her goal is to fuse creativity, technology, and fashion to inspire everyday style with a forward-thinking approach.

Happy  
Women's Day





# AI in Fashion

Where Creativity Meets Code

- Jishnu Vijayan Nair  
Actor/Writer/Motivational Speaker- Kerala

**F**ashion has always reflected human imagination and cultural change. From handcrafted garments and royal embroidery to global runways and digital marketplaces, the industry has constantly evolved alongside society. Today, fashion stands at the edge of another transformation-one driven not only by fabric and craftsmanship but by data and intelligent systems. Artificial Intelligence is reshaping how fashion is designed, produced, marketed, and experienced.

At first glance, fashion and AI may seem like opposites. Fashion is emotional, expressive, and artistic. AI is analytical, structured, and technical. Yet when these two forces come together, creativity does not disappear- it expands. Instead of replacing human designers, AI enhances their ability to innovate.

### **The Evolution of AI**

Artificial Intelligence began as a scientific concept focused on enabling machines to perform tasks that typically require human intelligence. Early systems were built to solve mathematical problems and process information efficiently. Over time, advancements in machine learning allowed computers to analyse patterns, learn from data, and make predictions with increasing accuracy.

As digital transformation spread across industries, AI moved beyond technical sectors and entered creative fields. It started assisting in music composition, art generation, and content creation. Eventually, the fashion industry recognized its potential - not as a replacement for creativity, but as a powerful tool to support it.

### **AI in Fashion Design**

One of the most significant contribu-

tions of AI in fashion lies in the design process. Designers traditionally relied on instinct, experience, and seasonal inspiration. Today, AI can analyse vast amounts of data from social media, online searches, and global sales trends to predict what styles, colours, and fabrics will resonate with consumers.

By studying this data, AI provides insights that help designers make informed creative decisions. Some platforms even generate design concepts or pattern variations, offering fresh perspectives that designers can refine. Virtual prototyping software allows brands to create digital garments and visualize them before physical production begins. This reduces development time and minimizes fabric waste.

AI, therefore, becomes a creative partner - offering suggestions while leaving the final artistic vision in human hands.

### **Personalization and Consumer Experience**

Modern consumers seek individuality. They want clothing that reflects their identity and lifestyle. AI makes personalization more precise than ever before.

Online retailers use AI algorithms to track browsing history, purchasing behaviour, and style preferences. Based on this information, customers receive tailored recommendations that align with their tastes. Virtual try-on technology, powered by AI and augmented reality, allows shoppers to see how garments might look on them without physically wearing them.

These innovations improve customer satisfaction and reduce product returns, creating a more efficient shopping experience. Fashion be-

comes more interactive, responsive, and personal.

### **AI in Production and Sustainability**

Sustainability has become a major concern in the fashion industry. Overproduction and waste have long been challenges. AI helps address these issues through accurate demand forecasting. By analysing historical sales data and market trends, AI predicts how much of a product should be produced, reducing excess inventory.

Smart manufacturing systems optimize fabric cutting and resource usage, minimizing material waste. AI also enhances supply chain transparency by tracking sourcing and logistics data. This supports ethical production practices and builds trust with environmentally conscious consumers.

In addition, wearable technology and smart textiles are merging fashion with functionality. Clothing embedded with sensors can monitor health or adjust to environmental conditions, demonstrating how innovation is expanding the definition of fashion itself.

### **Marketing and Digital Transformation**

Marketing strategies in fashion have also evolved with AI integration. Brands use AI to analyse customer behaviour and deliver personalized advertisements. Chatbots provide instant support, guiding customers through purchases and answering style-related questions.

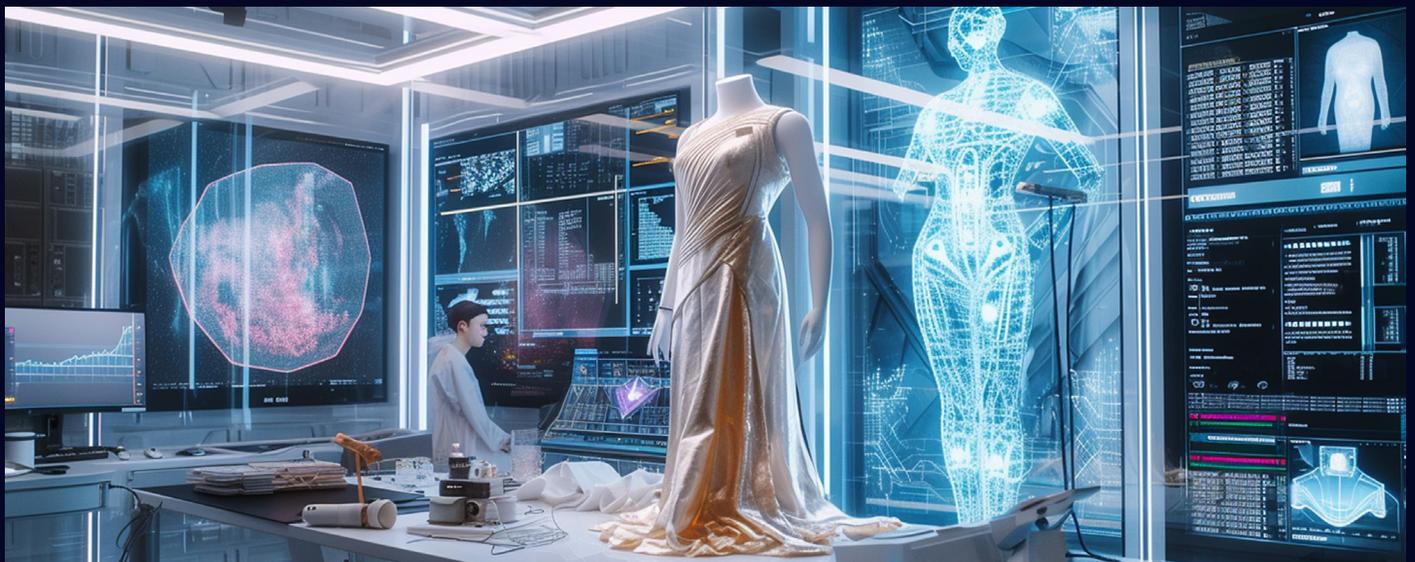
AI-generated influencers and digital models are emerging as new marketing tools. While this trend raises questions about authenticity, it reflects the growing intersection between technology and branding in a digital-first world.

### **Balancing Technology and Creativity**

Despite its advantages, AI in fashion raises important ethical questions. Can algorithms truly understand culture, emotion, and storytelling? Fashion is more than trends - it is identity and expression. Machines can analyse data, but they cannot experience life. Therefore, the future of fashion lies not in replacing designers but in collaboration. AI handles data-heavy tasks and operational efficiency, while human creativity provides depth and meaning. When used responsibly, AI empowers designers to push boundaries and focus on innovation.

AI in fashion represents evolution rather than disruption. From design and production to marketing and personalization, Artificial Intelligence enhances efficiency and expands creative possibilities. It supports sustainability, improves customer experience, and accelerates innovation.

Yet, at its core, fashion remains human. Technology may shape the tools, but imagination and emotion drive the vision. The future of fashion belongs to the partnership between creativity and code - where intelligent systems support artistic expression, and style continues to reflect the ever-changing spirit of humanity.



# Aura *Fashion*

Model

**Jenney**

Photography

**Bikram Borpatra**





An exclusive  
**INTERVIEW**

# Sasanka Samir

Actor & Director

**Sasanka Gogoi**, known as Sasanka Samir, is a multifaceted creative force in Assam, renowned for his work as a filmmaker, lyricist, actor, theatre practitioner, visual artist, and media personality. With a career spanning over two decades, he has made significant contributions to Assamese cinema, music, and theatre, including acting in films like "Aakash Subole Mon" and "Rodor Chithi," and directing the blockbuster "Bhaimon Da," which was selected for the Indian Panorama 2025 and the Chennai International Film Festival. As a lyricist, he has penned songs for numerous albums, films, and mobile theatre productions, collaborating with iconic singer Zubeen Garg on several projects. Sasanka has also performed in and directed acclaimed theatre productions, including "Coll-Age" and "Snape," and has won the Best Lyricist award at the Rengoni Music Award 2022 and Prag Cine Award 2023, emerging as one of Assam's most versatile and influential creative personalities.



**1. Before entering into the domain of cinema, as a screenplay writer or as a director, you've worked in multiple audiovisual fields. Do you feel they've enriched you for cinema?**

**Sasanka Samir:** Absolutely. My engagement with the arts began very early in life. As a child I loved drawing, I performed in theatre, and during my college years I even sang. All these experiences nurtured my creative instincts and eventually guided me toward cinema.

Later, when I moved to Guwahati, I worked at a newspaper and also as a Radio Jockey at an FM station. Being constantly surrounded by music had a deep influence on me. It eventually led to opportunities to write songs for several musicians, which helped me develop my writing discipline.

I had also learned film editing earlier,

and that technical understanding proved invaluable when I started directing my own film. Looking back, every experience from those early years feels like preparation for my journey into cinema.

**2. Bhaimon Daa feels rooted in a very specific cultural and emotional landscape. What first sparked the idea for the film, and how did that initial impulse evolve during the making?**

**Sasanka Samir:** The seed of the film was planted during the lockdown. Like everyone else, we were mostly confined indoors, and long phone conversations with friends became part of daily life.

One day, Shyamantak Gautam, the producer of the film and the owner of Zeal Creations, called me and asked whether their next project could be based on Bhaimon Daa. I immediately

felt it was possible, though I suggested we should take enough time to do justice to the story.

Initially I thought writing might take around six months. But the journey grew far beyond that. The script went through twenty-two drafts over nearly two years before I felt satisfied with the final version. In total, the entire process—from conception to completion—took nearly five years before the film finally reached audiences.

The warmth and appreciation we received from viewers across Assam has been incredibly moving for all of us.

**3. The film observes its characters with great restraint and empathy. As a director, how did you work with your actors to achieve this quiet emotional depth?**

**Sasanka Samir:** Because the script evolved over such a long period, the characters had already become deeply internalized within me.

More importantly, I had personally known Bhaimon Daa quite closely during the last ten to twelve years of his life. That personal connection made it easier for me to understand and portray his emotional world.

For the other characters, I collected numerous photographs and video references and shared them with the actors. In some cases, we even arranged meetings between the actors and the real-life individuals they were portraying, months before the shoot.

Even with such preparation, maintaining the emotional tone during filming was not easy. Every day I worked patiently with the actors, explaining the scenes in detail. I would wake up at 4:30 every morning to plan the shots for the day.

Most of the actors were newcomers,

but they were incredibly dedicated and talented. Their commitment played a major role in bringing *Bhaimon Daa* to life.

#### **4. You avoid dramatic excess and familiar plot turns in *Bhaimon Daa*. Was this minimalism a conscious aesthetic choice, and what did it allow you to say that a more conventional structure might not?**

**Sasanka Samir:** Cinema has been my dream since childhood, and over the years I tried to learn every aspect of filmmaking whenever I had the chance.

Since this was my first film—and it was based on the life of one of my most beloved and respected artists, Munin Baruah—I wanted the film to grow organically from everything I had learned and experienced.

The intention was not simply to tell a story, but to celebrate the ninety-year journey of Assamese cinema through the life of Bhaimon Daa. It was also a

tribute to every artist and technician who contributed to that journey.

Throughout the process, I received tremendous support from Shyamantak Da, Manas Baruah (Riju), and Sanjeev Hazarika. Their guidance and encouragement were crucial.

I believed that if the film remained emotionally honest, audiences—both in Assam and beyond—would connect with it. The response after the release has strengthened that belief.

#### **5. Everyday life plays a central role in the film. How did you strike a balance between documenting reality and shaping it cinematically?**

**Sasanka Samir:** Cinema may be complex as an art form, but at its core it remains deeply connected to everyday life.

Since I had personally interacted with Bhaimon Daa and several individuals connected with his life, I already had a sense of the emotional texture



of those experiences. That helped me translate them into cinematic moments.

I have always observed life closely—the rhythms of ordinary people, the details of daily existence. Perhaps that sensitivity naturally found its way into the film.

I also tend to stay away from rigid theoretical frameworks while creating. Instead, I prefer to immerse myself in the work and allow the film to find its own balance between reality and cinematic expression.

## 6. Assamese cinema has a strong legacy of realism and social engagement. How do you see *Bhaimon Daa* positioned within that tradition, and where do you see your own voice emerging?

**Sasanka Samir:** I strongly believe that cinema is fundamentally a powerful local voice.

Every form of art reflects the social, cultural, economic, and political environment of its time. Artists inevitably absorb these influences, and their work becomes a reflection of that reality.

*Bhaimon Daa* is no exception. The film spans several decades, and through its changing landscapes and subtle details, one can observe the transformation of Assamese society.

Sometimes a scene may appear simple, yet the surrounding environment carries the spirit of its time.

Assamese cinema has always been very close to my heart. The struggles and achievements of its ninety-year journey have lived within me for a long time. Perhaps that is why one of the film's lines expresses a sentiment very dear to me:

*“Let us move forward... and prove that Assamese cinema too can thrive within this vast world.”*

Cinema, after all, is the magical interplay of imagery and text—and in *Bhaimon Daa*, both play an important role.

## 7. Looking ahead, what kinds of stories or themes are you most compelled to explore next as a filmmaker?

**Sasanka Samir:** As a storyteller, I am interested in exploring all kinds of narratives that emerge from society.

However, I am less drawn to excessively fantastical worlds or exaggerated realism. What interests me more are stories that resonate truthfully with people's lives.

At present, I am working on a subject inspired by the struggles and dreams of many talented individuals around us—people whose dedication often goes unnoticed.

I hope the story will not only entertain audiences but also encourage us to reflect on our responsibilities toward such individuals.

## 8. What suggestions would you like to give to our readers?

**Sasanka Samir:** Remain truthful, sincere, and humble in whatever you do.

Mistakes may happen, but they should become opportunities for learning rather than habits to repeat. Avoid shortcuts and pursue your goals with patience, discipline, and hard work.

Above all, strive to become a good human being. In a world that is becoming increasingly crowded and competitive, retaining our humanity is perhaps the most important achievement of all.

## 9. A few lines for *Mystic Aura* magazine.

**Sasanka Samir:** I sincerely hope *Mystic Aura* continues to grow and becomes widely loved by readers.

Alongside its work in various fields, I hope the magazine also becomes a strong companion in supporting and promoting Assamese cinema.

My heartfelt gratitude and best wishes to everyone associated with *Mystic Aura*.

## 10. Your achievements – a brief note

If by “achievements” one means awards and recognitions, then from a very young age I have received various awards from different competitions and institutions, continuing up to my recent film *Bhaimon Daa*. I feel happy and grateful for these recognitions. Among them, one of the most recent highlights is that in 2025 *Bhaimon Daa* was selected in the Indian Panorama section and was screened at the International Film Festival of India (IFFI), Goa. That was truly an exciting and proud moment for us.

However, the greatest reward for us is something beyond awards. For several weeks, audiences watched our film in house-full theatres and showered us with their heartfelt love and blessings. Even this interview you are taking today is a reflection of that appreciation. To me, none of the awards are greater than this love from the audience.

The affection and good wishes that people have given from the depths of their hearts are what I carry forward as my greatest inspiration. With that blessing, I hope to continue working in the future. For us, the audience is everything – they are our God.



## QUIET CONFIDENCE

The unspoken language of power

By : **Brian La Cour**, USA

**T**hey say power announces itself in a room. But sometimes, power is worn quietly, stitched into the shoulder of a jacket, pressed into the line of a heel, glossed onto a mouth that has learned not to tremble.

In moments of upheaval, women have always understood something the world eventually catches up to style is never just style. It is language. It is strategy. It is survival.

When stepped onto global stages, she

did so in silhouettes that were both accessible and commanding, sleeveless sheaths that revealed strength without apology, emerging designers elevated to the diplomatic spotlight. Every hemline felt intentional. Every color choice is deliberate. Her wardrobe did not shout power. It demonstrated it.

Years earlier, under a harsher lens, transformed clothing into quiet rebellion. The so-called “revenge dress” was less about vengeance and more about reclamation. In a single black silk silhouette, she rewrote a narrative the tabloids had tried to script for her. Fabric became punctuation. A neckline became a period at the end of a sentence she refused to let others finish.

And then there is, modern, precise, architectural in her fashion fluency. On red carpets, she moves like a chess master. A metallic breastplate. A sharply cut suit. A sculptural gown that feels like armor from a distant, more advanced civilization. She understands that in an era of algorithms and virality, fashion is diplomacy at digital speed.

But this story does not belong solely to women photographed against step-and-repeat backdrops.

In Kyiv, women have worn lipstick to bomb shelters, not out of vanity, but defiance. In Tehran, strands of hair escaping beneath mandatory coverings have carried the weight of protest. In Mexico City, mothers of the disappeared march in embroidered blouses that tell ancestral stories no regime can erase. In Lagos, bold color remains a refusal to shrink. In New York, a woman walks into a boardroom in a sharply tailored suit after leaving a marriage that once muted her, and the cut of that blazer feels like oxygen.

Resilience has always had a wardrobe.

During economic downturns, hemlines rise and fall as sociologists debate what it means. But beneath trend analysis lies something more intimate: when control is stripped away, women reclaim it in inches, the height of a heel, the sharpness of a brow, the decision to go natural, the choice to dye everything platinum and begin again.

There is psychology in this. Studies have long explored “enclothed cognition,” the theory that what we wear affects how we think and perform. But women have practiced this instinctively for centuries. Before job interviews, before custody hearings, before difficult conversations, there is the ritual: the closet door opens. Identity is assembled. Armor is chosen.

And beauty, so often dismissed as frivolous, becomes ceremony.

A red lip before court.

Perfume before a protest.

A silk scarf inherited from a grandmother before signing divorce papers.

These gestures are not small. They are continuity. They are lineage. They are reminders that a woman is not solely what is happening to her.

Fashion houses understand this, whether they admit it or not. Power tailoring resurfaces every time uncertainty dominates headlines. Structured shoulders. Cinched waists. Precision lines. It is no coincidence that during political shifts, the suit returns not as mimicry of masculinity, but as reclamation of authority. The modern suit on a woman does not ask permission. It assumes space.

Yet resilience is not always sharp.

Sometimes it is softness worn deliberately in a hardened world. A flowing dress in a season of rigidity. Bare skin when modesty is demanded. Modesty when hypersexualization is expect-

ed. The refusal to conform, in either direction, is its own revolution.

The true beauty of resilience is not spectacle. It is choice.

The choice to show up polished when exhausted.

The choice to cut your hair after betrayal.

The choice to age without erasing evidence of laughter and grief.

The choice to wear color when the world feels grayscale.

We are living in an era defined by transition, politically, technologically, and culturally. Certainty feels antique. But in dressing, women rehearse sovereignty daily. The mirror becomes rehearsal space. The body becomes canvas. The street becomes runway not for applause, but for assertion.

This is not about consumerism. It is about authorship.

When a woman dresses with intention during times of change, she is editing her own narrative. She is deciding how the world will read her before it tries to misinterpret her. She is saying: I am still here. I am still choosing. I am still becoming.

Resilience, after all, is not loud. It is persistent.

It is a heel striking pavement.

A zipper pulled upward.

A coat thrown over shoulders before stepping back into the cold.

And in that simple act, of dressing, of adorning, of defining, fashion transcends trend. It becomes testament.

Power, it turns out, does not always announce itself.

Sometimes, it simply gets dressed.



# FILMFARE

Exclusive  
INTERVIEW

Best supporting role (male )  
in  
Filmfare award 2026.

## JOY KASHYAP



**1. Fabulous singer and a successful Actor, most popular among all. Would you like to share a little more about your journey.**

**Joy Kashyap:** Born in Jorhat, Assam, I grew up in a musical environment with my mother being a sitar player and sister a singer. I've been passionate about music since childhood, playing drums and percussion professionally, and also enjoying singing. Zubeen Garg (Goldi Da) was a huge inspiration, and I met him as a young boy. I also developed an interest in acting, participating in local drama competitions and training under Habibur Rahman and Atanu Kalita Sir. Watching Bollywood and action movies as a child fueled my dream to become an actor, and I always aspired to be on the big screen some day.

**2. How do you stay motivated and inspired as an actor and singer?**

**Joy Kashyap:** Growing up, I wasn't

exactly a bookworm, but music and acting were my jam. I just went with the flow, following my passion without thinking too much about it. And look where it led me! Now, I'm living my dream, doing what I love every day. It's a feeling like no other, and I'm grateful for the journey.

**3. According to you which profession is more challenging as a Singer or being an Actor ?**

**Joy Kashyap:** Challenges have shaped me, teaching valuable lessons and making me stronger. My guru Sai

Baba's words, 'Shraddha' (faith) and 'Saburi' (patience), have been my guiding light. I thrive on challenges - they make work exciting! I personally feel if anyone has this two qualities then anything and everything is possible in life.

**4. Can you describe your experience working with different types of audiences?**

**Joy Kashyap:** I have performed on many different stages and in front of very different audiences in my life. I have performed in rural areas and



villages of Assam, to perform in places like the Burj Khalifa in Dubai Adani Ambani party's.

Every performance brings a different kind of audience, whether it is through acting or through music. During my theatre days, I travelled to many small towns and corners of Assam to perform. Later, when I came to Mumbai and focused more on music, I had the chance to travel around the world performing drums n Percussion and entertaining people.

One thing I truly believe is that when an artist performs from the heart whether it is acting or music, it connects with the audience. Because after all, we are all human beings. It does not matter if the audience is from a village or a big city, the emotion and connection are the same.

**5. As an actor how was your experience working with Late Zubeen Garg**

**'s most popular Assamese movie 'Roi Roi Binale'.**

**Joy Kashyap:** It was a remarkable coincidence that I got to work with Zubeen Da, whom I've known since childhood. He was my neighbour, and I'd always harboured a dream to collaborate with him, though I never mustered the courage to express it. I believed that if I truly had the talent, he'd eventually call me. And that day arrived. 'Roi Roi Binale' holds a special place in my heart, and the memories of our time together on set remain cherished. I deeply miss him and send my love to Zubeen Da, wherever he may be.

**6. Would you love to share a memory particularly during the shoot in 'Roi Roi Binaleh ?**

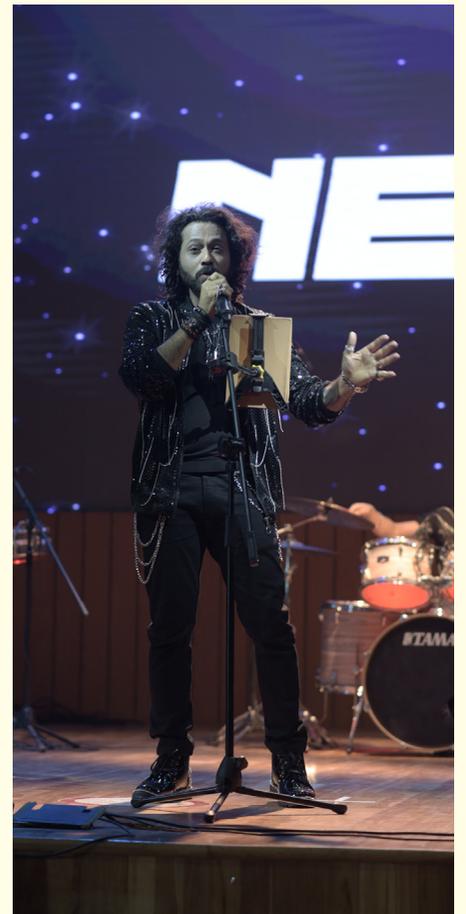
**Joy Kashyap:** Working with Zubeen da was an absolute delight. He had a way of keeping everyone in high

spirits on set with his jokes and witty one-liners. But beyond the laughter, I cherish the moments we shared as friends, bonding over music and life. What has stayed with me most, though, is the advice he gave me during a candid conversation - 'Have patience, my friend, your time will come!' Those words have been a source of inspiration and motivation for me, and I will always be grateful for the time we spent together.

**7. How do you adapt your singing style to different genres of music?**

**Joy Kashyap:** Of course, like many young people from Assam, I grew up listening to Zubeenda's songs since childhood. His music has always been a big part of our lives. But apart from that, I was also deeply influenced by Western music from a very young age.

I loved listening to genres like heavy metal hard rock, blues, jazz and funk.



Classic rock was always my favorite. We even had a rock band in those days (psyx n faith band name) and as a drummer I used to play a lot of rock music like (Deep purple/ Ac/Dc , Pink Floyd, Matallica, Megadeath etc.

Right now, professionally I perform with electronic, techno , house n Afro music, where I play drums and percussion along with DJs. As a musician, I believe you should listen to every genre of music. For me, if there is melody in the music, no matter what genre it is, I always enjoy it.

### 8. How do you manage your time and prioritize your commitments?

**Joy Kashyap:** My grandfather imparted a valuable lesson in my childhood - 'whenever you give a word to someone always try to keep up that bond '. He stressed the importance of keeping promises, and I've carried out this principle throughout my life. Once I've given my word, I make it a point to honor it, no matter whatever difficulties may come in. It resonates with Salman Khan's famous dialogue, 'Ek Baar Jo Commitment Kar Di, Uska Baad Toh Mein Khud Ki Bhi Nehi Sun-ta' - a testament to standing by one's commitments.

### 9. Recently you have been honoured as the best supporting male actor in Assam's Filmfare award ceremony, What does this recognition mean to you, and do you think it will impact your future projects?

**Joy Kashyap:** For me, the love and affection of the audience means more than any award. ZUBEEN GARG 's "ROI ROI BINALE " brought me immense love, and I feel very fortunate. When I came to know that my name has been nominated in the category of 'Best supporting actor (male )for the movie 'RUDRA', in the recently held Filmfare Award ceremony, in Guwa-

hati, Assam, it was a pleasant surprise for me and I feel blessed. I didn't dwell on winning, but frankly saying when my name was announced, I was overjoyed. Awards like Filmfare are motivating and encouraging for actors, and I'm grateful for this recognition. I'd like to thank the Filmfare fraternity for this honour. I am unsure if this will lead to more opportunities or not but I know I must continue working hard and striving for excellence in the Assamese film industry.

### 10. What has been keeping you busy these days? What projects are you currently working on?

**Joy Kashyap:** My first original composition, where I am singing and acting as well, is a song called Taj Mahal. The work on it is currently

in progress. Apart from that, I am also busy preparing for several upcoming shows and live performances.

### 11. Your message to the aspiring actors ?

**Joy Kashyap:** Whatever the craft music or acting I would like to tell newcomers one thing to become better in your craft, you must always keep practicing and stay consistent. Patience is very important, and you must have that passion, that madness to keep working and improving.

The rest, destiny will take care of. Thank you

Har Har Mahadev.



# AURORA PHOTOGRAPHY



Model [meghranjani](#) | Wardrobe [ayafashion.in](#) | Makeup by [@chanupriyas\\_makeover](#) | Jewellery [@goldenwindow](#) | Photography [Rihan](#)



## TRANS WOMEN ARE WOMEN

Rights, Justice, and the Promise of International Women's Day 2026

By **Vanessa Jacqueline D'cruz**, Loani Chairperson, Singapore

**T**his International Women's Day, the United Nations calls the world to action under the theme: "Rights. Justice. Action. For ALL Women and Girls." That word – all – is not decorative. It is not symbolic. It is a commitment. And if we are sincere in speaking it, then it must include transgender women, whose fight for recognition, dignity,

and safety remains one of the most pressing human rights imperatives of our time.

To affirm that trans women are women is not a political slogan; it is a human truth. It reflects the lived reality of millions who move through the world each day with courage, often at great personal cost. Trans women

are women who were assigned male at birth but whose gender identity is female. This identity is not a trend, not an ideology, and certainly not a threat. It is intrinsic. It is authentic. It is who they are. Leading medical and psychological authorities worldwide – including the World Health Organization and the American Psychological Association – recognise gender



identity as a deeply rooted and legitimate aspect of personhood. To deny this is not science; it is prejudice dressed as policy.

#### **Yet exclusion endures.**

Globally, women hold only 64 per cent of the legal rights afforded to men, and at the current rate of reform, full legal equality may still be 286 years away. For trans women, the chasm is wider still. In numerous countries, they are criminalised simply for existing. They encounter formidable barriers to legal gender recognition, healthcare, employment, housing, and education. They are disproportionately subjected to harassment, assault, and fatal violence — with trans women of colour facing some of the highest rates of targeted killings of any demographic group. These are not abstract figures. They are lives interrupted, futures stolen, dignity denied.

International Women's Day 2026 must be more than a celebration of achievement. It must be a reckoning — and a resolve. It demands action to dismantle the structural inequities that continue to confine so many women: discriminatory legislation, inadequate legal protections, and entrenched social norms that sanctify

inequality. Trans women confront these obstacles simultaneously and relentlessly. Restrictive systems erase their identities. Insufficient safeguards leave them vulnerable in workplaces and clinics. Persistent stigma renders authenticity a risk. To pursue gender justice without naming these realities is to pursue justice incompletely.

#### **Inclusion does not dilute the struggle; it strengthens it.**

Recognising trans women as women does not diminish cisgender women. It enlarges solidarity. The feminist movement has never been static; it has grown braver and more expansive

with each generation — embracing women of colour, women with disabilities, women from the Global South, and women whose voices were once sidelined. Each widening of the circle has fortified the movement. Trans inclusion is not an interruption of feminism; it is the continuation of its most principled tradition. Feminism, at its finest, is the refusal to abandon any woman to isolation or erasure.

This International Women's Day, we honour the progress achieved — but we must also confront the work unfinished. That means ensuring trans women have equitable access to reproductive and gender-affirming healthcare, robust protection from violence, full legal recognition, and the fundamental right to live openly, safely, and with dignity. However slow the machinery of policy may turn, however turbulent the political climate, the spirit of IWD 2026 compels us forward — together.

#### **Trans women are women.**

#### **Their rights are human rights.**

And on this 8th of March, that truth must be spoken clearly, confidently, and without apology — not as a whisper, but as a declaration worthy of every woman and girl.





## The Art of Air Brush Makeup

### Enhancing Your Natural Beauty

Compiled by Rosy Das, Assam

**W**ith advancements in science and technology human mind is never far behind ,always with creative ideas to make things easier and faster.

Now let's know about the important part necessary in a female life ....  
MAKEUP.

When we talk of makeup, every female character in this world want to look perfect and beautiful so in order to have a flawless look makeup in less time is Air brush makeup.

Air brush makeup is a technique that involves using a specialized brush to apply makeup to the skin. This

method allows for precise application, blending, and control, resulting in a flawless and natural-looking finish. In this article, we'll explore the world of air brush makeup and provide you with tips and tricks to enhance your natural beauty.

**1. Precision:** Air brush allow for

precise application, making it ideal for creating defined lines, shapes, and details.

**2. Blending:** The soft bristles of air brushes help to blend makeup seamlessly into the skin, creating a natural-looking finish.

**3. Control:** With an air brush, you have complete control over the amount of product you apply, allowing for a more precise application.

**4. Customization:** Air brushes come in a variety of shapes and sizes, making it easy to find the perfect brush for your specific makeup needs.

Choosing the Right Air Brush is as important as the look for it all depends on the right choice and selection.

**When selecting an air brush, consider the following factors:**

**Bristle type:** Natural or synthetic bristles? Natural bristles are ideal for powder products, while synthetic bristles work well with liquid and cream products.

**Brush shape:** Different brush shapes are designed for specific areas of the face. For example, a flat brush is perfect for applying foundation, while a small, angled brush is ideal for defining brows.

**Handle :** Look for a brush with a comfortable handle that fits well in your hand.

Next important point is way how to use it. Air Brush Makeup Techniques is necessary to get a perfect desired look.

**Foundation application:** Use a flat brush to apply foundation, starting in the center of the face and blending outwards.

**Concealing:** Use a small, pointed brush to apply concealer directly to blemishes and dark circles.



**Highlighting:** Use a small, fluffy brush to apply highlighter to the high points of the face, such as the cheekbones and brow bone.

**Contouring:** Use a small, angled brush to apply contour powder or cream to the hollows of the cheeks and jawline.

**Follow up this simple Tips and Tricks:**

**Blend, blend, blend:** Make sure to blend your makeup well, especially around the edges such that the makeup sets well in face. Start with a light hand and build up your coverage gradually.

Use the right products and choose products that are suitable for your skin type and tone. Last important point to remember is that 'Practice makes perfect' Don't be discouraged if it takes a little practice to get the hang of Air brush makeup. With time and patience, you'll be an expert.

**Air Brush Makeup for Different Skin Types :**

**For Dry skin:** Use a brush with soft, natural bristles to help moisturize and nourish dry skin.

**Oily skin:** Use a brush with synthetic bristles to help control oil and reduce shine.

**Sensitive skin:** Use a gentle, hypo-allergenic brush that won't irritate sensitive skin.

Air brush makeup is a versatile and effective technique that can enhance your natural beauty and provide a flawless finish. With the right brushes and techniques, you can achieve a professional-looking finish at home. Remember to blend, blend, blend, and don't be afraid to experiment and try new things.

Most important of all is that invest in good quality brushes that will last longer and perform better. Although they might be a bit more expensive, they are worth the investment in the long run.



# Spring, Colours and Krishna

## The Spiritual Beauty of Holi

By **Manikangkana Devi**

Writer, Poet, Artist and Translator

**H**oli is one of the most radiant and beloved festivals of India, a celebration that captures the essence of joy, renewal, and togetherness. As spring arrives, nature awakens from winter's stillness, dressing itself in blossoms and fresh greenery. The air turns fragrant, birds sing sweetly, and the earth feels alive again. Holi arrives at this magical moment, transforming the season's beauty into a human celebration of colour, laughter, and spiritual reflection.

More than just a festival of playful

colour, Holi is a profound expression of Indian culture and philosophy. For centuries, people have celebrated it not merely as an occasion for enjoyment, but as a symbolic opportunity to renew life, relationships, and inner strength. Deeply connected with the divine play of Krishna, Holi carries a sweetness that blends devotion with delight.

The origins of Holi go back to ancient times. Even in the Vedic age, communities celebrated the arrival of spring and the promise of new harvests.

Over time, these seasonal festivities became intertwined with mythology and spiritual teachings. One of the most significant legends associated with Holi is the story of Pahlada and Holika. This tale symbolizes the eternal victory of devotion and truth over arrogance and evil.

Pahlada's unwavering faith protected him even when he was thrown into the flames by Holika. While Holika perished, Pahlada emerged unharmed. This powerful image is commemorated through the ritual of



Holika Dahan, where bonfires are lit to symbolize the burning away of negativity, ego, and injustice. The message is timeless: righteousness may be tested, but it ultimately triumphs.

The day after the bonfire, the world bursts into colour. People gather to smear each other with bright powders, splash water, sing songs, and share sweets. In these joyful moments, social barriers fade away. Rich and poor, young and old, all stand

equal under the same vibrant hues. Holi dissolves divisions and strengthens bonds of friendship and community. It is a reminder that beneath our differences, we share the same human spirit.

Holi's most enchanting dimension lies in its association with Krishna and Radha. In the sacred towns of Vrindavan and Mathura, the playful stories of Krishna celebrating Holi with Radha and the gopis continue to inspire

devotion and excitement. According to tradition, Krishna mischievously coloured Radha's face, turning a simple act into a symbol of divine love.

This playful exchange carries a deeper philosophical meaning. Krishna's dark complexion and Radha's fair beauty represent outward differences that dissolve in the presence of love. Holi teaches that true affection transcends physical appearance, caste, or status. When colours cover everyone equally, they remind us that unity is more powerful than division.

In places like Barsana, Holi is celebrated in unique forms such as Lathmar Holi, where tradition blends drama, devotion, and festivity. Devotional music, dance, and showers of flower petals create an atmosphere that feels almost mystical. Thousands of visitors from around the world travel to witness these celebrations, experiencing the spiritual and cultural richness of India firsthand.

In Assam, Holi is known as Fakuwa or DouL Utsav and carries strong Vaishnavite influence. The festival is observed with devotional songs, processions, and spiritual gatherings in Satras. Idols of Krishna are placed on beautifully decorated swings and taken around villages, accompanied by prayers and music. The environment becomes filled with devotion, harmony, and shared happiness. In Assamese communities, Holi is not just about colour—it is about unity, faith, and collective celebration.

Beyond mythology and tradition, Holi holds deep psychological and social significance. In today's fast-paced world, where stress and tension often dominate daily life, Holi provides a joyful release. The simple act of laughing, playing with colours, dancing, and reconnecting with loved ones refreshes the mind and heart. Festivals like

Holi strengthen emotional bonds and promote mental well-being.

Another beautiful aspect of Holi is forgiveness. On this day, people embrace one another and let go of past misunderstandings. Words like “Let us forget the past” become more than phrases—they become heartfelt gestures. In a world where small conflicts can create lasting distance, Holi offers a chance to rebuild relationships and restore harmony.

Culturally, Holi acts as a bridge between generations. Through songs, stories, and rituals, elders pass down traditions to the young. Children learn about courage from Prahlada’s devotion and about love from Krishna’s playful leelas. Thus, Holi preserves heritage while keeping it alive with fresh energy.

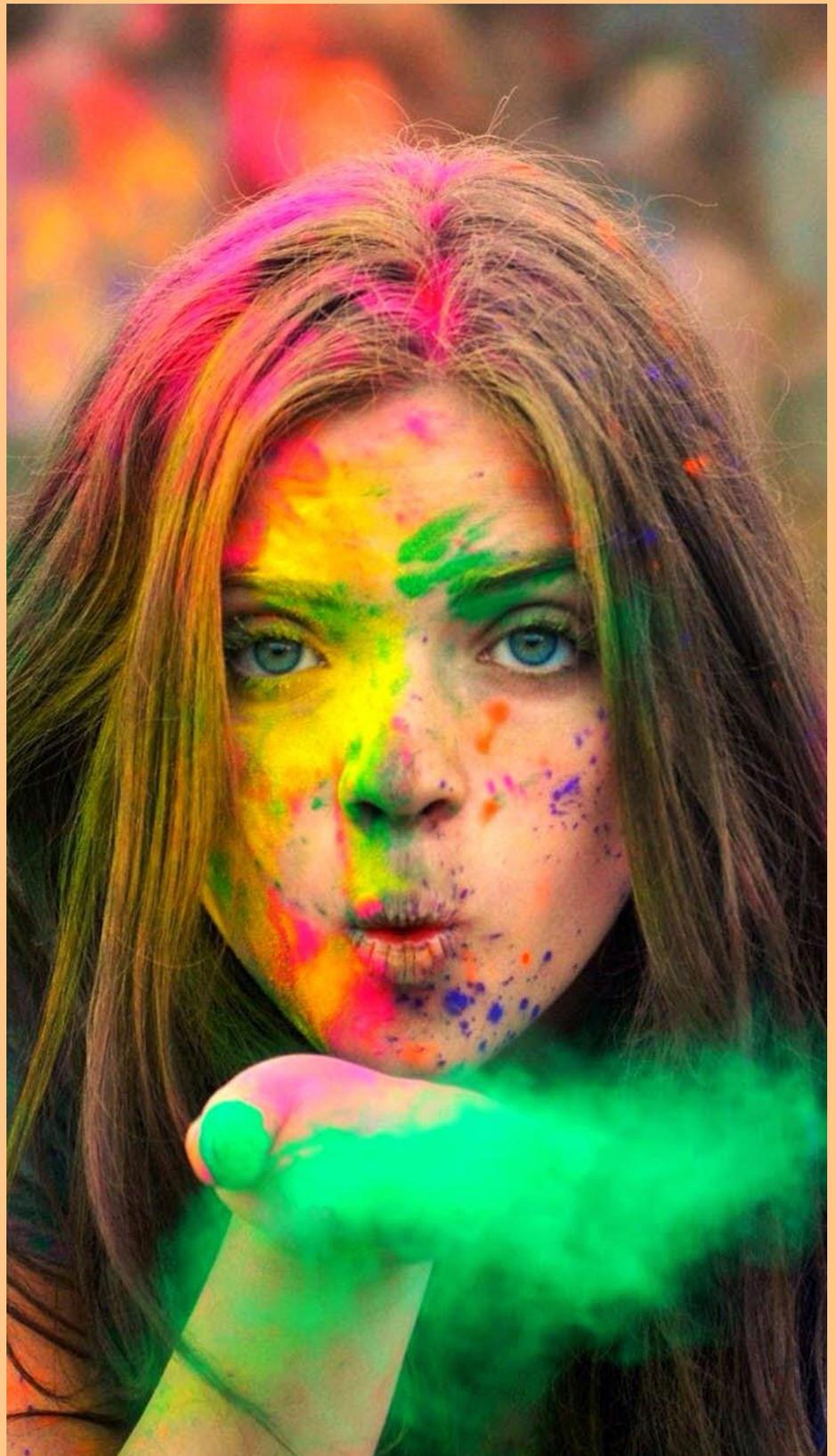
However, modern celebrations sometimes drift away from the festival’s original spirit. Chemical colours, water wastage, and irresponsible behaviour can overshadow its beauty. Traditionally, natural colours made from flowers, turmeric, and sandalwood were used—safe for both people and the environment. Reviving eco-friendly practices ensures that Holi remains joyful without causing harm.

Spiritually, Holi invites us to reflect inwardly. Just as we colour our faces, we are encouraged to transform our hearts. Let anger, jealousy, greed, and ego burn away in the Holika fire. Let compassion, humility, kindness, and love colour our inner world. Krishna’s life teaches that profound truths can be shared through joy, playfulness, and affection rather than strict sermons.

Ultimately, Holi is not just a festival—it is a celebration of life itself. It reminds us to live vibrantly yet responsibly, to celebrate differences

yet cherish unity, and to spread love in every shade possible. The colours may wash away with water, but the lessons of Holi should remain etched in our hearts.

May our lives be bright with colour, our relationships rich with understanding, and our hearts pure with compassion. That is the true spiritual beauty of Holi.



# Shape of MOMO

Reconceptualizing Conventions

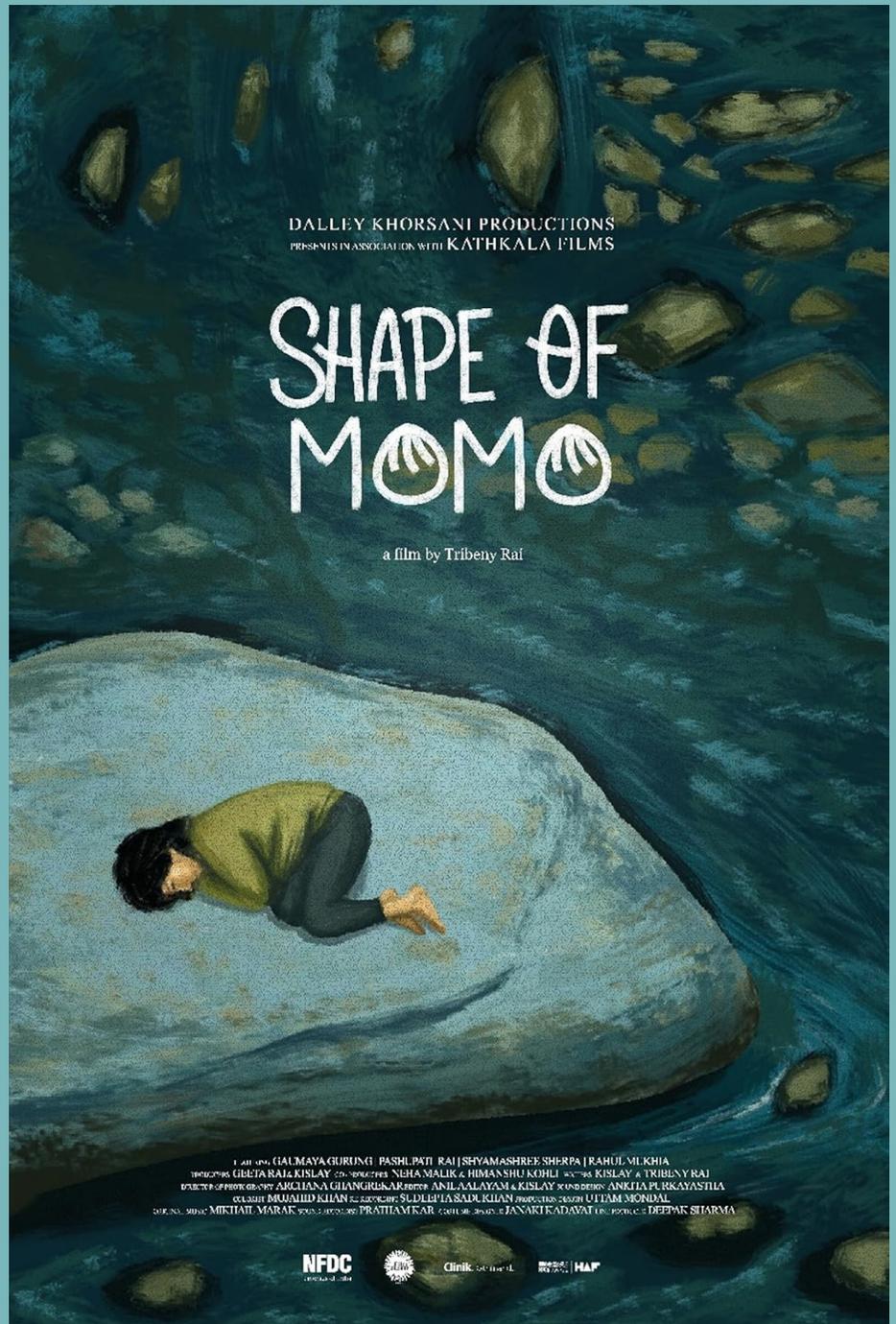
**Dr. Dipsikha Bhagawati**

Award Winning Film Critic

Published Author & Translator

**S**hape of Momo, the Nepali language film, directed by Tribeny Rai is the debut film of the director with a sensitive and nuanced engineering. This film is successful in reflecting the small moments of life, without relying on the conflict and tension that is so commonly used in films. The film revolves around the character of Bishnu (Gaumaya Gurung), a young woman who has returned home in the village leaving her city stay, quitting her job, and is re-discovered in the context of the serene mountains of Sikkim. This film is not just about the homecoming of the protagonist, but is also an in-depth study of the concept of femininity, the patriarchal society, and the conflict between individuality and responsibility.

One of the most important aesthetic elements of the film is the nuanced division of the shots, where the director has not used any loud and melodramatic camera movements, but has divided the frames in such a way that the moods and moments of the characters are reflected in the shots itself. The conversations between the characters are not just restricted to the regular shots/ reverse shots, but the



camera has focused on the concerned characters for a little longer, revealing their emotions. Such slow cutting creates a form of silent tension in the scenes— offering the audience a platform to feel the temperature.

The film’s mise-en-scène orchestrates space not merely as background but as a rigorous visual grammar through which social hierarchies and psychic enclosures are articulated. In domestic interiors, architectural elements-

the narrow thresholds of doorways, the constricted geometry of windows, the oppressive low ceiling- segment the frame into zones of visibility and exclusion. These spatial partitions operate as a quiet but insistent metaphor for the social boundaries that circumscribe the woman’s existence, rendering the home not a site of refuge but of regulated containment. During the confrontation between Vishnu and the mother, the two



figures are nominally united within the same frame, yet are persistently estranged through compositional stratification: one occupies the foreground while the other recedes into partial occlusion. The image thus becomes a visual palimpsest of generational breach, staging the conflict between inherited tradition and emergent modernity not through dialogue alone, but through the silent rhetoric of spatial separation.

Crucially, the film resists the touristic idealisation of Sikkim as a sublime postcard landscape. The hilly terrain is not aestheticized as spectacle but grounded as a lived environment- inhabited, worked upon, weathered by human presence. Panoramic vistas of the mountains coexist with the intimate materialities of daily labor: smoke exhaled from kitchen stoves, damp clothes animated by mountain wind, the abrasive cadence of footsteps on steep, uneven paths. The camera lingers on tactile surfaces- the grain of aged wood, the viscosity of wet earth, the tremor of an elderly

woman's hands- constructing a sensorial ecology that anchors the film's emotional gravity in texture rather than ornament. This phenomenological attention to the mundane resists romantic transcendence, insisting instead on the weight of embodied life within a harsh topography.

Formally, the film privileges compositional restraint. Static frames dominate the domestic sequences, generating a latent tension that accrues not through spectacle but through durational stillness. The camera's refusal to intervene becomes

an ethical stance, allowing discomfort and repression to sediment within the image. When movement does occur- slow pans accompanying walks through Vishnu's village, restrained tracking shots navigating constricted corridors- it registers as a disturbance in the film's visual equilibrium, signalling subtle shifts in interior consciousness rather than mere spatial transition. Handheld cinematography is deployed sparingly and with strategic intent, reserved for moments of Vishnu's psychological volatility, where the destabilized





frame mirrors the character's fractured interiority. The result is a visual economy in which form and affect are tightly braided: every modulation of movement is freighted with psychological consequence, and every still frame vibrates with the pressure of unspoken conflict.

Light is also a conveyor. In indoor scenes, natural light enters through the windows and casts shadows on the faces - these shadows are a form of psychological complexion of the characters. The scenery outside is bright but not ideal; the grey sky and soft colours create a mood of restraint and silence. The predominance of earthy, grey, light green colors

strengthens the pragmatic fibre of the film.

The selection of frames by Rai shows a deeper insight into the space occupied by women. Vishnu is often depicted as standing at the edges of the frames or standing behind home items, such as shelves, door sides, in the middle of kitchen items. These visual disturbances show how social norms interfere in his desires. The elder female characters are depicted as standing in the centre of the frames. This shows their traditional power and stability in structure. Yet the camera does not look, it observes.

The image also shows the dignity of loneliness. The moments of loneliness

of Vishnu standing on the hillside, looking out of the window, and sitting in a lonely room are depicted in long frames. This gives an opportunity to reveal the inner self of the character.

The rhythm of editing also fits in with the restraint of cinematography and is a silent remedy. Scenes are ended a little too early many times, which is why the feeling is retained in the minds of the audience. The slow motion is a silent remedy because the cinematography is given importance to the small gestures and movements of life.

*Shape of Momo* does not announce politics out loud, but the cinematic form is a reflection of a deeper meaning. With a well-concerned segmentation of the shot and cinematography, Rai develops a visual language that silently reflects the social and psychological realities of the characters. The images are not just a reflection of the story but a structure of feeling. *The Shape of Momo* chooses consistency over flamboyance and heralds the entry of a sensitive, responsible, and humane voice in South Asian cinema.



# The City That Never Arrives

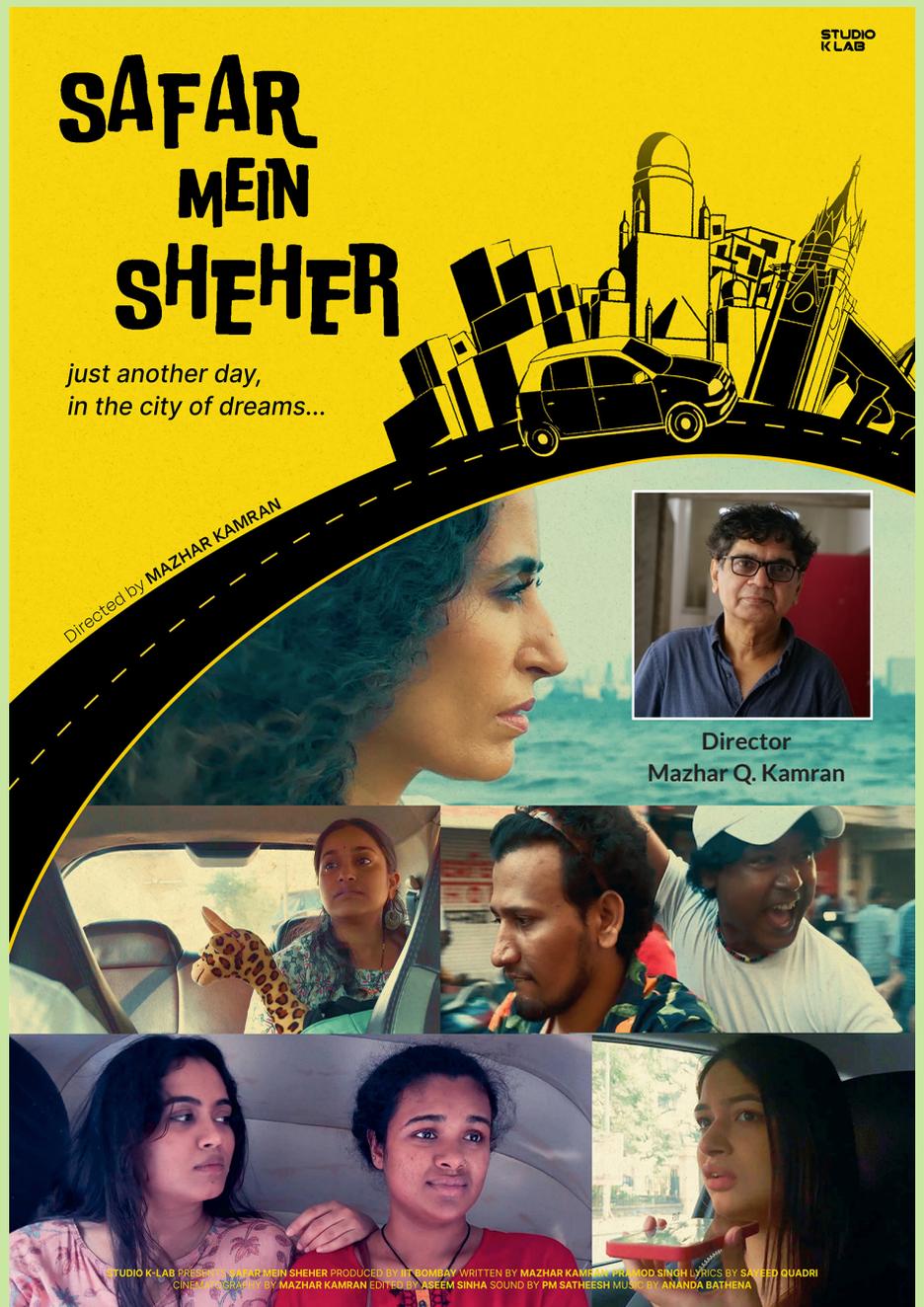
A Review of *Safar Mein Shahar*  
(dir. Mazhar Q. Kamran)

Utpal Datta

National Best Film Critic Awardee

When multiple films are made around a specific city, that city ceases to be a mere backdrop — it gradually emerges as an active participant in the narrative, carrying its own psychology, memories, and social resonances. Roberto Rossellini's *Rome, Open City* captured post-war Rome in all its crisis and psychological fracture. Satyajit Ray's *Mahanagar* and Mrinal Sen's *Calcutta 71* articulated the middle-class anxieties and political tensions of Kolkata. Ram Gopal Varma's *Satya* revealed Mumbai's dreams, struggles, and underworld complexities. In such works, a city becomes a metaphor for aspiration, conflict, and breakdown — standing in for the nation itself. Mazhar Q. Kamran's *Safar Mein Shahar* enters this distinguished lineage with quiet confidence, adding Mumbai to the canon of cities that cinema has truly inhabited.

The film opens with an extreme wide shot: the vast sea, waves striking against towering buildings along the shore. Massive structures, busy roads, local trains — yet from a distance, the city appears silent, introspective, almost withdrawn into itself. An off-screen voice says: *twenty-one million people live in this city — and I am one of them*. The title — *Safar Mein*



*Shahar*, the city in journey — raises an immediate question: the narrator lives here and is not a traveller, so whose journey is this? As the question lingers, we see a local train moving through darkness, taxis rushing along illuminated roads, narrow lanes where people sleep. Parts of the city that never sleep are still awake.

The characters who populate the film are varied and carefully drawn. An elderly father whose son lives abroad; a young journalist seeking to establish herself in Mumbai; a woman return-

ing from overseas for her father's second marriage; a domestic worker; taxi drivers of different ages; a lower-middle-class youth aspiring to be a filmmaker. Their cultural and economic backgrounds differ, yet each is on a journey — not merely through the city's streets, but towards an inner, perhaps long-unopened chamber of the self.

What makes these characters compelling is the quiet specificity with which they are drawn. The elderly father inhabits a large and silent flat



— his son’s absence felt not through dialogue but through small, telling details: an unanswered phone, a second cup of tea left untouched. The domestic worker carries within her the city’s unspoken labour — her daily commute from the periphery to the centre a journey that mirrors the social distances Mumbai rarely acknowledges.

The film does not follow a conventional linear narrative. Story here is not a chain of events but an accumulation of small, lived experiences. Memory, desire, and pain together form a collective consciousness. Many scenes unfold inside moving taxis, with the shifting city visible outside and intimate conversations unfolding within. Toward the end, several characters converge, almost accidentally, in a restaurant. A stand-up comedian remarks casually: *“In Mumbai, everyone is running — but no one seems to arrive.”* The line captures the existential drift of urban life with quiet precision.

One of the film’s most deeply moving moments emerges from a conversation with an elderly taxi driver. The old man has spent his entire life navigating Mumbai’s streets, yet a young visitor from a village unsettles him with a single remark: *“You have no home here, and nothing left in your village either.”* The words land quietly but devastatingly — an expression of the profound alienation embedded in urban life. The driver’s silence resonates as something larger than the personal — an echo of existential

emptiness in which “home” ceases to be a geographical location and becomes an endless, perhaps unanswerable, search within consciousness.

As the silence deepens, a plaintive strain rises softly in the background. Beyond the taxi window, the harsh iron skeleton of an under-construction flyover drifts past — stark, unfinished, suspended between what is and what might yet be. It feels less like a backdrop and more like a mirror: a visual echo of the driver’s own incomplete and unsettled interior. The rawness held within the camera frame, together with the score, lifts the scene beyond the merely visual — carrying it quietly, irresistibly, into the realm of felt experience.

Kamran’s direction is marked by restraint. He does not impose emotion upon his characters; rather, he creates the conditions in which emotion

becomes inevitable. The cinematography — with its documentary sensibility and its charged interplay of day and night light — maintains a sense of watchful presence, as though the camera itself is one more inhabitant of the city, curious and unhurried. Editor Asim Sinha weaves seemingly disconnected scenes together with fluidity, preserving mood and rhythm with admirable craft.

In the end, *Safar Mein Shahar* reminds us that cinema’s highest calling is not to entertain or even to enlighten — but to make us feel less alone in our incompleteness. Mumbai has found, in Kamran, a filmmaker worthy of its contradictions; one who does not resolve the city but inhabits it, honestly and tenderly. At a time when Indian cinema mistakes loudness for ambition, *Safar Mein Shahar* whispers — and in that whisper, says everything.



## ARTISTRY

Let me paint you in my dreams  
Soft strokes of my thoughts  
Danced to and fro on the canvas of  
my mind.  
Every caress I could feel you,  
Every silent stroke I could hear you  
warm breath  
In your different moods.  
Low and happy,  
It was like a dream.  
Slowly the you in me  
with your different hues and moods  
was looking at me with love.  
I smiled at myself  
Yes, you were there in front of me.  
A soul to soul Canvas of Love.

By Monali Bhuyan.

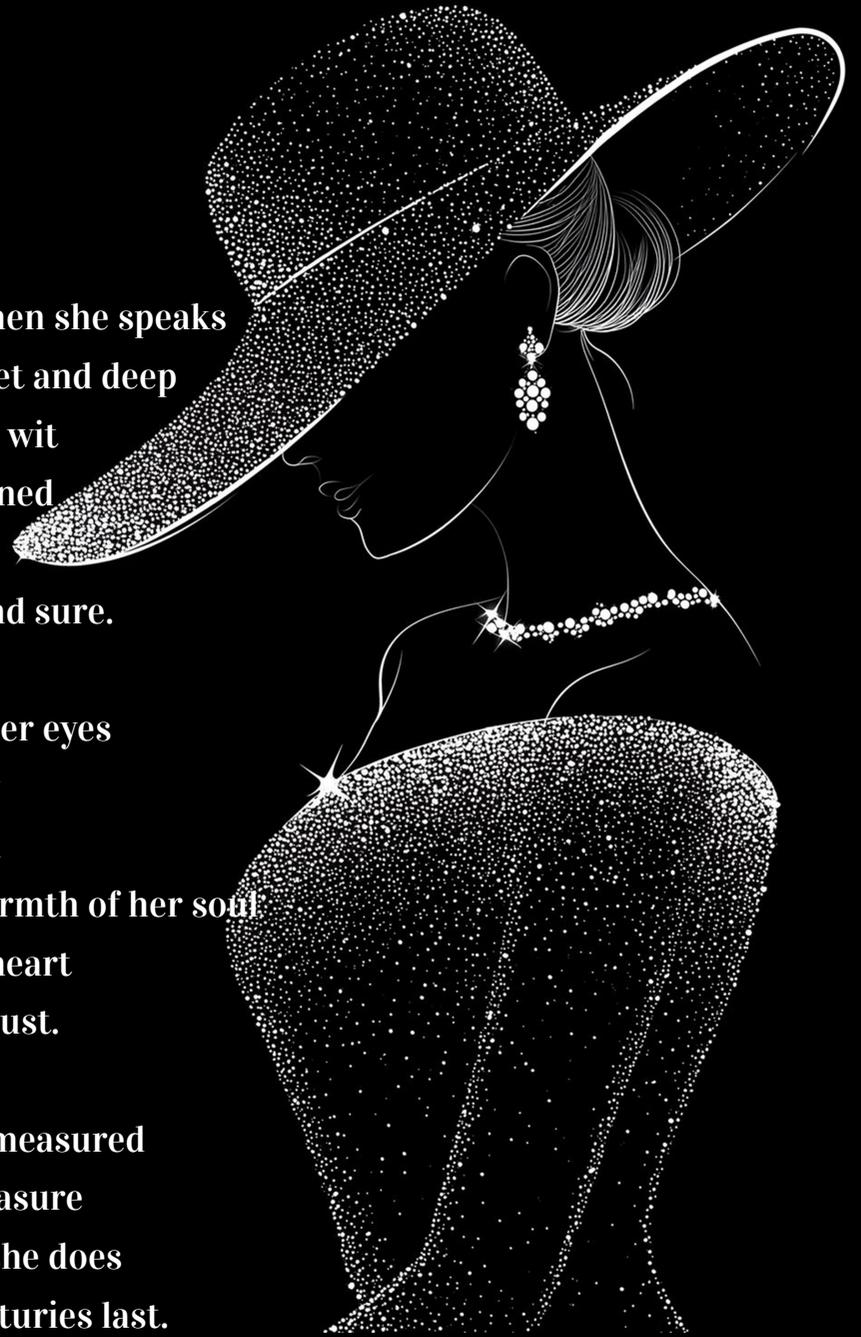


# Strength of Woman

The strength of a woman is heard when she speaks  
Holding her head high her voice sweet and deep  
Her words full of wisdom humor and wit  
Soft is her tone yet firm and determined  
She speaks her heart true and pure  
Each word from her lips confident and sure.

The strength of a woman is seen in her eyes  
Full of dreams and the depth of a sky  
Her steely glances can slay the world  
Yet full of kindness reflecting the warmth of her soul  
The beauty of her eyes can melt the heart  
Yet the fire in it can burn worlds to dust.

The strength of a woman cannot be measured  
She is born powerful she is God's treasure  
Every word she speaks every action she does  
Are timeless jewels that through centuries last.



By Vijaylaxmi Sarmah  
Assam



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