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MYSTIC AURA

MAGAZINE

**HIMJYOTI
TALUKDAR**

Award winning Director

**The New Luxury
Natural Skin**

**CANNES
Festival
2026**

**ENVIRONMENT
DAY**

Our inheritance
and responsibility

Golden Glow Magic
Sunkissed Beauty, Timeless Summer Charm

2026

MYSTICAURA

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From Editor's Desk



June arrives wrapped in golden sunshine, fresh inspiration, and the effortless beauty of summer style. For us, summer is a celebration of dressing with confidence while embracing comfort, elegance, and individuality. It is also a season to honor wellness – nourishing ourselves with seasonal fruits that keep us hydrated and energized through the long, luminous days.

In this issue, we have curated stories that capture the true spirit of style. Light fabrics, summer friendly and bright or pastel colours reminding us that fashion is never just about what we wear. It's about how we express who we are.

We believe every individual carries a unique style story waiting to be told. This edition brings you an exclusive interview, features on handwoven crafts and contemporary fashion, alongside our signature pages – including the much-loved Aura page. We hope this issue will inspire you to experiment, dream boldly, and celebrate the beauty of being unapologetically yourself.

Regards

GITALI PATHAK DEKA

Proprietor & Editor-in-chief

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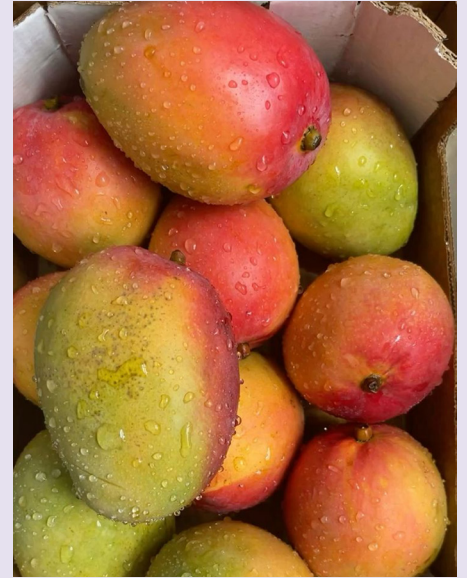
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ON THE COVER

Model

Aurelia



International
Yoga
Day





BEYOND THE RED CARPET CANNES FILM FESTIVAL 2026 and the changing face of Indian cinema

By film critic **Lalit Rao** (FIPRESCI)

Many cinema lovers in India often associate the Cannes Film Festival primarily with glamour, celebrities, designer outfits, and the red car-

pet. While these elements attract global media attention, Cannes is fundamentally much more than a fashion spectacle. It is one of the world's most important cine-

ma gatherings, where outstanding films compete for prestigious awards and international recognition. It is also a major industry hub where filmmakers, producers, distributors, and financiers meet, and where the global press documents both artistic and commercial developments.

The Competition section remains the most prestigious part of Cannes, but the festival is structured into several important parallel sections. Un Certain Regard showcases innovative and unconventional cinema, often highlighting emerging filmmakers and distinctive storytelling voices. Out of Competition presents major films by established directors that are not competing for the Palme d'Or but still carry significant artistic or commercial weight. Cannes Première provides a platform for notable new works outside the main competition, often by already recognized directors seeking a prestigious premiere slot.

Midnight Screenings focus on genre cinema such as thrillers, horror, action, and cult entertainment, designed for late-night festival audiences. Special Screenings highlight films with artistic, historical, or humanitarian significance. The Short Film Competition is dedicated to international short films, with the Short Film Palme d'Or awarded to the best entry. La Cinef focuses on student films from film schools worldwide, serving as a launchpad for emerging filmmakers.

Cannes Classics is a particularly



miere at Cannes 2026 in Cannes Classics was widely seen as a major achievement for Indian cinema. Many observers interpreted the reception as long-overdue international recognition for one of India's most radical and visionary directors. In this sense, Amma Ariyan was not only screened but effectively rediscovered by a global audience. Beyond Indian participation, Cannes 2026 showcased a wide range of international award-winning films across its sections.

The Palme d'Or went to *Fjord* by Cristian Mungiu, a Romanian drama set in Norway that examines a child-welfare dispute affecting a migrant family. The film explores cultural misunderstanding, state authority, religious belief, and family bonds, combining intimate human drama with sharp social critique.

The Grand Prix was awarded to *Minotaur* by Andrey Zvyagintsev, a psychological drama about a wealthy Russian family. Inspired by Greek mythology, it examines moral decay, privilege, and isolation within modern power structures.

The Jury Prize went to *The Dreamed Adventure* by Valeska Grisebach, a reflective exploration of friendship, identity, and belonging in a changing Europe. Its naturalistic style emphasizes everyday human experiences and emotional authenticity.

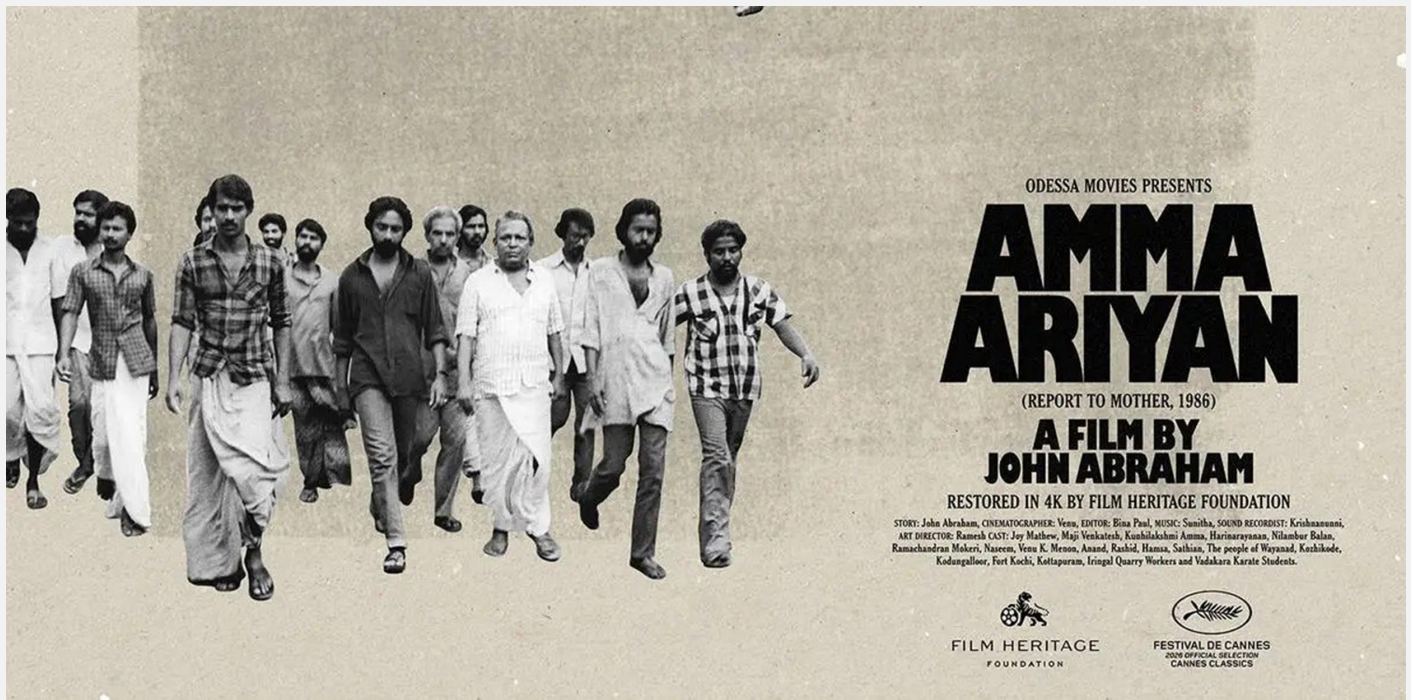
The Best Director award was shared, including recognition for *Fatherland* by Pawel Pawlikowski,

significant section for cinéphiles, celebrating restored films, archival cinema, and tributes to legendary filmmakers. It plays a key role in preserving and reintroducing film heritage to new audiences. Directors' Fortnight (Quinzaine des Cinéastes), organized independently by the French Directors' Guild, is known for discovering bold new voices and unconventional cinema. Similarly, Critics' Week (Semaine de la Critique) focuses on first and second features, providing an important platform for emerging directors.

For Indian cinema, Cannes Film Festival 2026 was marked more by cultural recognition than by a strong presence in the main competition. The most notable highlight was the Cannes Classics

world premiere of the restored Malayalam film *Amma Ariyan*, directed by iconoclastic filmmaker John Abraham. The 4K restoration, carried out by the Film Heritage Foundation, was widely praised for preserving the film's original raw aesthetic rather than over-polishing it.

Reports from the screening described an enthusiastic response, with the audience offering a standing ovation. Critics and festival guests acknowledged the film's emotional intensity and historical importance nearly four decades after its original release. Actor Joy Mathew and editor Beena Paul were specifically acknowledged during the event. The selection of *Amma Ariyan* as the only Indian feature film to receive a world pre-



a visually refined historical drama set in post-war Europe. It explores memory, guilt, and national identity through stark black-and-white imagery and intimate storytelling.

The Camera d'Or for best first feature went to *Ben'imana* by Marie-Clémentine Dusabejambo, a Rwandan film portraying individuals seeking dignity and hope amid social challenges. The Short Film Palme d'Or was awarded to *Para Los Contrincantes* by Federico Luis, a concise narrative about competition and human relationships.

In *Un Certain Regard*, *Everytime* by Sandra Wollner won the main prize for its innovative exploration of memory, technology, and emotional perception. The Jury Prize went to *Elephants in the Fog* by Abinash Bikram Shah, a Nepalese drama depicting social tensions and family life through atmospheric storytelling.

Overall, Cannes Film Festival 2026 reaffirmed its dual identity as both an artistic and industrial powerhouse. While glamorous imagery continues to dominate public per-

ception, the festival's deeper role lies in discovering new voices, preserving film heritage, enabling global collaboration, and celebrating cinema as an evolving art form.



AURA PHOTOGRAPHY



Photography
Swapnajit Borkakoti

Model
Hema Newar



MEET THE **DIRECTOR**

In Conversation with **HIMJYOTI TALUKDAR,** Award winning Director, Assamese Cinema.

Interviewer:

Dr Dipsikha Bhagawati, Film Critic | Author | Translator, Winner, Assam State Film Award

Q. What is your personal aesthetic about cinema? How do you want to see cinema through your stories?

Cinema, to me, should feel alive—not just watched, but experienced. I'm drawn to films that find beauty in the ordinary, in the unguarded moments of everyday people that most stories rush past. My aesthetic leans toward emotional realism, because I believe a story doesn't need spectacle to be powerful. Often, the strongest scenes are the simplest ones—a hesitation,

a glance, an unfinished sentence. Human vulnerability, imperfect relationships, small acts of quiet courage: these are the textures that make cinema feel true.

What I want to explore are the things people carry silently inside them — loneliness, identity, memory, love, and the tensions that never quite resolve. I don't want to offer easy answers, because life rarely does. I want to make films that trust the audience enough to sit with ambiguity, to leave

the theatre not with conclusions, but with a feeling—the particular, lingering feeling of having been genuinely seen.

Q. On 'Calendar' and independent filmmaking.

Calendar was your directorial debut and it earned warm reception from audiences. What was the most difficult creative decision you had to make as a first-time independent filmmaker, and how did that experience shape the way you approach

storytelling today?

The most difficult creative decision while making *Calendar* was learning what to leave unsaid. As a first-time independent filmmaker, there's always a temptation to explain everything - every emotion, every motivation, every symbolic detail because you're afraid the audience might not understand your vision. But during the process, I realized that storytelling becomes more powerful when you trust silence, atmosphere, and the audience's interpretation.

I remember constantly questioning whether certain scenes needed more dialogue or clearer resolutions. In the end, I chose restraint. I allowed moments to breathe, even if they felt uncomfortable or incomplete. That was terrifying as a debut director because independent filmmaking already comes with uncertainty with limited resources, time pressure, and the fear of not being "enough." But that choice became the emotional identity of the film.

Making *Calendar* also taught me the importance of authenticity over polish. Independent filmmaking forces you to confront limitations, but sometimes those limitations become your style. I became more attentive to small details - pauses in conversations, natural light, ambient sound, the emotional weight of ordinary spaces.

Most importantly, the film taught me confidence in my own voice. As a debut filmmaker, you often seek validation from everyone around you, but eventually you realize

storytelling becomes meaningful only when it feels personal and honest. That realization continues to shape every story I want to tell today.

Q. *Taarikh and the Silence of Grief*

In Taarikh, your protagonist Durlov Dutta doesn't utter a single word throughout the film- not because he is mute by condition, but because he is "mute by grief," as you've described it. How did you work with actor Arun Nath to ensure that silence carried the full emotional weight of the film without alienating the audience?

Working on Durlov Dutta's silence was probably the most delicate

part of *Taarikh*. Silence in cinema can either become deeply immersive or emotionally distant, and I was very aware of that risk from the beginning. With Arun Nath (as Durlov Dutta), the process was less about "performing silence" and more about understanding the emotional state underneath it.

Before shooting, Arun Nath and I spent a lot of time discussing Durlov's inner life rather than the scenes themselves. We talked about memory, loneliness, guilt, and the way grief can slowly disconnect someone from the world around them. I didn't want him to play the character as passive or expressionless. The challenge was



to make the audience feel that there were constantly unspoken thoughts moving beneath the surface.

We relied heavily on physical presence, breathing patterns, eye movement, posture, the rhythm of walking, the hesitation before an action. Sometimes a slight shift in his gaze communicated more than pages of dialogue could. Because the film depended so much on nonverbal emotion, every gesture had to feel truthful and restrained. If it became overly theatrical, the illusion would break immediately.

Ultimately, I think audiences connect to silence when it reflects something familiar. Most people have experienced moments where emotions become too heavy for words. Taarikh was built around that feeling - the idea that sometimes grief doesn't speak loudly; sometimes it simply remains present in the room.

Q. How do you view the interplay of craft, courage, and consciousness in filmmaking?

Craft is the bedrock — an understanding of rhythm, framing, sound, performance, silence, structure, and emotional timing. It is what allows a filmmaker to take something felt internally and make it visible, tangible, and communicable to others. Courage is what pushes filmmaking beyond mere competence into work that feels personal and necessary. It means trusting ambiguity, leading with vulnerability, and following instinct even without any assurance of acceptance or recognition.

Consciousness, as I understand it, is the awareness that cinema is never neutral. It is an ethical and emotional attentiveness to representation, to human complexity, and to the quiet but real power cinema holds over collective imagination. What fascinates me most is how these three elements speak to one another. When they exist in balance, filmmaking transcends storytelling and becomes something closer to an act of inquiry and genuine human connection. The films that endure, I believe, are those where technical precision, emotional risk, and human awareness are not competing forces- but one.

Q. Dr. Bhabendra Nath Saikia's literary legacy is immense. Do you feel that reverence for the original ultimately liberated your cinematic vision?

When you approach a work with deep respect, you become more aware of its silences, its emotional undercurrents, and the humanity within it. That awareness eventually gives you the confidence to reinterpret rather than merely reproduce.

While adapting his writing, I never wanted cinema to imitate literature scene by scene. Literature and cinema breathe differently. His words created an inner world, but film demanded textures, pauses, faces, weather, sound, and unsaid emotions. In that process, reverence slowly transformed into liberation. The deeper I entered his universe, the more I realized that remaining truthful to the spirit of the work was more import-

ant than remaining mechanically faithful to every detail.

For example, in *Moromor Deuta*, the climax is different from what was written in the book. But the emotional essence and the message of the climax remain the same - it is simply a different cinematic interpretation of that emotion.

What liberated my cinematic vision was understanding that adaptation is not about preserving a text inside glass; it is about allowing it to live again through another medium, another rhythm, and another gaze. And with a writer like Saikia Sir, whose works carry extraordinary emotional honesty, that freedom came with responsibility as well as inspiration.

Q. In films driven by a “problem child,” there is always a risk of the son existing merely to test the father rather than as a fully realised individual. Did *Moromor Deuta* truly do justice to Partha on his own terms without reducing him to a device?

That was one of the most important concerns for me while making *Moromor Deuta*. I never wanted Partha to exist merely as a narrative device to examine the father's morality or emotional endurance. If the audience only saw him as a “problem child,” then the film would lose its emotional balance and humanity.

For me, Partha was always a deeply vulnerable individual shaped by confusion, and a silent longing for connection. His actions may create conflict within the family,

but I tried to approach him without judgement. I believe every child, especially one considered “difficult,” carries an inner world that often remains unheard. The film attempts to enter that inner space rather than simply observe him from the outside.

Partha is not merely testing the father; he is also fighting his own invisible battles. That is why I felt it was important to give him moments of silence, contradiction, tenderness, and emotional fragility beyond the dramatic conflicts.

Dr. Bhabendra Nath Saikia’s writing itself carries immense compassion for human imperfections, and I wanted the cinematic interpretation to retain that empathy. Even when the film differs from the text in certain areas, my intention was always to preserve Partha’s dignity as a person, not just as a catalyst within the story.

Q. Across *Calendar*, *Taarikh* and *Moromor Deuta*, one an original story, one rooted in real tragedy, and one adapted from a literary classic- how differently did you experience creative freedom, and which of the three felt most truly yours?

Across *Calendar*, *Taarikh*, and *Moromor Deuta*, the nature of creative freedom changed each time. *Calendar* felt instinctive and deeply personal because it emerged entirely from my own imagination. *Taarikh*, being rooted in real tragedy, demanded emotional responsibility and restraint alongside creative interpretation. With *Moromor Deuta*, adapting



the literary world of Dr. Bhabendra Nath Saikia meant balancing reverence with cinematic individuality.

But in a way, all three feel equally mine - because authorship, for me, lies not only in inventing stories, but in how honestly you emotionally interpret them through cinema.

Q. Does Northeast Indian Independent Cinema have a promising future on the global stage- or is its International visibility more a matter of festival novelty than lasting critical recognition?

I feel Northeast Indian independent cinema definitely has a future beyond festival curiosity. The stories from this region come from

very specific cultures, memories, and realities, and that honesty connects with people everywhere. International recognition cannot survive only on novelty; it survives when films leave a lasting emotional impact.

What gives me hope is that filmmakers from the Northeast are slowly finding their own cinematic voice instead of following mainstream patterns. That individuality can give the cinema a much stronger and lasting place globally.

(Himjyoti Talukdar is a prominent directorial voice of Assamese Cinema, a recipient of 'Son of the Soil Awards, Assam, 2025 in Art & Culture and Prag Cine Award. Several of his films have received official selections in notable National and International film festivals including Pune, Hyderabad, Chennai, Bengaluru and Mumbai.)

Producer's Statement on 'Moromor Deuta'

Moromor Deuta began as a sincere attempt to bring a timeless and deeply human story to the screen. As producer, I believed in its emotional strength and cultural relevance, but the love and acceptance it has received from audiences have exceeded our expectations. Seeing families, young viewers, and older generations connect with the film's emotions has been incredibly rewarding.

We are grateful to the audience, who have carried this film forward through their appreciation and word of mouth. The journey of *Moromor Deuta* reminds us that heartfelt stories continue to find a



Dr Muktismaan Hazarika, Executive Producer

place in people's hearts." - Mamata Mahilary

Cinema Through a Producer's Lens:

In Conversation with Dr Muktismaan Hazarika, Assistant Professor, Department of Mass Communication, Journalism and Media Studies, Cotton University

Executive Producer, *Moromor Deuta*

On Production: Beyond Personal Chemistry

(Photo of Muktismaan Hazarika)

"Producer," I believe, is a nomenclature used to describe a person who assumes the financial liabilities of a film. Yet, in a broader and more meaningful sense, a producer is also a filmmaker. Whenever an award is presented for Best Film, the producer walks onto the stage alongside the director to receive it. Ultimately, it is the combination of producer and director that allows a film to shine- whether commercially or artistically.

As a producer- and I am relatively new to this domain of filmmak-



Mamta Mahilary, Producer

ing- when I look back at the films with which I have been associated, there is *Taarikh*, where I was one of the two producers, and *Moromor Deuta* where I served as executive producer. In the case of *Moromor Deuta*, the chief producer is Mamta Mahilary, my role was that of executive producer. Throughout my journey as a filmmaker, I have worked in various capacities—director, producer, scriptwriter, editor, and documentary filmmaker. In documentary filmmaking, I often handled finances, logistics, and production responsibilities myself. However, in feature filmmaking, particularly within my own production house, my role is more clearly defined as that of a producer or executive producer.

I believe cinema can be viewed as entertainment, communication, or art, and a producer's philosophy depends on which of these perspectives they prioritize. I belong to the category that sees cinema primarily as an art form.

While commercial considerations are important, my objective is not simply profit but ensuring that investments are recovered through avenues such as theatrical releases, OTT platforms, satellite rights, and other markets. Filmmaking, in my view, is fundamentally a risk business.

As an academic who teaches film studies, I find it important to balance artistic understanding with financial responsibility. Producers who lack an understanding of either aspect often make poor decisions. For me, trust in the director is central. This approach guided my involvement in *Taarikh* and *Moromor Deuta*. My long-standing admiration for Himjyoti Talukdar as a sensitive filmmaker made it easier to support his work, while also giving me confidence in the project's prospects.

When considering any production, the first thing I look at is the director. I deeply admire filmmakers such as Himjyoti Talukdar and Dr.

Santwana Bordoloi, and I would gladly associate myself with their projects even without guarantees of major commercial success. Producers must also understand whether a film is intended primarily for the box office or the festival circuit, as both paths require different expectations and strategies.

I see great potential for co-production in Assamese cinema, where financial risk can be shared among multiple contributors. While crowdfunding is another possibility, I believe co-production offers a more sustainable model. Regardless of the financing structure, strong scripts, capable directors, trust, and realistic evaluation remain essential.

I am equally optimistic about documentaries, short films, and anthology projects. Anthologies can bring together filmmakers such as Rima Das, Himjyoti Talukdar, Shrutismriti Changkakati, and Bhaskar Hazarika under a unified thematic vision, creating exciting possibilities for Assamese cinema and encouraging new voices to enter production. But this does not imply complete silence. Where I am most persuasive is in my ethical insistence that the producer must not colonize the director's creative territory. This is not merely professional courtesy- it is a philosophy of artistic stewardship. The producer funds a vision; they do not own it. What I ultimately offer is less a production manual than a personal manifesto- imperfect, idealistic, and sincerely felt.

Aura Male
Fashion

ZUBEEN'S COLLECTION

Model: Junaid Yashin Rahman

Designer: Dipankar Kashyap

Photography: Swapnajit Borkakoti

Makeup: Payal's makeover &team



ZUBEEN'S COLLECTION

Model: Subhaasis kashyap

Designer: Dipankar Kashyap

Photography: Swapnajit Borkakoti

Makeup: Payal's makeover &team

Aura Male Fashion

ZUBEEN'S COLLECTION

Model: Abhijeet bhuyan

Designer: Dipankar Kashyap

Photography: Swapnajit Borkakoti

Makeup: Payal's makeover &team



ZUBEEN'S COLLECTION

Model: Ryan Ahmed

Designer: Dipankar Kashyap

Photography: Swapnajit Borkakoti

Makeup: Payal's makeover &team



The Disappearing ART OF DOING NOTHING

By **Manikangkana Devi**, Writer, Poet, Artist and Translator

There was a time when life moved at a gentler pace. Evenings arrived slowly, and people welcomed them without urgency. Children played outdoors until dusk, adults sat on verandas watching the sky change colors, and families spent time together without the interruption of

screens. There were moments when people simply sat quietly, observing the world around them or getting lost in their own thoughts. Those moments seemed ordinary then, but today they have become surprisingly rare.

Modern life has given us countless

conveniences. We carry smart-phones that connect us to the world within seconds. Information, entertainment, shopping, and communication are available at our fingertips. Yet, despite being more connected than ever before, many people have lost the ability to simply do nothing. Silence feels uncomfortable. Waiting feels unbearable. The moment there is a pause in our day, we instinctively reach for a screen.

Observe people standing in a queue, waiting for a bus, or sitting alone in a café. Most are looking down at their phones, scrolling through social media, watching videos, or checking notifications. It is as if every empty moment must be filled with some form of digital stimulation. We no longer allow ourselves to experience boredom, even for a few minutes.

Ironically, boredom was once one of life's greatest gifts. It was during these seemingly unproductive moments that our minds wandered freely. We imagined, reflected, dreamed, and created. Many of our best ideas were born when there was nothing demanding our attention. A quiet walk, a long train journey, or simply sitting under a tree often sparked thoughts that shaped our lives. Today, however, those opportunities are becoming increasingly rare because every spare second is occupied by content created by someone else.

Perhaps the most significant loss is not our ability to sit quietly but our willingness to be alone with our thoughts. Screens provide a



convenient escape from reality. They distract us from worries, disappointments, fears, and unanswered questions. Whenever uncomfortable thoughts begin to surface, we can instantly bury them beneath an endless stream of videos, posts, and updates. While this may offer temporary relief, it also prevents us from truly understanding ourselves.

The modern world often mistakes constant activity for happiness. We believe that if we remain busy enough, entertained enough, and connected enough, we will feel fulfilled. Yet many people experience the opposite. They spend hours scrolling through content but finish the day feeling mentally exhausted and emotionally drained. Their minds are filled with information, but their hearts remain restless.

The truth is that doing nothing is not a waste of time. Just as the body requires rest after physical effort, the mind requires periods of stillness. Quiet moments allow

us to process emotions, reflect on experiences, and regain clarity. They create space for creativity, gratitude, and self-awareness. Without such moments, life can begin to feel like an endless race with no destination.

Think about some of the most meaningful memories in your life. They are unlikely to involve scrolling through social media. Instead, they may be simple moments: watching rain fall outside a window, talking with a loved one under a starry sky, feeling the evening breeze on your face, or sitting peacefully beside a river. These experiences may seem insignificant at the time, but they often remain with us long after digital memories fade.

Technology itself is not the enemy. It has transformed the world in remarkable ways and brought countless benefits. The challenge lies in maintaining balance. When every moment is filled with digital

noise, we lose the opportunity to hear our own thoughts. When every pause is occupied, we forget the beauty of stillness.

Perhaps the greatest luxury in today's fast-paced world is not wealth, fame, or success. Perhaps it is the ability to sit quietly without reaching for a screen, to be comfortable with silence, and to enjoy one's own company. The art of doing nothing is slowly disappearing, not because it has lost its value, but because we have forgotten its importance.

As we continue to embrace technology and innovation, it may be worth remembering what earlier generations understood so well: some of life's most meaningful moments occur when nothing is happening at all. In those quiet spaces, away from notifications and distractions, we reconnect with ourselves, our thoughts, and the simple beauty of being alive.





THE BLING THING

By **Sukmaya Lama** (PhD), Faculty, Writer

Have you ever had the experience of being reminded by your mom or an elderly in the family reminding you to wear a pair earring or a bracelet or even a chain before leaving for work or other affairs (in case you didn't have it on yourself! I guess, as a woman, we all have such instances

in our lives. Our elders have always emphasized on wearing some piece of jewelry.

Shringar was a part and parcel of the everyday existence in Indian household. Wearing jewelry was common among men and women since the early days of our Civilisa-

tion. It was not mere adornments but rather intentional and represented feminine allure, prosperity, marital and social status. The bodies of the royals and the commons were adorned with jewelries from head to toe. Made from beads, gold and silver, but nonetheless, jewelry has always been a part of our heritage and memory. India has a rich history and tradition of jewelries.

Jewelry does far more than complete an outfit; it often becomes an extension of expression, identity, personality, memory, and cultural expression. From a fashion analysis perspective, jewelry functions as a visual language through which individuals communicate taste, confidence, values, and even emotional states. In contemporary times, jewelry could be anything from earrings to rings, hairpins to tie pins, brooches to varying in shapes and silhouettes.

Does jewelry shape your personality? Can one develop a signature style in terms of jewelry? I guess this is a very modern take on jewelry but one that is particular to this age and time. Jewelry may not create personality in an absolute sense, but it certainly reflects, amplifies, and sometimes constructs aspects of one's identity. Fashion theorists view accessories as psychological and cultural markers. Jewelry must be taken as an emotional and expressive medium rather than a decorative afterthought. Minimalist jewelry maybe a reflection of restraint, sophistication, and quiet confidence, while maximalist or statement jewelry may communicate boldness, theatricality, creativity, or sometimes rebellion.

A signature jewelry style emerges when certain pieces, materials, sil-

houettes, or styling habits become consistently associated with an individual. However, jewelry styling should emerge from personal instinct rather than trends alone. One should identify the metals, stones, and aesthetics that they naturally gravitate towards. It must align with one's authentic preferences rather than seasonal fads. Good jewelry styling often comes from buying pieces one genuinely loves and can wear repeatedly across contexts. Personality is fluid, and modern styling encourages experimentation. Contemporary fashion culture allows people to reinvent themselves through accessories depending on mood, profession, or occasion. Jewelry styles today are no longer restricted by gender norms. Jewelry continues to be a universal medium of self-expression for all genders. The rise of gender-fluid fashion has expanded the possibilities of signature styling, allowing men, women, and non-binary individuals to use jewelry more creatively and symbolically.

Jewelry can be placed under three categories-

Classic/Vintage/Heritage: It brings to our mind the heavy jewelry (gold, silver, pearl etc) which is kept locked in the corners of the wardrobe and worn rarely on auspicious occasions. For example, our very own thuria, gaam kharu are a few pieces which are treasured pieces of our ancestral legacy. Zaangfai is one of the oldest and trustworthy names in Assam when it comes to heritage jewelry though they do have experimented with modern everyday wear designs in their recent collections. Barpeta and Nagaon are famous for the traditional Assamese jewelry and jewelry enthusiasts can directly

buy it from the local artisans.

Trendy/Modern/Daily wear: These are funky, quirky pieces of jewellery made using semi-precious stones, metals and fabrics. They function as a daily wear in our life, whether it is work or a brunch with your buddies and colleagues. Sarvanya, Kasiyoli are a few brands that have specialized in creating signature pieces that are trendy and stylish.

Statement: These jewelries are an amalgamation of both the above two categories. It is often worn in a stylized version. Let's say, you could wear a gaam kharu (plain and not engraved) with a white lacy maxi dress (look at Zimmerman dress) or a LBD (little black dress) or even

with your sleeveless A-line salwar palazzo set (in a single colour tone).

So, what type of a jewelry person are you?

Northeast India can boast of a rich jewelry tradition. My personal favourites are jewelries from Runway Nagaland, Seven Cherri, Kasiyoli, Zangfai. Jewelry designs of our region stand out in craftsmanship, style and aura. Northeast states have been preserving their material culture and continues to do so. Innovation around jewelry is taking place with regard to the use of materials, new designs. Let your jewelry do the talking, ladies!

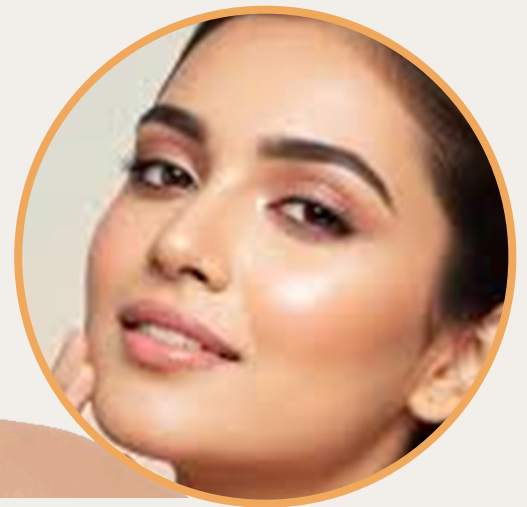




THE NEW LUXURY IS NATURAL SKIN

Why Beauty Consumers Are Buying Less Makeup

By **Brian La Cour**, USA



For more than a decade, the beauty industry thrived on excess. Full-coverage foundations, elaborate contour kits, dramatic lashes, and hour-long makeup routines dominated social media feeds and cosmetic counters alike. Perfection was the standard, and beauty became synonymous with transformation.

But across global runways, skin-care aisles, and TikTok tutorials, a quieter revolution is taking place. The future of beauty is no longer about covering the skin, it is about revealing it.

Welcome to the era of skinimalism.

Skinimalism, a movement that

combines skincare and minimal makeup, has rapidly evolved from a social media buzzword into a worldwide beauty philosophy. From Seoul to Paris to New York, consumers are embracing lighter routines, breathable products, and healthy, natural skin over heavily constructed looks. In many ways, beauty is returning to its most

authentic form.

The trend reflects a larger cultural shift. Modern consumers are exhausted by unattainable beauty standards and increasingly skeptical of perfection-driven marketing. Instead of masking imperfections, many now view skincare as self-care and makeup as enhancement rather than concealment. The polished but natural “clean girl” aesthetic, glowing skin, brushed brows, soft blush, and barely-there makeup, has become the defining beauty look of the decade.

This movement is especially visible among Gen Z consumers, who value authenticity more than aspiration. Unlike previous generations raised on magazine retouching and celebrity glamour, younger audiences have grown up in a digital world saturated with filters and edited images. Ironically, this over-exposure to artificial perfection

has created a demand for transparency and realism. Skin texture, freckles, and natural features are no longer flaws to erase; they are part of individual identity.

The global skincare boom has accelerated this transformation. Consumers are investing less in dozens of makeup products and more in serums, facial treatments, and skin-focused wellness. In South Korea, long celebrated for its skincare innovation, the emphasis has always been on achieving radiant, healthy skin rather than masking it. The concept of “glass skin”, luminous, hydrated, almost transparent skin, helped redefine international beauty goals and inspired Western markets to prioritize skincare-first routines.

Luxury beauty brands have taken notice. Cosmetic companies once known for full-coverage glam are reformulating products to feel lighter, cleaner, and more skin-

care-oriented. Foundations now promise hydration and skin benefits. Tinted moisturizers and skin tints are replacing matte coverage. Cream blushes, lip oils, and multi-use products dominate beauty launches because consumers want simplicity and versatility.

Even the language of beauty marketing has changed. Words like “flawless” and perfect are quietly disappearing, replaced by terms such as “natural, fresh, radiant, and “real skin finish. The message is clear: modern beauty is no longer about looking artificial; it is about looking effortlessly healthy.

Social media has played a complex role in this evolution. Platforms like TikTok and Instagram helped create unrealistic beauty expectations, but they have also democratized beauty standards. Influencers now post “get ready with me” videos featuring five-minute routines instead of full glam



transformations. Dermatologists, estheticians, and skincare experts have become influential in digital voices, shifting conversations away from makeup techniques and toward skin health, hydration, and barrier repair.

The pandemic further accelerated skiminalism's rise. During lockdowns, many consumers abandoned heavy makeup entirely and focused instead on skincare rituals at home. As remote work normalized casual lifestyles, beauty routines became simpler and more practical. Comfort replaced performance. Consumers discovered they did not necessarily want to return to complicated routines once daily life resumed.

Yet skiminalism is not about rejecting makeup altogether. Rather, it reflects a more intentional relationship with beauty. Makeup is now used selectively, a touch of concealer, a lightweight tint, a cream highlighter, to enhance rather than transform. The modern consumer wants products that work with the skin, not against it.

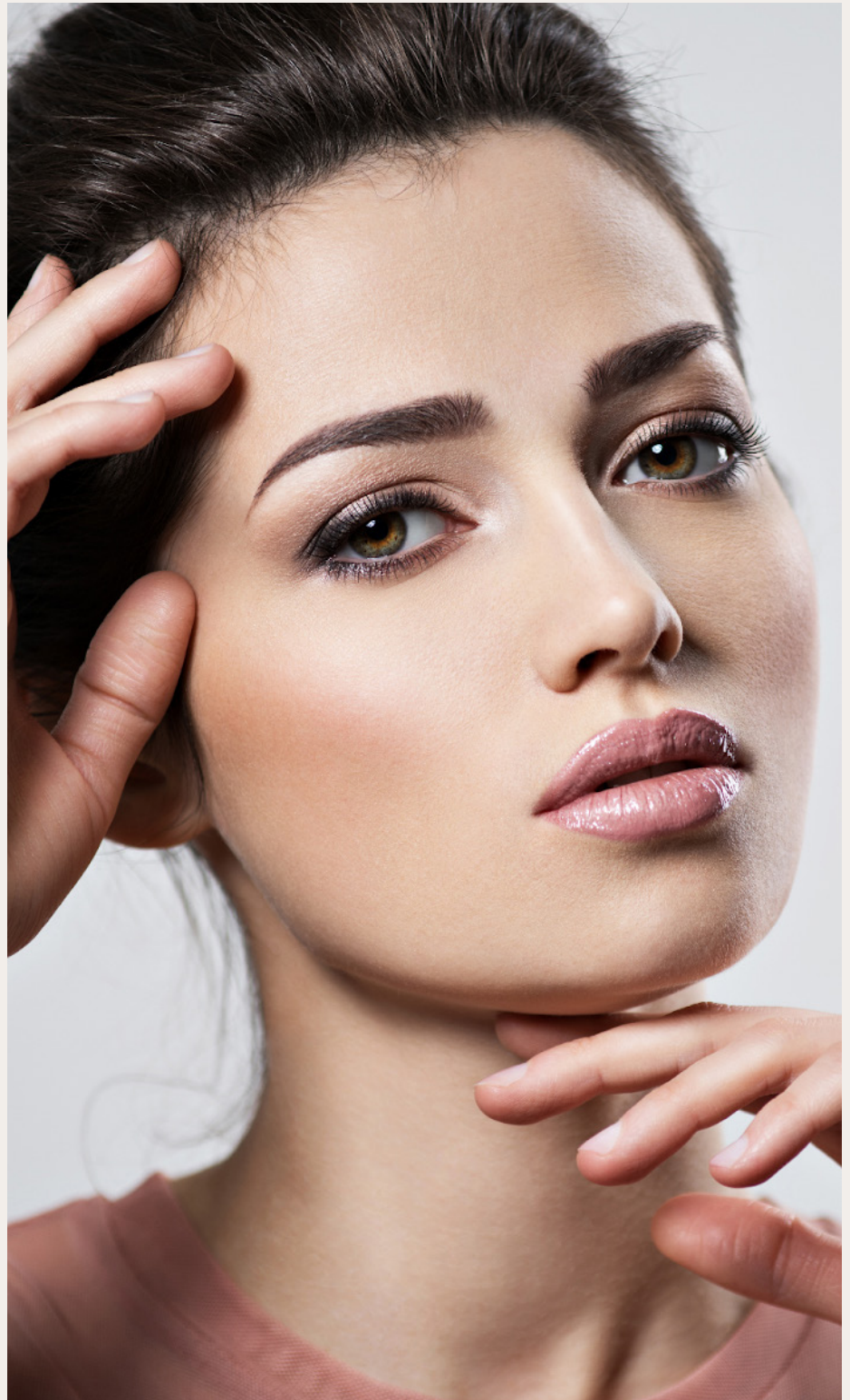
Importantly, the movement also intersects with sustainability. Minimalist beauty routines often mean buying fewer products, reducing waste, and prioritizing quality over quantity. Consumers are becoming increasingly conscious of overconsumption within the beauty industry, and brands promoting streamlined routines are resonating strongly with environmentally aware audiences.

The rise of skiminalism ultimately signals something deeper than a

passing trend. It reflects changing attitudes toward confidence, identity, and self-image in a hyper-digital world. Beauty consumers are redefining luxury itself. Once associated with dramatic transformation and excess, luxury now lies in

simplicity: healthy skin, thoughtful products, and the confidence to look like oneself.

In a culture long obsessed with perfection, choosing authenticity may be the boldest beauty statement of all.



Aura Style

Photography
Swapnajit Borkakoti

Model
Mriganki Bhuyan

MYSTIC AURA



RECEPTION



Together, Still: What Pride Means in Singapore Finding Its Way

Singapore Pride Month | June 2026

By **Vanessa Jacqueline Dcruz**, Loani Chairman, Singapore

There is a particular kind of courage required to belong somewhere that is still making up its mind about you.

In Singapore, June has quietly grown into a month of visibility — pink dots on Instagram profiles, conversations held a little more openly, a younger generation that refuses to be invisible. And yet, for many in the LGBTQ+ community here, pride is not a simple celebration. It is something more complicated, more tender: the

act of choosing togetherness in a society that is still, earnestly and imperfectly, learning what that word means.

Togetherness Is Not Sameness

For a long time, the dominant idea of Singaporean unity has been built on a kind of careful harmony — a social compact that prizes stability, family, and shared prosperity. These are not bad values. But harmony, when it demands silence as its price, is not really harmony at all.

What the LGBTQ+ community has always understood is that togetherness does not require everyone to be the same. A gay son who brings his partner home for Chinese New Year is not disrupting the family — he is trusting it. A trans woman who asks her colleagues to use her name is not demanding transformation — she is offering honesty. Togetherness, at its most real, is built on exactly these small, daily acts of showing up as you are and inviting others



to meet you there.

A Society Mid-Sentence

Singapore in 2026 is a society mid-sentence. The repeal of Section 377A in 2022 was not an ending — it was a comma. Legal recognition of same-sex partnerships, adoption rights, workplace protections: these remain unresolved questions. Many LGBTQ+ Singaporeans still navigate families who love them quietly but have not yet found the words, employers whose policies lag behind their people, and religious communities wrestling sincerely with how to hold both conviction and compassion.

This in-between space is uncomfortable. But it is also, in its own

way, where the most important work happens. Change in Singapore has rarely been sudden. It has been gradual, negotiated, built through conversations at hawker centres and HDB void decks and family dinner tables. The evolving understanding of LGBTQ+ lives is no different. It is happening — in the parent who reads about gender identity because their child came out, in the pastor who chooses care over condemnation, in the friend who simply shows up.

What Pride Asks of All of Us

Pride Month is sometimes misread as a demand — a flag planted, a line drawn. But in a context like Singapore's, it is better understood as an invitation. An invitation to sit with complexity rather

than resolve it prematurely. To ask questions in good faith. To resist the urge to treat another person's identity as a problem to be managed.

For LGBTQ+ Singaporeans, pride is the radical act of refusing to make yourself smaller so others can be more comfortable. It is the insistence that your love, your life, your self, belongs here — in this city, in this community, in this story we are all writing together.

For allies, pride is simpler and harder at once: it is the willingness to learn, to listen, and to stay.

Still, Together

Singapore will not resolve its conversation about LGBTQ+ identities this June. But perhaps that is not the point. Perhaps the point is to keep talking — with honesty, with generosity, with the belief that a society is not diminished by expanding who it makes room for.

Togetherness, after all, is not something you arrive at. It is something you practise, imperfectly and persistently, every single day.

Happy Pride, Singapore. We are still here. We are still



Aura Style

Photography
Swapnajit Borkakoti

Model
Kailyani Bharali





THE ENVIRONMENT

Our Greatest Inheritance and Responsibility

By : **Jishnu Vijayan Nair**

Actor/Writer/Motivational Speaker - Kerala

Every year, World Environment Day reminds us of a simple yet profound truth: our environment is not just a part of our lives - it is our life itself. The air we breathe, the water we drink, the food we eat, and the natural resources we depend on

all come from the environment. It is the foundation of our existence, survival, and growth.

Despite its importance, the environment is facing unprecedented challenges today. Climate change, deforestation, pollution, loss of biodiversity, water scarcity, and

increasing temperatures are no longer distant concerns. They have become realities affecting millions of people across the globe. From devastating floods and droughts to rising sea levels and extreme weather conditions, nature is constantly reminding us that human

actions have consequences.

The relationship between humanity and nature has always been interconnected. For thousands of years, civilizations flourished because they lived in harmony with their surroundings. Rivers nurtured communities, forests provided shelter and resources, and fertile lands sustained generations. However, rapid industrialization, uncontrolled urbanization, and excessive consumption have disturbed this delicate balance.

Today, many of the environmental challenges we face are the result of human choices. Forests are being cleared at alarming rates, reducing the Earth's ability to absorb carbon dioxide. Plastic waste has reached our oceans, harming marine life and polluting ecosystems. Air pollution continues to affect public health, while groundwater depletion threatens future gen-

erations. The consequences are not limited to nature alone; they directly impact economies, health, agriculture, and overall quality of life.

One of the most concerning issues is climate change. Scientists across the world have repeatedly warned about rising global temperatures and their effects. Heatwaves are becoming more frequent, glaciers are melting, and weather patterns are becoming increasingly unpredictable. Farmers struggle with changing seasons, coastal communities face the threat of rising sea levels, and wildlife species are losing their natural habitats.

Yet, amid these challenges, there is hope.

Around the world, individuals, communities, organizations, and governments are taking steps to protect the environment. Renewable energy sources such as solar

and wind power are becoming more accessible. Sustainable farming practices are gaining attention. Many countries are investing in green technologies and promoting environmental awareness among citizens.

India, too, has made significant efforts toward environmental conservation. From promoting renewable energy and electric mobility to large-scale tree plantation drives and river conservation projects, there is a growing recognition that development and environmental protection must go hand in hand. However, government initiatives alone are not enough. Real change begins with individual responsibility.

Protecting the environment is not always about large-scale actions. Small, consistent efforts can make a significant difference. Planting a tree, reducing plastic usage,





The environment is not a luxury; it is a necessity. It is everything that allows us to exist, survive, and grow. Without a healthy environment, there can be no healthy society, economy, or future.

This World Environment Day, let us move beyond awareness and embrace responsibility. Let us not see ourselves as owners of the Earth but as its caretakers. Because protecting the environment is not merely about saving nature - it is about preserving life itself.

After all, we do not inherit the Earth from our ancestors; we borrow it from future generations.

conserving water, recycling waste, using public transportation, and adopting sustainable habits are simple steps that contribute to a healthier planet. When millions of people make conscious choices, the collective impact becomes powerful.

Environmental protection is also about changing our mindset. We often view nature as a resource to be used, rather than a partner to be respected. True sustainability begins when we understand that humans are not separate from nature - we are part of it. Every tree cut unnecessarily, every river polluted, and every species driven toward extinction ultimately affects us as well.

The environment also plays a crucial role in our emotional and mental well-being. Spending time in nature reduces stress, improves mental health, and helps us reconnect with ourselves. A walk through a forest, the sound

of waves on a beach, or the sight of a sunrise can provide a sense of peace that modern life often lacks. Nature heals, inspires, and reminds us of the beauty of simplicity.

World Environment Day is not merely an annual observance; it is a call to action. It encourages us to reflect on our relationship with the planet and consider the legacy we leave behind. Future generations will inherit the choices we make today. The quality of the air they breathe, the water they drink, and the natural world they experience will depend largely on our actions.

As individuals, we may not be able to solve every environmental problem, but we can contribute to the solution. Every responsible action matters. Every conscious choice counts. Every effort to protect nature is an investment in humanity's future.



Aura Beauty Touch

RANJITA DEKA

Founder,
Beauty Queens Makeover
Academy.

Professional makeup artist
Turning faces into confidence
since 2020.

My journey has spent the
last 5 years transforming how
Guwahati experiences beauty
as professional makeup artist.

Skills & services

Bridal makeup

Reception & Party Makeup /
HD and Glossy

Pre Wedding Photoshoot
Makeup

Hairstyling & Draping

Waterproof & Sweat proof
make-up ...

(86385 98155)

MANGOES IN SUMMER

The King of Fruits Rules Every Meal

By **Rakshit Dey**, Orissa



Summer and mangoes are a love story India knows by heart. Right now, while the heat is at its peak, kitchens across the country are running on mango time. It's not just a fruit – it's breakfast, lunch, snack, dessert, and sometimes even dinner. Here's how people are weaving mangoes into their daily routine, one meal at a time.

Mango for Breakfast :

Summer mornings need hydration + energy without feeling heavy. Mango's natural sugars, fiber, and Vitamin A make it perfect.

- Mango smoothies/lassi: Blend ripe Alphonso with curd, a pinch of cardamom, and ice. Desi protein shake that cools the gut.

- Overnight oats with mango: Rolled oats soaked in milk + diced Totapuri + chia seeds. Fridge does the work, you wake up to dessert-for-breakfast.

- Mango on toast: Sourdough + peanut butter + thin mango slices

- + chili flakes. Gen-Z's sweet-salty obsession.

- Aamras + puri: The OG Gujarati/Maharashtrian Sunday ritual. Hot puris dipped in thick, pulpy aamras = summer nostalgia on a plate.

Beat the 11 AM Slump*

- Blood sugar dips before lunch. Mango gives instant glucose without the caffeine crash.

- Raw mango slices with salt + chili
- Kairi straight-up for that khatta punch. Packed with Vitamin C to fight summer colds.

- Cubed mango + soaked chia + mint + lemon water. Hydrates better than packaged drinks.

- Greek yogurt + chopped mango + granola. Protein + probiotics + fiber = stays in your bag to office.

Mango Goes Savory :

- Raw mango adds tang, ripe mango adds sweetness. Both cut through heavy, oily summer meals.

- Aam panna: Roasted raw mango + jaggery + cumin + black salt. India's original electrolyte drink, served with lunch to prevent heat-stroke.

- Raw mango dal: Toor dal cooked with kairi instead of tamarind. Sour, light, and perfect with rice when you can't handle spice.

- Mango salsa with roti/rice: Diced ripe mango + onion + coriander + green chili + lime. Spoon it over grilled chicken, paneer, or just plain jeera rice.

- *Kerala-style mambazha pulissery*: Ripe mango simmered



in coconut-yogurt curry. Sweet, tangy, cooling — monsoon is coming but mango season isn't over yet.

Again in the evening the Mango Snack :

This is when AC remote + sugar cravings fight. Mango solves both — cooling + sweet.

- Frozen mango bites : Cubes dusted with chili-lime salt. Popsicle

energy without added sugar.

- Puffed rice + raw mango + onion + sev + mint chutney. Street-style, made at home.

- Mango shrikhand: Hung curd + mango pulp + saffron. High-protein sweet that feels indulgent but isn't junk.

- Pickle break: Tiny piece of aam ka achar with mathri. The oil + spice + sour triggers every

tastebud.

Now come the turn for Dinner: Light, Mango-Laced .

Nights need to be light. Heavy food + heat = bad sleep. Mango keeps it fresh.

- Mango salad*: Greens + feta + walnuts + ripe mango + balsamic. Sweet-salty balance that doesn't need cooking.

- *Thai-style raw mango salad*: Shredded kairi + peanuts + chili + fish sauce/lime. Goes crazy with grilled fish or tofu.

- Mango raita: Diced ripe mango in seasoned curd with roasted cumin. Cools biryani or pulao without diluting flavor.

- Stuffed mango kulfi: Late-night summer ritual. Mango pulp + malai + nuts frozen inside mango skin. Zero effort, max payoff.

People don't wait for mealtime anymore:

- Mango ice cubes* Puree + freeze. Drop in water, iced tea, or soda.

- *Mango salsa jar*: Lives in the fridge. Goes on khakra, nachos, or straight with a spoon.

- *Dehydrated mango*: Chewy, travel-friendly. Offices are full of these instead of candy.

- *Mango chunda*: Gujarati sweet-spicy preserve. 1 tsp with thepla = meal sorted.

Mango Obsession Is Healthy and here are the benefits:

Thermoregulation: Raw mango = potassium + pectin. Prevents sodium loss from sweating. Ripe



- Pairing : Mango + curd, mango + nuts, mango + chia = slower sugar spike.

- Raw kairi for drinks/pickles, Safeda/Totapuri for salads, Alphonso/Banganapalli for desserts.

Mangoes aren't a cheat meal in summer. They are the meal plan. From aam panna that replaces ORS to aamras that replaces therapy, Indians have built an entire food culture around 3 months of mango season. And honestly? Your body thanks you for it — hydrated, energized, and just a little bit happier.

Right now the local fruit seller in their age old bicycle selling mangoes and seasonal fruits can be seen in every street of everyone's lane .Grab and buy the fresh ones and remain healthy.



mango = water + carbs for energy.

Skin armor: Beta-carotene converts to Vitamin A — repairs UV damage from the inside.

Gut health: Fiber + enzymes like amylase help digest heavy summer meals faster.

Mood food : Mango triggers serotonin. That's why "aam khane ke baad ka sukoon" is real.

Iron + immunity: Especially for women, mango + Vitamin C helps absorb iron better — fights summer fatigue.

Finally the Golden Rules People Follow

- 1 cup/1 medium mango a day. It's still sugar.

- Timing : Avoid late-night if diabetic. Morning/afternoon is best.

After The Rain

The raindrops on the rooftop.
A solitary night
A book and the lamp
my companion.
A warm snuggly feeling embraced me.
The Rhythm of the falling rain to my ears was like a
sweet lullaby.
Slowly I was in a beautiful dream world.
My eyes opened to a fresh rain washed dawn
I looked out through the window breathing in sweet
cool air.
After the rain everything looked fresh and new born.
Rain water glistening almost everything outside.
My soul was happy with new hope
I walked outside towards my dream to fulfill.

- **Monali Bhuyan**

The Fashionista

Her high heels echo with a fearless flair,
As she walks the halls all eyes turn and stare.
Her outfits are splendid, stitched with dreams
Dyed in sunshine hues and woven with the breeze

Like a queen she walks, wrapped in grace,
Confidence and attitude adorning her face.
She is the fashionista, forged in beauty and
knowledge,

Charming the world with her words of intelli-
gence.

She glows like a star in the sky of fame,
Radiating beauty befitting her name.

A fashionista lives her life with swag and
style,

Dismissing her haters with a shrug and a
smile.

- **Vijaylaxmi Sarmah**



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