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MYSTIC AURA

MAGAZINE

An exclusive
INTERVIEW

TRAVEL IN
STYLE

INDIRA
GANDHI
THE WOMAN WHO
DRESSES POWER IN SAREE

Freedom beyond
INDEPENDENCE

Model: Samridhi Gurung
Photography: Lalit Kumar

Cultural Grace

Where timeless tradition meets modern elegance

2026



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Proprietor & Editor-in-chief

A model, an educator and a Master Trainer of English language under the BRITISH COUNCIL. She has been successful in winning many titles in State, National and in International level & Brand Ambassador of a few beauty pageants. She is Mrs India International (2nd runners-up) at Sri Lanka, Colombo.

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From Editor's Desk



August is a month of pride, celebrating the spirit of freedom and the vibrant identity of our nation.

As we mark Independence Day, this edition explores how Indian heritage continues to inspire contemporary fashion.

Our special interviews in this issue bring you inspiring voices from the international world of cinema and filmmaking. Their journeys, creativity, and perspectives offer a glimpse into the art of storytelling beyond borders. Alongside we bring you our signature blend of fashion, beauty, lifestyle, and inspiring personalities followed by the Aura pages.

This issue celebrates individuals who dare to dream, create, and make their own mark in life. We believe true freedom is also the freedom to express yourself through your unique style and choices.

May this Independence Day inspire all to honour our roots while confidently embracing the future.

Happy Independence Day.

Regards

GITALI PATHAK DEKA
Proprietor & Editor-in-chief

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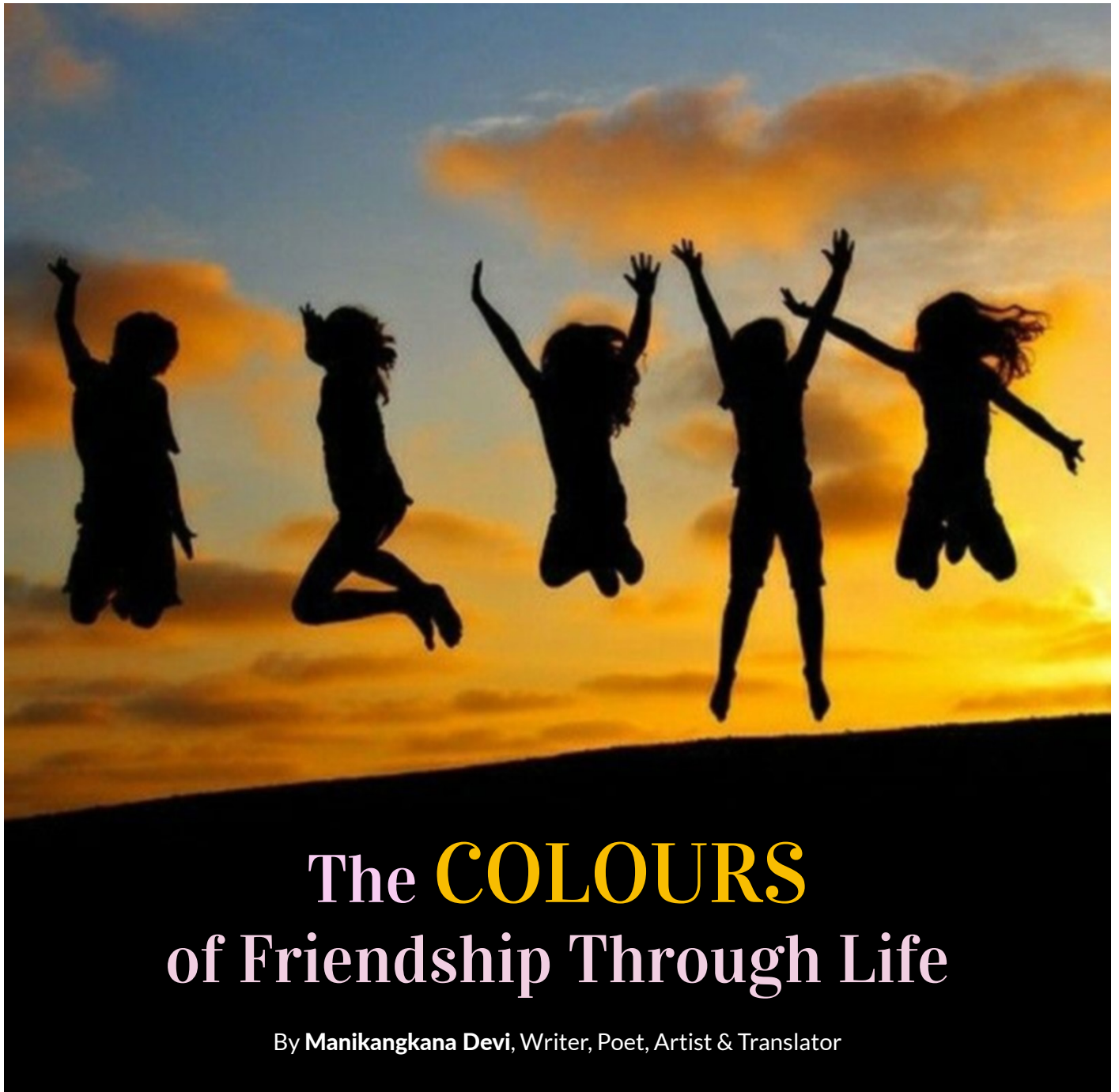
Model

Samridhi Gurung

Photographer

Lalit Kumar

A GYM TRAINER BY PROFESSION, SHE HAILS FROM KATHMANDU, NEPAL. SHE HAS A DEEP LOVE FOR STYLE AND THE GLAMOUR WORLD. HER BELIEF IS SIMPLE. FASHION MAKES YOU LOOK GOOD, GYM MAKES YOU FEEL GOOD. WHEN BOTH COME ALIGNED TOGETHER, THAT'S THE ULTIMATE GLOW-UP ENERGY



The COLOURS of Friendship Through Life

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

Friendship is one of life's greatest blessings. Every year, on the first Sunday of August, we celebrate Friendship Day, a day dedicated to those special people who enter our lives without invitation but remain in our hearts forever. In 2026, Friendship Day falls on 2nd August. It is more than an occasion to exchange greetings or gifts; it is

a reminder to cherish the people who have stood beside us through laughter, tears, success, and failure. Friends may not share our blood, but they often know our hearts better than anyone else.

The sweetest friendships are born in childhood. They begin over a shared lunch box, a game of hide-and-seek, a borrowed pencil, or a simple smile. Children never

ask about status, wealth, religion, or background before becoming friends. They simply enjoy each other's company. Those carefree days of cycling through the neighbourhood, climbing trees, flying kites, and playing until sunset become priceless memories. As adults, we often realise that those innocent friendships shaped our character in ways we never no-



ticed. Childhood friends remember the version of us that existed before life became complicated, and that is why meeting them after many years feels like returning home.

School and college friendships create another unforgettable chapter. Classmates become companions through examinations, competitions, classroom jokes, and shared dreams. They celebrate our achievements, encourage us during failures, and often become our strongest support system. Every class has its unforgettable characters; the prankster, the topper, the quiet student, the athlete, and the storyteller. Years later, when classmates meet again, age disappears for a while. Grey hair and wrinkles may replace youthful faces, but one old nickname is enough to fill the room with laughter. True friendship has a remarkable ability to make time stand still.

As life moves forward, friendships naturally change. Careers, responsibilities, and distance reduce the

frequency of meetings and conversations. Many people assume that silence means the friendship has ended, but real friendship is never measured by how often two people meet. Some friends can reconnect after years and continue their conversation as if they

had spoken only yesterday. Genuine friendship survives distance because it is built on trust, not constant contact.

Marriage brings another turning point. Before marriage, friends often occupy much of our free time. After marriage, priorities change as spouses, children, careers, and family responsibilities demand attention. Unfortunately, this change sometimes creates misunderstandings. Unmarried friends may feel neglected, while married friends struggle to balance old relationships with new responsibilities. In some cases, social expectations or unnecessary insecurity create distance between lifelong friends.

Yet strong friendships adapt instead of breaking. A true friend understands why late-night





August, let us do something more meaningful than posting a greeting online. Call the childhood friend you have not spoken to in years. Send a message to a former classmate. Visit someone who once stood by you through difficult times. Apologise if misunderstandings created distance, and forgive where silence has replaced conversation.

Life changes, people change, and circumstances change, but genuine friendship remains one of the few relationships that grows stronger with time. Childhood friends remind us where we came from, classmates remind us of the dreams we once shared, and friends who stay with us before and after marriage remind us that true relationships are built not on convenience but on understanding and affection. Friendship Day is therefore not just a celebration of companionship; it is a celebration of the people who make life's journey richer, brighter, and truly unforgettable.

conversations become occasional phone calls and why spontaneous outings require planning. Likewise, a loving spouse understands that old friendships are not a threat but an important part of one's life. Friendship and family should never compete; they should complement each other. The happiest people are often those who successfully preserve both.

They remember our dreams, our fears, our embarrassing moments, and our greatest victories. They witnessed our journey from childhood innocence to adult responsibilities. In many ways, they carry pieces of our past that even we have forgotten.

As Friendship Day arrives this

Modern technology has made reconnecting easier than ever. A single message, an old class photograph, or a reunion group can revive friendships that seemed lost forever. While social media helps us stay connected, it can never replace genuine conversations, shared laughter, or the comfort of sitting together after years apart. Friendship grows not through "likes" but through care, understanding, and sincerity.

Perhaps the greatest gift friends give us is not their presence alone but the memories they preserve.





FREEDOM Beyond Independence The India We Must Continue to Build

- Jishnu Vijayan Nair

Actor/Writer/Motivational Speaker - Keralam

Every year on 15th August, the Indian tricolour rises high across the nation, reminding us that freedom was not gifted to us - it was earned through sacri-

fice, courage, and an unwavering belief in the idea of India. Independence Day is not merely a celebration of history; it is a reminder of our responsibility towards the

nation that millions dreamed of but many never lived to see.

Long before foreign powers set foot on Indian soil, India was celebrated as the "Golden Bird."



the scars of Partition, India chose democracy over dictatorship, unity over revenge, and hope over despair.

The journey after independence was anything but easy. The nation inherited poverty, illiteracy, weak industries, food shortages, and limited infrastructure. However, through determination and collective effort, India slowly rebuilt itself. Farmers transformed the country through the Green Revolution. Scientists placed India among the world's leading space-faring nations. Doctors, engineers, entrepreneurs, teachers, soldiers, artists, and workers contributed to building a confident and capable nation.

Today, India stands among the world's largest economies and possesses one of its greatest strengths - its people. Our human capital is our biggest asset. Every Indian, whether at home or abroad, contributes to the country's identity. There is a unique sense of pride when we introduce ourselves anywhere in the world by saying, "I am from India." That pride has been earned through the achievements of generations before us and continues to grow through the efforts of today's citizens.

As every democracy evolves, differences of opinion are natural. Governments make decisions, and citizens have every constitutional right to question them whenever they believe those decisions are not in the nation's best interest. Constructive criticism is not a weakness of democracy - it is one of its greatest strengths. Respon-

Its thriving trade, prosperous kingdoms, centres of learning like Nalanda and Takshashila, remarkable scientific achievements, rich cultural heritage, and abundant natural resources made it one of the wealthiest civilizations in the world. Indian textiles, spices, metals, and craftsmanship were admired globally. It was this prosperity that attracted traders, who gradually transformed themselves into rulers.

Colonial rule did not merely occupy our land; it drained our wealth, weakened our economy, and attempted to suppress our identity. Countless lives were lost in famines, oppressive policies, and brutal crackdowns. Yet, despite these hardships, the spirit of India remained unconquered.

From Mahatma Gandhi's philosophy of non-violence to Netaji Subhas Chandra Bose's call for armed resistance, from the courage of Bhagat Singh, Chandrasekhar Azad, Rani Lakshmibai, Sardar Vallabhbhai Patel, Sarojini Naidu, and countless unsung heroes, India's freedom movement was united by one dream - to see an independent nation where every citizen could live with dignity.

When India finally achieved independence on 15th August 1947, the celebrations were accompanied by one of the greatest human tragedies in history - the Partition. The division of the country in the name of religion displaced millions of families and claimed countless innocent lives. It was a painful reminder that freedom came with an unimaginable cost. Yet, despite



sible citizens help strengthen institutions by participating, questioning, and contributing to meaningful discussions.

However, freedom of expression also carries responsibility. Disagreeing with policies should never become an excuse for hatred, personal attacks, abusive language, or attempts to insult the dignity of individuals or the nation itself. Equally, those who support a policy have the same democratic right to express their views respectfully. Democracy flourishes not when everyone agrees, but when people with different opinions listen to one another with maturity and mutual respect.

As citizens, we must also remember that our unity is one of India's greatest strengths. Whenever divisions deepen within our society, those who wish to weaken our nation may see it as an opportunity to exploit those differences. Therefore, it is important, especially for the younger generation, to think critically before reacting to information, narratives, or

campaigns circulating online or elsewhere. Patriotism does not mean remaining silent in the face of injustice; every citizen has the democratic right to question, debate, and hold governments accountable. But our criticism should arise from truth, responsibility, and concern for the nation - not from misinformation, hatred, or personal attacks. A strong democracy is built by informed citizens who disagree with wisdom, respect one another's viewpoints, and never lose sight of the larger interest of the country.

The younger generation inher-

its opportunities that previous generations could only dream about. With access to knowledge, technology, innovation, and global platforms, today's youth have the power to shape India's future in remarkable ways. Patriotism is not measured only by waving the national flag once a year; it is reflected in our everyday actions - respecting the Constitution, protecting public property, caring for the environment, working honestly, and contributing positively to society.

Freedom is not merely the absence of foreign rule. True freedom is the ability to build a nation that is prosperous, compassionate, innovative, and united. It is a continuous journey that every generation must carry forward.

As we celebrate another Independence Day, let us remember that our freedom was written with sacrifice, protected by responsibility, and strengthened by unity. The greatest tribute we can offer our freedom fighters is not only to remember their struggles but also to ensure that the India they dreamed of becomes stronger with every passing generation.

Jai Hind.





Indira Gandhi

The Woman Who Dressed Power in a Saree

By Ruby Bordoloi

A saree is often described as six yards of pure grace. But when draped by Indira Gandhi, it became more than elegance—it became a quiet expression of strength, authority, and conviction.

Long before fashion became a carefully curated political strate-

gy, Indira Gandhi understood the language of clothing. She did not treat the saree as ceremonial attire reserved for national celebrations or cultural occasions. She lived in it, governed in it, negotiated in it, and addressed the world in it. Over time, the saree ceased to be simply her preferred garment—it became

her political signature.

Unlike many women leaders of the twentieth century who embraced sharply tailored Western suits to project authority, Indira Gandhi remained unwaveringly loyal to the Indian saree. In doing so, she redefined power dressing. She demonstrated that strength did not require abandoning tradition; rather, tradition itself could become the strongest expression of modern leadership. Her wardrobe reflected remarkable consistency. She gravitated towards handwoven cottons, khadis, tussars, and silks from India's diverse weaving traditions. Whether it was the understated elegance of Bengal's handloom cottons, the earthy dignity of khadi, or the quiet grandeur of South Indian silks, each textile appeared less as a fashion statement than as a tribute to India's cultural geography. There was nothing accidental about these choices. Indira Gandhi chose to let Indian textiles speak on behalf of the nation. Every handloom saree she wore quietly honoured generations of artisans whose craftsmanship embodied India's civilisational richness. In an age increasingly captivated by Western couture, she reminded the world that elegance could be woven on Indian looms.

Perhaps the most striking aspect of her style was restraint. Her sarees rarely relied on elaborate embroidery, heavy zari, or extravagant embellishments. Instead, they celebrated texture, weave, and proportion. Crisp cottons with narrow borders, muted silks with subtle motifs, and finely woven fabrics

became her visual vocabulary. Her palette was equally disciplined—ivory, cream, slate grey, rust, mustard, olive green, deep maroon, indigo, and black. These were colours of confidence rather than eye candy. She draped saree in her own way be it in Gujrati Sidha Pallu or conventional Nivi style. The pleats were immaculate. The pallu sat firmly over the left shoulder without theatrical flourish. Blouses remained modest, usually with high necklines or simple round collars. Jewellery was almost an afterthought—a wristwatch, a string of Rudraksha most of the time and occasionally a brooch. Nothing distracted from the woman herself. Even her famous silver streak on hair styled by Habib Ahmed evolved into an integral part of her visual identity, making her silhouette instantly recognisable across the world. Fashion experts often talk about people whose style is instantly recognizable. Indira Gandhi became one of them, even though she never tried to create an “Iconic silhouette” but it was created inadvertently by her.

Yet the political significance of her wardrobe deserves equal attention. The decades following Independence witnessed an intense effort to revive India’s textile traditions after centuries of colonial disruption. Wearing handloom was no longer merely an aesthetic preference; it echoed the ideals of self-reliance championed by Mahatma Gandhi and reinforced the dignity of indigenous craftsmanship. While Jawaharlal Nehru gave India the Nehru jacket, Indira Gandhi elevated the handloom saree into a global symbol of Indian



statecraft.

Photographs of her meetings with presidents, monarchs, and other prime ministers reveal an intriguing visual contrast. Surrounded by dark Western suits and structured European tailoring, Indira Gandhi stood apart in six yards of woven Indian heritage. Without uttering a word, she asserted cultural confidence. She never appeared underdressed; rather, she redefined what diplomatic elegance could look like.

It is tempting to compare her with another great twentieth-century style icon, Maharani Gayatri Devi. Their wardrobes reflected two different philosophies of elegance. Gayatri Devi favoured ethereal chiffrons, pearls, and aristocratic refinement, embodying the romance of royal India. Indira Gandhi, by contrast, embraced the discipline of handlooms, understated borders, and purposeful simplicity. One represented regal grace; the other, republican resolve.

Her influence extended well beyond politics. Teachers, civil servants, lawyers, professors, and women entering public life found in her wardrobe a model of dignified professionalism. She proved that authority could be expressed through simplicity. What makes Indira Gandhi’s style enduring is that it resists trends. Decades after her passing, her aesthetic remains relevant precisely because it was never trend-driven. In an era of fast fashion and seasonal reinvention, her wardrobe offers a lesson in sustainability, consistency, and authenticity.

Ultimately, Indira Gandhi’s greatest fashion achievement was not that she became a style icon. It was that she transformed the saree into a language of leadership. Through fabric, weave, colour, and restraint, she narrated the story of a nation that was confident in its traditions yet determined to shape its future.

Meet the Director

Sivaranjini J.

In Conversation with the
Interviewer:

Dr Dipsikha Bhagawati

Film Critic | Author | Translator



Victoria is a Malayalam-language drama by debutant director Sivaranjini J., set entirely within a Kerala beauty parlour. The film follows **Victoria**, a young beautician, over one day as she navigates an elopement plan with her Hindu boyfriend, family opposition, and a parade of clients and neighbours. Produced under the Kerala State Film Development Corporation's Women's Empowerment scheme, it premiered at IFFK 2024.

Awards: FIPRESCI Award for Best Malayalam Debut at IFFK 2024, and the Golden Goblet Award for Best Actress at the 2025 Shanghai International Film Festival for lead Meenakshi Jayan. It also won the Excellence Award in the Discovery Section at the Seoul International Women's Film Festival.

Q. Your films often carry a distinctive visual and emotional language. How would you describe your personal cinematic aesthetic, and how do you wish to explore life and human relationships through your stories?

Ans: I see cinema less as a medium for storytelling and more as an emotional experience. I want my audience to feel my characters before they fully understand them. For me, that emotional connection emerges through the coming together of every element of filmmaking, not just the performances or the script, but also costumes, production design, cinematography, sound, and rhythm. I am deeply intentional about each creative choice because I believe



nothing in a film is neutral; every detail carries meaning and contributes to the emotional world of the story.

Q. Victoria received support through a government initiative for women filmmakers. How did this opportunity shape the making of the film? Did it give you the creative freedom you had envisioned?

Ans: I am deeply grateful for this opportunity. I could not have imagined making my first feature film without this grant. It gave me the creative freedom to bring my script to life; from choosing my core creative team, including a debut cinematographer, production designer, sync sound recordist, and music director, to constructing an entire set from scratch at the government-owned Chithranjali Studio.

Like any large public initiative, there were some systemic delays and administrative challenges along the way. Even so, I believe this is an invaluable project that deserves to continue and grow,

enabling many more women and Dalit filmmakers to realize their first features with the same creative independence that it gave me.

Q. Almost the entire narrative unfolds within a single beauty parlour, creating a remarkably intimate space. What inspired this creative decision, and how did it influence the storytelling?

Ans: Along with the script I submitted for the project, I also included an architectural floor plan of the beauty parlour, prepared with an architect friend. The design was inspired by the many beauty parlours I visited during my research. From the very beginning, I wanted to create a space that reflected Victoria's emotional state, a place where she feels confined and trapped, while ensuring that the audience never experiences the setting as visually repetitive.

The central challenge was to reimagine the parlour in every scene, revealing it from a different perspective each time. I wanted the space itself to evolve with the

emotional journey of the characters. Many of the film's long takes were conceived at the writing stage itself. During rehearsals with the actors and cinematography team, we further improvised and carefully choreographed movements to discover the natural flow of the characters within the space. I wanted the camera and the performances to become inseparable, making the beauty parlour feel like a living, ever-changing environment rather than a static location.

Q. The film focuses almost exclusively on women's experiences and perspectives. What motivated this narrative choice, and what conversations did you hope it would inspire?

Ans: The film emerged from my own curiosity about the everyday lives of women and their emotional worlds. I wanted to create a space where women's experiences were not treated as exceptional or secondary, but simply allowed to exist at the center of the narrative. The beauty parlour naturally became that space, a place where women from different generations and backgrounds come together, carrying their own stories and vulnerabilities.

Rather than making a statement, I wanted the film to observe these lives with honesty and empathy. I hoped it would encourage conversations about the invisible emotional labour women carry and the ways they support one another during adversity. I also wanted to portray how women constantly navigate multiple emotional and practical realities at the same time, often without revealing any

of it to the outside world. If the film encourages audiences to look more closely at these ordinary yet deeply significant experiences, I feel it has achieved something meaningful.

Q. The recurring presence of the rooster has invited different interpretations from viewers. Could you share your own thoughts on its significance and the layers of meaning you intended?

Ans: For me, the rooster is a spiritual presence, almost like the saint accompanying Victoria through that day. It is not a symbol with one fixed meaning, but one that invites different readings. Some viewers have seen it as a male representative, others as a reflection of Victoria's own emotional state or her longing for freedom.

I welcome all of these interpretations. Once a film is complete, I believe it begins to belong to its audience as much as to its filmmaker. If the rooster opens up different layers of meaning and deepens people's engagement with the film, I see that as something valuable. My own interpretation is only one of many, and I enjoy seeing how audiences discover meanings that I may or may not have consciously intended.

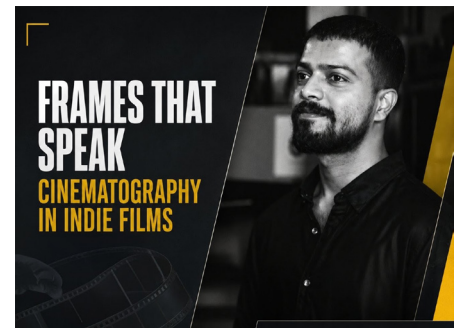
Q. The film portrays experiences of abuse, rejection, and emotional loss with remarkable restraint and sensitivity. Was this understated approach a conscious artistic choice?

Ans: Yes, it was a very conscious choice. I often feel that violence in cinema is presented in ways that generate a certain kind of

spectacle or even pleasure for the viewer. I wanted to move away from that approach. My intention was never to make the audience consume my characters' suffering, but to create space for reflection and empathy. I wanted the film to acknowledge violence and its consequences without turning suffering into something visually gratifying.

Q. Victoria has been warmly received at film festivals beyond Kerala. In your view, what aspects of the film have resonated most strongly with audiences across different cultural contexts? These questions maintain a respectful tone while encouraging reflective and insightful responses.

Ans: The universality of certain emotions and experiences continues to surprise me. I never imagined that a deeply rooted regional film like *Victoria* would resonate so strongly with audiences in countries such as China, South Korea or Australia. It was a revelation to see that, despite the cultural and geographical distances, people connected deeply with the film. The struggles, compromises, aspirations, and resilience portrayed in the film probably is similar across the globe, especially among women. Watching audiences from different parts of the world respond so personally to Victoria's journey reminded me that while our cultures may differ, many of the challenges we face are shared. That realization has been both humbling and deeply encouraging as a filmmaker.



Meet the Cinematographer of Victoria: Anand Ravi

Q. How did you decide when to move in close on your subject versus pull back to observe the space around them (Victoria)?

Collaborating with Sivaranjini on *Victoria* was both rewarding and visually challenging. Since the entire film unfolds within a beauty parlour, we had to find a visual language that could continually reveal new emotional dimensions within a single space.

My approach was to use cinematography to express what could not be conveyed through dialogue or performance alone. Through lighting, composition and movement, I wanted to communicate the emotions that exist beneath the surface of the story. Camera often stays very close to *Victoria*, allowing us to experience the world through her emotional state. At other moments, it steps back and observes the interactions and rhythms of the parlour around her.

We also wanted the space itself to reflect what *Victoria* is going through, but in a subtle way. The front of the parlour is bright, polished and welcoming, while the spaces deeper inside become more private and raw. As *Victoria* moves through these spaces, the film gradually moves away from outward appearances and closer to her inner world.



TRAVEL IN STYLE

Acing the Airport Looks

By **Sukmaya Lama** (PhD),
Asst. Prof. (History), Guwahati,
Assam.

Travelling had always been about comfort back in the days of train ride or even bus ride to enjoy vacations or even for work. The scenario has totally transformed with the rise of social media and also the accessibility of air travel to a larger population base. Today, travelling is as much about comfort as it is about aesthetics. Look at the range of pictures and articles on “airport looks” all over the media. Once merely a place of hurried check-ins and security queues, airports have transformed into fashion’s newest front row. The term “airport look” has become a style category in itself, celebrated by fashion magazines and closely watched by fans eager to decode celebrity wardrobes. But beyond the paparazzi flashes and Insta-

gram posts lies a simple truth: the best airport style is where fashion meets function.

Today's airport fashion embraces the philosophy of effortless dressing. Think oversized linen shirts layered over fitted tank tops, relaxed blazers paired with wide-leg trousers, monochrome co-ord sets, breathable cotton dresses, and perfectly tailored denim. Comfort is no longer the enemy of style; instead, it has become its defining feature. A crisp white shirt, relaxed-fit jeans, and classic white sneakers can look just as chic as a designer ensemble when styled thoughtfully.

Layering remains the golden rule of airport dressing. Aircraft cabins are notoriously unpredictable, fluctuating between warm terminals and chilly flights. A lightweight trench coat, soft cardigan, oversized scarf, or structured blazer not only adds sophistication but also provides practical comfort throughout the journey. Neutral shades—cream, camel, navy, olive, charcoal, and black—continue to dominate travel wardrobes because they mix effortlessly while maintaining an elegant aesthetic.

Accessories are where personality quietly shines. Oversized sunglasses instantly elevate even the simplest outfit, while a structured tote or roomy cross-body bag keeps passports, chargers, and travel essentials within easy reach. Minimal jewellery avoids delays at security checkpoints, and a stylish watch or silk scarf can add polish without sacrificing convenience. Even luggage has become part of the overall look, with sleek hard-



shell suitcases and well-crafted travel organisers reflecting a traveller's personal style.

Footwear deserves special attention. Fashion insiders consistently favour clean white sneakers, loafers, ballet flats, or supportive slip-on shoes that combine elegance with practicality. High heels may photograph beautifully, but navigating long terminals and rushing between connecting flights calls for footwear designed for movement.

Indian travellers are adding another dimension to airport style by incorporating handcrafted textiles into contemporary wardrobes. A soft pashmina stole, a handwo-

ven cotton scarf, or a beautifully crafted leather accessory brings individuality to an outfit while celebrating local craftsmanship. These subtle touches transform travel dressing into an expression of personal identity rather than a display of labels.

Airport style is less about celebrity-inspired perfection and more about dressing for the journey ahead. The most memorable travel looks are those that balance elegance with ease, confidence with comfort, and trends with timelessness. After all, style is measured by how effortlessly you move through the world—one departure gate at a time.



Fashion designer:

Priya Dui

Hails from Arunachal Pradesh, a very talented designer by profession whose designs represent the beauty & culture of Tribal Grace, blending traditional patterns and heritage with modern. Her work is rooted in the cultural identity and the stories of the people of Arunachal Pradesh.

In the future, she plans to explore fashion further, sharpen her creativity and promote the rich heritage of the tribe through contemporary designs that honor tradition.

AURA TRENDS



Photography: Swapnajit Borkakoti



What Make

Skin GLOW

By Brian La Cour, USA

Walk into any beauty aisle, and you will find products promising brighter skin, deeper hydration, fewer blemishes, and a youthful glow. Many of these formulas can be helpful, but healthy-looking skin depends on more than what we apply to its surface.

Skin is a living organ that responds to sleep, stress, nutrition, hydration and daily habits. That does not mean a green smoothie will erase wrinkles or that an extra glass of water will transform your complexion overnight. It means lasting radiance usually comes from a combination of consistent

skincare and a lifestyle that supports the body as a whole.

Sleep is one of the most overlooked beauty habits. During rest, the body carries out important repair and recovery processes. When sleep is regularly disrupted, the effects may become visible



through dullness, dryness, puffiness and a tired appearance.

Poor sleep may also affect the skin barrier, the outer layer that helps hold in moisture and protect against irritation. When this barrier is weakened, skin can feel tight, sensitive or more reactive than usual.

A helpful evening routine does not need to include ten products. Removing makeup, cleansing gently and applying a suitable moisturizer may be enough. More importantly, try to keep a regular sleep schedule, reduce screen time before bed and create an environment that encourages rest.

Stress can also show up on the skin. It triggers responses

throughout the body and may contribute to inflammation, sensitivity and flare-ups. Some people notice more acne, eczema, itching or dryness during demanding periods.

Telling someone to “stop stressing” is rarely useful. A more realistic approach is to give the body regular chances to recover. A daily walk, a few minutes of slow breathing, exercise, time outdoors or an evening away from notifications can all help. These habits are not instant cures, but they may support both emotional well-being and skin health.

Hydration is another area surrounded by beauty myths. Drinking enough water is important for overall health, especially during hot weather, exercise, or illness.

However, drinking excessive amounts is unlikely to moisturize the skin from within if the body is already adequately hydrated.

Dry skin is often connected to the condition of the skin barrier, the weather, harsh cleansing, age, or an underlying condition. In these cases, topical moisturizers may be more effective. Ingredients such as glycerin, ceramides and urea can help attract moisture or support the skin’s protective layer.

The best approach is simple: drink according to your body’s needs and use skincare products that reduce moisture loss. Hydration works best as an inside-and-out partnership.

Food also plays an important role, although no single ingredient can create perfect skin. Protein, healthy fats, vitamins and minerals support normal body functions, while fruits, vegetables, whole grains, legumes, nuts and seeds provide a variety of useful nutrients.

The beauty industry often promotes individual foods as miracle solutions, but a single superfood cannot make up for poor sleep, smoking, chronic stress or unprotected sun exposure. A balanced, varied diet is usually more valuable than any extreme eating plan.

Beauty supplements should be treated with similar caution. Powders, gummies and capsules may promise glowing skin, stronger nails or thicker hair, but attractive packaging is not the same as strong evidence. Supplements may be helpful when someone has a

confirmed deficiency or medical need, but unnecessary amounts can cause side effects or interact with medications.

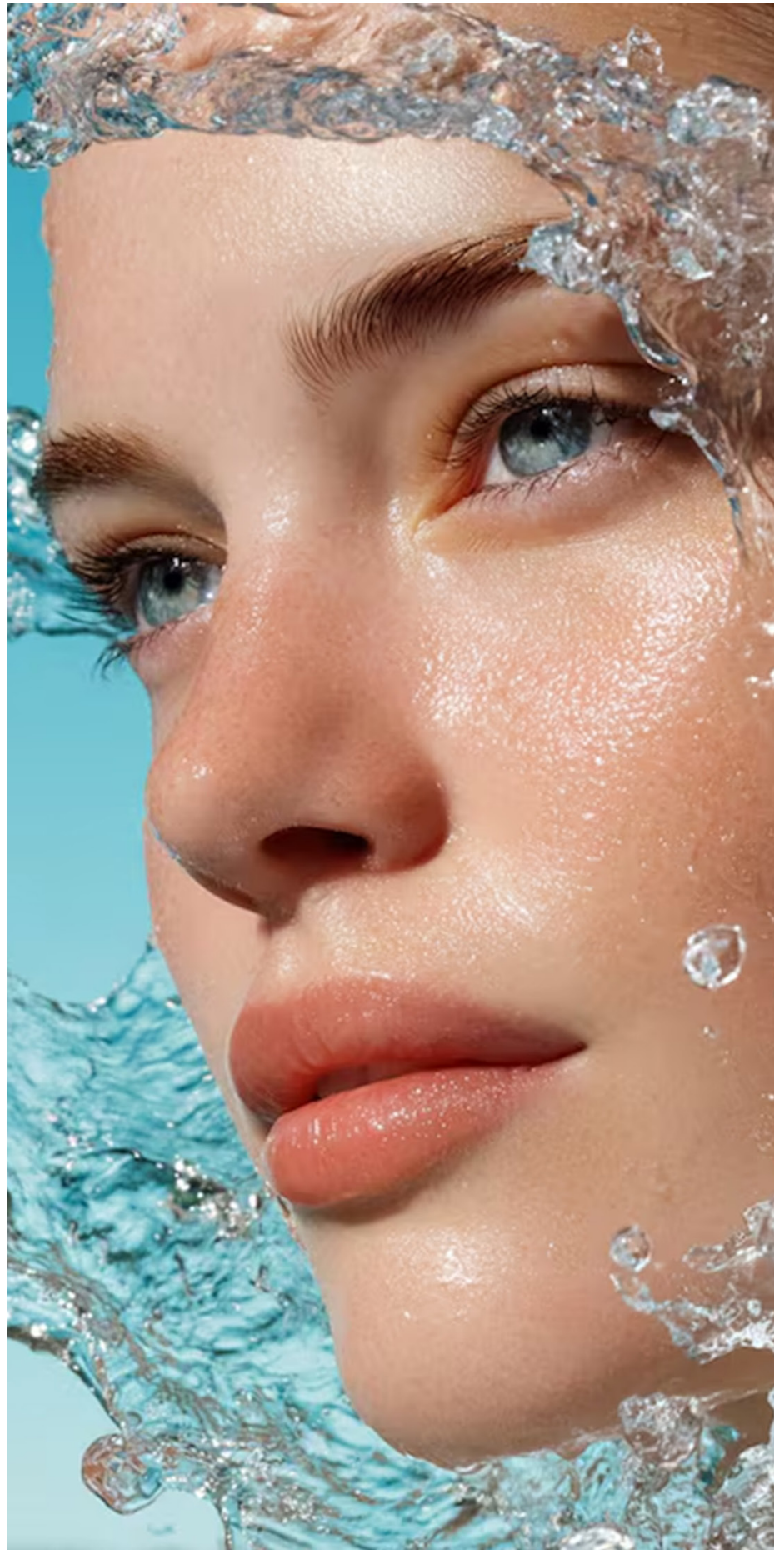
Before buying a supplement, consider whether the claim is supported by reliable evidence and whether the dosage is appropriate. Speaking with a qualified healthcare professional is often wiser than relying on social-media recommendations.

The most effective beauty habits are not dramatic. They include getting regular sleep, eating a varied diet, drinking enough fluids, managing stress, avoiding smoking and protecting the skin from excessive sun exposure. A gentle cleanser, moisturizer and broad-spectrum sunscreen can provide a solid external routine.

Healthy skin will still have texture, pores, expression lines and occasional blemishes. A real glow is not the complete absence of imperfections. It is the result of skin that is consistently supported rather than constantly corrected.

Beauty may begin within, but not in the simplistic way advertisements often suggest. Sleep, nutrition, hydration, and stress management create a foundation for healthier-looking skin. They do not replace effective skincare or medical treatment, but they can help the skin function at its best.

Lasting radiance is rarely found in a miracle product. More often, it is built through balance, patience, and habits that can be maintained over time.



FACE *of the* MONTH

Mitashree Saikia

— An Expression of Elegance Graceful, poised, and driven, is a fashion personality who embodies modern elegance and quiet confidence. Mrs. India Legacy 2022-23 Body Beautiful titleholder, Best Iconic Pageant Queen 2023, she gracefully balances ambition, family, and purpose. Her journey reflects the strength of today's woman—where confidence becomes the ultimate expression of style.

BE THE STAR
OWN THE SPOTLIGHT
INSPIRE THE WORLD.



The 10th Season of Northeast **INTERNATIONAL** Fashion Week 2026

COMES with a Theme-
"SAVE THE EARTH,
STYLE THE FUTURE,"

By **Prasantt Ghosh**

The writer is a Fashion designer and Choreographer and can be Contacted at
Email – prasanttghosh999@gmail.com
www.prasanttghosh.com

Guwahati-

The mood was upbeat. The spirit was unputdownable and the entire ambience was electrifying. If you are a fashion connoisseur, then you can just guess whose show it was. Yes, you are right it was the famous show of the eastern region. The North-east's most anticipated fashion show and event for a cause, Northeast International Fashion Week (NEIFW), which took place on 18th & 19th July 2026 at the REGAL GARDENIA, Lohkra Road in Guwahati. This prestigious event has consistently generated significant buzz throughout the North-east, attracting both aspiring and renowned fashion designers and

models from India and abroad to showcase their exclusive designs for a noble cause. The theme for this year's NEIFW is "SAVE THE EARTH, STYLE THE FUTURE," with a focus on raising awareness about global warming and its preventions.

As the 10th season of NEIFW, this event serves as an exceptional platform for kids, Teens, Male Models and Ladies interested in pursuing a career in fashion and glamour. It provides a unique

opportunity for young talents to showcase their skills and gain international recognition. Fashion enthusiasts from various parts of India are expected to attend, and NEIFW has established itself as more than just a fashion event, but an event with a strong social cause. Previous social themes have included supporting old-age homes, promoting eye and body organ donations, and protecting the environment, in collaboration with international organizations such as PETA.

KREATIVE PEOPLE PRESENTS

NORTHEAST INTERNATIONAL FASHION WEEK

SEASON 10

19th July 2026 **3:00 pm Onwards**

Regal Gardenia
Lohkra Road, Opposite Hansa Bahini, Guwahati, Assam - 781040

+91 9706001220
www.prasanttghosh.org

Sponsors: Lakshmi Academy, Cherropuri, Hotel Beavens, Khadi India, Artístico, Mystic Aura, Dot & Key, Nif, SuFalam, Shristi.



Furthermore, NEIFW offers a unique platform for collaboration with neighbouring countries and people from diverse cultural backgrounds worldwide. The primary objective of the event is to create brand awareness among the public and media associated with the fashion industry in the North East. The event will also feature fashion accessory stalls from budding and established entrepreneurs across India. The 10th season of NEIFW has attracted a host of aspiring fashion designers from the Northeast states, as well as neighbouring countries such as Nepal, Bangladesh, and Bhutan, in addition to talented designers from across India.

The illustrious NEIFW event is organized and hosted by Kreative People, under the visionary leadership of Prasantt Ghosh, who has been a pioneer in the

industry since 1994. Since 2015, Prasantt Ghosh and his team have been working diligently to create a prominent platform for the future of fashion, integrating the Northeast's rich handloom crafts internationally. As a celebrated fashion designer and award-winning choreographer, Prasantt Ghosh has choreographed over 2500 fashion and beauty events in India and abroad. With a career spanning three decades, Prasantt Ghosh is a staunch believer in the potential of Indian artisans to create unparalleled magic in the world of fashion.

This year, NEIFW celebrates its 10th edition, bringing together a diverse group of established designers, models, fresh talents, celebrity guests, and industry professionals. This time there were FDCI Celebrity designers from Mumbai like FELIX BENDISH,

who presented his collection in London Fashion Week also in New York and Paris, he was also in Lakme Fashion Week. The Mumbai based designer mesmerized the audience with his vibrancy of colours, rich silver, gold and metallic embroidery, elegant as well as wild designs, quality fabrics and a matured imagination behind every dress and design. The novelty and craftsmanship of each of the outlandish apparel were simply unique. The sizzling models started walking the ramp in well tailored, beautifully designed Couture. The slinky beauties can stop the hearbeats of their fans with their smile and Male handsome hunks created a buoyant, energetic ambience among the people.

DESIGNER SAKSHI BINDRA, A former model turned Designer is famous for her Resort wear and have presented her collection



in abroad and have dress many Bollywood celebrities. The other Designers who participated from different parts of India are –SHREYA JINDAL, HARSHIKA AGARWAL, SONALI MITRUKAL, ANNANYA SHREE, SREYA SINGHA, NIKITA LINDA, TANISHA AGARWAL, TEJAL PARAKH STUDENTS FROM NIF GLOBAL, SILIGURI, WEST BENGAL, P. SUSHMA SHILJA (NUPI BRAND) ARBIN TONJAM, ROSIE THIYAM, SURESH ARUBAM From MANIPUR, MONIKA DAS, PRIDE OF TRIBE FROM JHARKHAND REN ABOH, MUHIMA MALO & ASHMI SHAW FROM NIF GLOBAL, GUWAHATI, KAUSHIK MUDAK FROM TEZPUR, PINAL MALVIYA FROM DELHI showcased in the first day on 18th JULY 2026.

The 2nd Day had PRIYANKA PAUL BANERJEE, SANGITA RAMCHIARY, JYOTI BORA CHOUDHURY, RIMI DAS, ARPITA BHATTACHARJEE, PAPLI GOGOI, JYOTSNA DAS, SNIGHDHA DAS, NISHA GIRI, PALLABI PATHAK, RIMKI SINHA PATGIRI, SANGEE-TA CHOWDHURY, MOONMEE

BARUAH, PRIYA DUI, JYOTI EYUM NATUNG, STUDENTS OF GIFT INSTITUTE AND POPULAR VATERN DESIGNER DIPANKAR KASHYAP. Most of the designers in this round drew subtle inspiration from the exquisite fabrics of northeast. The traditional ornaments used with head turban for the man.

There was also one international Designer name MR RONEY ALAY MAGAR coming from Nepal this season who showcased party-wear. Apart from that NEIFW under Fashion Designer & Choreographer PRASANTT GHOSH Awarded 10 Personalities who

are behind the upliftment of the Fashion Industry of Northeast India in this event. The Awardees were Actor Diganto Hazarika, Fashion Promotor Medha Saikia, Fashion Designer & Film Director Dipankar Kashyap, Fashion designer Meghna Rai Medhi, Celebrity Makeup Artist Christina Joseph, Fashion Educator -Sumita dey Deka & Usmita, Fashion Choreographer Meenu Paul, Fashion Photographer Kamal Barman & Anup Baruah.

NEIFW provides a structured platform for models, fashion designers, and creative professionals from the region to access national and international opportunities. NEIFW targets domestic and international buyers, promoting Northeast Handloom and Handicrafts. The event has previously featured designers and models from Malaysia, Myanmar, Sri Lanka, Bangladesh, Nepal and Bhutan. As a landmark event, NEIFW establishes the Northeast as the latest fashion destination for designers from neighbouring regions. The 10th Season of NEIFW promises more excitement in 2026, taking place in Guwahati.





SEASON
10



Show Director
Prashant Ghosh





SEASON
10

neifw



Aura
Fashion



A FILM BY

LIAO CHUAN-YING

PRODUCED BY

TING CHI-FANG HO PING

THE HOARDERS

A movie poster for the film 'The Hoarders'. The background is a still from the film showing a man in a light blue button-down shirt standing in a cluttered room, looking down. In the foreground, a woman with dark hair and bangs is looking up at him with a concerned expression. The room is filled with various items, including a yellow bucket, a bottle, and a calendar on the wall. The title 'THE HOARDERS' is written in large, white, hand-painted letters across the center.

THE HOARDERS

Taiwanese director Sally Liao's compassionate debut short film explores the silent epidemic of hoarding by film critic Lalit Rao (FIPRESCI)



Psychological disorders have increasingly found their way into contemporary world cinema, allowing filmmakers to explore the invisible battles that often remain hidden behind closed doors. Young Taiwanese filmmaker Sally Liao makes an assured and emotionally resonant debut with her short film “The Hoarders”, a deeply personal work that examines the devastating impact of compulsive hoarding on family relationships. Inspired by her own life, the film transcends its local setting to become a universal story about love, empathy and the emotional cost of material excess.

Set in Taipei, “The Hoarders” introduces viewers to an ordinary middle-class family whose peaceful existence gradually unravels under the weight of an extraordinary problem. Liao Wen Pin, the father, is a compulsive hoarder who finds it impossible to discard even the most insignificant objects. His wife, Wu Jo Yun, struggles to maintain a sense of normalcy for their young son,

Mochi, while silently enduring the growing disorder that consumes their home. The supporting characters—Mrs. Lin, an ever-curious neighborhood gossip lady and Mr. Chang, an elderly resident—add texture to the narrative, reflecting how personal crises often echo through a close-knit community. Sally Liao wisely avoids sensationalizing hoarding. Instead, she presents it as a recognized psychological disorder that quietly erodes domestic harmony.

What makes “The Hoarders” particularly compelling is its focus on emotional neglect rather than

physical clutter alone. Young man Liao Wen Pin is portrayed as a husband who has gradually withdrawn into his own world. His constant engagement with his mobile phone symbolizes his emotional absence. Although physically present, he is psychologically unavailable to his wife, leaving Wu Jo Yun to shoulder both domestic responsibilities and emotional loneliness. Sally Liao cleverly suggests that the piles of accumulated possessions mirror the unspoken frustrations accumulating within the marriage.

Wu Jo Yun emerges as the emotional anchor of the film. Her patience slowly gives way to despair as every attempt to restore order proves futile. When she finally decides to confront her husband, the consequences are tragic, illustrating how untreated psychological conditions can destroy not only individuals but entire families. Importantly, the film never portrays her actions as simple anger; rather, they arise from years of exhaustion, disappointment and emotional isolation.

The visual language of the film reinforces its psychological themes. As the house fills with unneces-





sary belongings, every little space begins to feel increasingly claustrophobic. The clutter becomes more than a production design choice; it functions as a metaphor for emotional suffocation. Without relying on elaborate cinematic techniques, Sally Liao creates an atmosphere of anxiety through carefully observed realism. Every object occupying the frame seems to represent another layer of unresolved emotional baggage.

The autobiographical origins of "The Hoarders" lend the film exceptional authenticity. Sally Liao has acknowledged that the story draws heavily from her personal experiences, and this intimate connection is evident in the emotional honesty of every scene. Rather than exploiting trauma for dramatic effect, she transforms personal memory into meaningful cinema that resonates with audiences far beyond Taiwan.

The film also reflects the healthy support system available to emerging filmmakers in Taiwan. Sally Liao has revealed that much

of the production budget was provided through government funding, demonstrating a commendable commitment to socially relevant cinema. Her talent has already been recognized with the prestigious New Taipei City Students' Film Award, an important honor that has established her as one of Taiwan's promising young directors.

Talking to film critic Lalit Rao, Sally Liao openly acknowledges her cinematic influences. She greatly admires the Belgian Dardenne brothers, particularly their Palme d'Or-winning film 'Rosetta', whose unflinching realism has significantly shaped her artistic vision. She is equally inspired by British filmmaker Ken Loach whose socially engaged cinema consistently gives voice to ordinary people confronting difficult realities.

The film's relevance extends well beyond Taiwan. Sally Liao notes that, among Taiwan's population of approximately 23 million people, nearly one million are believed to struggle with hoarding behavior.

More importantly, the phenomenon reflects a broader transformation in modern society. Whereas earlier generations accumulated possessions out of fear caused by war, famine and poverty, today's hoarding often stems from insecurity, consumerism, loneliness and the relentless pursuit of material comfort.

In an era increasingly defined by excessive consumption and emotional isolation, "The Hoarders" arrives as a timely reminder that the greatest burdens people carry are often invisible. Sally Liao's debut short film is a confident, humane and thought-provoking work that announces the arrival of an exciting new voice in Taiwanese cinema. It is a short film with lasting emotional resonance and one that deserves to travel widely across international film festivals. The Hoarders, directed by Sally Chuan-Ying Liao, won the Pramod Pati Special Jury Award for most innovative/experimental film at 19th Mumbai International Film Festival 2026



Homework

Re-reading Modern Childhood

- Dr. Dipsikha Bhagawati, Film Critic | Author | Translator

“I want to break free...”

— Freddie Mercury (Queen)

In contemporary Indian society, childhood is steadily ceasing to be a distinct lived experience and turning instead into a rehears-

al for some invisible future contest. A child's timetable today is strung so taut with obligation that the natural rhythms of growing

up are disrupted at almost every turn- school in the morning, tuition in the afternoon, homework wedged between the two, then examinations, assessments, and the ceaseless, unspoken race to “keep up.” The old textures of childhood- running wild with playmates amid nature, idle afternoons, climbing trees, losing oneself in sweet daydreams- seem to be fading, page by page, from the lexicon of the modern child. *Homework*, directed by **Achinta Shankar** defines this reality not through raised slogans or manufactured confrontation, but through a gaze that is quiet, restrained, and deeply humane. The film makes no attempt to burden its audience, least of all the parents among them- with guilt or sorrow. Instead, it asks us simply to pause, to notice, to feel. And it is precisely here, in that quiet insistence, that the film's true strength resides.

The celebrated Iranian filmmaker Abbas Kiarostami made a documentary titled 'Homework' in 1989, in which he interviewed a number of schoolchildren, along with two parents, about the burden of schoolwork. Through Kiarostami's characteristically sensitive and unadorned lens, the film exposed through first-hand testimony, that how the rigours of the education system disrupt the natural lives of so many children, and how parents, constrained by their own circumstances, often find themselves unable to help their children with their studies. Mainstream Hindi films like 'Taare Zameen Par', Assamese films - Abuj Bedana (Guna Sindhu

Hazarika), Tora (Jahnu Baruah), Ishu (Utpal Barpujari), Village Rockstars (Rima Das) and the like, Tamil language film *Kaaka Muttai* (M. Manikandan) and many more in the league have likewise made significant contributions to this conversation.

Within Assamese cinema, Achinta Shankar has already established himself as a distinctive voice. His films carry little of the weight of loud, theatrical drama; instead, they dwell in the incomplete texts of human life- in the seemingly small, yet inseparable, conflicts that live inside it. *Homework* is a mature chapter in this ongoing creative journey.

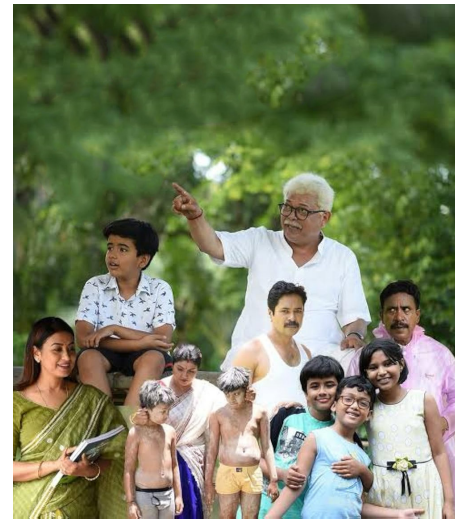
At the film's centre is Apu (played by Surjyanga Jeeu Margherita), a young boy whose one heart-felt wish is to spend his summer holidays at his grandfather's place in the village. This small wish takes on, over the course of the film, the shape of a far larger, more reflective longing. For Apu, his grandfather's village is not merely a geographical place- it is the very feeling of freedom. Against the rule-bound, clock-governed rhythm of city life, the village offers an open breath: running free through the fields, spending unhurried time with friends, mornings and evenings untouched by the tyranny of the clock. All of this constitutes, for Apu, an alternate world. The director renders this tension with remarkable subtlety. He does not romanticise childhood through an excess of nostalgia; and yet the film poses, quite clearly, a pointed question- if a child's life is stripped of rea-



soned freedom, of natural leisure, of curiosity, and of the idle hours in which imagination is allowed to wander, then what, finally, is left of childhood at all?

Among the film's chief strengths is its craft: the performances, the composed silences, and a series of wide-angle shots that hold, in elegant counterpoint, the clamour of the city and the resonant quietude of the village and its expansive natural landscape. The cuts between these seemingly opposed visual registers are so finely woven that the viewer never once experiences a jarring visual break- the transitions offer, instead, a genuinely pleasurable visual continuity. The film's attention to detail lends particular meaning to several individual shots- as when the grand vehicle

that once carried Apu's affluent family is replaced, in the grandfather's modest, middle-class household, by an old Ambassador car with no air conditioning at all. As Apu, Suryangshu Jiew Margherita delivers a performance of remarkable ease, one that feels less like acting and more like the boy simply living out his own story. His every expression- his gaze, his sulking, his curiosity- carries the unmistakable authenticity of a real child. Such performances tend to come only from those children who inhabit a character rather than "perform" it; at no point does the audience sense that he is aware of the camera before him. Apu's joy feels like real joy; his petulance, real petulance. The two children playing his cousins bring an equal ease and delight to the



film- the younger boy's (Brittanta Nayan Kashyap) naïve endearing chatter, and the elder sister's (Alankrita Padmaraag Goswami) blend of authority and affection, together give the film moments of unforced charm, never allowing the audience a dull moment.

Gayatri Mahanta's comeback to the screen is one of the film's particular pleasures. As Apu's aunt, she delivers a restrained, tender, inward performance, resisting any temptation to render maternal love in dramatic or theatrical terms. The character carries, with quiet credibility, the ambivalence, the exhaustion, and the tenderness of a traditional Indian mother. That Gayatri Mahanta and the young Apu are, in life, mother and son lends many of the film's scenes an unstudied intimacy- particularly the silences between them, moments where little is said but much is felt, among the film's most affecting passages.

Another notable dimension of the film is its generosity of characterisation. There is no "villain" here. The parents and teachers who place academic pressure upon

Apu are not cruel people; they are ordinary guardians, responsible figures who genuinely believe that some measure of strictness serves a child's welfare. The film does not indict them- it shows, instead, how the competitive realities of modern society keep even parents trapped within an invisible anxiety of their own, the fear that their child might be "left behind," which in turn makes them more controlling. *Homework* approaches this crisis with real sensitivity.

The reprise, as instrumental tribute, of a piece by Zubeen Garg deepens the film's emotional register considerably; there is, perhaps, an unspoken melancholy within it that draws the viewer still closer to the film's central concerns. The assembled contribution of **Arupjyo Baruah, Ibson Lal Baruah and Poran Borkatoky** likewise enrich the soundtrack- a deft balance of designed sound and diegetic sound that knits together, with real skill, the murmur of the village, the bustle of the city, and the atmosphere of the school. The instrumental theme carries the film's central message with considerable force.

On the festival circuit too, *Homework* has found notable success, winning several honours- including Best Child Actor- at the Rameswaram International Film Festival, the Goa International Film Competition, the Tamizhagam International Film Festival, and the Uruvatti International Film Festival (Chennai). While festival recognition is never in itself a measure of public reception, in this instance such recognition feels genuinely well deserved.

Homework is not a film of solutions. It offers no alternative to the education system, nor does it raise any slogan for social reform; it simply identifies a problem- the freedom that is, little by little, disappearing from childhood, and lays that quiet ache bare before its audience with honesty and sensitivity. Achintya Shankar has made a film that refuses to treat the inner world of the child as something trivial. In the new cinematic language now taking shape around the silent anxieties of childhood in contemporary Assamese cinema, *Homework* stands as an upright addition.

Aura kitchen



Rich, Creamy & Irresistible!
Creamy Chocolatey Yummy! -
EASY TO MAKE
PERFECT DESSERT

INGREDIENTS

20-25 Marie or digestive biscuits

3 cups milk

3 tbsp cornflour

1½ cup cocoa powder

1½ cup sugar

1 tsp coffee powder

100 g dark or milk chocolate

1 ½ cup fresh cream

1 tsp vanilla essence

Cashew nuts, chopped (for topping).



Stuti Hazarika

Chocolate BISCUITS PUDDING

METHOD

Mix cornflour with ½ cup cold milk until completely smooth.

Heat the remaining milk with cocoa powder, sugar and coffee.

Add the cornflour mixture and cook on low-medium heat, stirring continuously until thick.

Turn off the heat and add chocolate, cream and vanilla. Mix until smooth.

Dip biscuits briefly in milk and arrange them in a serving dish.

Spread a layer of chocolate pudding over the biscuits.

Repeat the biscuit + chocolate pudding layers until the dish is full.

Finish with a generous chocolate layer and sprinkle chopped cashews on top.

Refrigerate for at least 4 hours, preferably overnight before serving.

Best when served chilled, you enjoy every bite.



**WE ARE
ALL EQUAL**

YOUR RIGHTS ARE
ALSO OUR RIGHTS



Herstory in the Making

Leaving a Legacy of Equity

By **Vanessa Jacqueline Dcruz** (Loani Chairperson, Singapore)

Today, I'm here to remind you of something simple and radical: you are not just living history, you are writing Herstory—sentence by sentence, choice by choice.

In 2025, women from Sri Lanka, Malaysia, and Pakistan gathered in Chiang Mai, Thailand, not as victims but as powerful witnesses.

They spoke about violence, forced marriages, and systemic inequalities—but they did something even more powerful: they turned their pain into policy, their fear into solidarity, their silence into a roar for justice.

Across Southeast Asia, young feminist movements are rising—women in Thailand, Indonesia, Myanmar and beyond are organizing, educating, and amplifying the voices of rural women and marginalized communities.

This is Herstory in the making: women refusing to accept a world that is violent, unequal, and unsustainable, and choosing instead to build one that is lovable, sustainable, just, and inclusive.

Sociologist Gloria Steinem once said, "When unique voices are united in a common cause, they make history."

I want to take that further for us today: when unique voices are united in a common cause, they don't just make history—they make Herstory, they make equity, they make a future where no girl has to shrink herself to fit into someone else's idea of "enough."

But let's be honest: equity is not a pretty poster—it is uncomfortable

work.

Across Southeast Asia, women are still under-represented in leadership, especially in infrastructure, energy, and transport, even though gender equality could unlock trillions in economic value.

That gap is not an accident; it is a structure—and structures can be redesigned, rebuilt, and reimagined when women step into rooms where decisions are made and refuse to leave their truth at the door.

So what does that mean for you, right here, right now, listening to this?

It means Herstory is not just in parliaments, conferences, or headlines—it is in your kitchen, your WhatsApp groups, your workplace, your prayers, and your poems.

Every time you speak up for the colleague who is talked over, every time you challenge a sexist joke, every time you mentor a younger woman instead of competing with her, you are bending the arc of the universe toward equity.

You are making the world a little more lovable, a little more sustainable, a little more just, a little more inclusive.

As a poet, this is the line that keeps echoing in my heart:

“I am not here to fit into the world as it is; I am here to love it into what it could be—so that every daughter who comes after me can breathe, belong, and become.” — Vanessa Jacqueline Dcruz

That is the legacy of equity: not



perfection, but possibility.

Not a world without conflict, but a world where every person, regardless of gender, has the right and the resources to heal, to dream, and to lead.

Gender equality is not just a women's issue; it is a precondition for reducing poverty, promoting sustainable development, and building good governance.

When we fight for women, we are not asking for a bigger slice of the pie—we are changing the recipe so that nobody is left hungry.[social-justiceresourcecenter]

So, to every woman listening: your life is a page in a book that someone younger will one day read in

secret, searching for proof that she is not alone.

Write that page with courage.

Write it with tenderness.

Write it with a love so fierce that it refuses to leave anyone outside the circle.

Herstory in the making is not somewhere “out there”; it is you, right now, choosing to leave behind not just success, but a legacy of equity.

May we be the generation of women who did not wait for permission, who turned wisdom into action, and who made this world lovable, sustainable, justifiable, and inclusive—one brave, beautiful choice at a time

Aura Beauty Touch

Payal Dutta

International Certified
Makeup Artist & Award
Winner*

Payal Dutta is an internationally certified makeup artist and award-winning beauty professional known for her creativity, precision, and passion for enhancing natural beauty. As the founder of Payal's Makeover Pro Makeup Studio & Academy, she is recognized in the beauty and fashion industry for her exceptional artistry. She specializes in Bridal, Self-Makeup, and High-Fashion looks, along with professional training with a government-registered certificate. With experience on international platforms and collaborations with models and designers, Payal continues to be a trusted name for quality, innovation, and client satisfaction.



Flood a Curse

Water rushing everywhere unprepared, unknown.

People crying aloud to flee

Blocked and suffocated, water from everywhere.

Cries of animals! drowning in water to save themselves.

Houses crashing down

The water level rising every second

A fearful side of nature.

Nothing on site.

Oh my!what a sight of devastation of flood.

Water saves people same time finishes everything
in a second with it's

Ferocious nature.

Panic everywhere

A barbarity in sight where human, animals,trees
disappears in a second

Once a house becomes a living cementry.

And Land becomes your cementry ground.

- Monali Bhuyan

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OFFERED**

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