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MYSTIC AURA

MAGAZINE

**NORTHEAST
INDIA FASHION**
Beginners Guide

**FROM MUNICH
TO SINGAPORE**

**THE FUTURE
OF BEAUTY**

Model : Amit Kumar Borah
Concept/Story/Art Direction/Photography: Bhaskar Saikia

Model : Gayatri | Makeup: Ezabella
Photography: Swapnajit Borkakoti | Wardrobe: CZ- Boutique & Rentals

Festive Glamour

Dress to Slay. Celebrate in Style

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2026



GITALI PATHAK DEKA

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.

CONTACT

Office Address

Hatigaon, Brindaban Path, Hse No. 2
Opposite Bharat Petroleum
PIN-781038
PHONE: +9186386 84096
Email: mysticaura.fashion@gmail.com
FOLLOW US at
www.mysticauramag.com

MYSTICAURA **The Team**



MRIGAKSHI DUTTA BHARALI

Copy Editor

A model, Proprietor & Principal of Little Laurels Pre-school, Jorhat and a Master Trainer of English language under the BRITISH COUNCIL. She is the winner of Mrs Global Universal Queen International (1 st runners-up) at Sri Lanka, Colombo.



BIREN NARZARY

Chief Managing Editor

He is a well known Graphic Designer and an employee of private commercial printing industry as a Sr. Graphic Designer.

From Editor's Desk



October in India is not just a month—it is the beginning of celebration. The air is filled with festive magic, from the vibrant spirit of Durga Puja and Navratri to Dussehra and the anticipation of Diwali. It is a season of colours, celebrations, endless festive photographs, and wardrobes glowing with new styles.

More than a season, October is an emotion. It brings people together and reminds us to pause, celebrate, reconnect with loved ones, and simply enjoy the beautiful moments of life.

This month, the Mystic Aura team has tried to capture that festive spirit and bring you a glimpse of the happiness, colours, glamour, and warmth that surround us. Along with our special festive features, we bring you our Aura Pages of Attraction and our regular collection of engaging fashion, lifestyle, and inspirational stories curated by our esteemed writers.

We hope this edition adds a little more sparkle to your festive season and that you enjoy reading it as much as we enjoyed creating it for you.

Regards

GITALI PATHAK DEKA

Proprietor & Editor-in-chief

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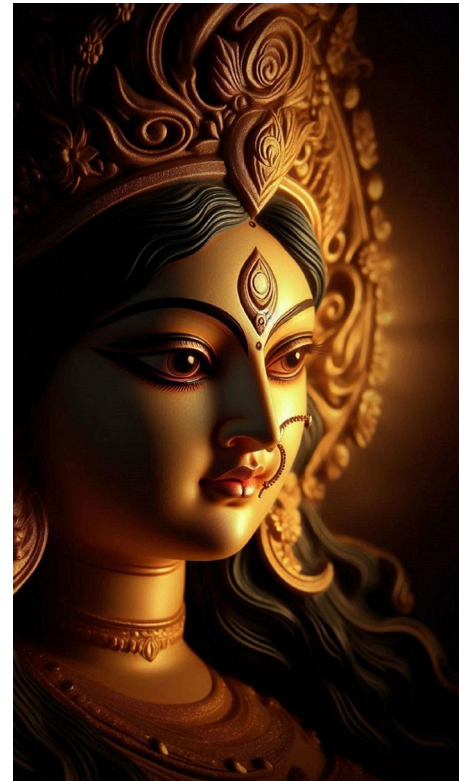
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On the COVER

Gayatri Vachyas



Gayatri Vachyas

Based in Guwahati | Originally from Nalbari, Assam

I am a Mental Health Counsellor and a B.Ed. student, with a keen interest in singing, acting, and fashion. My interest in fashion began during childhood, but I could not pursue it professionally at that time. After my marriage in 2021, I found an opportunity to explore this interest and have since participated in several fashion shows, including winning experiences that have strengthened my confidence.

For me, fashion is a form of self-expression, confidence, and individuality. It allows me to discover and present a different side of myself.

I am deeply grateful to my parents, husband, and mother-in-law for their constant encouragement and support. Their belief in me has played an important role in my journey.

My Vision:

I believe every woman deserves the opportunity to become independent, confident, and self-reliant. My goal is to build my own identity while encouraging and supporting other women to believe in themselves, pursue their dreams, and stand independently.

Makeup

Ezabella

Photography

Swapnajt Borkakoti

Wardrobe

CZ- Boutique & Rentals



Durga

The Silence Between Her Ten Arms...

Manikangkana Devi

Writer, Poet, Artist & Translator

There is something about Maa Durga that the world has not yet fully learned to hear. Every year, we build her magnificent temples, adorn her in the radiance of gold, place weapons in her hands, and welcome her with the beating of dhaks. We sing her praises, narrate her victories, and immerse her image in flowing water. Yet, beneath the familiar celebration lies a quieter story—a story not merely about a goddess who defeated a demon, but about the mysteries of existence, the courage of silence, and the strength hidden inside an ordinary human heart.

Perhaps the rarest truth about Durga is that she does not arrive only when the world is threatened. She arrives whenever someone chooses to protect goodness without expecting applause.

The ten arms of Maa Durga are often understood as symbols of divine power. But imagine them differently. What if they represent the ten directions in which a human being must stretch to remain compassionate? One hand holds a weapon, another offers blessing. One destroys, another protects. Her hands seem to whisper that life is never made of a single emotion. True strength is not merely the ability to fight; it is also the wisdom to know when to forgive, when to hold someone close, and when to let go.

Her lion stands beside her not simply as a symbol of courage, but as a reminder of the wildness within us. Every human being carries an inner lion: anger, ambition, desire, and fear. Durga does not destroy



this creature. She rides it. In this image lies a profound possibility—that spirituality may not demand the disappearance of our instincts, but their transformation into disciplined power.

Mahishasura, too, can be understood beyond the familiar story of a demon defeated in battle. His changing form suggests the restless nature of arrogance. Pride rarely arrives wearing the same face every day. Sometimes it appears as knowledge, sometimes as authority, sometimes as the belief that we are always right. The battle of Durga and Mahishasura therefore continues quietly inside homes, workplaces, relationships, and our own thoughts. The demon is defeated not only when evil falls, but whenever humility returns.

And what of the autumn sky during Durga Puja? The white clouds drifting over the blue expanse, the scent of shiuli flowers,

the soft morning mist—these are often treated as decorations of the season. Yet perhaps nature itself is participating in the worship. Before the drums begin and the crowds gather, the earth seems to create a moment of stillness. The flowers fall without demanding to be noticed. The clouds move without leaving a signature. The river receives everything without asking what it deserves.

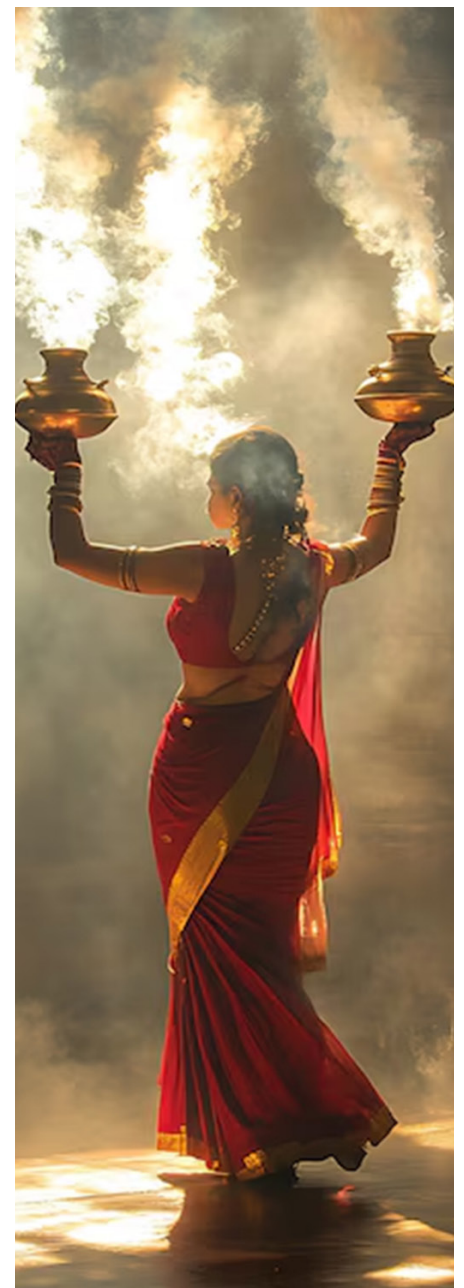
Could this be one of Puja's quietest teachings? That devotion does not always need a voice. Sometimes it is the act of giving without being remembered.

When the idol is immersed in the river, people say, “Bolo Durga Mai Ki Jai,” and tears often mingle with the water. We call it farewell, but perhaps immersion is not an ending. It is a reminder that everything we build with our hands must eventually return to the elements. The clay returns to earth, the water carries away the colours, and the goddess continues in memory, conduct, and conscience.

Maybe the deepest secret of Durga Puja is that the goddess is not meant to remain confined to the pandal. She is meant to travel home with us. She lives in the mother who sacrifices her comfort without complaint, in the daughter who refuses to surrender her dreams, in the worker who stands against injustice, and in the person who quietly protects someone weaker. She appears wherever courage is accompanied by kindness.

This year, when we stand before Maa Durga, perhaps we should

look beyond her ornaments and weapons for a moment. Let us listen to the silence between the dhak beats. Let us ask ourselves whether we have become a shelter for someone, whether our strength has brought peace to anyone, and whether our faith has made us gentler. Because the goddess may not be waiting for us to offer her more flowers. Perhaps she is waiting for us to become the kind of human being whose life itself becomes an offering.





From MUNICH to SINGAPORE

The History, Lifestyle and Fashion of Oktoberfest

By Vanessa Jacqueline Dcruz (Loani chairperson, Singapore)

Every year, as September gives way to October, Singapore's bars, restaurants and social clubs begin to take on a distinctly Bavarian character. Long communal tables appear, steins are raised, German bands strike up familiar drinking songs, and guests arrive dressed in dirndls,

lederhosen and alpine-inspired accessories.

Oktoberfest may have begun more than two centuries ago in Munich, but Singapore has embraced it in its own lively and multicultural way. Today, the celebration is about more than beer. It brings together history, food, music, fashion and friendship—creating an experience that appeals to Singaporeans, expatri-

ates, tourists, families and corporate groups alike.

A Royal Wedding That Became a Global Festival

The first Oktoberfest was held in Munich in October 1810 to celebrate the marriage of Crown Prince Ludwig of Bavaria and Princess Therese of Saxe-Hildburghausen. The five-day public celebration concluded with a horse race on a meadow outside

Munich's city gates. That site was named Theresienwiese, or "Therese's Meadow", in honour of the bride. Munich residents still affectionately call Oktoberfest "the Wiesen" today.

The celebration was so successful that it returned the following year and gradually developed into an annual folk festival. Agricultural displays, performances, carnival attractions, food stalls and large beer halls became part of the experience.

Although it is called Oktoberfest, much of the modern festival takes place in September. The earlier start offers longer days and warmer evenings in Munich, while the final days traditionally extend into October. In 2026, Munich's 191st Oktoberfest runs from 19 September to 4 October at the Theresienwiese.

How Oktoberfest Found a Home in Singapore

Singapore has had established European social communities since the nineteenth century. The Swiss Club, founded in 1871 as the Swiss Rifle Shooting Club, is one of the country's oldest surviving social clubs. It eventually became an important gathering place for European communities and people of many nationalities.

Singapore's modern Oktoberfest culture developed through clubs, German restaurants, breweries, hotels and entertainment venues. Rather than being confined to one location, it grew into a season of celebrations held across the island.





The Swiss Club's Oktoberfest became one of the best-known versions outside Munich. By 2023, its visiting Bavarian brass band had performed at the event for the twenty-third time. That year's festival attracted a record 12,467 revellers over four nights and one day, showing how strongly the celebration had become established in Singapore.

The scale of the Swiss Club celebration reflects Singapore's enthusiasm for international festivals. In 2022, the event reportedly served nearly 20,000 litres of beer, demonstrating how a European community tradition had developed into a major local social occasion.

German restaurants such as Paulaner Bräuhaus and Brotzeit have also helped make Oktoberfest accessible to the wider public. Their celebrations bring Bavarian food, specially brewed beer, live entertainment and communal dining into convenient city and neighbourhood locations.

The Oktoberfest Lifestyle

The heart of Oktoberfest is the German idea of *Gemütlichkeit*—a feeling of warmth, friendliness, comfort and good cheer. It is experienced when people sit together, share food, enjoy music and feel welcome in one another's company.

That atmosphere suits Singapore's social culture well. Dining here has always been communal, and Okto-

berfest provides another reason for friends, families and colleagues to gather around a table.

Beer remains a central feature, but it is only one part of the experience. Traditional menus often include pretzels, bratwurst, roast chicken, pork knuckle, potato salad, sauerkraut and rich gravies. Large platters are intended for sharing, turning the meal into a social occasion rather than a quick dinner.



Music is equally important. Brass bands and performers play Bavarian folk songs alongside international pop and rock favourites. Guests clap, sing and sometimes dance beside their tables. Games, stein-holding competitions and themed activities add to the festive spirit.

Singapore has also adapted Oktoberfest for a wider audience. Modern celebrations include family brunches, alcohol-free beverages, children's activities, restaurant promotions and entertainment for guests who may attend primarily for the food, music or atmosphere. The result is an event that can be enjoyed responsibly by drinkers and non-drinkers alike.

For corporate groups, Oktoberfest has become a popular networking and team-bonding occasion. For younger guests, it offers a colourful nightlife experience. For families, daytime programmes provide a more relaxed introduction to German food and culture.

Fashion: From Working Clothes to Festival Style

Oktoberfest fashion is among the celebration's most recognisable features.

The traditional outfit for women is the dirndl, usually consisting of a blouse, fitted bodice, full skirt and apron. Its origins were far more practical than glamorous. The word is connected to the nineteenth-century term used for young farmmaids in Bavaria and Austria, whose everyday working clothes inspired the modern dress. Early aprons were made from



practical household fabrics rather than the velvet, silk and elaborate embroidery seen today.

Men traditionally wear lederhosen, leather breeches that were originally durable working clothes. They are commonly paired with a checked or white shirt, waistcoat, long socks or calf warmers, and sturdy shoes. Over time, lederhosen moved from rural workwear to a powerful symbol of Bavarian identity and festival culture.

In Singapore, traditional fashion is often adapted to the tropical climate. Women may choose lightweight dirndls, breathable blouses and shorter skirts, while men may wear lighter shirts with lederhosen-style shorts. Comfortable shoes are sensible, especially for celebrations involving several

hours of standing, dancing and walking.

Contemporary Oktoberfest fashion is also becoming more expressive. Classic red, green, blue and brown remain popular, but modern dirndls now appear in jewel tones, florals, pastels and metallic fabrics. Accessories such as alpine hats, embroidered bags, ribbons, statement earrings and decorative chains allow guests to personalise their outfits.

Visitors do not have to wear traditional clothing, but dressing for the occasion adds colour and energy to the celebration. The best approach is to wear Bavarian-inspired fashion with appreciation for its cultural origins rather than treating it as a novelty costume.

What Is Happening in Singapore in 2026?

Singapore's 2026 Oktoberfest season offers several ways to experience the celebration.

The Swiss Club staged its major Oktoberfest programme in September, continuing its position as one of Singapore's most established Bavarian-style celebrations. The 2026 programme included a gathering at the Swiss Club on 19 September, forming part of the wider five-day festival season.

For those looking ahead to October, Paulaner Bräuhaus Singapore at Millenia Walk is hosting celebrations featuring freshly brewed Paulaner beer, German dishes and live entertainment. Its main party dates include 2 and 3 October and 16 and 17 October. The entertainment programme features German performers Joe & Seine Schürzenjäger and Dirndlpower, followed by DJs on Friday and Saturday nights.

Paulaner will also hold an Oktoberfest Sausagefest on 13 and 14 October from 6pm to 9pm. The \$30++ programme offers a sausage buffet with live music, while selected Sunday family brunches provide a daytime celebration for different generations to enjoy together.

Meanwhile, Brotzeit Singapore is extending its Oktoberfest season from 1 September to 25 October. Its six-week celebration features German cuisine, festive beers, live entertainment, games and

family-friendly activities across its Singapore outlets.

Guests should check the organisers' official websites or reservation channels before attending, as programmes, table availability and ticket conditions may change.

More Than a Beer Festival

Oktoberfest's success in Singapore comes from its ability to cross cultures. What began as a Bavarian royal wedding celebration has become an international festival of food, fashion, music and human connection.

Singapore gives the tradition its own character: energetic, multi-cultural, modern and welcoming. A visitor might arrive for a German beer or a plate of sausages, but the lasting memory is often the atmosphere—the sound of live music, the sight of colourful traditional clothing and the feeling of strangers celebrating together at the same table.

That is the real spirit of Oktoberfest. It is an invitation to eat well, dress boldly, celebrate responsibly and enjoy the company of others.



Aura *Fashion*



Aura *Fashion*





THE FUTURE OF BEAUTY IS PERSONAL

AI, DNA and the End of One
Size Fits All Beauty

By **Brian La Cour**,
Writer/Author, Place: US

Artificial intelligence can analyze our skin, match our complexion and help personalize the products we use. As beauty becomes more intelligent and more personal, technology is changing not only what we buy, but how we see ourselves.

Imagine looking into a mirror that does more than reflect your face. It notices subtle changes in your skin, considers the climate around you and suggests a beauty routine designed specifically for you.

This may sound futuristic, but it is quickly becoming part of the global beauty industry. For decades, consumers have been asked to fit into categories: oily or dry, warm or cool, straight or curly, youthful or mature. We compared

foundation shades, studied ingredient lists and bought products designed for millions of people.

Now, beauty is asking a different question: What if the product could adapt to you?

Artificial intelligence is already influencing the way consumers discover beauty. Digital tools can analyze visible skin characteristics such as texture, fine lines, uneven tone and blemishes. Virtual try on technology allows consumers to experiment with makeup and hair color, while digital shade matching is making it easier to find complexion products suited to individual skin tones.

For an international industry serving countless skin tones, hair textures, climates and cultural

preferences, personalization offers enormous possibilities.

The next frontier may be even more personal. Some companies have explored beauty and wellness recommendations informed by genetic testing. Yet DNA alone cannot define what our skin or hair needs. Climate, pollution, sun exposure, stress, sleep, nutrition, hormones and lifestyle all influence appearance.

These differences matter in a global beauty market. A moisturizer suited to a Scandinavian winter may feel entirely different in Singapore's humidity. Haircare needs vary among textures, environments and cultural traditions. Technology could help beauty brands respond to these differences.

es with greater precision.

But personalization comes with questions. To provide individualized recommendations, technology often requires data. Facial images, skin concerns and biological information can be deeply personal. Consumers will increasingly want to know what information is collected, where it is stored and how it is used.

There is another concern. If an algorithm identifies every wrinkle, pore or area of pigmentation as



something that needs correcting, personalized beauty could create new pressures rather than greater confidence. Technology may become increasingly capable of identifying our imperfections, but

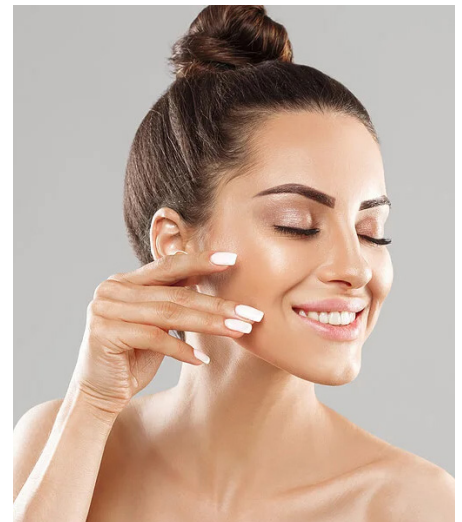
that does not mean every difference needs to disappear.

Perhaps that is the real challenge facing the future of beauty. Innovation should not lead us toward

one digitally perfected definition of attractiveness. It should help the industry better understand individuality.

Our skin changes. Our hair changes. We age, travel and move through different stages of life. Our beauty routines evolve with us.

The future may be powered by AI, advanced diagnostics and personalized formulas, but its greatest achievement will not be technology that teaches us how to become someone else. It will be technology intelligent enough to understand who we already are.





NORTHEAST INDIAN FASHION

THE ASSAMESE MEKHELA CHADOR - A BEGINNER'S GUIDE

By **Rosy Das**, Assam

If there is one outfit that defines Assamese grace, elegance, and royalty - it is the Meikhela Chador. It is not just a dress. It is our identity, our pride, our six-

yard emotion. For any girl who is wearing it for the first time, especially for Bihu, weddings, or for Glam Guwahati shoots, this guide is for you.

Many girls today think Meikhela Chador is difficult, old-fashioned, or only for mothers. Truth is - when draped right, no gown, no lehenga can beat the charm of a Meikhela Chador.

1. WHAT IS MEKHELA CHADOR? KNOW YOUR BASICS

Unlike a saree which is one long drape, Meikhela Chador is a TWO-PIECE saree.

Mekhela: The bottom part. Like a long skirt, pleated and tucked around the waist, goes down to your ankle. It is more comfortable than a petticoat saree because it is already stitched like a skirt.

Chador: The top part. 2.75 to 3 meters long. One end is tucked into the Meikhela on the left side, and the rest is draped over your body like a saree pallu.

Blouse (Choli): The fitted blouse worn inside.

The three together make the complete set. And the beauty is - you don't need to manage 20 pleats like a saree.

2. TYPES OF FABRIC - WHICH ONE TO CHOOSE AS A BEGINNER?

This is where most beginners get confused. Don't start with pure Paat or Muga.

For Beginners (Easy to handle, Budget friendly):

Cotton: Best for daily wear, college, office. Light, breathable, perfect for Guwahati summer. Price: Rs. 1500-3000

Nuni-Cotton (Mix): Slight shine like Paat but easy like cotton.



Perfect for first Bihu. Price: Rs. 2500-4500

Poly Paat / Art Silk: Looks like real Paat, low price, no maintenance. Best for photoshoots. Price: Rs. 2000-3500

For Special Occasions (Once you learn draping):

Pure Paat: The royal shine. Our Assam pride. Soft, glossy, falls beautifully. Price: Rs. 8000-18000

Pure Muga: The golden silk of Assam. Most expensive, 100% natural, lasts 50 years. A heritage investment. Price: Rs. 15000-50000

Eri / Ahimsa Silk: Warm, soft, matte look. Very trendy now. Price: Rs. 6000-12000

Toss Muga: Mix of Toss and Muga - shine + durability.

(Prices may differ as according to the quality ..only a rough idea has been forwarded here)

Beginner Tip: Buy your first set in Nuni-Cotton in a light color - cream, peach, powder blue. It is easy to drape and looks classy in

photos.

3. HOW TO WEAR MEKHELA CHADOR - STEP BY STEP IN 5 MINUTES

If you can wear a saree or a rapper to look stylish , you can wear Mekhela Chador too in this simple steps ...

Step 1: Wear the Mekhela

Wear your blouse and then wear the Mekhela like a long skirt. Tuck it tightly at waist. The pleats should be on the right side. The

bottom border should touch your feet, not drag on floor. Safety pin on left side.

Step 2: Tuck the Chador

Take the Chador, make 2-3 small pleats at one end and tuck it on the left side inside Mekhela, just above hip. Tuck tightly.

Step 3: Drape Around

Take the rest of Chador, wrap it around your back to front, like a saree. Bring it over your right shoulder to left shoulder. The pallu should fall nicely.

Step 4:

Put one pin where Chador is tucked in Mekhela (left side waist). Put second pin on shoulder so pallu doesn't fall. Beginners - use 3 pins for confidence.

When you wear a traditional dress ,make sure you keep up that elegance.

- Don't tie Mekhela too low (should be at navel)

- Don't make chador too tight - it should flow



- Iron your Mekhela Chador well before wearing, otherwise pleats look messy

4. HOW TO STYLE LIKE A GLAM GIRL - NOT LIKE AN AUNTY

This is the modern twist that makes Mekhela Chador more valuable and worthy .

Blouse design Stop wearing old-style full sleeve blouse. Try:

- Sleeveless sweetheart neck blouse
- Elbow sleeve with latkan
- Blouse with back design - Dori, latkan
- For winter - full sleeve velvet blouse in maroon/black

Jewellery: Less is more.

- With heavy Paat/Muga - Just wear one statement Assamese Gamkharu + Japi earrings. No necklace.
- With cotton - Oxidized silver jhumka + small bindi.
- Don't mix South Indian jewellery with Mekhela Chador.

Hair & Makeup:

- Sleek low bun with mogra or one fresh flower is timeless.
- If you want modern - soft curls with one side tucked behind ear.
- Makeup - bold kohl + nude lip for day, red lip for evening wedding.

5. HOW TO CARE FOR YOUR MEKHELA CHADOR

- Paat/Muga never wash at home. Only dry clean. And always store in muslin cloth, not plastic.
- Never fold heavily - roll it or fold

lightly to avoid creases on zari.

- Keep Neem leaves in your al-mirah to protect from insects.
- Cotton Mekhela Chador - Hand wash cold, starch lightly.

Mekhela Chador is not just for Rongali Bihu or for your wedding. It is the most powerful fashion statement a Northeast girl can make. When you wear it, you carry 1000 years of Assamese weaving

tradition that our grandmothers preserved on their looms.

So for every beginner reading this - buy one, wear it, click a photo, and feel that queen energy. Because a girl in Mekhela Chador doesn't need to follow trends, she IS the trend.

And this Durga puja a beautiful traditional wear can make you more unique, away from the crowd, centre point of attraction..



AURA Trends

Male Fashion



Model

Parth Dutta



BUSINESS & RELATIONS

By Rosy Das, Assam

Should You maintain professionalism in Business or family And friends relations if you are in the same business.

What works for you?

In a city ,every second business starts with a sentence - "Let's do it together, we are family na." Cousin opens a boutique together, friends start a cafe, brother-sister start

Glam business together. It feels safe. You think - "At least they won't cheat me."

But the truth that no business expert tells you that - 80% of partnership businesses with relations fail, not because of money, but because of relations.

So, should you do business with your relatives? Let's understand

this like an expert, not emotionally.

1. WHY BUSINESS WITH RELATIONS LOOKS SO ATTRACTIVE

There are real benefits, that's why we all get tempted.

- Trust: You don't need to do background check. You know this person since childhood.
- Zero Starting Cost: No need to hire manager, cousin will handle. No need for office, uncle's shop is free.
- Emotional Support: When business goes down, outsider will leave. Family will stay and support.
- Same Values: You both understand Assamese market, family values, festivals.

That's why family businesses are the backbone of India. 90% of big brands like Haldiram, Assam's own Aromica Tea started as family businesses.

2. THE REAL PROBLEM - WHERE IT ALL GOES WRONG

The problem is not business. The problem is we mix two roles.

You have a sister. In family, she is your sister. You can forgive her if she is late, if she doesn't work. But in business, she is your partner. If she is late, your customer leaves.

We try to be a good sister and a good boss at the same time. And we fail in both.

Common mistakes that destroy relation + business:

- a) No Clear Money Talk: We feel shy to talk about money with family. "Tumi rakhida, hisab pisot karim." This is the biggest mistake. In 3 months, one person feels "I am working more, but profit is equal."
- b) No Written Agreement: "We are family, kiyu paper lagibo?" Because memory fades but paper doesn't. Who invested how much?



Who will do what work? What if someone wants to exit? If not written, fight is guaranteed.

c) Respect vs. Authority: You can't scold your elder brother in front of staff even if he is wrong. You can't fire your cousin even if she is not working. Discipline dies.

d) Family Meetings Become Board Meetings: You go to dinner and talk about sales. You go to Bihu function and talk about losses. Slowly family time disappears,

only tension stays.

3. 5 GOLDEN RULES - IF YOU MUST DO BUSINESS WITH RELATIONS

If you are planning to start something with your sister, cousin, husband, or best friend - do it, but do it with these rules. This is what business coaches charge Rs. 10,000 for.

Rule 1: Paper is More Important Than Trust

Before starting, make a simple Partnership Deed. Write:

- Who invested how much (Rs. X by A, Rs. Y by B)
- Profit sharing ratio (50-50 or 60-40)
- Who will do what role (A = Marketing, B = Accounts)
- What if one wants to leave after 6 months?

Get it notarized. It costs Rs. 500 but saves your 10-year relation.

Rule 2: Salary + Profit, Not Just Profit





Don't work free and wait for profit. Decide a small monthly salary for both - e.g., Rs. 15,000 each. Even if profit is zero, salary is salary. After that, profit is divided yearly. This keeps motivation.

Rule 3: Office is Office, Home is Home

Rule: After 7 PM, no business talk at home. On Sunday family lunch, no shop talk. Keep WhatsApp groups separate - one Family group, one Business group.

Rule 4: One Leader for One Department

Never have two bosses for same work. If you handle Glam Guwahati content, your sister should NOT interfere in content. She handles printing. Clear. No overlap.

Rule 5: Monthly Money Meeting

Every 1st of month, sit like professionals. Open ledger, see sales, expenses, profit. Talk about problems professionally. Don't say "You are lazy." Say "Marketing target was 20 posts, only 10 done last month, how to improve?"

4. WHEN TO SAY NO TO A RELATIVE

Say NO if:

- They want to join only because they have no job, not because they love that business.
- They say "I can't invest money, but I will give time." Time without money is risky for you.
- They have a habit of taking loans and not returning.
- You already know their work style is very lazy.

A good relation is more valuable

than a bad business. It's okay to say - "I love you as my sister, but let's not mix business. I will support you in your own business."

Business in relations can be your biggest strength or your biggest heartbreak. In relationship, we are emotional people. We trust fast. That is our beauty, but in business, beauty needs boundaries.

If you want to build a business with your sister or cousin - do it. But be professional from Day 1. Love each other like family, but work with each other like strangers.

Because at the end of the day, you can close a business, but you can't close a relation.

Remember: Good accounting keeps both money and relations clean.



Stuti Hazarika
Food Expert, podcast Anchor.

INGREDIENTS

Semolina (Suji/Rava) – ½ cup
Milk – 1 litre
Sugar – 4–5 tablespoons, or to taste
Ghee – 1 tablespoon
Cardamom powder – ½ teaspoon
Cashews, almonds & raisins – as desired
Saffron – a few strands, optional

METHOD

Heat ghee in a pan and lightly roast the semolina on low heat until fragrant and lightly golden.

Boil the milk separately.
Slowly add the hot milk to the roasted semolina, stirring continuously to prevent lumps.

Cook on low heat until the semolina becomes soft and the kheer thickens.

Add sugar, raisins, cashews and almonds. Cook for another 5–7 minutes.

Add cardamom powder and saffron, then turn off the heat.
Serve warm or chilled.

Tip: Lightly roasting the semolina in ghee gives the kheer a beautiful aroma and richer flavour.

Aura kitchen



Suji Kheer (Semolina Pudding)

Aura kitchen

Beetroot Smoked Flavoured steam egg paneer korma..

By Preeti Dasgupta

INGREDIENTS OF STEAM EGG PANEER

- 1 egg
- 4 tsp_ grated paneer
- 2 tsp_ milk
- 1/2_ tsp salt
- 1 ts_ red chilliy flakes
- 1_ chopped green chilliy
- 1/2 ts_ butter
- Beetroot 1p

METHOD

1. Mix the all ingredients very nicely..
2. Pour in a grease tiffin box, close it with the lid
3. Put it in the cooker, pour water till half of the tiffin is drowned in it.
4. After 2 whiste switch of the flame
5. When it will be little cool, cut it in your choice..
6. Now heat the pan and add little bit oil, put the pieces, fry it in both sides..

INGREDIENTS OF GRAVY

- 1. boiled onion paste
- 1 ts_ ginger garlic paste
- 1 ts_ oil
- Salt and sugar _according to taste
- 1_ bay leaf
- 1/2 tsp_ whole garam masala..
- 3 ts_ curd..
- 3 tsp_ melon and cashew paste..
- 1_ tsp red chilly flakes
- 1_ tsp cream for garnish
- 1_ pieces of charcoal

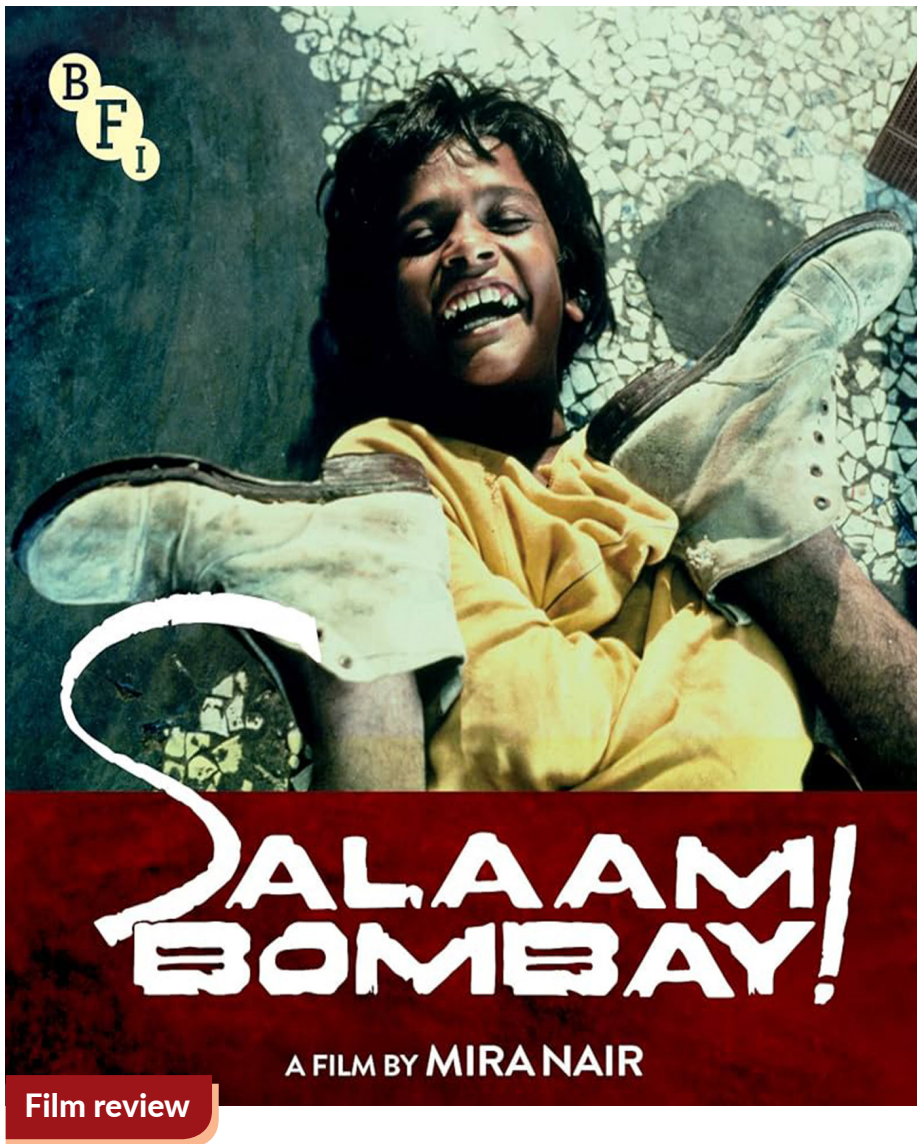


Preeti Dasgupta

METHOD

1. Heat the pan and add oil, now add bay leaf and whole garam masala
2. Saute it for a while, now put the onion paste, again stir it.
3. Then put the ginger garlic paste, mix it nicely, saute it for a while..
4. Now add salt and sugar, beat the curd nicely, pour it in the pan.
5. Flame should be low, now add melon and cashew paste, cook it for a minute.
6. Now add fried steam paneer and egg pieses, add milk as required
7. Cook it until it will be little thick.
- 8 Now heat the charcoal, when it becomes red put it in a small bowl.
9. Now the bowl put in the pan, pour little bit oil on charcoal, cover it with lid immediately.
10. When it becomes little cool take out the charcoal, serve with roti, rice or oats paratha.....

Thank You



Film review

India in Cannes

SALAAM BOMBAY!

Lensing The Metropolis

Dr Dipsikha Bhagawati

Film Critic | Author | Translator

Mira Nair's *Salaam Bombay!* (1988) still hits hard- maybe harder than ever, because it doesn't just use the streets of Bombay as a backdrop, in fact they're the entire inner world of the film. Nair's first feature, written by Sooni Tara-

porevala from their original story, dives into the life of Krishna, an abandoned street kid who scrapes by after being left behind by the traveling circus that was his home. Shafiq Syed plays Krishna (nicknamed Chaipau), surrounded by a cast that includes Raghubir Yadav,

Hansa Vithal, Chanda Sharma, Aneeta Kanwar, and Nana Patekar.

But Nair doesn't turn poverty into a show for easy tears. She observes quietly, choosing not to lecture or sentimentalize. Her Bombay is bursting with life: loud, violent, intimate, full of contradiction. There's warmth but also hardship and exploitation around every corner. The film fits into the Indian parallel cinema tradition, drawing energy from the social realism found in the work of Satyajit Ray, Vittorio De Sica, and Héctor Babenco. We can draw flashes of 'The 400 Blows', 'Los Olvidados', and 'Pixote' too- films that let us see society's failures through the eyes of kids just trying to survive.

Nair's true genius shows in how real everything feels. She didn't just send actors into slums and tell them to look gritty. Instead, she worked side-by-side with actual street children- workshops, rehearsals, real conversations- helping them unlearn the exaggerated acting you get in Bollywood. Shafiq Syed himself grew up on the street, so his performance isn't a stretch; it feels lived-in. We can see the difference on screen. The kids' gestures, their silent pauses, the quick glances- they all mean something. Take the biscuit scene with Manju: it's almost a throwaway moment, but the way she sneaks a bite says everything about hunger, jealousy, and loneliness. There's no speech spelling it out.

Crowd scenes are genuine; the city looks authentic. Many people go about their daily lives, paying no attention to the film crew.



Policemen, commuters, and street hawkers populate the streets with little regard for movie stars. Nair films in locations multiple times to ensure that the ordinary passer-by is not aware of the cameras. Sometimes the film-maker hid the cameras, shooting the bustle of Bombay from secret locations.

Sandi Sissel's work stands out in the film in particular. She captured many film stills using 35 mm of cinematic film in the format of a wide screen. Sissel uses a journalistic style to depict the underlying social issues of the story.

Sissel rarely isolates Krishna in a low-angle focal point; instead, she often captures him as a minuscule aspect ratio in a busy setting. This perspective draws the viewer into the story more than a close-up would. It emphasizes how helpless and unimportant Krishna is in his environment. Occasionally, the camera lingers over the faces of children, focusing on their expressions. It makes the viewer more conscious of the characters' fragility and contributes to the

film's gravity. Shots of swarms of people or vehicles help to emphasize the vastness of the landscape in relation to the characters.

The film suggests both an overarching view of the natural environment and a close-up perspective of the characters. These two types of shots are blended throughout the film, creating a mix of the vastness of nature and the isolation of the characters. In some cases, the background is smudged to achieve a sense of closeness, while in others, the land is captured in extraordinary detail. Similarly, the film-makers used telescopic shots to follow the storyline. The camera does not jerk but flows smoothly, imitating an in-person viewpoint. The film does not romanticize squalor; nevertheless, the vibrancy of Bombay is apparent in the attire, the cuisine, and the countless decorations that define religious festivals. Even when Krishna and his friends are in danger, the film's mise-en-scène ensures that the audience is still enthralled by the splendour of the location.

The film's sense of place is powerful. The camera rarely stops to admire the scenery; nevertheless, it is acutely aware of its surroundings. Narrow alleys, brothels, train platforms, tea shops, and congested thoroughfares are all strewn with garbage. In addition, there is a sense of confinement because people are constantly being forced out of the way. No one has any privacy or space. This is a key aspect of the natural environment in this film.

Mitch Epstein's production design avoids the trappings of fake poverty. Epstein focuses on textures – worn surfaces, objects littered around the room, and cheap tea glasses. He emphasizes the details of everyday life: the exchange of money, the sharing of a cigarette, the secret collection of biscuits – the signs of a frugal life.

Barry Alexander Brown edits the film without rushing towards its clichés. Krishna's story intersects with that of Chillum, Manju, Rekha, Solasaal, and Baba. Not one of them is portrayed as an exploiter, and several reasons why they might be are listed.

Poverty, addiction, the sex industry, gender inequality, nepotism, and police brutality are linked to a ubiquitous, pervasive corruption.

At times the film seems stalled – it has a feeling of duration outside of dramatic tension. It is a documentary feel, but the underlying emotional drive keeps it from being just another movie.

L Subramaniam's music is unobtrusive and understated, avoiding strings and theatrical effects.

Instead, the film offers the sounds of everyday life in the form of traffic, haggling, trains, and children's voices. Criterion notes that the film avoids emotional manipulation by not signaling emotional moments for the audience. Instead, it leaves it to them to decide how to react to noise and silence. The film's pauses are even more powerful than pauses in a conversation: a child is growing, moving, and eating.

Bombay's colours aren't toned down. We get bright reds and blues right next to squalor and grime. That contrast stops the movie from feeling drab or monotone.

Lighting feels like it comes from the real world, not movie sets. Night scenes glow with the harshness of neon and bulbs; interiors in the brothel district feel claustrophobic and dense. The light is uneven, sometimes messy, and that's what makes everything believable.

Shafiq Syed, as Krishna, grounds the whole film. You see everything- the hope, pain, anger, and loneliness—right there on his face, often without a word.

Raghubir Yadav as Chillum is harder to pin down. He's both victim and abuser, tender and a mess. You start to see how easy it is for people caught in cycles of violence to do real harm themselves.

Other characters matter, too. Hansa Vithal's Manju and Aneeta Kanwar's Rekha make clear how hard things are for women and children, always at the mercy of more powerful men. Nana Patekar as Baba is brutal, a walking symbol



of the power structures that keep everything just as it is.

Money, trains, food, street corners- they all mean something here, but nothing is hammered home. They come out of daily life.

The ending sticks with you. After the city erupts during the Ganesh festival, Krishna is alone again. He plays with his spinning top, then breaks down crying. The camera creeps closer, but we get no tidy conclusion. Is he giving up? Getting ready to keep fighting? The film won't say.

That open ending is the point. A Hollywood movie would offer a rescue or some dramatic redemption. *Salaam Bombay!* doesn't indulge in that fantasy. It leaves Krishna where the world left him- alone, exposed, forced to keep going.

Salaam Bombay! didn't just collect critical praise—though it won big at Cannes and even snagged an

Oscar nomination. The film also reached beyond cinema. The Nair impact worked out to start the Salaam Baalak Trust by Zarin Gupta, the founder trustee, still helping street kids decades later.

The film sparked real debate in India, too. Some critics have argued about whether it's right to show India's poverty to outsiders, worrying about how marginalized lives are represented. That debate matters- the film exists right where art and social reality clash with questions of who gets to tell which stories.

But above all, *Salaam Bombay!* draws its power not from showing off suffering, but from simply watching in silence- as the adult world fails its children. Through careful direction, honest acting, and sharp cinematography, the film refuses to let us stay detached. Bombay isn't just a location; it's a living force that shapes and engulfs every character.

More than thirty years later, *Salaam Bombay!* still cuts deep. It reminds us that sometimes the most devastating truth in cinema isn't shouted—it's just a quiet, tear-stained face looking out at a city that doesn't bother to look back.

The actor playing Krishna, Shafiq Syed, gives such a tangible impression of hope, disappointment, anger, and loneliness that one can practically swallow the flavors whole without the need for words.

It is more difficult to single out Raghubir Yadav, who personifies the role of Chillum. This character is ambiguous, torn between the image of an abused victim and an abusive perpetrator, and the actor manages to highlight the ambiguity of the situation in which he finds himself.

Other actors deserve mention too. Hansa Vithal as Manju and Aneeta Kanwar as Rekha give a performance in which the exploitation of women and children is manifested in the most burning way. They create characters who are constantly at the mercy of fate, which is cruel to vulnerable people. Nana Patekar as Baba embodies the archetype of a predator who respects only strength, becoming a perpetual tormentor of the main hero.

Various elements in the film, from money, trains, food, and tokens given by conductors, act as symbols, without, however, being presented explicitly. In the film, they are part of the characters' natural surroundings.

The most critical scene occurs at

the end of the film when, after the festival of Ganesh, Krishna finds himself alone in a huge crowd but continues to spin the toy he received in childhood. His tears stream down his face as he watches the game, but whether he is resigning to his fate or preparing to fight is unclear. The camera gradually approaches the main character, but the doubt remains—is the film's ending simply another beginning? A Hollywood director would have probably given the characters a second chance, shown some signs of salvation or invoked the presence of a miracle. However, in *Salaam Bombay!*, there is no trace of this, which makes the film even more tragic and memorable.

Salaam Bombay! not only received critical acclaim but also became extremely popular both in India and beyond. In addition, the film had a lasting legacy, as its creator, Mira Nair, was inspired to establish the 'Salaam Baalak Trust', which looks after street children many years after its founding.

Moreover, the film raised quite a heated debate both in India and outside the country. While some criticized *Salaam Bombay!* for exposing India's poor to the gaze of India's middle class and the rest of

the world, holding views about national sovereignty and dignity, this controversy seems to be a completely different topic. However, it can be seen that thirty years after its release, the film continues to live and evokes conflicting feelings in people.

Perhaps it is not necessary to seek reasons to argue about the essence of art in this context, but it is fascinating how a director can pull the audience into a character's torn condition, making them experience the same fears and doubts. With impeccable acting, a subtle director's touch, and attention to detail, *Bombay* manages to do this with outstanding precision and energy. This city is not just a backdrop for the tragedies of ordinary people but becomes a partner in a dance that exposes the cruel heart of society. Even thirty years after its release, the film continues to captivate viewers, making them rethink their position relative to the surrounding world. *Bombay* is an inexorable fate that no one can avoid, as the director demonstrates through an unusual combination of observational objectivity and emotional involvement. Thus, the film seems less like a work of art and more like a fundamental discovery that reveals the essence of human life.





Interview with Dr. Nina Kochelyaeva, a distinguished member of NETPAC, on Indian and Russian cinema

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

Lalit Rao: How would you describe the evolution of cinematic relations between India and Russia, from the popularity of Raj Kapoor and Mithun Chakraborty in the Soviet Union to contemporary interest in Indian cinema?

Nina Kochelyaeva: The acceptance was incredible, with huge box-office success. Raj Kapoor's *Awaara* (1951) remains the third most profitable Indian film at the Russian box office from the Soviet period until today. Raj Kapoor remains extremely popular.

Indian cinema was very popular in my childhood. My mother took my sister and me to cinemas. When B. Subhash's *Disco Dancer* (1982) came to Russia, I saw it four or five times. Mithun Chakraborty was an attraction for young Russian girls. With limited access to European and American cinema, *Disco Dancer* became a window into popular disco culture.

After the Soviet Union collapsed, Indian films largely disappeared from Russian screens. European and American films filled the gap, and audiences gradually forgot

Indian cinema and culture. Interest is growing again, and Indian cinema may return to Russian screens.

Lalit Rao: Were those Indian films dubbed into Russian?

Nina Kochelyaeva: Yes, they were dubbed. Festivals often screen foreign films in the original language with Russian subtitles; audiences may see dubbed or voice-over versions. I prefer original sound with Russian subtitles because Indian films have incredible sound design.

Lalit Rao: Raj Kapoor was a jury

member at Moscow International Film Festival in 1965, while Mithun Chakraborty participated in Moscow Film Week 2026. Their contribution went beyond films through meetings with audiences and cultural dialogue.

Nina Kochelyaeva: We should also speak about the intellectual cinema from India. Director Satyajit Ray was a jury member at the 3rd Moscow International Film Festival in 1963. That same year Bengali actress Suchitra Sen received the Silver Prize for Best Actress for *The Marriage Circle* (Saat Pake Bandha), directed by Ajoy Kar. Thus, there were two dimensions: blockbuster and intellectual cinema.

Lalit Rao: So a balance existed between commercial and art cinema?

Nina Kochelyaeva: Yes. During Soviet times, VGIK students studied world cinema and Indian films, particularly those of Satyajit Ray.

Lalit Rao: What attracts Russian audiences to Indian cinema in 2026?

Nina Kochelyaeva: Mainstream audiences enjoy blockbusters, comedy and romance. Director SS Rajamouli's *RRR* (2022), for example, has attracted attention. Festivals should present India's diversity through films from regions such as the Northeast, Kerala, Tamil Nadu and Karnataka, including films by both men and women. At the Moscow International Film Festival, I curate an experimental-film programme called ART-CORE, and every year I include an Indian film.

Lalit Rao: What distinguishes the



Moscow International Film Festival from other major international festivals, and what role does it play in introducing Russian audiences to world cinema?

Nina Kochelyaeva: Moscow International Film Festival is a Class A festival like Cannes, Berlin and Venice. Although FIAPF has stopped its accreditation, we continue to have international competition for feature films, requiring international or world premieres, along with documentary, short-film and Russian-film competitions. There are experimental programmes and retrospectives. We bring films from Europe, Asia, North and South America. Quality matters a lot to Moscow International Film Festival.

Lalit Rao: Russian cinema has a rich tradition from directors Sergei Eisenstein and Andrei Tarkovsky to contemporary filmmakers. What aspect of Russian cinema is appreciated by Indian audiences?

Nina Kochelyaeva: Festival audiences are different from

wide audiences. Most cinephiles know Eisenstein, Pudovkin and Tarkovsky, but a director such as Leonid Gaidai, hugely popular in the Soviet Union and screened internationally, is unfortunately less known among Indian festival audiences. He has made a lot of comedy films.

Lalit Rao: Is commercial distribution of Indian films possible in Russia?

Nina Kochelyaeva: Indian blockbusters are suitable for OTT platforms and theatrical distribution. Festival audiences generally prefer intellectual cinema. Promoting different types of Indian films is important. As a historian, cultural diversity is particularly important to me. I love Indian cinema's diversity.

Lalit Rao: For *Mystic Aura* number 1 fashion magazine of North East India, I must ask you about fashion. Having seen you dress elegantly, what are your views on fashion and Russian women's attitude towards it?

Nina Kochelyaeva: I love Indian fashion. Before my first visit to India, I preferred black and grey. Then I saw beautiful colourful saris. Choli, Dupatta and Lehenga are amazing. Indian women in blue, green and red look like beautiful flowers. Indian fabrics are beautiful. I have favourite Russian brands, including Vassa and Alena Akhmadullina. I buy Indian saris for special events.

Lalit Rao: What could strengthen cinematic exchanges between Indian and Russian filmmakers?

Nina Kochelyaeva: Meetings between Indian and Russian filmmakers have increased, with some co-production work taking place. Pathaan (2023) was a minority Indo-Russian co-production, filmed at frozen Lake Baikal and in Moscow. Sardar Udham (2021) was shot in St. Petersburg to recreate 1930s–40s London affordably.

Film markets for both countries are very important. The first co-production agreement was signed in 1956 and remains active. Pardesi (1957), jointly directed by Khwaja Ahmad Abbas and Vasili Pronin, was the first Indo-Russian co-production. Made in Hindi and Russian by Mosfilm and Abbas's Naya Sansar International, it was based on Afanasy Nikitin's Journey Beyond the Three Seas. The scope for co-production has expanded.

Lalit Rao: One Film, One Director: Which one Indian film would you recommend to Russian audiences and which Russian films to Indian audiences to encourage deeper understanding?

Nina Kochelyaeva: For India, I would choose Baahubali (2015), directed by SS Rajamouli, because it is deeply rooted in Indian history, religion and mythology.

For Russian cinema, I would choose three films: Andrei Rublev (1966), directed by Andrei Tarkovsky; Burnt by the Sun (1994), directed by Nikita Mikhalkov; and Love and Pigeons, directed by Vladimir Menshov.

Andrei Rublev represents the

Russian soul. It has a complex cinematic language and represents Tarkovsky's intellectual cinema. Burnt by the Sun is known for its portrayal of Stalinist repression, emotional complexity, superb performances and haunting atmosphere; it won the 1994 Academy Award for Best Foreign Language Film. Love and Pigeons is beloved for its warmth, humour and characters. It portrays ordinary Soviet family life with affection and excellent acting and direction.



FESTIVAL OF THE DEVINE MOTHER

Golden light of autumn, crisp in morning air,
The smell of shiuli everywhere.
Dhak drums beat a thunderous joy, rising through the misty air.
The sky with different hues
She arrives on golden steps, ten arms held on high,
This time in a boat
In her eyes, a mother's grace, power in her hands,
Bringing warmth to every heart across the glowing lands.
Pandal lights like fallen stars flicker down the street,
Laughter echoes in the night with joy
Aroma of fresh incense blends
Reverence and reunion lay scattered at her feet.
Five bright days of song and dance.
Stories of the Mother's triumph retold.
Though Dashami brings a tear when waters take her home,
Her spirit stays within our hearts, wherever we may roam.
The sound of dhak and chants remain in our hearts
Until the drumbeats wake the earth again next autumn spring.

- Monali Bhuyan



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