

**Parallax credited highlights :
October November issue**

Date: 31 October 2025

Mode: Online (Instagram Page of Sociology Department)

The content team of the Sociology Department has been issuing Parallax every two months, where students write and showcase their abilities under the themes of the department magazine Soch. After all submissions were received, the content team - consisting of representatives from each year held a meeting to review each piece. Three works were selected as the highlighted pieces. All the submissions were masterpieces in their own right.

For the October-November issue this year, the three highlighted works are:

- A Stain That Speaks, a short story that connects personal experience to the structural violence of colonialism, highlighting resistance and class struggle through the Indigo Rebellion.
- एक बैंगनी गुलाब, a poem that reveals the cycle of female oppression rooted in child marriage, patriarchy, bodily autonomy, and generational silence.
- Devi (1960), a movie review by Khyati Sharma that explores themes of patriarchy, religious orthodoxy, and how blind faith shapes women's oppression in colonial Bengal.

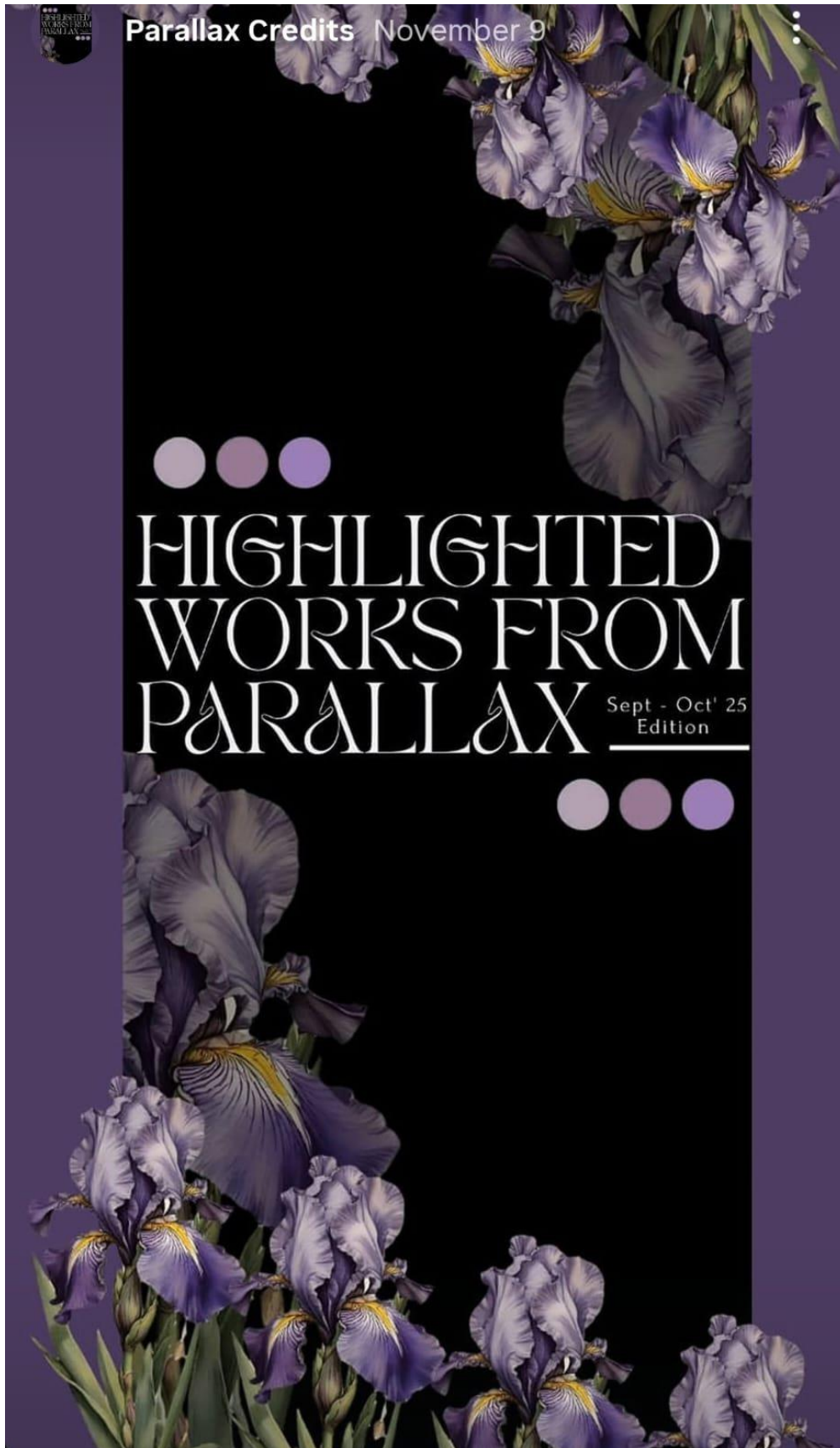


Parallax Credits November 9



HIGHLIGHTED WORKS FROM PARALLAX

Sept - Oct' 25
Edition





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A Stain That Speaks

Ram inherited a shirt from his father. At first glance, it looked ordinary, except for a deep blue stain that refused to fade away. He thought it was just a mark from his father's work at the textile dyeing factory. Surely, after a few washes, it would disappear. But no matter how many times he tried, the stain remained—strong, unyielding, and almost alive with its own story.

One day, puzzled, Ram asked his father about it. His father looked at the stain with heavy eyes and replied with words that struck Ram deeply: "Some stains never wash away, because they are not marks of color, but of history." After hearing this, Ram stood silent, unable to utter a word.

That stain was not just a stain. It carried the weight of suffering, of struggle, and of voices that once cried out for justice. His father explained that it was indigo dye, a reminder of the dark days of British colonial rule in India. During that time, peasants were forced to grow indigo under the tinkatha system, where three out of every twenty kathas of land had to be used for indigo cultivation.

The profits went to the British, but the losses crushed the peasants. Their staple crops disappeared, the soil turned infertile, and starvation spread across villages. Exploitation was so harsh that it pushed peasants to speak up for themselves. In 1859–60, this gave birth to the Indigo Rebellion, where thousands of farmers in Bengal rose in defiance, declaring: "Ame nil bijabo na"—"We will not plant indigo." Dinabandhu Mitra, through his play Nil Darpan, gave voice to this suffering and revealed the cruelty of colonial exploitation.

From a sociological perspective, the indigo struggle reflects how structures of power and economy shaped the everyday lives of the oppressed. The peasants' resistance was not just about agriculture, but about reclaiming dignity, livelihood, and autonomy. As Karl Marx once noted, "The history of all previous societies has been the history of class struggles." The rebellion showed that even the most marginalized can challenge injustice when exploitation crosses its threshold.

Ram looked at the stain once more. It was no longer just a mark on an old shirt—it was a memory, an epitome, and a reminder that "some stains remain, to remind us never to bow before oppression again."

BY TANISHA KHEMKA
SOCIOLOGY (H) 2ND YEAR

Sept - Oct' 25





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एक बैगनी गुलाब

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सखी तुम्हारे लाल गुलाब बैगनी हो रहे हैं कैसे?
क्या किया आखिर तुमने, क्या लगाए थे खुद पे पहरें?
बताती हूँ, ये रंग पाप नहीं, मेरी कहानी के हिस्से।
मैं और ये बने हैं मिला के सारी औरतों के जिंदगी के
कीस्से।।

एक दिन गयी थी दादी के साथ चोरी करने आम एक बाग में।
नम उनकी आँखें देख सोचा, शायद जीती होंगी वो अपना
बचपन मेरे आज में।।
वो ऐसी कली थी जिसे रोक न पाए हम मुरझाने से।
जाने कितनी को खाया होगा इस दैत्य "बाल विवाह" ने।।

एक दिन लगाने सर मे तेल माँ को बिठाया सामने।
छुपे उनके केश जो, लगा रक्त मेरे हाथ में।।
चाहे द्वापर की पांचाली हो या कलियुग की नारी।
घाव भले पराये हो घातक सदैव हमारा "हितकारी"।।

घर से लड़ के निकली थी लिखने अपनी कहानी।
कलम टूट गयी उस दिन मेरी, जब खींची उसने साडी।।
नोच खा कर मेरे तन को, "राजा बेटा" घर को आ गया।
चलती साँसों के साथ वो मुझे वही दफना गया।।

इस बैगनी गुलाब की एक पंखुड़ी दादी, एक माँ और एक मेरी है।
सर से पल्ला हटा मेरी सखी बोली, मेरी दास्ता भी कुछ तेरे जैसी है।।
लगाया जब सीने से उसको देखा गुलाब हमारा फिर से लाल हुआ।
जख्मी दोनों थे फिर भी स्पर्श एक दूसरे का मरहम सा आभास हुआ।।

BY ROOPAM GAUTAM
SOCIOLOGY (H) 2ND YEAR

Sept - Oct' 25





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Devi (1960)

Movie Review



Devi (1960), directed by Satyajit Ray, featuring Sharmila Tagore, Soumitra Chatterjee, and Chhabi Biswas as main leads, is a movie and social commentary which covers many social evils. The movie is set in Bengal in the 19th century and depicts how social customs and religious orthodoxy influence the life of ordinary men, especially of people coming from lower castes and women. There is a sharp contradiction between colonial modernity and traditional beliefs. Ray has beautifully shown tensions between modernity and tradition.

Set in 19th century rural Bengal, Devi tells the haunting story of Doyamoyee, a young bride living with her in-laws while her husband studies in Calcutta. One fine day, her deeply religious father-in-law dreams that Doyamoyee is the incarnation of goddess Kali. Convinced of her divinity, he and later on, the whole village started worshipping her. Once, the grandson of a beggar who had a fever due to starvation was brought to her where the pandemic made him consume the milk which was used to clean her feet. Naturally, once the thirst and hunger were fulfilled, the child went back to life. Blinded by faith, all of them believed it was Doyamoyee's miracle. She is slowly consumed by the burden of being treated as a goddess. Her own fragile humanity and internalized patriarchy stopped her from going to Calcutta with her husband. There was also a clash between the ideologies of the father, a traditionalist Brahmin who blindly follows religion, and his son with modern thoughts influenced by colonialism and liberation.

In Devi, Doyamoyee becomes a tragic victim of patriarchy and superstition. Her father-in-law's blind authority and dream-driven belief strip her choice, identity and, ultimately, her freedom and traps her in a divine role she never chose. Treated as a goddess and not human, it results in her suffering in isolation, emotional torment and, ultimately, devastating loss of the relationships she once adored.

Satyajit Ray brings the story alive through haunting black and white frames. Ravi Shankar's music deepens the unease while Ray's gentle yet heart-piercing vision reveals how blind faith and patriarchy can crush a young woman's spirit, making the tragedy painfully real.

KHYATI SHARMA
SOCIOLOGY (H) 1ST YEAR

Sept - Oct '25



LINK:

https://www.instagram.com/s/aGlnaGxpZ2h0OjE4MDY5MzM0MTAzMDY3OTUy?story_media_id=3761415367080913704_57966299564&igsh=b3RucHM0YzBrNHBi