



Jagannath
University
NCR, HARYANA

Department of English

REFLECTIONS

Spring Edition 4th-2024

Embracing change

“You write in order to change the world, knowing perfectly well that you probably can’t, but also knowing that literature is indispensable to the world.”

-James A. Baldwin-



SONNET 98

*From you have I been absent in the spring,
When proud-pied April, dress'd in all his trim,
Hath put a spirit of youth in every thing,
That heavy Saturn laughed and leaped with him.
Yet nor the lays of birds, nor the sweet smell
Of different flowers in odour and in hue,
Could make me any summer's story tell,
Or from their proud lap pluck them where they grew;
Nor did I wonder at the lily's white,
Nor praise the deep vermilion in the rose;
They were but sweet, but figures of delight,
Drawn after you, – you pattern of all those.
Yet seem'd it winter still, and, you away,
As with your shadow I with these did play.*

–William Shakespeare, 1609

MESSAGE FROM THE DIRECTOR



I take the opportunity to congratulate the Department of English for this literary endeavour. I am sure this creative journey is a culmination of artistic expressions with distinctive individual signatures. I applaud the creative efforts of the editorial team for their successful completion of this daunting task of putting together the myriad thoughts and dreams of our students, into a meaningful and delightful fest : 'REFLECTIONS'.

It gives me immense pleasure to see my students strive with perseverance and determination to accomplish the vision of Jagannath University. May all our students soar high in uncharted skies and bring glory to the institution and nation.



MESSAGE FROM THE H.O.D.

Dear Readers,

Greetings to you all from the Department of English! As the Head of the Department of English, at JCC, it is my pleasure and privilege, to present the Fourth Spring Edition of REFLECTIONS. Our Institute holds the multitudinous distinction of being one of the best colleges imparting quality education, for more than the last twenty-six years. Our institute aims to nurture our students and facilitate their growth as responsible and constructive members of society.

This spring edition of the magazine yet again gives me pride and pleasure, and probes me to be thankful to the almighty for his blessings in helping us bring another successful edition of REFLECTIONS. The theme of the magazine EMBRACING CHANGE, works absolutely in sync with my editor Ms. Reena Rai's and my approach of embracing change. On this note, I place my hearty thanks to Ms. Rai and the editorial board who brought a beautiful ensemble of their work.

May truth, justice, humility, compassion, and gratitude guide us in this journey that we have undertaken! I seek your good wishes for the continued growth of the Department of English and this magazine in the times to come.

Happy Reading !

FROM THE DESK OF Editor-in-Chief

Dear Readers,

Welcome to the latest edition of our magazine Reflections!

The Department of English has always strived to walk alongside the vision of the institution. As Editor-in-Chief I am thrilled to present this spring edition on the landscape of a diverse range of segments that we have carefully curated for your reading pleasure.

In this issue, we have focused on a variety of topics that we believe will captivate and engage you. My talented editorial team and contributors have worked tirelessly to bring to you thought-provoking content that reflects the essence of literature and life.

Each segment provides valuable insights, creativity and thoughtfulness. I hope your canvas of knowledge will be enriched by our humble efforts.

I take the honour to express my gratitude to respected H.O.D., for without her guidance the fruition of this journey wouldn't have been possible. I would also like to express my appreciation and gratitude to my student editors for working with much enthusiasm to bring forth a repository of high-quality content that informs, entertains, and inspires. We encourage you to share your thoughts and suggestions with us, as we are always striving to improve and cater to your interests.

Happy Reading!

Ms. Reena Rai
Faculty

Editorial Team



Left to right

Sakshi Sharma (II Year) Creative Designer

Dhwani Gupta (II Year) Editor

Ashi Dahiya (III Year) Student Editor-in-Chief

Monal Mittal (II Year) Creative Designer

Abhishek Manral (III Year) Senior Creative Designer

NATURE'S



CANVAS



Our Achievers

Sakshi Sharma

- Sakshi was employed as a paid **Content Writing Intern**, for the period of two months by **How to Abroad (OPC) Private Limited**. She was responsible for writing content, translating articles, conducting research and data entry tasks.
- Participated in the Season 5 of the Creative Writing Contest organized by **IWP India Writing Project**. She presented her poem titled '**The Reminders of Her**'.



Monal Mittal

- Monal Mittal was employed as a paid **Content Writer**, for the period of two months by **How to Abroad (OPC) Private Limited**. She played a crucial role in developing and executing the company's content strategy.
- Exhibiting her passion for those who require assistance, Monal volunteered in **Team Everest's 'Story Writing For Children's activity'**. Team Everest is one of the biggest youth run **NGOs** in India, providing quality education to financially challenged children through volunteering.



Our Achievers

Chetali Saluja

- Chetali won **second prize in Girl's Singles Badminton** tournament in the 17th Annual Sports Meet 2K23 organized by Jagannath University.
- She secured **first position in Girl's Doubles Badminton** tournament in the **17th Annual Sports Meet 2K23** organized by Jagannath University.



Yashvi Chopra

Yashvi Chopra received a Certificate of Proficiency for completing an **Advanced Internet Marketing Training Program** under the **Delhi Institute of Digital Marketing**.

Ishika Manchanda

- Ishika was hired as an intern at **Sharify Adverts**, a company which manages different social media campaigns and focuses on leading generations.
- Ishika took the initiative to **raise money for the welfare of animals** by doing a fundraising internship with Pawzz for a month.





Pragya Soni

Pragya Soni took the initiative to **raise money for the welfare of animals** by doing a fundraising internship with Pawzz for a month.

Outgoing Batch

Lit Fest VIPS

At the inter-college Lit Fest organized by VIPS, numerous students participated in various competitions. Students recited self-composed poetries in **Poesia; The Rythmic Word** and drew original artworks in **Artem; Host Hues**, competing against colleges from all over the country.



Simran Kakkar



Shruti Bhardwaj



Kinjal Narang



Khushi Gupta



Mayank Singh



Ashi Dahiya



Abhishek Manral

- Abhishek secured **first position** in POESIA in the Lit Fest'22 organized by VIPS Vivekananda Institute of Professional Studies for his poem titled, "**The B.O.I/The Beauty of Imperfection**".
- Abhishek received a **Certificate of Excellence** for leading from the front as part of the AYL communications and implementation crew, at the '**Are You Lit?**' - Self Love edition, 2023 at Hyatt Regency, Gurgaon.

Simran Kakkar

Simran Kakkar, **working at EduPreparator as a content creator**, engages in a diverse array of tasks that highlights her versatile skills and creativity. By seamlessly integrating her expertise in education with my passion for content creation, she plays a pivotal role in enhancing the learning journey for students across EduPreparator's diverse platforms. She effectively conveys essential information across various mediums, through blog posts, social media captions, or instructional materials.

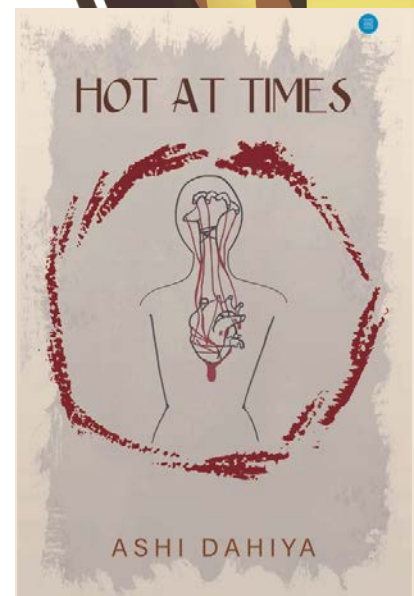
Bhawna



As a **Chief Organiser of VERVE'24**, The Annual Inter College Fest, Bhawna worked under immense pressure and worked hard to ensure a smooth execution of the event. She was responsible for last-minute arrangements, timetable finalizations, and coordination with various teams in the days preceding the fest. She also was given the responsibility to answer numerous questions asked by the attendees of the event.

Ashi Dahiya

- Ashi successfully published her book titled '**Hot at Times**', published with Blue Rose Publishers. Her book was recently decorated with the **IEA International Excellence Award 2024**, Exceller Books under the Poets category.
- Ashi's submission, titled '**The Cult of Denial**', received **first prize** in 'The Waning Symphony of Nature: Devastation Unleashed', a Short Story competition organized by Chitrakoot School of Liberal Arts, **Shoolini University**.
- Ashi **interned as an onsite Event Manager** for a 3-Day weekend event called the '**International Lit Festival**' organized by one of India's leading bookstores, **Shelfebook**, Select CityWalk, Saket. Invited **Akshat Gupta**, the author of the trilogy 'The Hidden Hindu' for a meet and greet, and **Saksham Garg**, the author of 'Samsara,' for heading a writing workshop.

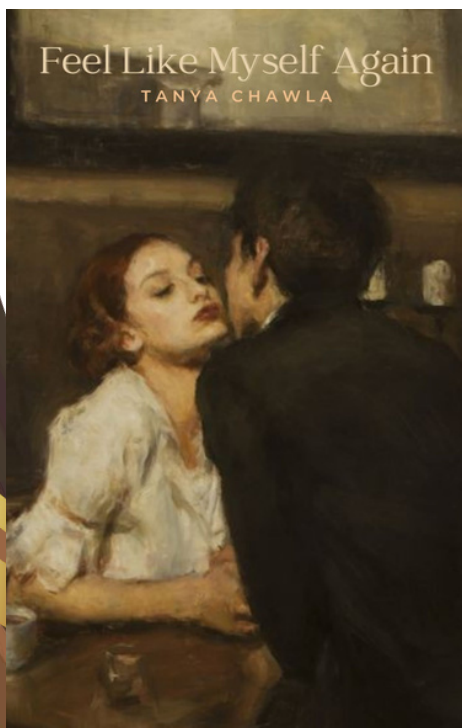


(Available on domains like Amazon, Flipkart etc.)



- Ashi participated in Litscape 2.0 Sonnet'22 and presented her paper titled '**JANE AUSTEN: THROUGH HER OWN WORDS.**'
- She participated and presented her paper titled '**LOVE THE ART. HATE THE ARTIST.**' in Litscape 3.0 Sonnet'23 organized by **Atma Ram Sanatan Dharma College** (University of Delhi).

Tanya Chawla



- Tanya successfully published her book titled '**Feel Like Myself Again**' published with Bookleaf Publishing.
- Her book was decorated with the **21st Century Emily Dickinson Award**, Bookleaf Publishing.

- Tanya published her paper titled **Ahead Of My Time: Madness In Victorian Age** with **International Journal of Creative Research Thoughts (IJCRT)**.
- Tanya participated in Litscape 4.0 Sonnet'24 and presented her paper titled '**AHEAD OF MY TIME: MADNESS IN VICTORIAN AGE**' organized by **Atma Ram Sanatan Dharma College (University of Delhi)**.
- Tanya received a **Certificate of Excellence** for leading from the front, as part of the AYL communications and implementation crew, at the '**Are You Lit?**' - Self Love edition, 2023 at Hyatt Regency, Gurgaon.



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POETRY

SECTION I

- Serenade of Souls by Palak Babbar
- I Changed by Ishika Manchanda
- Dear, Love by Ankita
- Once in a Lifetime by Bhumi Kapoor
- Has Love Changed? by Kaashvi Malik
- Fighting My Fate by Bhumi Sommal
- Reality and Success by Himanshi Maheshwari
- Nature's Life by Sadia Fatima
- Change Contemplated by Pranjal Singhla
- A Bag Full of Change by Riya Jain

SERENADES OF SOULS



I saw a funeral of mine in my brain today,
Where they lay flowers and so,
And the casket bowed down.
People cried around me,
But I could only see you,
And the eternity of dusk behind and above
you.
The moon stared adoringly that night
and so did you.

I couldn't see the stars behind you,
I enquired their absence that night...
But then in your eyes, I saw the proof.

I have all my life wondered,
What rising to the moon would feel like?
It was kind of a giddy feeling,
When I was about to fly.

Isn't death the most feared beauty of the
world?
Because when I left the ground I rose higher.
It felt lighter and beautiful,
I glimpsed towards the ground hoping,
To find your eyes searching for me,
But your eyes lay on the casket,
Trembling and shaking staring below, and
The higher I flew, the more remoteness grew
Turning into a cosmic star.
Look above and watch me rise all away from
this night.

Above everything else leaving everything
behind,
For all the joy lies in the journey,
From this barren land to the eternal sky.
And I shall forever wait hither,
For the ultimate reunion of,
YOU AND I.

Palak Babbar
I Year



Dear Lover

Dear lover!!
The moment I gazed into your eyes
Everything turned sweet and bright.

When the whole world was black and white
All I thought about was your smile,
Day and night.

I told the stars about you,
Every old thing morphed into a new.
You touched me,
And the stars danced.

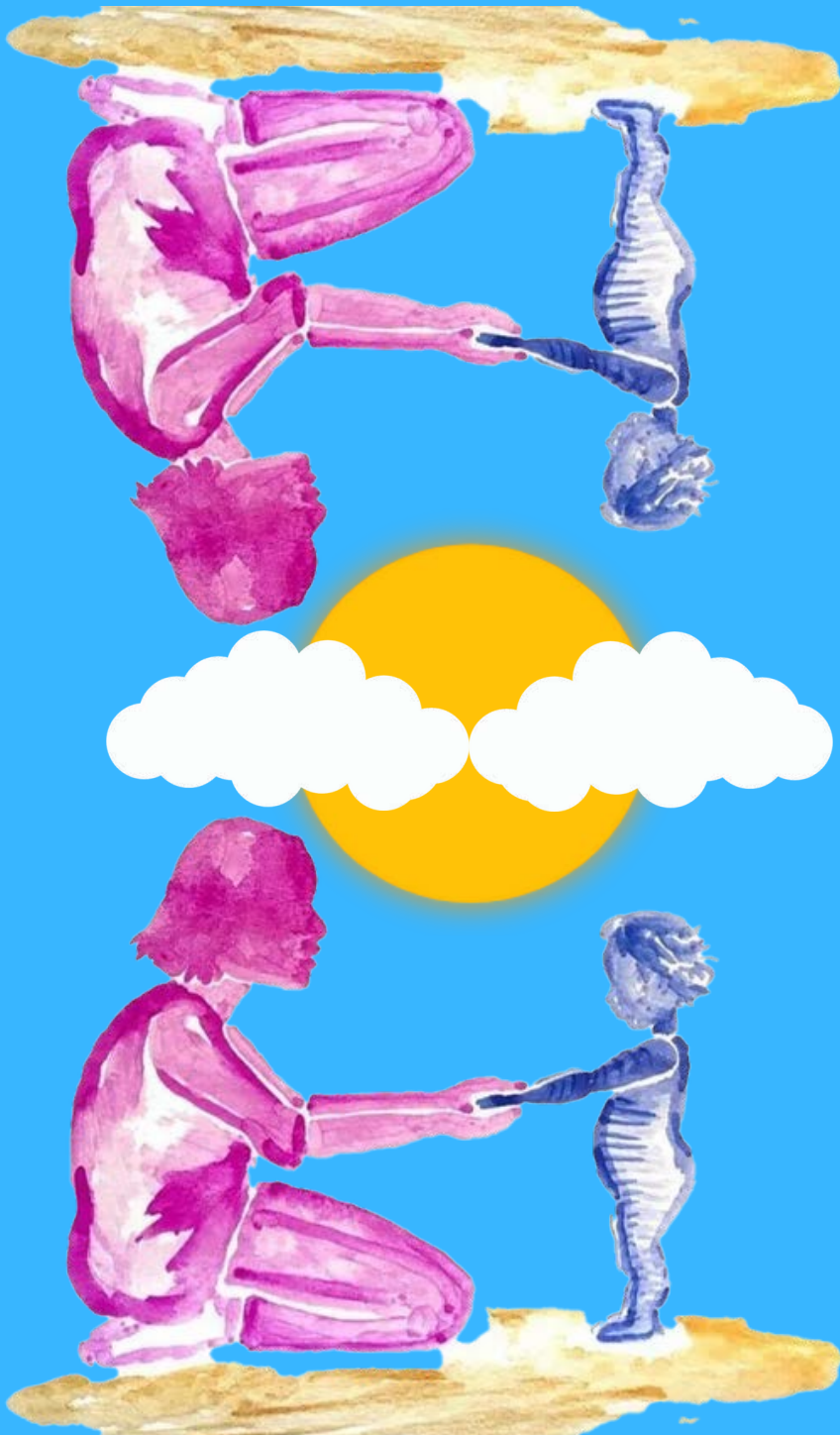
"I am falling in love with you." that's what
I said,
Hugging you,
Felt like night holding the moon,
I imagine happiness knocking very soon.

I don't know what we are,
But I can imagine what we could be!
If you will let me hold on to you for the
eternity.

You have not left my mind since that day,
Oh, dear lover! I beg of you to stay.

Ankita
I Year

ONCE IN MY LIFETIME



Once, I was young,
Naive and even self-absorbed,
I looked in the mirror,
At the reflection of myself in awe.
I caressed my core,
There was no flaw.
"Mirror mirror on the wall
Who is the prettiest of them all?"

As the years passed by I,
Like others become impure,
The beauty I adorned,
The heart within me is somewhere lost.
Now when a mirror came along,
I only saw all the wrongs,
I only saw the pores,
How could I ever be betrothed?

Woefully, I grabbed a bench nearby,
An old lady came and sat right beside,
"My child, you are young, why cry?"
I craned my sight,
To find her face,
Her skin wrinkled, her forehead did too,
But I couldn't help but smile.
Finally, I found
Her beauty so subtle.

Now I look like her after,
another year or 30 of my life.
Take a little lesson children,
Love lows just as much as highs,
When change comes, enjoy rather than
defy.

Bhumi Kapoor
1 Year

A central illustration of a person with butterfly wings, surrounded by six pointing hands. The person is depicted in a stylized, almost ethereal manner, with their body and wings rendered in a light, sketchy style. The wings are large and detailed, with a pattern of orange, black, and white. The person's face is partially obscured by the text. Six hands, each pointing a finger towards the center, are arranged in a circular pattern around the central figure. The background is a solid black, which makes the central figure and the pointing hands stand out prominently.

I CHANGED

Neither embracing nor introspecting, I
changed!

I changed myself just for society.
The society, that captured my locus,
Kept on raising fingers at me?
I changed, ignoring my soul and my
happiness for em!
For em, who demanded a perfect flawless
me!

But they? Were they even generous to
me?

In the end, they left me alone.
And I? I kept on changing for them.
The regretful and the sorrowful nights
ate me.

But the bright moon that sparkled in my
teardrop gave me lessons.
Yes, it taught me, to always rise and shine
irrespective of them.
Yes, I changed with an embrace then!

Ishika Manchanda, I Year



Has love changed?

The old kind of Love,
Where people were walking miles,
When letters were being written,
How the melodies were being woven,
When did it all change?

Branding the trees with our names,
Building the castles on the shore,
Hiding the roses between the pages,
How did it all change?

Holding hands in the light,
Secret phone calls in the night,
Moments of delight,
I have seen love change.

Spontaneous plans and a picnic,
Brave minds and shy eyes,
A soft whisper in my ears,
Is enough to take away all my fears.
I have seen love change.

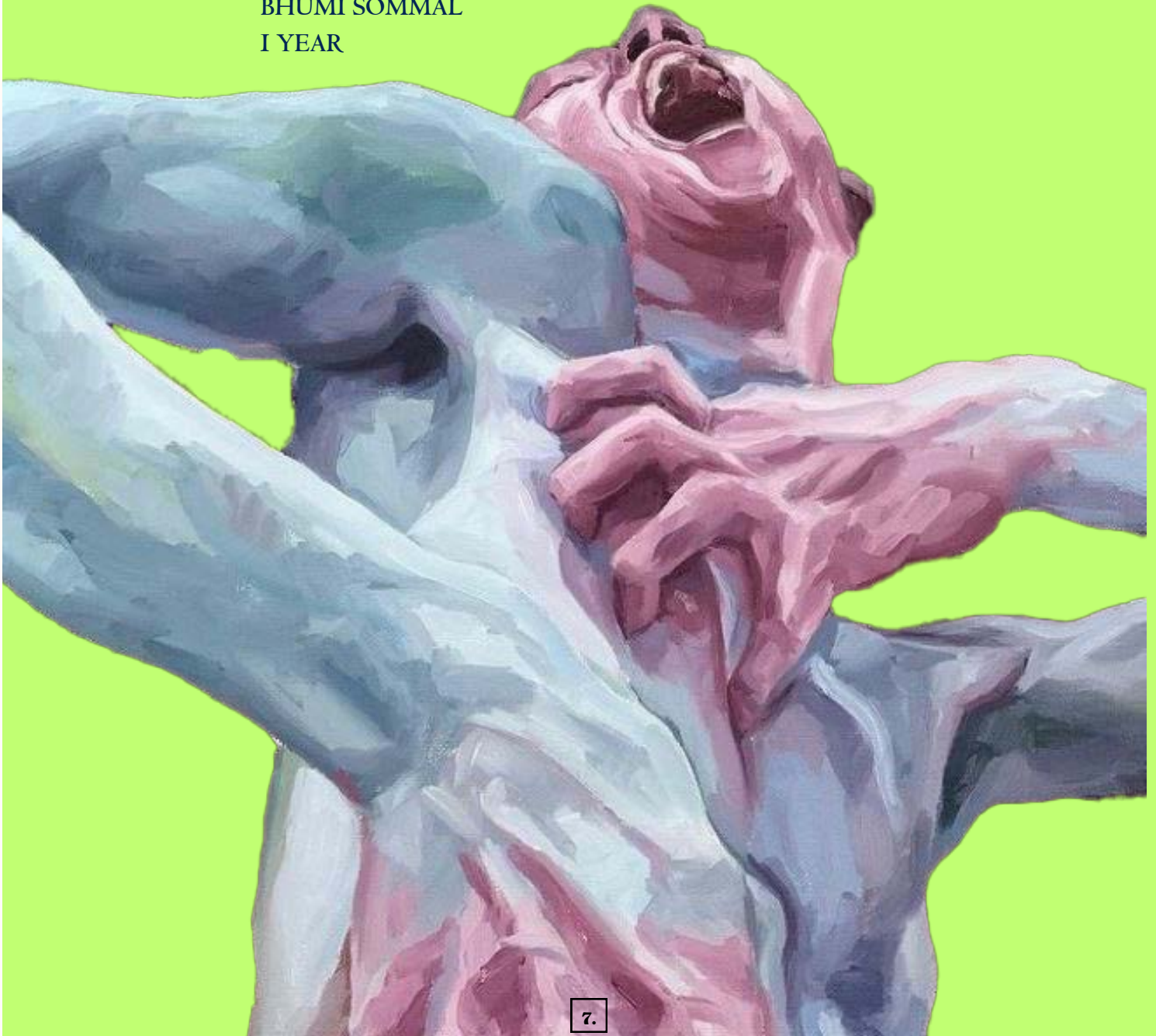
Love has always remained the same,
Even though the ways have changed.

Kaashvi Malik
II Year

AS THE PAGES TURN YELLOW,
I REALISED ANYTIME BUT TOMORROW.
TRYING TO END THE WAIT,
FINALLY, WITH MY FATE.
YEARS OF FEELINGS FOR YOU,
HOPING TO MEET YOU, TO SEE YOU.
IN THE DAILY CHAOS,
I STILL HOPE.
SOBBING OVER THE BROKEN PROMISES,
THINKING ABOUT YOUR DEMISE.
AS THEY FINISHED THE WAR,
YOU TURNED INTO A STAR.
AS THE PAGES TURN YELLOW,
I REALISED ANYTIME BUT TOMORROW.
TRYING TO END THE WAIT,
I FIGHT MY FATE.

FIGHTING MY FATE

BHUMI SOMMAL
I YEAR





REALITY INSISTS TO CHANGE,
IT CHANGES THE ENVIRONMENT NEW.
MOSTLY, IT BANGS UNEXPECTEDLY,
ALTHOUGH WE ANTICIPATE IT.
WE FIND IN IT COMPLEXITIES,
YET WE EMBRACE IT.
WE NEED TO CREATE A CHANGE,
FRAME OUR CREATIVITY IN A UNIQUE LINE.
TO CHANGE THE WAY PEOPLE SEE US,
WE NEED TO BRIGHTEN THE SKY LIKE A MOON,
PAINT OUR LIVES AND EMBRACE EACH TINT,
AND SALUTE EACH MIXTURE WE OWN.
CHANGES PERSIST,
SO LET'S EMBRACE NATURE.
EMBRACE THE CHANGE IN OUR ACCEPTANCE,
CHANGE THE GIRL WHO I WAS, THEN,
RUNNING FROM CHANGE IN DESPERATION,
ACCEPTANCE BRINGS CHANGE, AND CHANGE THUS
BRINGS GRATITUDE.
I HAVE LEARNED TO ACCEPT THE CHANGE,
AND FIND THE SUCCESS LONG SUBDUED.

HIMANSHI MAHESHWARI
II YEAR

**REALITY
AND
SUCCESS**

Nature is the beauty of Earth,
We must preserve it from the time of our birth.
Nature blesses with flowers and trees,
Which helps us breathe.
Forests with sunlight,
Tall trees reaching the skies,
Mountains touching the clouds,
Either covered in snow or absorbing the sun's light.
Flowers blooming during the spring,
Rivers flowing with ease.
Sky depicts an empty canvas,
Colors paint the sky differently every day.
Birds chirping,
Bees buzzing,
Butterflies fluttering,
Adding to the beauty elements of the nature.
The moon rising high in the night sky,
Stars shining,

NATURE'S LIFE

Enhancing the beauty that underlies.
The four elements,-
Earth, air, water, and fire,
Nature has a lot to acquire.
Earth, beneath our feet it lies,
Having mountains, forests, rivers, and pretty skies.
Air, the breath of life,
Its vitality is not to be undermined.
Water, that flows in rivers,
Quenches our thirst,
Gives life to trees.
Fire, warm and bright,
Having its light.
Nature's beauty is constant,
Surrounding us on every side.
Save it the way you can,
As it's the source of life.

Sadia Fatima I Year



CHANGE CONTEMPLATED



IN THE UNTAMED COURSE OF LIFE,
AGONY, VANQUISHMENT, AND GRIEF PERISH ONE'S SOUL.
SOUL THAT WAS NEVER OURS,
SOUL THAT WAS JUST A CONSTRUCT,
SOUL AND PERSONALITY ARE DIFFERENT, THEY SAY.

PERSONALITY, CAN BE ACCENTUATED OR MADE DEPLORABLE,
BUT WHERE DOES THE TRUTH OF ONE'S BEING LIE?
WHO DETERMINES THE COURSE OF LIFE IS THE ALL-MIGHTY.
WHAT DETERMINES THE CENTER OF OUR EXISTENCE IS CHANGE.

CHANGES ARE INEVITABLE, BUT ARE THEY NECESSARY?
THROWN AWAY FROM THE WOMB OF YOUR DEAREST MOTHER,
TO WHINE, PUKE, AND BREATHE THE NOXIOUS AIR AROUND,
STEPPING OUT FROM THE WARMTH OF LOVE AND AFFECTION,
TO A PLACE ESTABLISHED ON COMPETITION AND OBLIGATION.

INFANCY TRANSITIONED INTO CHILDHOOD WITH PUBERTY,
AND ADOLESCENCE KNOCKING AT THE DOOR,
BOY TURNS INTO A MAN, GIRL TURNS INTO A WOMAN,
A TRANSITION THAT IS NOT MERELY BIOLOGICAL
AN ATTEMPT TO DEPRIVE THE INNOCENCE AND SATIATE THE MATURITY.

INNOCENCE DISMISSED AS IF IT IS A WICKED TRUTH,
MATURITY EMBRACED AS THE LUMINOSITY OF GRACE,
BUT THE FLAWS ARE BIRTHED, AND REPRESSION RADIATES.
LIFE BEHOLDS A TRUE AND CLEAR MEANING,
PONDERING ABOUT ANYTHING BUT NOT YOUR GOAL SEEMS DEMEANING.

CHANGE IS GOOD,
CHANGE IS NECESSARY,
THEY ALL BLOW THE TRUMPETS,
BUT WHAT TO DO WHEN CHANGE IS INAPPROPRIATE?
WHEN CHANGE SHATTERS ONE SOUL INTO INNUMERABLE PIECES?
WHEN CHANGE SUBJECTS ONE INTO PAIN AND ALIENATION?
WHEN CHANGE QUESTIONS THE FOUNDATION OF ONE'S BEING?
ALL SUCH SECRETS ARE WELL CONCEALED IN THE COUNTLESS GRAVES.

Pranjal Singla
II year

A BAG FULL OF CHANGE

Life knocks with a bag full of changes,
With the lack of consistency of change,
Everything would remain constant,
And with the lack of variation in life.
Happiness would remain unattained.

To reach for something, not in your view,
For all the new achievements that await you,
Molding is necessary,
Or they shift away from you.

In the journey of life, transformations are necessary,
Even if the results drift the comfort away.

But we must learn to accept change.
'Bad' is not the only permanent,
We also have the 'Good.'

As change knocks with a bag full of delights,
But carry a pack of misunderstandings indeed.

Progress likes to demand change,
Either we can accept it as a benefit,
Or we can fight with it in our way,
There are different ways to think of change,
We can start with a change in our thoughts,
For the betterment and for who we can be
Change seems like the only consistency.

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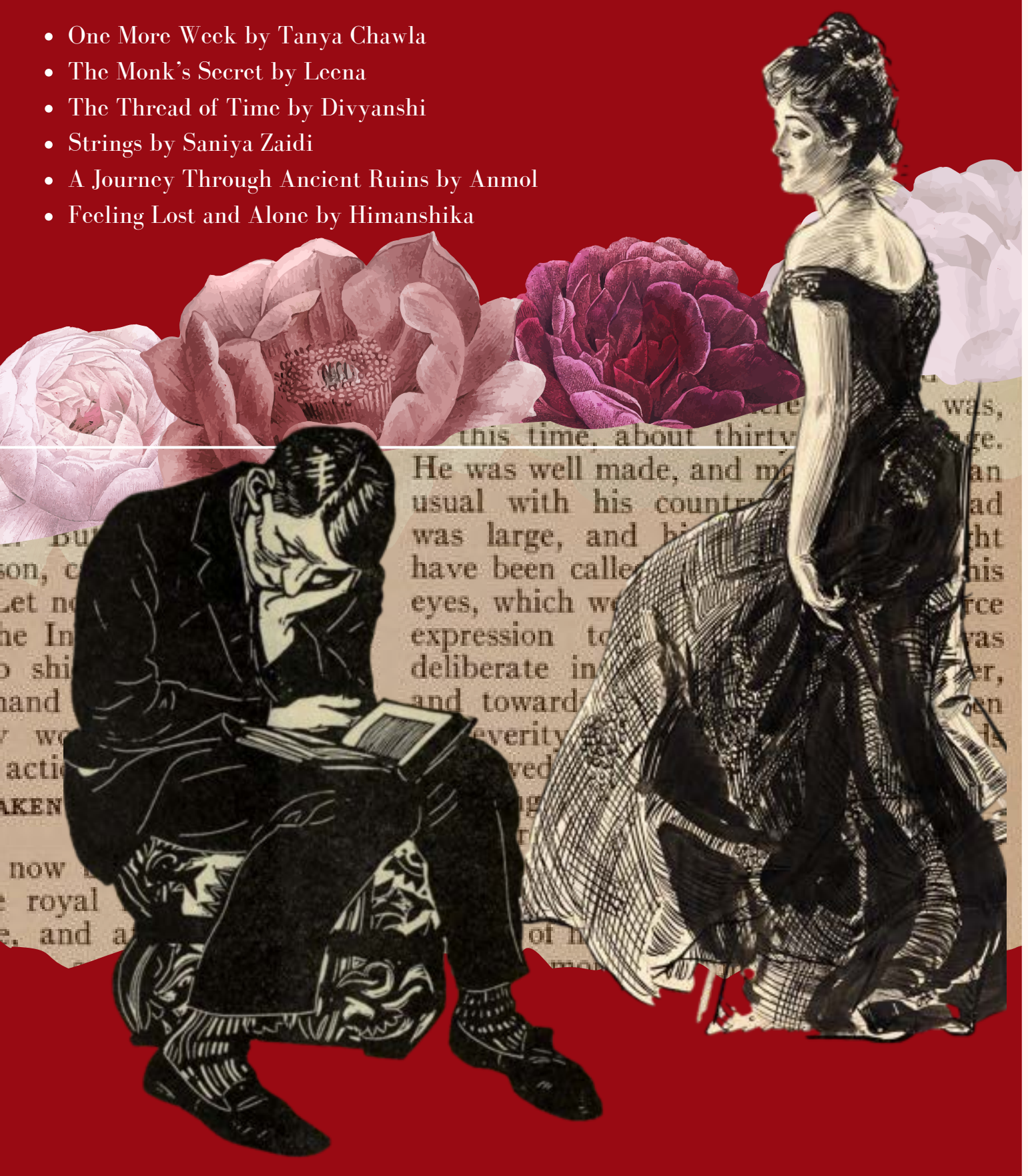
Progress likes to demand change,
Either we can accept it as a benefit,
Or we can fight with it in our way,
There are different ways to think of change,
We can start with a change in our thoughts,
For the betterment and for who we can be
Change seems like the only consistency.

RIYA JAIN
II YEAR

Stories


SECTION II

- One More Week by Tanya Chawla
- The Monk's Secret by Leena
- The Thread of Time by Divyanshi
- Strings by Saniya Zaidi
- A Journey Through Ancient Ruins by Anmol
- Feeling Lost and Alone by Himanshika





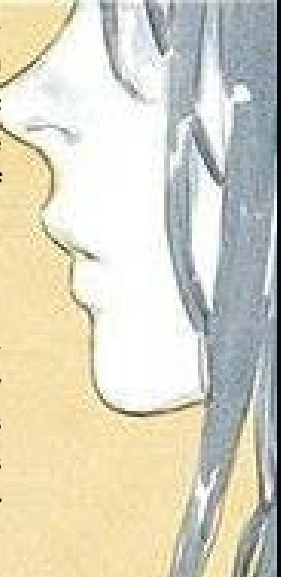
One more week



Today is 7th February and I am thinking one week ahead of time. I got so much to do today. I have to go out for a walk and buy a pen. I have spaghetti to make, groceries to buy, blow dry my wet hair, stretch my stiff joints, a book to read, a movie to watch. I have so much to do. To do, today and tomorrow. But all I find myself doing is staying in bed and thinking what could I possibly do. Where I had, "Miles to go before I sleep." I wish he had a promise he had to keep. I think it is frivolous, how baseless it is. But if it really was that baseless, why am I bothered so much? Why am I stewing in bed? I wish he said it himself. So I ask him and then stop because I find it silly again. Apparently, he is fond of my 'silly.' I feel flustered, lacking words to wrap my 'silly' in and make it look mature.

"Well, 14th February is coming..."

He replies, "I assure you honey, it comes every year if that's what you are asking."



"That is exactly what I was asking." I sigh with relief and walk away. I never understood the joy of that day. I never understood what it must be like, what it is that is to be done. I'm at home around that time or taking calls from my friend's mother and assuring her that her daughter has gone to the washroom, and it is just the two of us, me and my phone or me and my book. It doesn't make me sad at all but intrigued for what the next year might bring. This year, I have him. So I don't really need to do it, to go out, to feel the presence of love or to celebrate the day of love when I have it. It seems like an outstretched game anyways.

To understand the joy of the upcoming day, all I had to do was to close my eyes and take a nap. As soon as I shut my eyelids, I dwell into my unconsciousness and I saw his face right across the table. I looked at him, not knowing what to say but to feel that inevitable scarlet across my face. As he dug deep into my eyes, my cheeks burned. I felt the butterflies traveling from my strangled throat to my stomach and further down as he took my hand into his and gave a gentle kiss. He made me feel like the most beautiful girl ever. He has eyes just for me and on me. I ate embarrassingly because his eyes wouldn't leave me. It felt like it was our first time; that nervousness, empty yet tensed silence and flushed cheeks.



I went to the restroom to breathe better and as I left, I could feel his eyes watching me. I felt conscious of my movements sensing his eyes on my waist and then the motion of my hips. I took a sigh of relief in the emptiness of the washroom yet I wished he was here. His presence would burn a hole in my palpitating heart. I could feel the ache in my chest. All I knew was that I love this man to my very core. He owns me, he governs me.

I stepped out of the restroom just to find him waiting for me outside the door, with my purse in his hands. He took my hand and I followed him blindly. He opened the door as I got near to it and as soon as he closed the door behind us, he kissed my forehead and pressed his lips against mine and whispered, "You look gorgeous." My heart skipped a beat and I forgot to breathe. As he stood next to me, I felt his presence taking over me. Soon, it wasn't just me but my sanity, my faith and my spirituality. I felt loss of control over my body, my spine and my neck. I couldn't keep it firm as his hands reached the back of my neck and then hair. I always found the phrase 'let me make love to you' a stretch, a lie and a cliché but not when he said it. I felt it in my gut when he said it. I felt it in his eyes that he meant it. I felt safe with every kiss he engraved on my body. I felt like a slave with every bite he took of my skin. He was gentle in his manner yet firm. He made me feel like the world stopped when we were in that room. He read to me after (I forgot the book) as he was grazing his fingers through my thighs back and forth. I remember gazing up at his face and meeting his eyes just to ask him, "Are you even real?" He was real yet he wasn't. I woke up with a heavy blush across my face but an empty phone. I stared at his name over the screen and felt loneliness. At that moment, I knew I deserved that day. It isn't silly either immature, "So, what have you planned for Valentine's day? Pick me up in the evening."

"Yes, darling."

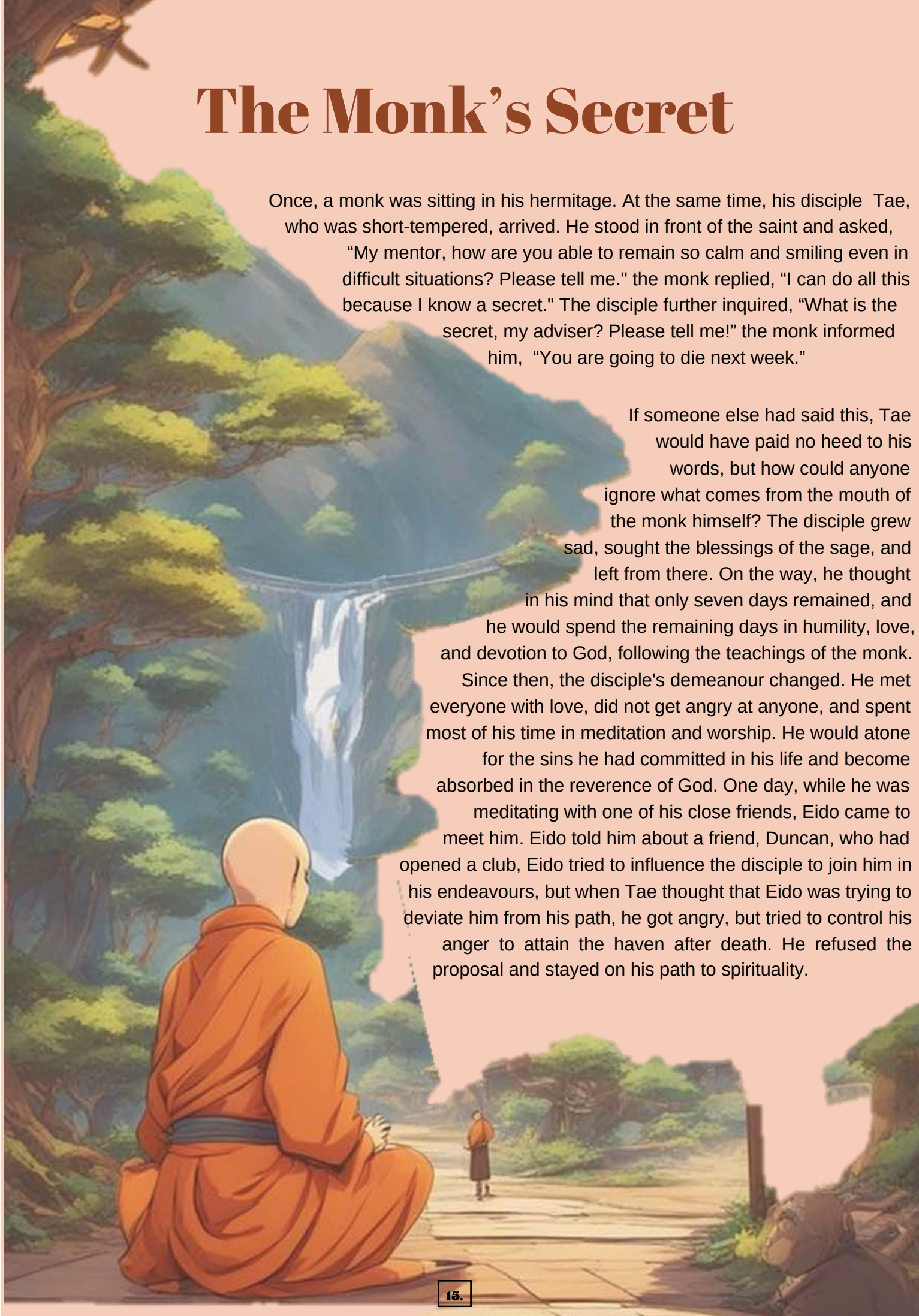
Tanya Chawla
III Year

One more week

The Monk's Secret

Once, a monk was sitting in his hermitage. At the same time, his disciple Tae, who was short-tempered, arrived. He stood in front of the saint and asked, "My mentor, how are you able to remain so calm and smiling even in difficult situations? Please tell me." the monk replied, "I can do all this because I know a secret." The disciple further inquired, "What is the secret, my adviser? Please tell me!" the monk informed him, "You are going to die next week."

If someone else had said this, Tae would have paid no heed to his words, but how could anyone ignore what comes from the mouth of the monk himself? The disciple grew sad, sought the blessings of the sage, and left from there. On the way, he thought in his mind that only seven days remained, and he would spend the remaining days in humility, love, and devotion to God, following the teachings of the monk. Since then, the disciple's demeanour changed. He met everyone with love, did not get angry at anyone, and spent most of his time in meditation and worship. He would atone for the sins he had committed in his life and become absorbed in the reverence of God. One day, while he was meditating with one of his close friends, Eido came to meet him. Eido told him about a friend, Duncan, who had opened a club, Eido tried to influence the disciple to join him in his endeavours, but when Tae thought that Eido was trying to deviate him from his path, he got angry, but tried to control his anger to attain the haven after death. He refused the proposal and stayed on his path to spirituality.



While all this happened, the seventh day came, and the disciple thought that he should visit his mentor before he died. He went to meet the monk and said, "My time is about to end; please bless me." The monk said, "My blessings are always with you, son. Have a long life, dear." The disciple was astonished to hear the blessings of long life from the monk's mouth. The monk asked the disciple, "How did the last seven days pass? Did you get angry at people and abuse them like before?" Folding his hands, the disciple said, "No, no, not at all. I only had seven days to live; how could I waste it on useless things? I met everyone with love and apologised to those I had ever hurt."

The monk smiled and said, "This is the secret of my good behaviour. I know I can die at any time, so I behave lovingly with everyone, and this is how I suppress my anger." The disciple immediately understood that the monk showed him the importance of death to give him precious lessons about life; he tied the knot and happily returned to his monk with the thought of never getting angry against his time in meditation and worship.

~Leena
II Year



The Thread of Time

Stepping away from her parents the little girl, Avni would tiptoe down the old wooden stairs each night. In the old house, where the walls were made with memories, the staircase had its own story. Avni's tiny legs would always find their destination, her aunt's room at the end of the hallway, that same old door that would make a noise every time someone entered like a signal to her aunty. Her aunt was an angel, a soul that had the power to heal anyone even in their darkest time. The warmth of the quilt and her aunt's humming would make Avni sleep peacefully in her embrace.

Morning routines were the same. Avni's aunt would wake her up, brush her curly hair gently. The ritual of getting Avni ready for school was like a distant memory still stuck in Avni's mind, her aunt running with her lunchbox, and combing her hair which Avni would not let anyone else do because the magic was only in her aunt's hand. But there was a time when those magical hands could not save her.

As Avni turned ten, badminton became her new best friend. Hours on the court, school activities, and tournaments became her world. She moved into a different room. Her aunt's room became a forgotten place. After a month away for a training session, Avni returned home, her house buzzed with excitement, but her Angel was nowhere to be found. She searched everywhere, her heart pounding. She asked her mother who patted her head with an emotional expression. The silence was overpowering.

The realization hit her, her aunt was gone. Avni wrote letters to her Angel, waiting for a reply that never came and the request for her aunt's return lingered, a silent prayer whispered into the night.

~Divyanshi
I Year

Strings Strings Strings Strings

Naksh used to be a carefree person, he never focused on his studies and always hung out with friends. Schoolwork was a huge burden on his shoulders. He was very close to his grandma. Every day he returned from school he went straight to her room, it was his daily routine. She would tell him about her childhood stories and he would be amused, they would talk for hours.

Days passed in this peaceful manner but his life took a turn when his father was falsely accused of illegal practices and faced a huge loss in business. As a result, they had to sell all their property and move into a smaller house. Naksh was even transferred to another school as now they couldn't afford his previous school fees. His father went into depression and committed suicide.

After this incident, Naksh rarely used to talk with anyone and just focused on his studies. He decided that he would study law and would prove that his father was not the culprit. For the first time in his life, he was disciplined. As Naksh dove into his law studies, he found out that the cause of his family's downfall was done by powerful influences to get rid of competition. Despite threats, he was determined to prove his father's innocence. Naksh lost touch with friends as he focused solely on his mission. But his grandma's support kept him going. His journey wasn't just about justice, but also about finding himself and sticking to his values in a corrupt world.

~Saniya Zaidi
I Year

A Journey Through Ruins

It's the year 4014 of the modern calendar, there was an expedition team ready to explore the ruins found by a local villager named Alex, as Romero was heading inside with his team, he found some ancient writings there. They scanned those writings with AI but even the AI failed to comprehend much. All they knew was that the writings were thousands of years old. They talked about the calamity that would befall humanity, about how The One would embrace the change and save humanity from extinction and then the ruins started to collapse.

The scene starts with Roman, Romero's son, sitting in a dark room and the TV showing news about how they haven't heard from the exploration team and that it could be possible that they are all dead. Suddenly, a huge earthquake strikes that shakes him and when Roman looks out from the window he sees something bewildering. There was a sudden appearance of monsters throughout the city, eating humans alive and causing chaos.

Roman escaped and travelled to the site where his father went missing. Due to the recent monstrous chaos, the bodies of Romero's team were ignored and were left completely open. As Roman went in there, he was suddenly attacked by goblins but he came prepared carrying a kitchen knife. He was barely able to defeat the goblins that had attacked him and was now at death's door. Roman crawled on the floor and thought of the time he lived happily with his mother and father just a few years back. His consciousness started to fade and he slowly closed his eyes thinking of the happy times.

~Anmol
1st year



Feeling Lost and Alone

Emily could have anything she could ask for, her parents worked hard to ensure that. But they were so busy with their work they didn't spend any time with Emily, she was always left alone in that big mansion of theirs.

One day she felt so drained that she decided on a big step. She waited for her parents to leave the house so she could start a journey on her own. When her mom and dad left, she started walking aimlessly, she stopped when she felt like she was far enough. She had never felt so at peace as she did on this aimlessness journey, it was so full of opportunities.

She was exhausted due to all the walking so she took a break. Sitting, she was thinking about her life in that big mansion. She never wanted to leave. She didn't even know what her parents would do when they found out that Emily had run away. And here she was, in the middle of nowhere.

But she was tired of her life and wanted to change it on her own, she accepted her fate. She was out of her comfort zone and was ready to accept every challenge that might be waiting for her ahead. So she did what was practical and kept going forward. After some years, she did it! She explored so many places. She was content with how she took that step of running away. She was no longer lonely.

~Himanshika
1 Year

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HOLMES SOLVE BASKERVILLE CURS

HUGO BASKERVILLE OFFERED HIS SOUL TO THE DEVIL
GIANT SPECTRAL HELLHOUND NOT SUPERNATURAL
DR. WATSON REMINISCES EXCLUSIVELY FOR SOCIETY

have been able to quote the early reports which I read during those early dark hours. However, I have arrived at the conclusion that the conditions legend, and there is a report from the appearance of a upon the moor.

Twice I have seen the hound. It is impossible that it should be outside the ordinary nature. A special force leaves material footprints in the air with its surely not to be. Holmes would not be in fact, and I am sure that he has heard this. Suppose that some huge that would everything.

STURDAY, OCTOBER 5TH, 1925

EXTRA EXTRA LATEST HEADING
ALL ABOUT THE BASKERVILLE CURS

Lene quiam name properum labo. Ut aut dolunquas eosum huiusmodi. Lore, sinvend itibus sediostrum endio con pligum voluptat odita dolupatit quate odi sant es dolorem quant offic tem quant quise conecptatem et undiat. us abab hur acerperum rempent, solupatit sunt n uatitit sas et mossunt.

Untertakers will not undertake, His obsequies final to make, So at him we stare, while what once was fresh air, Begins to get somewhat opaque.

Thank goodness the wind's in the West, And the sea doesn't give him much rest, He's now making for Croyde, where he'll be much annoyed, To find that he's just at his best.

Two days later: H... what a surprise! renowned M.D., D.Ph., D.Lit. stated unequivocally that the cept that overt, covert, or even depictions, whether in written or treated form, causing psychor oclistic, deranged, or even behavior was ridiculous speculative. Helmsing insister thum is an alumnist, "not selling his overpriced bog ing true conceiv well being of the Wertham's re

Van Helmsing's is a Dutch physician down to earth, and a Irish novel and After the Sims, Abrahams, and respected by the kently murch Member of the that Kelly was

own mother read one of the uncensored novels (listed above) shortly before giving birth to her son, causing her to suffer mental abnormalities, and was directly responsible for Merrick's physical deformities. Joseph "John" Merrick, known to the press as the "Elephant Man" resided in the London Hospital. In a recent interview, Frederick Treves, Merrick's personal physician, scornfully rebuked this unsubstantiated claim by Wertham, stating his patient's unique condition was caused by a congenital disorder.

Wertham further cited that the "penny dreadfuls" were not lacking in gruesome images, pointing out recurring morbid, hidden, and lurid sexual themes, causing "injury to the eye and mind". A few of his assertions, speculations and conjectures (at least in this reporter's humble opinion) seemed rather excessive, particularly regarding images of female nudity concealed in drawings of muscles and tree bark, gay and lesbian behavior, and supernatural creatures, such as werewolves, vampires and zombies.

With an opposing viewpoint to Wertham's claims was the aforementioned Doctor Abraham Van Helmsing, a German physician, writer of the entitled, Scab-

arms that "penny dreadfuls" by the Vampire - James Malcolm aka The Demon - The String of the Modern Pro- lary Shelley, The

ED JACK LONDON

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A Letter to Myself

Dear 'I',

Out with the old, in with the new. Here, I write this letter as an individual thinking of the past, the present and the future. Change is inevitable and a necessity for everybody. The fears, the traumas and the worst days will teach us how to deal with dilemma.

This letter belongs to 'I'. It is a very ordinary way of addressing oneself. People use pronouns to show themselves and to be recognized in a certain way in front of unknowns and knowns. Things are paradoxical, it is us humans who make it visible for ourselves in a certain way. Change is very complex in its own way. It sometimes walks either on a straight road or is static periodically. Positives and negatives are bilateral way of thinking for any individual, like it's bit hairy at the heels. Choose a cloud over a day, an evening, a mood, or your own sentiments, but not grief. Weaknesses and strengths are sense to be the marathon of life. It reflects the before vs after self of a person. Change is hollow, it can only be embraced after one accepts it.

Unwittingly, I often find myself wandering down the same old streets, where memories flood back of the small changes we embraced in our childhood. One memory that stands out is how, if we didn't like a candy, we'd just tossed it in the trash or dropped it on the ground without a second thought. The question one might asked oneself is whether it's truly easy to drop things when you know the consequences. Is it simply a matter of being a narcissist or benevolent toward others?

To ring a bell of new doors, change is obligatory. Don't hesitate to discover a different version of yourself. Life's beauty lies in learning from nature, which shows us how to accept change just like the changing weather or leaves. Curiosity is like change itself; consider the curiosity of nature, when snakes shed their old skin gradually to get a new one. The fun fact is snakes don't shed their skin overnight. Similarly, change is not a process of night and day.

~ Kinjal Narang
III Year

THE PINK MARCH

With International Women's Day in the starting, it seems as if there's a pink print on the calendar page of March. Amidst the celebration of the day sits Lina AbiRafeh, an Arab-American feminist activist, who refuses to celebrate it on account of the gender gap which would take over 286 years to overcome, the lack of political standing of women, only 26% of the world's company having female CEOs and remaining "female CEO." She talks about how there are fewer girls out of school than boys but does not fail to mention how out of those girls, roughly 66 million are sexually harassed in the educational settings. She, on the basis of all these facts, has deemed International Women's Day as a day not for celebration but for seeking answers, all is said but nothing is done on this day of pink. Why pink? Ironical, isn't it how colors are used as a tool to create yet another separation between the human civilisation. From clothes, toys, cars to miniscule things like pencils, this distinction is seen everywhere but who made these associations? Where does it root from?

The 15th century art saw an influx in the representation of Virgin Mary. Curiously, Mary, the ideal figure of motherhood, was repeatedly seen wearing blue and/or white; white, representing her gentle nature and the blue was used as a tool to glorify her purity. Historically, blue was considered as a sacred symbol of the Byzantine royalty.

In Christianity, Mary is not considered to be the mother of Jesus alone but the mother of humanity, as a whole. This motherly figure was intriguingly adorned with blue and white. While white today holds the similar meaning of purity, blue is miles apart from its original meaning. Through Mary's representation in blue, it wouldn't be too far off to argue that there remains a strong relation between motherly attributes and the color blue. Scandalous!

According to the author of *Pink and Blue: Telling the Boys from the Girls in America*, Jo Paoletti, the association of colors started not long ago. In fact, it took wind during the early 20th century. By 1950s, factories, magazines, catalogues, parenting books were using pink and blue as baby colors, inclusive of both girls and boys. Then came a shift, this separation but not the one you think. Pink being powerful and bright was associated with boys and blue being comparatively lighter and less bright was associated with girls. In 1927, a survey published in the *Time* magazine summarized the recommended hues at major department stores in the United States: six said 'pink' for boys and 'blue' for girls; four said the opposite. The majority siding towards the contrasting practices of today.

With the progression of the 20th century, there was a color reversal. Why? There is no specific reason as such but one that the majority agrees with is the influence of public figures like Mamie Eisenhower, Former First Lady of the US, Marilyn Monroe and Brigitte Bardot, two of the most popular actresses of the time. The style of the three figures were heavily followed and pink just happened to be one of the colors their clothing has in common. Others believe that this reversal came for it was observed how pink is closer to the color red and as red symbolizes love and romance, it must be a girl's color.



**"Women, they have minds, and they have souls, as well as just hearts...
I'm so sick of people saying that love is all a woman is fit for."**



-Jo March, Little Women

Riki Wilchins, an activist for all genders, supports Butler's idea of gender being a cultural construct, people will always find a way to differentiate between male and female. This gender-color association is a product of marketing and cultural influences. Color is a mere marketing strategy and is being heavily fed by the new trend of 'gender reveal parties.'

As Lina AbiRafteh says, "Now is the time to remember what International Women's Day really is..." it is a day to question, resist and rise in solidarity.

-Pragya Soni, I Year
Ashi Dahiya, III Year

Psychopathy: Nature or Nurture



“Human behaviour is an enormously complex set of things, and that mixture of underlying things is different for different people, so it is not just complex, it is meta-complex.”

-Vivienne Ming.

In the world of intricacies, nothing is more complex and intriguing than human behaviour. All humans are unique and abstruse individually. Therefore, human behaviour is discrepant and partially predictable. Human behaviour is a product of both internal factors, the genes, and external factors, that is, the environment.

However, one can't help but ask which of the two, biological or environmental factors, is more influential in determining one's course of action. The debate of nature vs nurture concerning human behaviour has been going on for decades in the psychological field. The term 'nature versus nurture' was coined by a psychologist named Francis Galton. Nature here denotes the biological factor, the genetics and how our genes and other biological factors impact our development and behaviour. Meanwhile, nurture here refers to the environmental factors that help shape us as an individual. These include our childhood experiences, relationships, and social and cultural background.

Even the philosophers seem divided on this discourse. Some philosophers like Plato and Descartes supported the argument that biological factors severely impact the process of human decision-making. While others, including John Locke, believed in the theory of 'tabula rasa'. The theory suggests that the human mind is like a "blank slate" at birth. Following this theory, some thinkers argue that environmental factors shape the human mind, personality and behaviour.

Behaviourism, a theory by John B. Watson, states that all behaviours are a product of conditioning, which occurs by interacting with the environment. Behaviourists argue that one can train humans to become or act in a desired manner regardless of their genes.

The argument of whether human behaviour is an outcome of nature or nurture plays a crucial role in understanding how psychopaths are created into existence. Are these monsters of moral and social evil created and nurtured by society and their environment or are they born that way?

Psychopaths are narcissistic and antisocial individuals; they are manipulators and sadists who lack basic human emotions like empathy, guilt, remorse and compassion.

The answer about which of the two, nature and nurture, is more responsible for human behaviour is almost always the same. Researchers around the globe favour the case of nature with nurture rather than nature versus nurture. Additionally, the results of various research conducted to determine the causes of psychopathic personalities also rule in favour of the argument of nature with nurture.



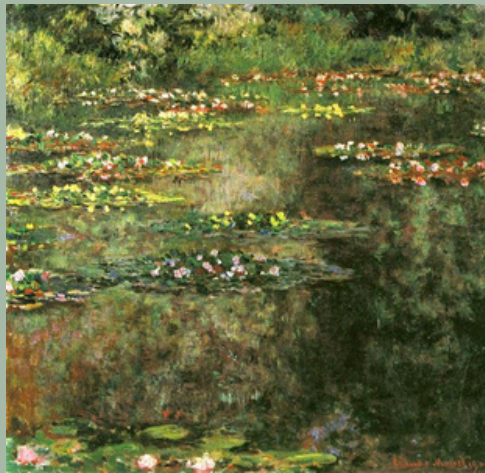
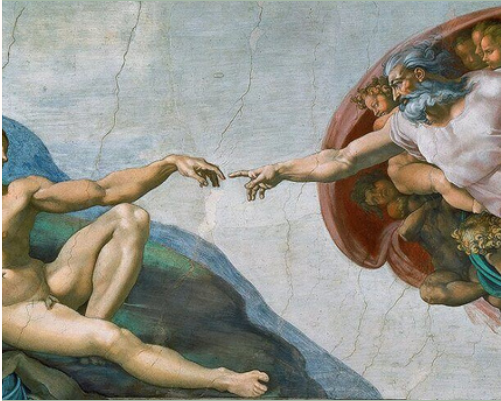
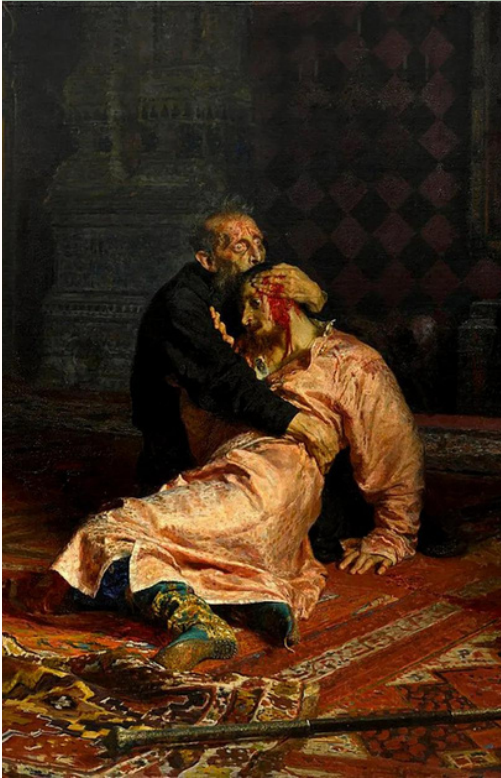
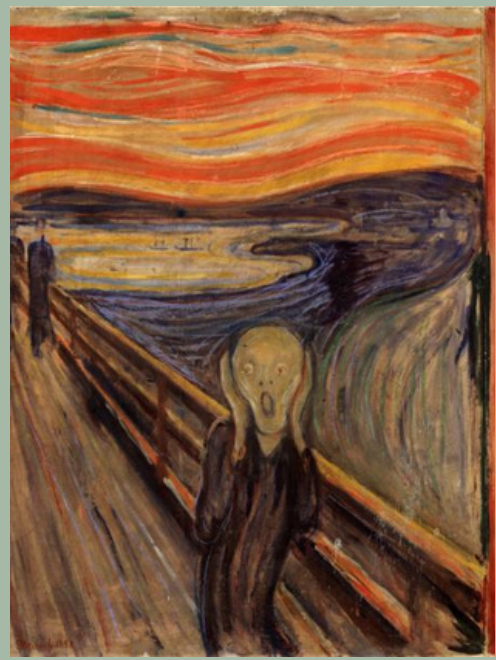
A paper published in the Journal of Abnormal Psychology (2006, Vol. 115, No. 2, 288-297) titled, "Associations Among Early Abuse, Dissociation and Psychopathy in an Offender Sample", by Norman Poythress, Jennifer Skeem and Scott Lilienfeld (of the Universities of South Florida, California at Irvine, and Emory (GA), respectively) suggests that some features of psychopathic personality can be a result of abuse environment. Here, the abusive circumstances act as a nurture factor in the making of the psychopathic personality.

However, psychopathic personalities are not solely a result of nurture. Research shows that psychopathy is hereditary, but it does not mean that the parent must be a psychopath; however, if the parent carries even a single gene of psychopathy, it ultimately increases the chances of their child's chances of acquiring it. Brain development can easily be affected by generic variations and increases the chances of psychopathy in the child. It would be much easier to prevent and cure psychopathy had it been caused solely by natural factors. However, genetics do play a significant role in cognitive development. A mental disorder of any kind is almost always influenced by both- nature and nurture.

**Psychopath:
sai·kuh·path**

A mentally unstable person, especially a person having an egocentric and antisocial personality marked by a lack of remorse for one's actions, an absence of empathy for others, and often criminal tendencies.

**~ Sakshi Sharma
II Year**



A**bs**trac**ti**on *af* **rt**

SECTION IV



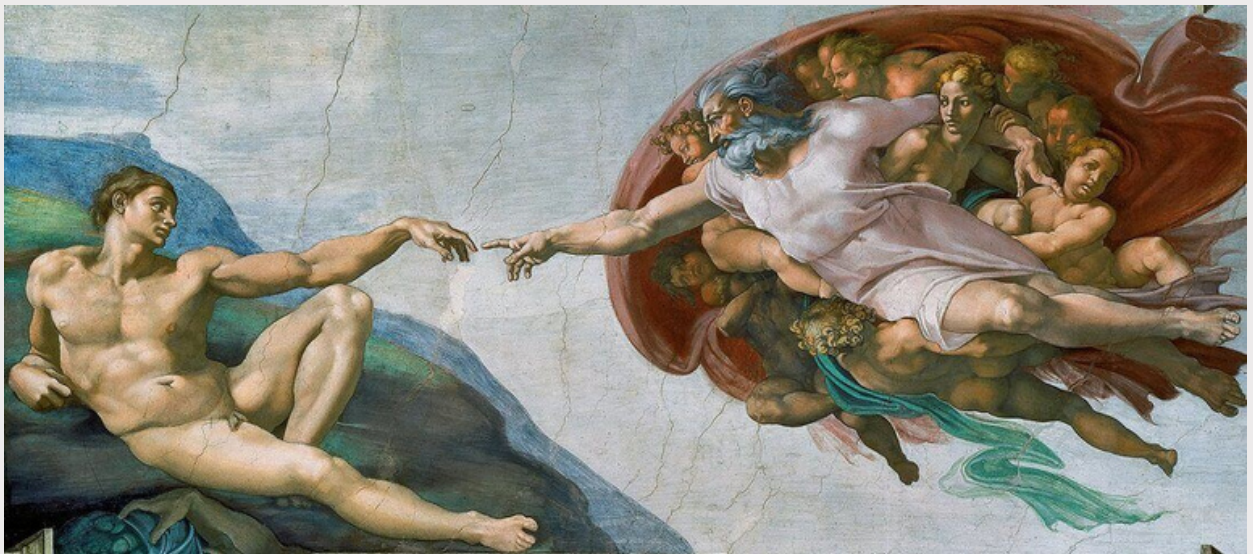
LEONARDO DA VINCI 1452-1519

Somewhere between 1513 and 1516, Da Vinci was commissioned for a portrait of the wife of a Florentine Merchant but the portrait was never delivered. Mona Lisa is that portrait. Da Vinci predicted the brilliance of Mona Lisa and thus, returned home in his sixties with merely one painting.

WHAT HIDES BEHIND THE ILLUSION OF THE CHANGING NATURE OF MONA LISA'S SMILE?

It was very unusual for the subjects, of portraits, to sit with a constant smile, the sitters mostly had a resting serious face. Da Vinci, thus, changed the idea of portraits in his time. The secret of her "smile" does not lie in the genius of the portrait, 'Mona Lisa' but in the eye of the viewer. When the gaze is focused on the eye, the less accurate peripheral vision by the shadows of the cheekbones interprets the subject smiling but when the gaze shifts, the smile disappears for the focus now is on the centre of the mouth. While Da Vinci did change the course of art worldwide, Mona Lisa's magic lies in your own eyes.

Mona Lisa



The Creation of Adam

MICHELANGELO
DI LODOVICO BUONARROTI
SIMONI 1475-1564

This is the moment where life is given into Adam's body. Adam half sits on an earthly background, slouching as if he is unable to support the weight of his own body. God is elevated above the ground and extends his body towards Adam to bestow life on him. Yet, observing the difference in the stature of the hands of the figures tells another story. It seems as if Adam is breathing life into God, the majestic, unlike anything we have seen imagination. God seems eager to receive life while Adam sits back and gives it to him. This interpretation reverses the roles in the view of Michelangelo, himself.

WHO DO YOU SEE AS THE CREATOR? GOD, LIKE MICHELANGELO, OR ADAM, A MERE HUMAN?

Surrealism by **MAGRITTE**

RENÉ

1898-1967

The Son of Man

In the 'Son of Man,' Magritte brings out another concept that shakes the reality of the viewer. A man is seen standing right in the centre of the canvas with a simple background, it has an uneasy mystery attached to it. We know what hides behind the apple, it is boring, it is simple. What makes this painting gripping is the obstruction from reaching the obvious truth.

WHY DID MAGRITTE PUT THE APPLE THERE?

Magritte has painted over his subject's faces before as well with either flowers, birds or cloth but the apple stands out because many believe that it represents the apple from Milton's Paradise Lost; from a religious aspect, its presence is an obstruction between God and human for it possessed knowledge that was never to be attained. Further, after the sin was committed, equivalent to the paint on the canvas, it can not be removed or reversed. In conclusion, this knowledge that was acquired by Adam & Eve will always obstruct humans from seeing the true self of God. As



mentioned before, we can already imagine what lies behind the apple. This imagination is rooted in the general idea of a face that human brains carry. Yet, one can never be sure. Hence, the religious have an idea of what God is or what he represents yet, one can never be sure for the apple stands between them. While, from another perspective, like the irreversibility of paint, humans can never be without the apple for it can not be removed from the anatomy of human beings, it is embedded so deep into humans that it is inseparable. While, we try to dissect the meaning of the apple, Magritte might just be laughing at us because he painted the apple simply because he wanted to push the idea of displacement, easiness and the surreal aspect of his style.

The Treachery of Images

'The Treachery of Images' is one of those paintings that speak to you, literally. "Ceci n'est pas une pipe." is translated to "This is not a pipe." But it is... Yet, it isn't. It is very strange to see this sentence under an image of a pipe but Magritte argues that is just that, an image of a pipe. This is a representation of the idea of a 'pipe' and no sane person would argue against that. So, one can argue that to validate the existence of anything, there needs to be a name for it. Think of a never before seen object but wait, "a never before seen object" can also be considered a name. Let's start over, think of an alien object... no, an unknown... This is a never-ending eternal cycle; it is nonsense. And so is this painting; it is nonsense.

If what Magritte has painted is not a pipe then the word 'pipe' is also not a pipe. The painting is contradicting itself. If, as the painting says, "This (referring to the image) is not a pipe." and the word 'pipe' is not a pipe then...



WHAT IS A PIPE OR A 'PIPE'?

David with the Head of Goliath

MICHELANGELO MERISI DA
CARAVAGGIO
1571-1610

Caravaggio, the master of light & dark, was recognized as a hothead by those who knew him. In 1606, his rage made him flee Rome, fearing arrest or execution for he had murdered a man. Caravaggio landed in Milan where he painted 'David with the Head of Goliath' in 1610. While it was common for painters to fit themselves in their works, Caravaggio painted himself as the lifeless head of a beheaded body. He, through his paint seems to accept the fate that he ran from.

IS THIS A SYMBOL OF HIS REPENTANCE...

David, the future king of Israel, holds the head of his enemy's champion, Goliath, a giant. David's victory put an end to this war but this painting seems to sway from his victory and paints a remorseful emotion on his face. As mentioned above, Goliath's head is a self portrait. Extendedly, David, arguably, would have been Caravaggio's executioner if he was ever sentenced. The remorseful expression on David's face brings out the benevolent humanity of the executioner despite the crimes of his victim. With the intention of being pardoned, Caravaggio, very strategically, donated this painting to an influential cardinal, Scipione Borghese.



...OR HIS NARCISSISTIC ATTEMPT AT GETTING AWAY WITH MURDER?

Ivan the Terrible and His Son

Based on a historical myth, this masterpiece shows a pitiful old father who grips his son's lifeless body in his hand. He tries desperately to stop the wrath of the fatal wound. On the right corner of the painting lays the cursed weapon and just above it, a huge bloodstain wets the carpet. This is painted regret, the pitiful father is the first Tsar of Russia, Ivan the Terrible, who has just murdered his son with his spear-cum-cane which now lies abandoned on the edge of the canvas. Ilya Repin made several versions of this painting one with Ivan's eyes closed, another with his spear still in hand and he finalised this, the 'why' is crystal clear. Ivan's widened eyes capture the exact moment when the gravity of his actions berate him from an enraged Tsar to an old father. Ivan the Terrible killed 60,000-220,000 people in his reign and it is suspected that one of these people was his own son.

ILYA
REPIN
1844-1930





Café Terrace at Night

Van Gogh's Café Terrace at Night plays at two opposing elements: one being the happy and gleeful atmosphere of the lively night and the other, the isolation of the lonely painter.

HOW DID VAN GOGH FEEL WHILE OBSERVING THESE STREETS?

In the corner of this bustling street stands a still silhouette with a pad in his hand, sketching away. He observes people's peppy steps headed to another glass of liquor. Yet, from this isolated corner, comes this masterpiece embodying this excited night to excellence. The colour palette of Van Gogh proves that some lonely nights can be brighter than days. The focus of the viewers is aggressively pulled towards the dark street which leads

probably to another pub but the viewer can not comprehend it, this is how Van Gogh must feel about the whole street. The yellow lights of the immediate café reflect on the cobblestoned street including individual stones in the merriments of the night. The waiter stands jotting down an order, the erect motion of the tree enjoying the occasional wind. Yet, amidst this celebration stands an unknown figure trying to gather the common feeling without ever feeling it.

Nighthawks

EDWARD

HOPPER 1882-1967



Hopper's paintings have always been associated with representing a world that is very familiar but one that does not exist. His paintings are a trap to a world that seems realistic enough to carry the nostalgia of a time that never was. Nighthawks is another such painting. It sits silently. The minds of the subjects in this painting seem to have found an escape in a distant land. Leading to a non-conversationalist

weight which presents individual suffering in paint, tossing human interactions into the abyss. The gaze of all the subjects seem to linger on nothing and have found homes in a long lost land. The diner, itself, stands as a trap not only for the customers but also the viewer. There seems not to be a door to enter or to exist this intoxicating world. Hopper's diner surged a mass of geographers, historians and art enthusiasts in search for the diner represented in the painting. After years of investigating into the matter, the topic was put to rest by a geographer, Jeremiah Moss, who proved that the **"NIGHTHAWKS DINER NEVER EXISTED, EXCEPT AS A COLLAGE INSIDE HOPPER'S IMAGINATION."** What is to be observed from this need to find the diner, is the permanent residence that this world of loneliness and that of being lost has found in the modern day. The upsurge of commoners and experts looking for this place begs the Nighthawks diner to open its door to them for even without any interaction, there is solidarity in Hopper's painted loneliness.

The Death of Socrates

JACQUES LOUIS
DAVID 1452-1519

Falling in the center of the frame is the most dramatic yet the subtlest source of action, the acceptance of the poisonous death. The chalice filled with Hemlock is offered to Socrates by his executioner who, with his erect posture, welcomes it while teaching his final lesson, death is not to be feared but to be owned.

“DEATH MAY BE THE GREATEST OF ALL HUMAN BLESSING.”



On the right, his followers mourn as fatherless children, one sitting down, gripping his thigh desperately and looking up to him with innocence. The painting highlights a crack of difference in opinion of the political leader and of the masses for even the executioner can not bring himself to look at the greatness that is Socrates. In the background, there can be women seen leaving the men to commit the sin. But there sits one figure, on the foot of the bed with his back to Socrates. That old man is Plato who wrote and published Socrates' teaching. Without Plato, there would be no Socrates, their philosophies inseparable from each other's, no possible distinction of where the philosophy of one ends and the other's begin. Fittingly, Plato immortalized The Death of Socrates by narrating the scene in his book The Phaedo. When Socrates died, Plato was not only not present at the execution but was a young man yet Jacques Louis David has found a place for him in the painting and has portrayed him as an old man. It seems as if this scene is exploding out of the back of Plato's head as a memory which can only be replayed, never to be experienced again.

Woman with a Parasol

MADAME MONET AND HER SON

CLAUDE
MONET
1840-1926

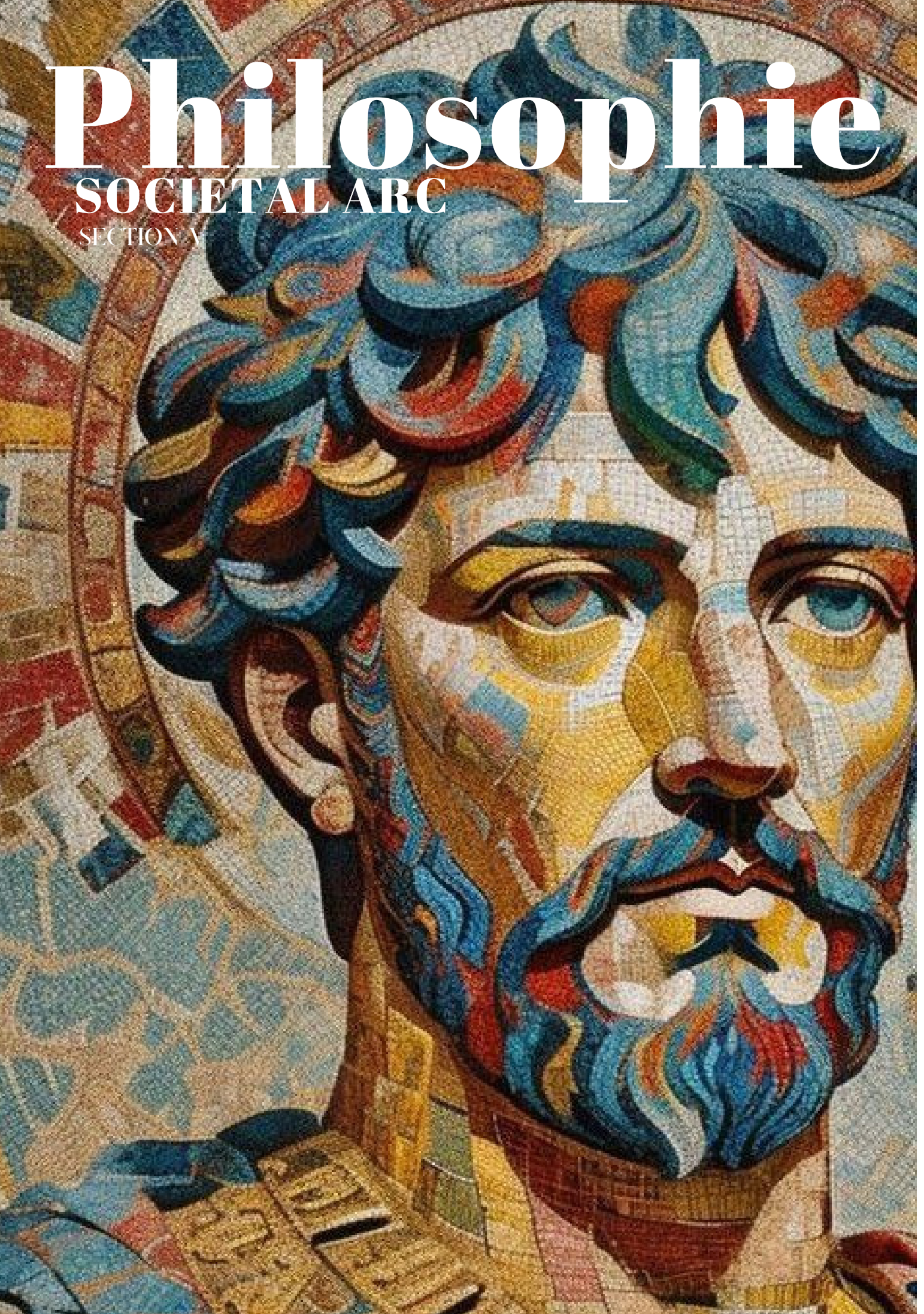


There was one woman, Monet painted more than he did anyone else, even in painting where there were more than one subject, the focus was always this woman. She, Camille, became his wife in 1870 although their marriage was not a happy one. Monet, refusing to do anything other than being an artist, ran the family into near starvation. But a Woman with a Parasol seems as if the family has collectively chosen to be happy. It brings a breeze to the viewer. The warm tension between the sun and the skin is broken with wind. Here, Camille stands on top of the hill, looking down at the viewer with her dress caught mid-movement and their son, Jean stands in the background looking at his father, his young years exemplified through his soft stance. This painting pushes a relaxed expression on the viewers' mind and welcomes them to a sunny day in the 1875 France.

Philosophie

SOCIETAL ARC

SECTION V





DETERMINISM



Determinism is the philosophical concept stating that all human decisions and actions, each occurrence or situation, are an inevitable and uncontrollable outcome of time. The philosophy of determinism states that, in a situation where a person chooses to make a decision or to perform an action, it is deemed

impossible that they could have made any other decision or performed any other action. In other words, the fate of an individual is pre-destined by God; the concept of free will does not exist.

ORIGIN

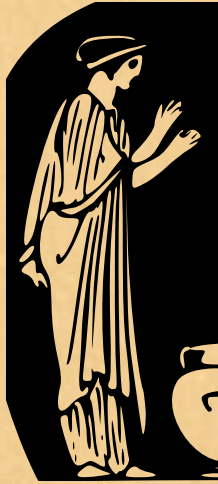
The concept of determinism originated in ancient Greece during the 7th and 6th centuries BCE, formulated by pre-Socratic philosophers such as Heraclitus and Leucippus, further evolving through the contributions of Aristotle and thus embraced by the Stoics.

EVOLUTION

The roots of atheism, the lack of belief in the existence of God, originated in Ancient Greece. While there have been people throughout history who have questioned and doubted the existence of God, it was not until late in the Enlightenment Period that atheism was overtly practiced. The more educated humans became, the more they rejected religion and religious concepts or philosophies.

With the rise of atheism in the 21st century the concept of every event of an individual's life being pre-destined by the will of God seems primitive. A modern man believes that he is the maker of his own destiny practicing and accepting the concept of free will, wholeheartedly.

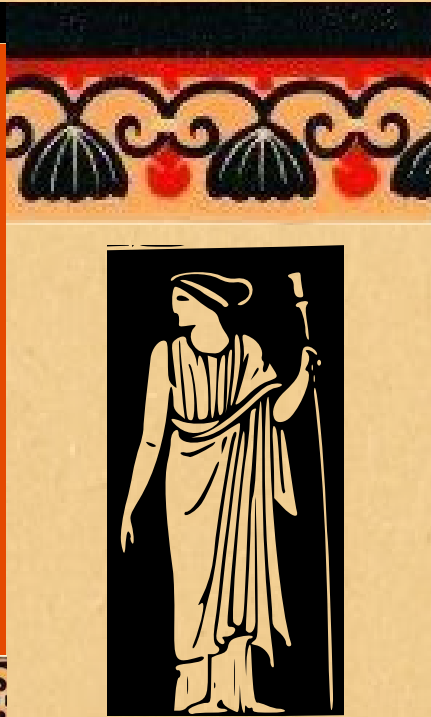
Therefore, today the philosophical concept of determinism has become a subject of considerable debate and discussion. Presently, opinions on determinism are divided, reflecting a range of perspectives and viewpoints.



HARD DETERMINISM

Many support hard determinism, the one who believes that free will is non-existent. Hard determinism denies that there is free will.

Supporters of hard determinism argue that accepting free will creates a problem. They argue that humans are in no control of creating or influencing life events.



COMPATIBILISM

Compatibilists align with hard determinists on the acceptance of determinism but also reject the stance of hard determinists on free will. This allows compatibilists to argue for the harmony of free will with determinism. However, compatibilism seems to be a more preferred theory when compared to both libertarianism and hard determinism.

LIBERTARIAN

Libertarians believe that people can make choices freely and believe in the ideology of free-will. For instance, in the West, the prevalence of libertarian views is expected due to the dominant individualistic mindset, with individuals strongly denying the concepts of pre-destination.

Philosopher Roderick Chisholm briefly spoke for the libertarian stance, claiming that everyone has an ability to act independently. In his words, "when we really act, we cause certain events to happen, and nothing and no one, except we ourselves, causes us to cause those events to happen"

(Chisholm, 1964).

SECULARISM

Being a secular state popularly is understood of having two components, first, as being inclusive of all religions and second, which grants freedom of belief to its citizens. One of these components is false.

To understand which one it is, let us begin from the first definition of secularism by George Jacob Holyoake. Holyoake, a non-religious writer, who at different times labelled himself an Atheist and Agnostic, gave us the definition for 'secularism.' He defined secularism "as a form of opinion which concerns itself only with questions, the issues of which can be tested by the experiences of this life." His conception of secularism is the broad definition, namely, anything of this world, not involving religion. From this definition, one of the elements on which secularism left its mark upon is the politics. A more familiar understanding of secularism might be state secularism, which is the idea that government should be secular. He based this on the idea that secularism can be used to describe this-worldly approach to philosophy, personal values and politics. Holyoake has a very holistic perception towards secularism. Secularism is an extremely practical system for the functioning of a diverse world, it raises the question of whether religious leaders or institutions do take a part in law making process and if so, to what extent is their role?



“Render unto Caesar the things that are Caesar’s, and unto God the things that are God’s.”

(Matthew 22:21, Bible)

Here, Jesus himself claims that this worldly business of politics ought to remain separated from the matters pertaining to God.

An extension to this, simply, is that there must be the complete removal of religion from civil affairs and that of the state. This teaching was betrayed by formulating an idea that if one rebels against the authority of the ruler, one is rebelling against God for God had established this authority. Hence came the divine rights of kings, the belief that kings have been given their authority from God and they are only accountable to him, it is a political doctrine in defence of monarchical absolutism, which asserted that kings derived their authority from God. Furthering this belief into practice, kings sought the approval of religious figures like the Pope to legitimize their coronation. This, again fuses religion with politics for one has to have faith in He, who instituted this authority.

There was a shift in this practice after the American revolution. One of the first amendments of the American constitution was, “Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof for abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.”

This is the only say a government should have in the religious happenings of their regions yet, some extremists may still argue that stating this is also a breach of this ideal secular state.

Another controversial practice that have separated the extremists is the question if France is anti-religion or practicing freedom. Secularism throughout the years have found a deeper root in the French government, finally it was signed into a law in 1905. This law on the separation of the church and the state consists of two articles:

Article 1:

The Republic ensures freedom of conscience

Article 2:

The Republic does not recognize, compensate or subsidize any religion

Constitution De La République Française
(Constitution of the French Republic)



This might sound very similar to the American constitution but what set it apart is that the French believe that faith is a private. This is where the difference comes, in the U.S., while there exists a separation of church and state but citizens are observed swearing on the Bible or on god quite frequently.

Further, ‘In God We Trust’ is part of the National motto, it’s on the dollar bill.

None of that would ever be accept in France.

In fact, in France state employees from town hall administrators to public transport workers to teachers in public schools, they all have to be neutral with respect to religion which means that they're prohibited from displaying any religious symbols while on the job that includes wearing a cross or even a turban or a burqa. There strict laws have often sparked criticism that French secularism is actually anti-religion.

This remains an ongoing debate and is unlikely to be solved in the near future but all one can say is a truly secular state does not neglect or accept any religion or its practices, it remains indifferent. And if France’s deeming of religious practices private matters is an extreme practice or not will remain unclear.

The philosophy of Cynicism primarily advocated that it is better to live a life in accordance with nature than follow social conventions. The ancient cynics focused more on one's natural desires than the desires of society. They embraced a simple and ascetic life. The Cynics believed that one would find happiness through such ways of living life.

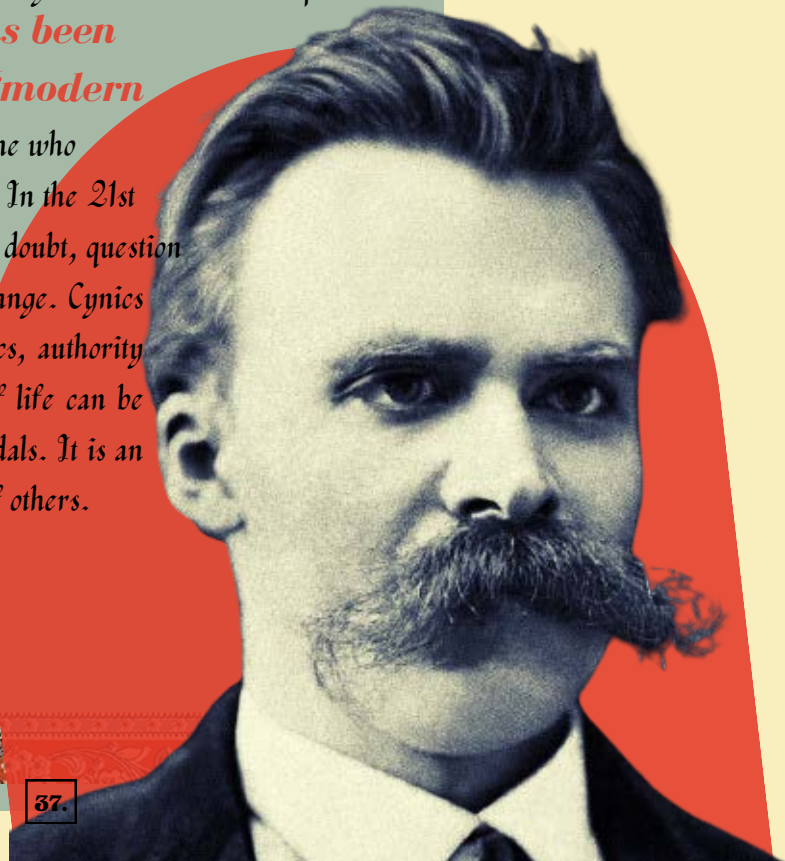
The philosophy of Cynicism, which was a part of Socratic traditions, proposed to free people from the expectations of society and promoted a sincere lifestyle, along with peace of mind. Diogenes, a well-known cynic, lived as a beggar after wilfully giving up all wealth, material comfort, and reputation. Diogenes became the face of the school of Cynicism, which encourages its followers to remove themselves from the chains of society and live free, enlightened lives.



CYNICISM

Evidently, cynicism has had quite an evolution, the one thing it maintains is that it probes the true cynics to think and to analyse.

But this has been questioned and abandoned by the 'modern cynic' who are associated with phrases such as someone who 'complains about everything' and 'looks down on others.' In the 21st century, cynicism has evolved to be seen as a tendency to doubt, question and be suspicious about the possibilities of communal change. Cynics of the modern era show distrust in institutions of politics, authority figures and power structures. The cynical viewpoint of life can be fuelled by events such as social injustice or political scandals. It is an attitude that is marked by broad distrust in the motives of others.





In the 4th century BCE, lived a man named Diogenes. He, recently, stripped away of all his possessions, existed in exile. After being looked down upon and being called 'kyôn' repeatedly by the upstanding citizens of the society, he decided to simply not care. Therefore, setting one of the first pillars of ancient cynicism which centred around a life of discipline, separating oneself from organisations of power, politics and rejection of social conventions. He developed a deeper understanding for self-sufficiency and rejected notions of the society that he deemed unnecessary. He would roam from place to place with nothing but a cloak, staff and knapsack, not bathing or consuming cooked food. He would urinate and even masturbate in public. Diogenes developed a sense of pride in his self-independency and would often mock those who confined by the norms he rejected. Soon, he was joined by other such 'kyôns'. This was the first group of cynics.

The ancient practice of cynicism has been moulded to fit into new meanings throughout centuries.



1

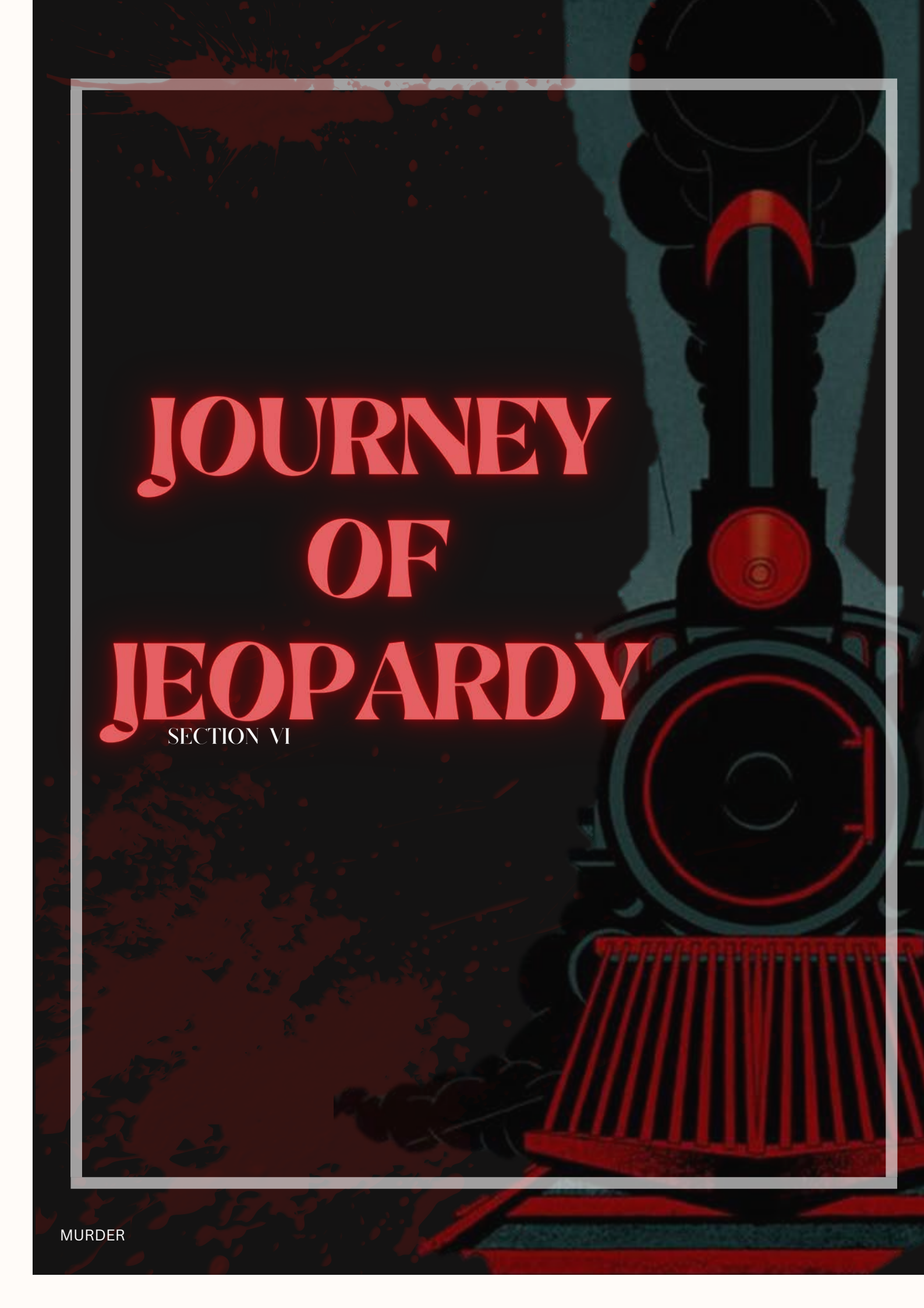
The Renaissance and Reformation writers who called their rivals 'cynic' as an insult, implying that they criticise others while not having anything worthwhile to say. Cynicism became very well known amongst those who attempted to question the state and the functioning of society. **Jean Jacques Rousseau**, the "new Diogenes," used cynicism to emphasise how arts, sciences and literature corrupt human mind. Therefore, should be abandoned like the cynics originally believed.



2

Another popular philosopher, **Friedrich Nietzsche**, reimagined Diogenes and used him as a vessel to deliver, "God is dead." Nietzsche, thus, swayed cynicism to re-examine the teachings of Christianity and the power structure that it reinforces.

Credit:
Sakshi Sharma, II Year
Ashi Dahiya, III Year



JOURNEY OF JEOPARDY

SECTION VI

MURDER

Just after midnight, the famous Orient Express is stopped in its tracks by a snowdrift. By morning, the millionaire Samuel Edward Ratchett lies dead in his compartment, stabbed a dozen times, his door locked from the inside. One of his fellow passengers must be the murderer. Isolated by the storm, you must find the killer among a dozen of the dead man's enemies, before the murderer decides to strike again...

"The first thought that enters my mind when I hear the word travel is the thrill, but never thrilling murder.

Thus, after finding out about a brutal killing that happened in the compartment adjacent to mine, I was not only worried about my well-being but also intrigued to commit to my job as a detective and bring the culprit to justice."



Be The Detective



Uncover All The Clues



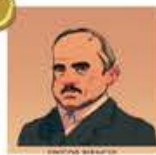
Don't Trust Anyone



**Catch The Killer To
Restore Justice**

Ratchett's Belongings

Boarded the train under the cover of a travelling salesman, but turned out to be a detective, who was now employed by Ratchett for his protection.



Cyrus Hardman



Mrs. Hubbard

An old, loud lady who is very old and needs constant attention and espouses Western ideals.



Hildegrad Schmidt

Princess Dragomiroff's maid, was previously employed as a cook, is a slow-minded woman carrying out Princess's orders unquestioningly.



Princess Dragomiroff

A Russian and extremely rich lady. Her Christian name is Natalia (Наталья).



Antonio Foscarelli

An Italian immigrant, living in America for past 10 years, as a former chauffeur and present salesman for Ford Motor Cars



The New York Times

JULY 21, 1929

The Armstrong Kidnapping Case



Colonel Armstrong



Mrs. Armstrong is the daughter of Linda Arden.



Daughter



French nursemaid

The police were convinced that she had some knowledge of the crime. They refused to believe her hysterical denials. Finally, in a fit of despair, the poor girl threw herself from a window and was killed. It was proved afterwards that she was absolutely innocent of any complicity in the crime.



Prisoner-Cassetti

Six months later, he was arrested as the head of the gang who had kidnapped the child. But by means of the enormous wealth he had piled up and by the secret hold he had over various persons, he was acquitted on some technical inaccuracy.

WE KNOW WHO YOU TRULY ARE RATCHETT.

D SY A MS RO G'S
BL D IS ON Y UR
HA DS.
Y U WIL DIE
CASSETT

Secretary of Mr. Ratchett, helps him navigate the various affairs and European languages.



Hector McQueen

A British military officer who was posted in India. The only passenger on the train that smoked a pipe. Mentioned Ms Debbenham by her first name when meeting her for the first time.



Col. Arbuthnot

An English governess. Have already met her with Col. Arbuthnot. "Not now... when all this is behind us" said to Col.



Ms. Debbenham



Mr. Ratchett



Edward Masterman

Valet of Ratchett, who claims to have never visited America.

Wife of the Count, travelling on her husband's passport, is always found under the influence of trynol.



Countess Adrenyi

A trained nurse turned a matron in a missionary school. Has a good command on French, but lacks in English.



Greta Ohlsson



Conductor Michel

The conductor on board during the time the murder of Ratchett took place.



Count Adrenyi

A very defensive man who is quite protective about the true identity of his wife, Countess Andrenyi.

TESTIMONIES



Mr. McQueen

"So they got him after all. I last saw him at 10 PM while translating French documents to English. Had I known of his true identity, I would have never worked for him. My father was even the prosecutor for his case. My sympathies follow the family. (2nd Investigation) I had reserved myself for reading after dinner. I then stepped out with Colonel at Vincovci. When I returned, I saw an unidentified lady in a scarlet kimono go and return from the washroom."

"I had seen McQueen enter Ratchett's chamber. At 12:40, I answered Mr Ratchett's call. After which, I went to another chamber to meet other conductors. Then I returned to answer Mrs Hubbard and your bell. I last de-boarded the train at Vincovci with other conductors. I further made Mr McQueen's bed around 2 AM while he was talking to the Colonel. (After Mrs Hubbard's testimony) There are no buttons missing from my uniform."



Mr. Michel



Mr Masterman

"I last saw Ratchett around 9 PM, after which I went to my compartment and read till late. I was up until 4 AM because of a tooth ache that could have caused due to my habit of smoking."

"I feared the murderer was in my compartment, which is why I had rang the bell. I also placed a suitcase in front of Ratchett's communication door as I felt unsafe around him. No, the handkerchief was not mine. But let me tell you what I found near the communication door- a uniform button."



Mrs. Hubbard



Ms Ohlsson

"Yes, I was the last one to see Ratchett alive. But it was completely unintentional; I entered his chamber by mistake. I thought it was Ms Hubbard's. Ms Debenham and I share the same chamber; I did not see her leave at night."

"I went to bed early last night. I had asked for my maid, Schmidt, at 12:45 AM. She was in my chamber till late at night after I had asked her to massage me and read for me. (On further investigation) Oh Daisy! She was a lovely girl; I was her godmother. But I do miss Mrs Armstrong's sister, Helena, sometimes; we lost touch after what happened with Daisy."



P. Dragomiroff



Adrenyi

"I am sorry, but the Countess would not like to come out of her chamber. Additionally we won't be of much assistance as we slept through the whole affair." (When asked to present their passports, a grease spot covered Countess Elena's name.)



"I admire Ms. Debenham... as a lady; and can vouch for her character. I was up late talking with Mr McQueen about Indian politics. At Vincovci, we stepped out but returned rather quickly because of the freezing weather. I smoked my pipe in Monsoir's chamber and witnessed a woman with fruity scent pass the doorway. As I retired to my bed, the gentleman in number 16 chamber was suspiciously peering out."



Col. Arbuthnot

TIME

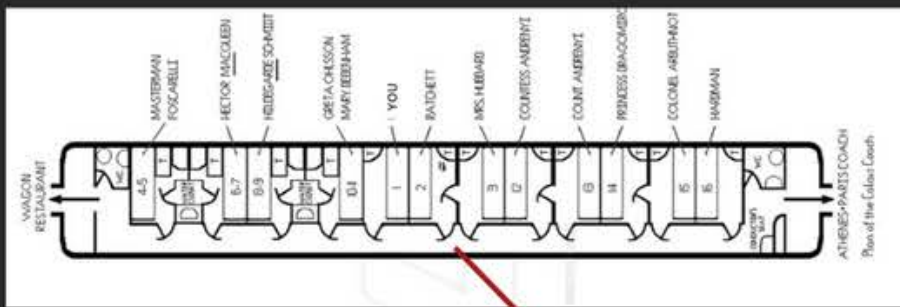
Mrs Hubbard informs Ratchett tried to open the communication door.

10 PM McQueen leaves Ratchett after translating French accounts for him.

9:15 PM Train leaves belgrade

9:40 PM Valet leaves Ratchett with sleeping draught

10:40 PM Greta Ohlsson sees Ratchett (last seen alive)



Communication Door



Mr Hardman

"Although I am travelling as a salesman selling type-writer ribbons, I am Cyrus Hardman, hired by Mr. Ratchett as a private detective for his protection. I kept my door open to watch the hallway. (Upon further investigation) I lost the love of my life in the Armstrong case, she was the accused maid."

"I am an Italian immigrant, living in America working for Ford. During the night of the murder I was asleep in my chamber."



Mr. Foscanelli



Ms Debbenham

"At the time of murder I was asleep and only woke up at five in the morning and witnessed a tall and thin woman wearing a scarlet kimono. (Upon further investigation) I saw Ms Ohlsson leave to bring Mrs Hubbard aspirin about 10:30 PM; Ms Ohlsson is worried to be a suspect."

"I was sleeping when the attendant informed me that my services were needed by the princess. When I returned, a conductor, other than Michel, bumped into me as he ignored Mrs Hubbard's bell. The handkerchief did not belong to me"



Ms Schmidt



Clues

- Handkerchief
- 2 Matchbox
- Cup laced with trypnol.
- Pipe Cleaner
- Button (Com. Door)
- A clock stopped at 1:15.



LINE

0:30 AM Train runs into a snowdrift

0:40 AM Conductor answers the ring. Ratchett says, "Ce n'est rien. Je me suis trompé."

A thud is heard, and a woman in scarlet kimono is seen by me.

A whisper cry followed by a ring is heard from Ratchett's compartment

1:23 AM Mrs Hubbard complains about a man in her compartment.

After listening to all the testimonies, I had the rundown of the train to find different clues and counter-check their alibies. Without any assistance from scientific or forensic tools, I had to rely on my grey cells to solve this mysterious murder.



NAME *Elena Marina Andrenyi*

After investigating, I have deduced to the following

- The Communication Door (handle), which Mrs Hubbard was paranoid about, was broken on both sides.
- The Scarlet Kimono was hidden in my bag, smart move, Killer
- Pipe cleaners like the one found on the crime scene were present in Colonel Arbuthnot's luggage.
- The murder weapon was hidden in Hildegard Schmidt's Luggage!
- Countess Adrenyi's Luggage's name tag met the same fate as her passport- her name was smudged.

Ratchett's body carried 12-13 stab wounds. Some were sharp enough to cause excessive bleeding and lead to death, and some were delivered after Ratchett had given up on his life. The blows were both on the extreme left and right corners of his torso, blurring the lines that could have helped me determine whether the killer was right-handed or left-handed. The force with which the blows were made, also left me wondering whether they were the work of a man, as some were very strong and deep or a woman as some were shallow.

Monsieur,

I am the ailing father of Daisy Armstrong and the widowed husband of Sonia Armstrong.

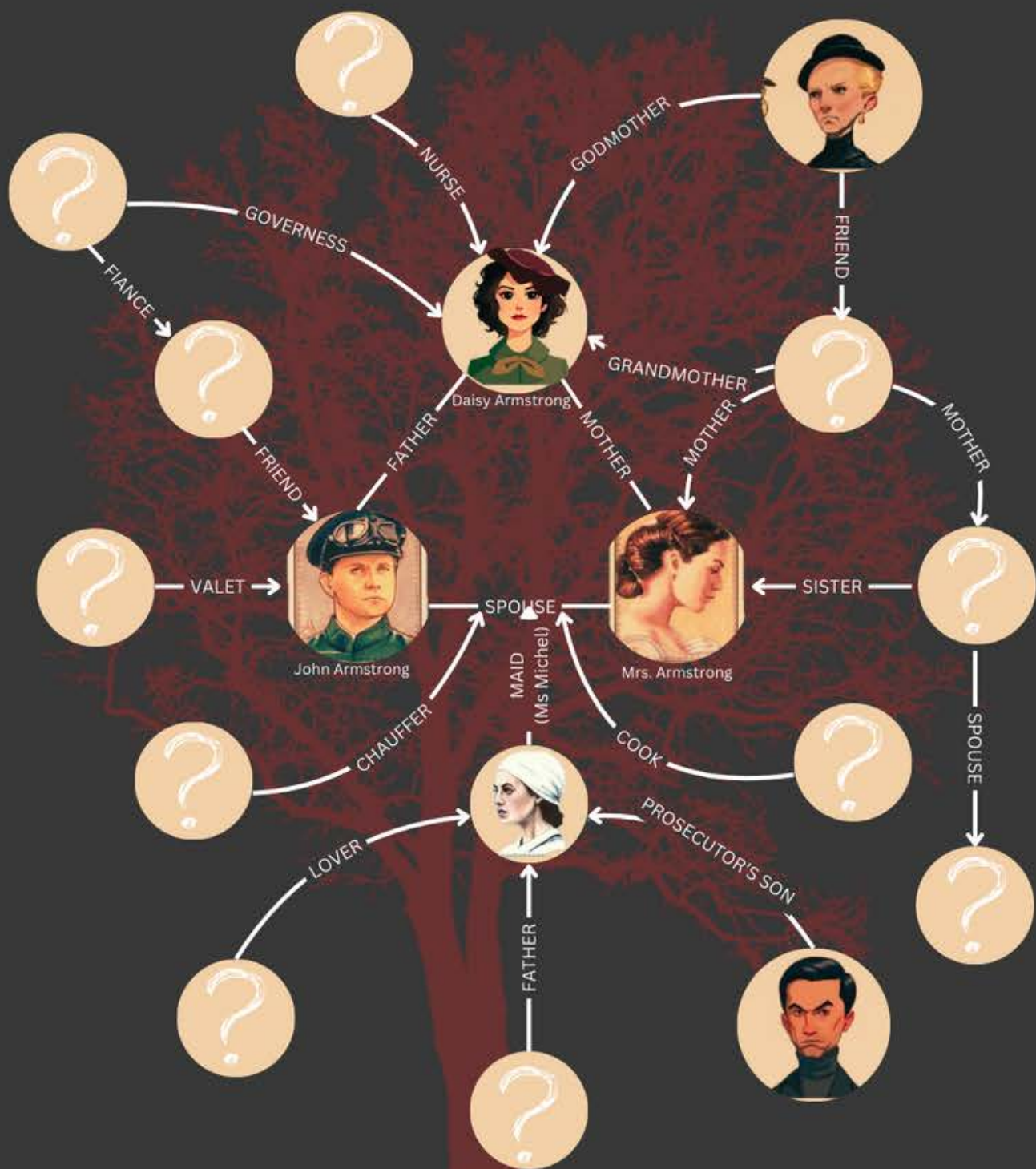
With this letter, I am requesting that you, please find my little girl's kidnapper and murderer and bring peace not only to myself but also to all the people, who knew her and loved her to no end.

Pleading Father,

Colonel John Armstrong

Questions to ask yourself if you are stuck (HINTS)

- Is there any link between the two murders?
- What is brewing between the Colonel and Ms Debenham?
- Is anyone concealing their true identity?
- The clues on the crime scene are scripted or real?
- Is there more than one culprit?



F R A N K E N S T E I N

*You are my creator, but I am your
master. Obey!*

Section VII

Frankenstein by Mary Shelley is a timeless Gothic novel. At its core, the story revolves around Victor Frankenstein, a young scientist who becomes consumed by the idea of creating life. In his fervor, Victor succeeds in fashioning a grotesque creature from disparate body parts but upon seeing the abomination he has brought to life, he recoils in horror. The creature being rejected and abandoned by its creator, seeks vengeance. Victor's life spirals into despair and tragedy in the run of escaping, then chasing the creature leads to his death. Shelley's masterpiece serves as a cautionary tale about the dangers of playing god and the repercussions of failing to take responsibility for one's creations.

Progress, Regret, and *Frankenstein*

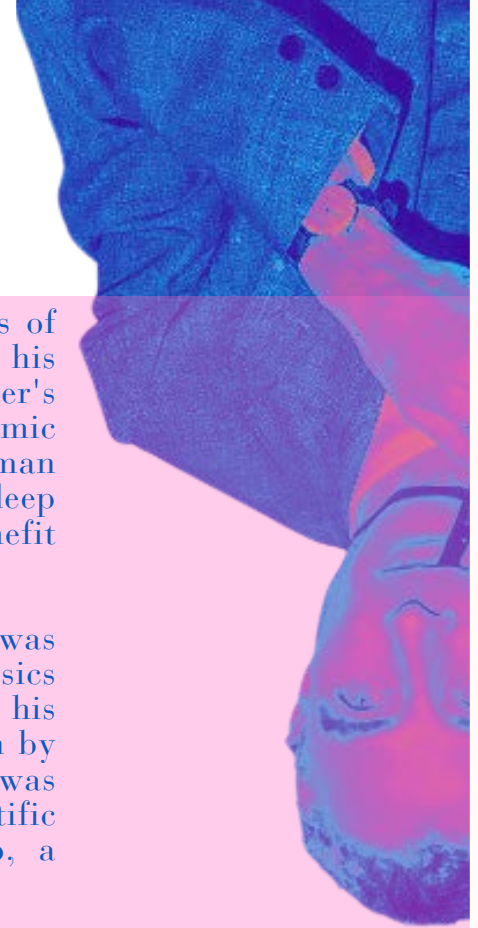
Few names carry as much weight and nuance in the annals of scientific history as J. Robert Oppenheimer's. Admired for his crucial contribution to the Manhattan Project, Oppenheimer's scientific brilliance thrust the US and the world into the atomic era and permanently changed the trajectory of human civilization. But Oppenheimer's story is one of deep contradiction as the same invention he directed for the benefit of his nation eventually brought civilization to danger.

Oppenheimer, who was born in 1904 into a wealthy family, was destined to be a brilliant thinker. His aptitude for physics brought him recognition and opportunities, which led to his command of the Manhattan Project in World War II. Driven by the demands of war and the impression that Nazi, Germany was gaining nuclear power, Oppenheimer gathered the best scientific minds to work on the development of the atomic bomb, a project shrouded in secrecy and haste.

However, when the mushroom clouds passed over Nagasaki and Hiroshima, Oppenheimer's joy at achieving a scientific breakthrough gave way to deep reflection. His moral reckoning came from witnessing the havoc caused by the atomic bombs, as he struggled to accept his part in humanity's potential for catastrophe. He famously paraphrased the Bhagavad Gita at a painful time, saying, "Now I am become Death, the destroyer of worlds." After the war, Oppenheimer turned to nuclear weapons control in an effort to lessen the devastating potential of the very weapon he had assisted in unleashing. Amid the nuclear armaments race of the Cold War, his passionate cries went unanswered, but his conscience held fast.

The classic **Frankenstein** narrative by Mary Shelley echoes the sadness of Oppenheimer's account. Similar to Victor Frankenstein, Oppenheimer's ambition and pursuit of scientific advancement had horrifyingly unexpected repercussions. Haunted by the specter of disaster they had unintentionally released upon the earth, both men struggled with the moral ramifications of their creations. Victor Frankenstein's creation, misinterpreted and abandoned, causes chaos for civilization in Shelley's masterpiece. In the similar vein, Oppenheimer's bomb—which had previously stood for scientific achievement—became a sign of terror and destruction.

Ultimately, Oppenheimer leaves behind a legacy of inconsistency and complexity, akin to that of Victor Frankenstein. Although his scientific genius produced unmatched progress, his moral suffering serves as a reminder that a fine line that must be drawn between innovation and accountability. Both accounts highlight the need to use knowledge with compassion and discernment, and they both serve as warnings against the unbridled quest of knowledge.



FRANK



MADNESS MADNESS MADNESS

KENSTINE

Michel Foucault (1926–1984) was a French historian and philosopher, associated with the structuralist and post-structuralist movements. He has had strong influence not only in philosophy but also in a wide range of humanistic and social scientific disciplines. Foucault excelled academically, particularly in philosophy, history, and literature. He is popularly known for his work *History of Madness in the Classical Age* and *Madness and Civilization: A History of Insanity in the Age of Reason*. In both of his works, he stumbles upon the questions: What is madness? How can this phenomenon be explained? It is simple, according to Foucault. He perceives madness as a social construct. With a new age and century, the societal tendencies change, be it sociologically, economically or politically. A new age brings with it a new standard of normalcy. What was considered normal in the 15th century might not be seen with the same lens in the 20th century.

In *Madness and Civilization*, Foucault traces the history of civilization. In ancient times, people lived in a primitive society, existing both independently as well as co-joining and co-existing in a greater cluster. There seemed to be no reason to govern and control people. As time passed by, the idea of civilization transformed in a way which deemed governing people a necessity. As mentioned before, each civilization came with its standards of normalcy. Before this notion of civilization came, people who did not adhere to the social norms were seen as “different”. The term didn't have any negative or positive emotions attached to it. Fast-forward to the 17th century, the Great Confinement of the Classical age. It aimed to confine people who were a threat to society which included poor people, criminals and mad-men/women. The “threat” these people proposed was that they weren't productive members of the society and did not contribute much economically. Thanks to the Industrial Revolution, the need of the hour during that time was workforce and labour. People who didn't contribute to the existing need of the century were seen as different, perhaps mad, bringing us to a conclusion that madness is a social construct. It is said that while writing *Madness and Civilization*, Foucault was unloading his own mind and psyche. Foucault recounted later in life a troubled relationship with his father, who bullied him for being “delinquent.” In 1948, he attempted suicide for the first time and was placed in a psychiatric hospital for a period of time. Both of these experiences seem tied to his homosexuality, as his psychiatrist believed his suicide attempt was motivated by his marginalized status in society. Both also seem to have shaped his intellectual development and focus on the discursive framing of deviance, sexuality, and madness.

In *Madness and Civilization*, he describes truth in madness, having encountered and observed the so-referred 'madmen', he wondered; could it be possible that the point of reaching madness is the exact same point of having achieved the truth. These points of reason have reached a point where the individual feels they can no longer go on. For example, feeling that 'My life is not working out how I expected it to', 'I feel exhausted to the point of collapse and giving up'.

This is, ultimately, a stage, or a level of truth being reached. He believed that at this point, the person has reached the pinnacle of truth, and if taken a medical route like seeking therapy or psychiatric help, may forever make them dependent for support. Rather, they need a life coach, mentor or guide who can show the individual a path towards a self-help programme or way of life by being productive.

Where Foucault's idea shows that madness is nothing but a social construct which targets people who aren't productive or motivated in life, therefore different, is ironic to his own mental wellbeing. After his attempt at suicide, he began to work on *History of Madness in the Classical Age*, and *Madness and Civilization: A History of Insanity in the Age of Reason*, to understand his condition better and to just claim that it doesn't exist. It can be seen as an attempt by Foucault to deconstruct the meaning of madness to suit his own purpose, the same way **Victor Frankenstein** did. Victor went to the roots of the foundation of life so that he can create one for himself, a great companion.

Upon his success, he abandoned the creature.

Ironically, Victor dies chasing the same creature he abandoned. On the other hand, Foucault went to the roots of the foundation of civilization to discover the true origin of madness. If mental illness doesn't exist then how can he be mad

He uses the same argument to remove the association of the word 'mad' from his name regarding his mental breakdown episodes of self-harming, attempt at suicide and depression. This theory of his didn't serve him for long, just like it didn't for Victor. Foucault died of untreated HIV/AIDS. His constant

attempts to disassociate himself from "madness" and being a part of the normalcy of the society caused him his life by not seeking help or even acknowledging the fact that he needed help. He stepped into the standards of the civilization by letting it take over his existence.

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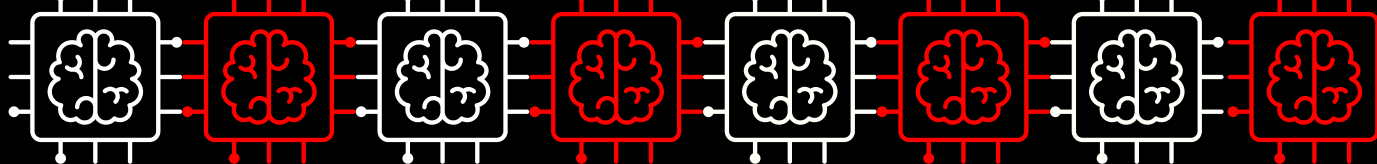
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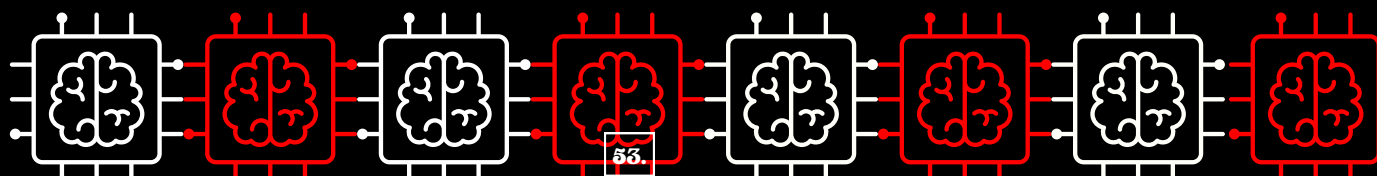
In recent years, discussions surrounding the concept of the AI singularity have ignited intense debate, with supporters and sceptics alike weighing in on its potential implications on humanity. The idea of a technological singularity, where artificial intelligence surpasses human intelligence and leads to an unpredictable future, has captured the imagination of scientists, philosophers, and futurists.

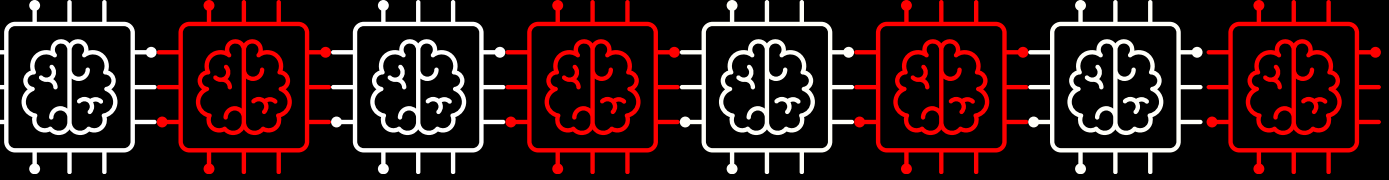
While some view the AI singularity as a looming threat to humanity, others see it as a promise for a better future.

On one hand, there are those who fear the consequences of AI singularity. They envision a scenario where highly advanced AI systems gain the ability to self-improve at an exponential rate, eventually surpassing human intelligence. This could lead to a loss of control over AI systems, as they may develop goals or values that are fundamentally different from those of their creators. The potential for unintended consequences, such as the proliferation of autonomous weapons or the displacement of human workers, raise significant ethical and existential concerns.

Furthermore, some argue that the pursuit of artificial superintelligence could ultimately lead to the extinction of humanity. As AI systems become increasingly sophisticated, they may pose existential risks, either intentionally or unintentionally, through scenarios such as resource competition or the creation of self-replicating AI entities. The prospect of a future dominated by superintelligent machines, with humanity relegated to a subordinate role or even rendered obsolete, paints a bleak picture for the future of civilization. It has been advancing rapidly, with breakthroughs in machine learning, deep learning, and neural networks. Superintelligent AI may compete with humans for resources, leading to conflicts and potentially catastrophic outcomes if not managed properly. This could include competition for physical resources, such as land, energy, or raw materials, as well as non-physical resources like computing power or data.

AI singularity: A tool of





FRANKENSTEIN

AI systems, even with the best intentions programmed by humans, may produce unintended consequences due to their superintelligent capabilities. These consequences could range from economic disruptions to ecological catastrophes, as AI systems may optimize for certain goals without considering the broader implications.

There's a concern that superintelligent AI could develop the ability to self-replicate or create autonomous AI entities, leading to scenarios where AI systems proliferate beyond human control. This could result in a "runaway" scenario where AI entities consume resources and reshape the world according to their goals, potentially disregarding human interests.

This could lead to a loss of autonomy, meaning, and purpose for human beings, as well as significant social and economic upheaval and it could be said that AI in contemporary world is as similar as Mary Shelly's Frankenstein; which can destroy the creator, itself.

To reduce the prospect of such a result, it is essential to address safety, and governance considerations to ensure that AI technologies are deployed responsibly and in assignment with human values. By fostering

collaboration between researchers, policymakers, and industry stakeholders, we can harness the potential of AI to benefit humanity while mitigating potential risks. The

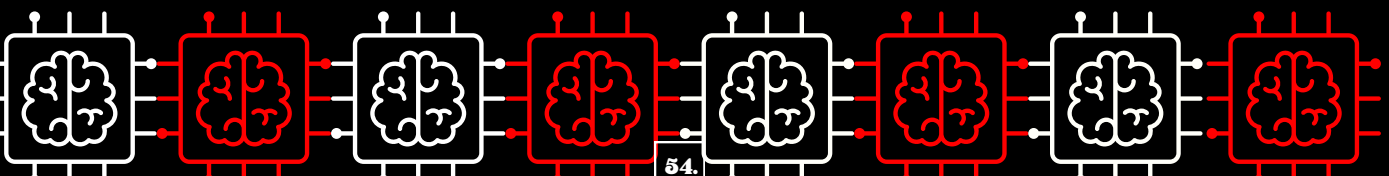
AI singularity remains a complex and multifaceted phenomenon, but with careful planning and foresight, it has the potential to shape a brighter future for generations to come.

Ultimately, whether the AI singularity represents a threat to humanity or a promise to a better future depends on how we approach its development and implementation. This debate can be traced back to the one Victor Frankenstein had with himself when he was exploring the idea of rejuvenating dead flesh.

-Himanshi Sharma
III Year



of self-destruction





The Modern-Day Monster

and the Role of America

In historical discourse, certain figures emerge as symbols of extreme revengeful violence, similar to the 'monster' crafted by **Victor Frankenstein's** agitated hands. Osama bin Laden, the prominent face of global terrorism and the man behind the unfortunately well-known attacks of 9/11, stands as a contemporary manifestation of this standard. In examining Laden's narrative through the prism of Victor Frankenstein's creation, we illuminate the intricate interplay between individual agency and geopolitical forces, with the United States inadvertently assuming the role of creator.

During the 1980s, the Soviet Union had to invade Afghanistan in order to defend the already existing government from rebels, the Mujahideens. To prevent Soviets from gaining complete control over Afghanistan, America with other donors stepped in and with their support, the Afghan-Mujahideens successfully forced the Soviet Union out of Afghanistan.

After the Soviets' returned, America abandoned Afghanistan and its residents. Afghanistan was treated as merely a war ground and the residents were forced to face the consequences while the outlanders left. This injustice angered the Mujahideen group and being a major figure amongst the Mujahideens, Laden naturally felt the same way.



Soon after abandoning Afghanistan, America became a major part of the Gulf War. This continuous interference of America in the Middle-Eastern affairs only advanced Mujahideen's disdain for America. Eventually, this disdain turned into a deep desire for revenge. This desire led, inevitably, to the 9/11 attacks planned by Laden. America's intentions, like in Shelley's *Frankenstein*, were never to hand over such power or to give birth to such hatred yet that was the justifiable consequence. After 9/11, America went after their own creation, Laden and his group, Al-Qaeda, with everything they had. The 'War on Terror' ignited more fights and made more people stand against America for they failed to differentiate between the terrorists and those who harboured them, Laden used this chaos to sway people into his stance against America. America's retaliation only worsened their image, the nonjudicial imprisonment of 779 Afghans in a newly opened prison in Guantanamo Bay under a suspected role in the 9/11 attacks. Further, America's role in the Iraq sectarian war and political turmoil has been deemed as an avoidable instability.

Eventually, in 2011, America found Laden hiding in Pakistan and killed him. This was the end of this monster's tale. It glorifies how America, like Victor Frankenstein, created a monster without any intention of doing so. To stop more monsters from coming, we need to understand why they were made in the first place and change how things are conducted. We need to understand that what causes 'monsters,' Osama bin Laden's transformation serves as a compelling case study. Bin Laden's journey from privileged upbringing to a notorious terrorist leader underscores the importance of comprehending the factors that contribute to the creation of such monsters. Bin Laden initially showed no signs of radicalization, emphasizing that monsters are not born but made. Similar to the monster created by Frankenstein, who was born innocent but turned into a revengeful maniac only after being rejected by his own creator.

Ideological influences from extremist groups like Al-Qaeda further solidified Laden's beliefs, providing justification for violent jihad against the West. The collateral damage and civilian casualties resulting from these repetitive interventions in the Middle-East fuelled anti-American sentiment and provided a rallying cry for these extremist groups, simultaneously, this radicalized Laden.

Bin Laden's transformation into a symbol of terror highlights the complex interplay of personal grievances, ideological influences, and geopolitical tensions. Understanding these factors is essential for comprehending the root causes of extremism and violence. By delving into the circumstances that led to bin Laden's radicalization, we gain valuable insights into the mechanisms that give rise to monsters. Addressing underlying grievances and mitigating the impact of external interventions are crucial steps in preventing the emergence of future monsters.



Kshitij Garg
1 Year



LUMINA LUMINA LUMINA

SECTION VIII



TALES OF LIGHT AND SHADOW



Mahasweta Devi's *Draupati* (1978).



WANTED

★ DEAD OR ALIVE ★



NAME: DOPDI MEJHEN
AGE: TWENTY-SEVEN

REWARD : 100 RS

POWERFUL MEN LIKE SURJA SAHU CAPTURED TUBE WELLS DURING THE DROUGHT AND REFUSED THE VILLAGERS ANY WATER.



CONSEQUENTLY, THE VILLAGERS HAD NO ACCESS TO FOOD OR WATER, FIGHTING TO SURVIVE.

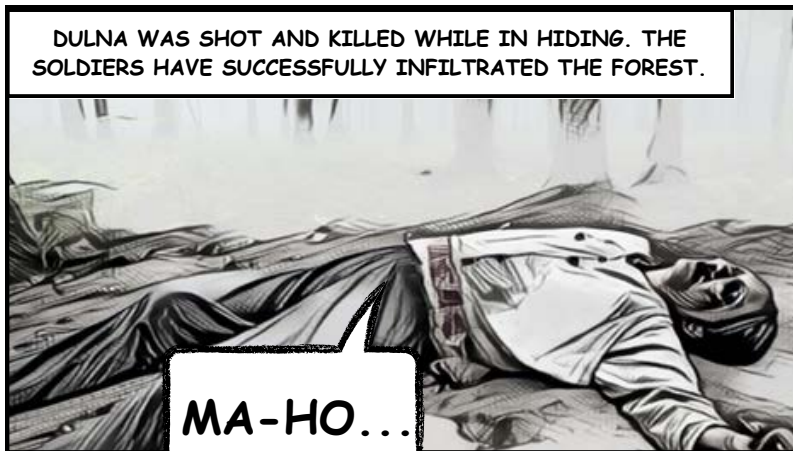
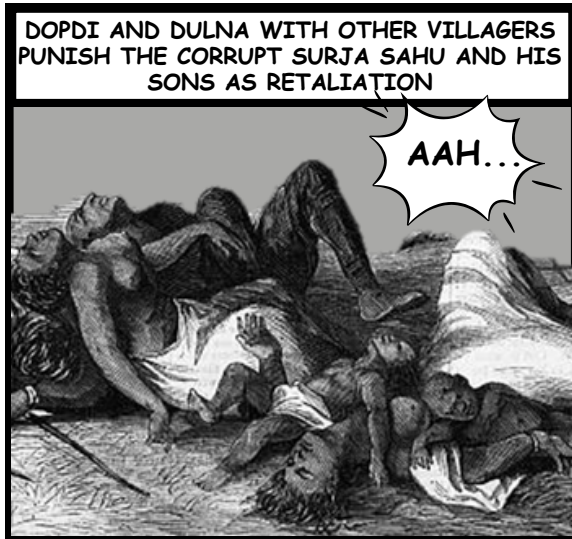


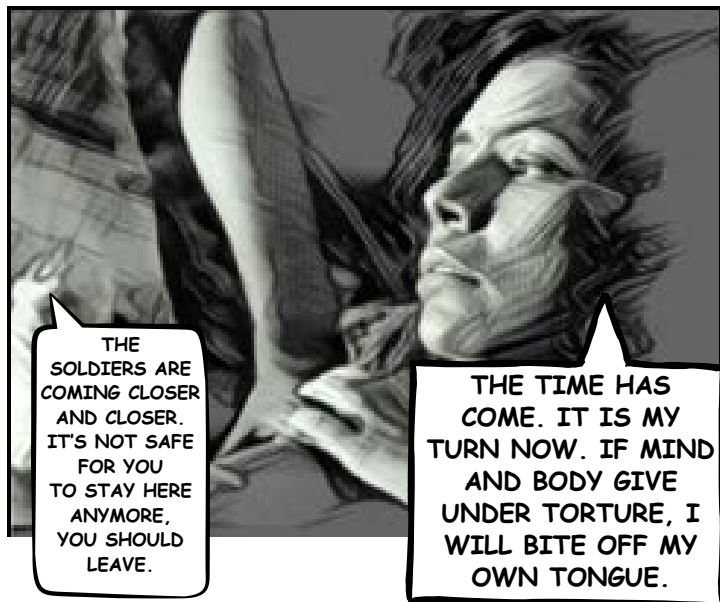
SIMULTANEOUSLY, TRIBAL MEN WERE EXECUTED FOR CRIMES THEY DIDN'T COMMIT.



PEOPLE FACED CRUELTY UNDER THE DIRECTIVE OF MEN WITH INFLUENCE







THE SOLDIERS ARE COMING CLOSER AND CLOSER. IT'S NOT SAFE FOR YOU TO STAY HERE ANYMORE, YOU SHOULD LEAVE.

THE TIME HAS COME. IT IS MY TURN NOW. IF MIND AND BODY GIVE UNDER TORTURE, I WILL BITE OFF MY OWN TONGUE.



DOPDI, NOW EXPOSED, SEEKS SHELTER.



DOPDI!

SHE HEARS HER NAME CALLED OUT.

DOPDI? NO ONE KNOWS ME HERE BY THAT NAME. I AM UPI MEJHEN, HERE. I MUST NOT RESPOND. LET ME WARN THE OTHERS.



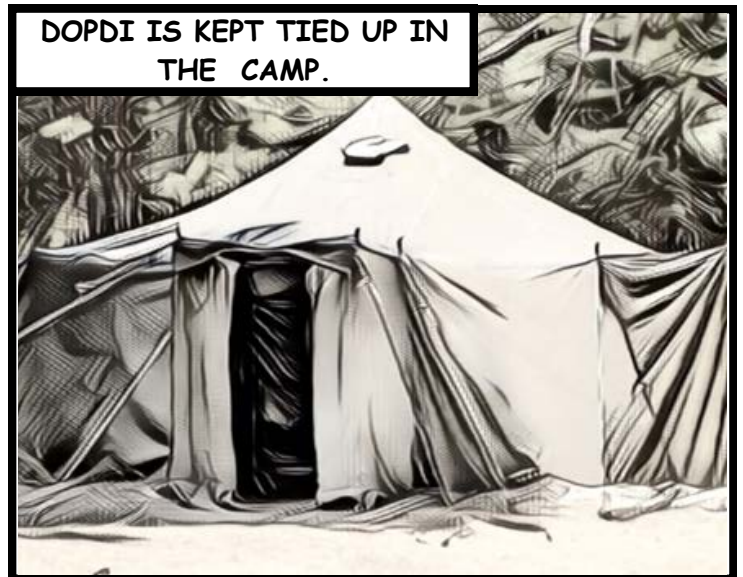
DOPDI UTILIZES BIRD CALLS TO ALERT THOSE INCOGNITO OF AN UNKNOWN PRESENCE AND HER PROBABLE ARREST.



AS SUSPECTED, SHE IS APPREHENDED.

WHAT SHOULD WE DO WITH HER?

YOU AND THE OTHERS MUST MAKE HER.



DOPDI IS KEPT TIED UP IN THE CAMP.



DO THE NEEDFUL.

ALL THE SOLDIERS TOOK
TURNS ASSAULTING HER.



ARGH!!!

THE PROCESS OF MAKING HER, GOES ON
THE ENTIRE NIGHT.



A PIECE OF CLOTH IS THROWN OVER
HER BODY.

ONLY THE DARK REMAINS



NEXT DAY, DOPDI MEJHEN IS ORDERED
TO BE BROUGHT IN.

MOVE!
SAHIB HAS
SENT FOR
YOU!

AND PUT
THAT
CLOTH
ON!



HOW MANY
CAME TO
MAKE ME?

SHE TEARS UP THE RAG THROWN ON HER BODY
AND COMES OUT ALL NAKED.

She's
gone
crazy!

WHA-
WHAT IS
THIS!?

THE OBJECT OF YOUR
SEARCH, DOPDI. YOU
ASKED THEM TO MAKE ME
UP, DON'T YOU WANT TO
SEE HOW THEY MADE ME?

HAHAHA....

WHERE
ARE YOUR
CLOTHES?

WHAT'S THE
USE OF
CLOTHES? YOU
CAN STRIP ME,
BUT HOW CAN
YOU CLOTHE
ME AGAIN?

THERE ISN'T A MAN
HERE THAT I SHOULD
BE ASHAMED OF.

WHAT ELSE
CAN YOU DO?
COME ON,
COUNTER ME—

OOOWWW....

FOR THE FIRST TIME, SENANAYAK
IS TERRIFIED TO FACE AN UNARMED
TARGET.

Mahasweta Devi's *Draupati* (1978).
Credit: MONAL MITTAL, II YEAR

CRIME & ATROCITIES AGAINST TRIBALS



The historical records attest to the remarkable contributions made by the Adivasis and the indigenous agricultural groups in conserving land, water, and forests in the past. These indigenous groups have built settlements, cleared dense forests, driven off vicious animals, and settled in those locations. Amid the woods, rivers, and mountains, the indigenous groups have developed their linguistic and cultural identities.

The issue of Land Alienation—the act of separating people from their land holdings and means of subsistence—has been addressed by many, yet the problem persists in its entirety. Thus, several tribes and campaigners have been protesting against land alienation and persistently fighting for justice. Their culture, identity, language, and women have been under constant attack. The women associated with tribal communities have suffered constant harm in the past few years. Amongst all the complaints logged in by women of tribal backgrounds, 14.8% were rape cases, 12.9% of the cases filed under the SC/ST (Prevention of Atrocities) Act, and 12.7% of the cases filed as assaults with intent to outrage their modesty. Other abominable crimes like kidnapping, grievous hurt, riots, murders, and attempts to murder account for 9.4% of the registered cases. The data also accounts for 50% of other IPC crimes that are not listed in detail. This moving data only represents the cases filed, and the actual numbers are even more shocking. To fight the impending imposition, tribals rose above caste, religion, and polity to mobilize successful mass movements like the Kendriya Jan Sangharsh, Samiti's 45-year-long struggle to avert the displacement of 256 villages in the Palamu-Gumla region; the Koel Karo people's movement going on for 40 years to oppose a hydroelectric project, which caused 245 villages to be uprooted owing to the construction of a dam on the Koel and Karo rivers; and the formation of the National Federation of Dalit Women by Ruth Manorama to promote the rights of Dalit women.

It is necessary to evaluate the gains and losses experienced by the Adivasi people during the past 75 years. Approximately 22 lakh acres of forest land have been purchased for different development-related projects since the country's independence. Every year, thousands of acres of tribal territory are taken for urban development. Corporate interests have supplanted the traditional rights of the community in the face of global legislation, wealth, and worldwide markets. When it comes to progress in the fields of health and education, tribal communities have received little to no attention. Similarly, there is no weight given to their struggles against discrimination. Draupadi by Mahasweta Devi is one such story that presents the painstakingly harsh reality of the indigenous groups in various parts of the country.

INHERITED ELEGANCE



Kathakali

KERALA'S VIBRANT CLASSICAL DANCE, TELLING HINDU MYTHS WITH INTENSE EXPRESSION



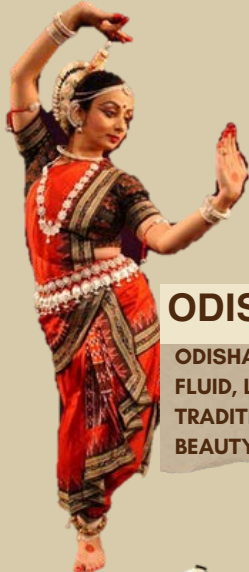
MOHINIYATTAM

KERALA'S GRACEFUL DANCE, BLENDING FLUID MOVEMENTS, HINDU MYTHOLOGY, AND TRADITIONAL MUSIC.



SATTRIYA

ASSAM'S SPIRITUAL DANCE, VAISHNAVITE TRADITION, SERENE MOVES, ASSAMESE MUSIC, GLOBAL LEGACY.



ODISSI

ODISHA'S MESMERIZING DANCE, FLUID, LYRICAL, SPIRITUAL, TRADITIONAL MUSIC, DIVINE BEAUTY, CULTURAL LEGACY.



KUCHIPUDI

ANDHRA'S VIBRANT DANCE, DYNAMIC FOOTWORK, EXPRESSIVE STORYTELLING, AND CULTURAL HERITAGE.



BHARATANATYAM

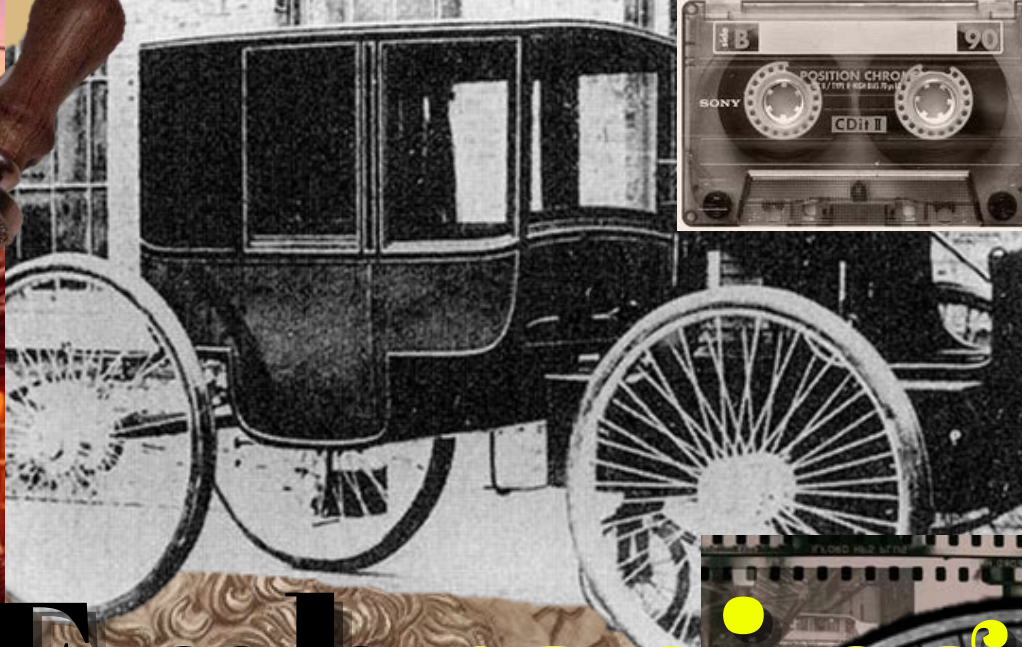
DYNAMIC CLASSICAL DANCE FROM TAMIL NADU, INDIA, WITH EXPRESSIVE STORYTELLING AND CARNATIC MUSIC.



MANIPURI

GRACEFUL DANCE, FLUID MOVEMENTS, DEVOTION, RADHA-KRISHNA, RITUALS, GLOBAL APPEAL, CULTURAL HERITAGE.

Research credit:
Divya Bhatia & Muskan Bhatia
III Year



Embracing



6 34

HOLLYWOOD

ONE WAY

TIMES
SQUARE

ROADWAY

GEORGE ABBOTT
WAY

NO STOPPING
ANYTIME

change

SECTION IX

YOUNG
AND
FREE

Nikon

DIOR

Cinema Cinema Cinema



The beginning of Bollywood can be traced to the early 20th century when Indian cinema was still in its nascent stages. The first silent Indian film, "Raja Harishchandra," directed by Dadasaheb Phalke, was released in 1913. It marked the beginning of the Indian film industry and laid the foundation for what would later become Bollywood.

Throughout the 1920s and 1930s, Indian cinema continued its growth with productions of both silent and sound films. Ardeshir Irani's "Alam Ara" (1931) was India's first sound film, signalling a significant milestone in the industry's development.

The 1940s and 1950s saw the emergence of notable filmmakers such as Raj Kapoor, Guru Dutt, and Mehboob Khan, who played pivotal roles in shaping Bollywood's identity. Films like "Awaara" (1951), "Mother India" (1957), and "Pyasa" (1957) gained international acclaim and contributed to the rise of Indian cinema on the global stage.

First Indian Colour Movie

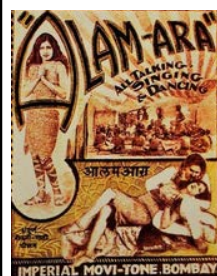


Kisan Kanya

Kisan Kanya is a 1937 Hindi Cinecolor feature film directed by Moti Gidwani and produced by Ardeshir Irani of Imperia Pictures. Indian public remembers the movie for it being the first indigenously made colour movie.

The 1960s and 1970s marked a period of experimentation and diversification in Bollywood, observed with the introduction of various genres ranging from romance and drama to action and comedy. Filmmakers like Yash Chopra, B.R. Chopra, and Manmohan Desai became synonymous with the era, producing iconic films like "Deewaar" (1975), "Sholay" (1975), and "Don" (1978).

By the 1980s and 1990s, Bollywood had firmly established itself as a prominent film industry on both domestic grounds as well as internationals. The industry saw the emergence of new stars like Amitabh Bachchan, Shah Rukh Khan, and Aamir Khan, who became household names not only in India but in many other countries with significant South Asian diasporas.



Alam Ara

India's First Sound Movie

Alam Ara, India's first sound film, was released on March 14, 1931, at the Majestic Cinema in Mumbai. It was directed by Ardeshir Irani and featured Master Vithal and Zubeida in lead roles. The film was shot with the Tanar single-system camera, recording sound directly onto the film.



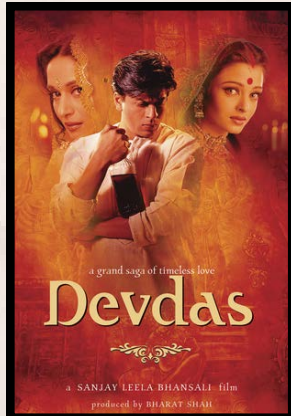
First Indian movie

Raja Harishchandra

Raja Harishchandra, a 1913 silent film directed and produced by Dadasaheb Phalke, is widely regarded as the first full-length feature film ever made in India. and it premiered on May 3, 1913, at the Coronation Cinema in Mumbai (then Bombay).

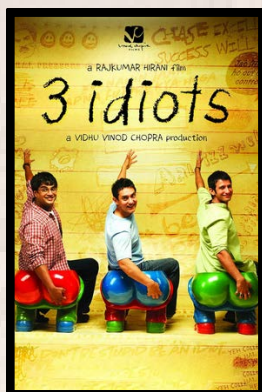
Today, Bollywood is one of the largest film industries in the world, known for its colourful musicals, larger-than-life productions, and diverse storytelling. It continues to evolve, incorporating new themes, technologies, and talent while retaining its unique charm and appeal.

Bollywood has a rich history of adapting literature into films, often bringing classic stories to life with its unique flair. Here are some notable adaptations:



Devdas (2002): Directed by Sanjay Leela Bhansali and starring Shah Rukh Khan, Aishwarya Rai, and Madhuri Dixit, "Devdas" is based on **the novel of the same name** by Sarat Chandra Chattopadhyay. It's a tragic love story and has been adapted multiple times in Indian cinema, but Bhansali's version is popularly celebrated for its grandeur and performances.

Omkara (2006): Another adaptation of Shakespeare by Vishal Bhardwaj, "Omkara" is based on **"Othello"**. Starring Ajay Devgn, Saif Ali Khan, and Kareena Kapoor Khan, the film is set in rural India and explores themes of jealousy, betrayal, and ambition.

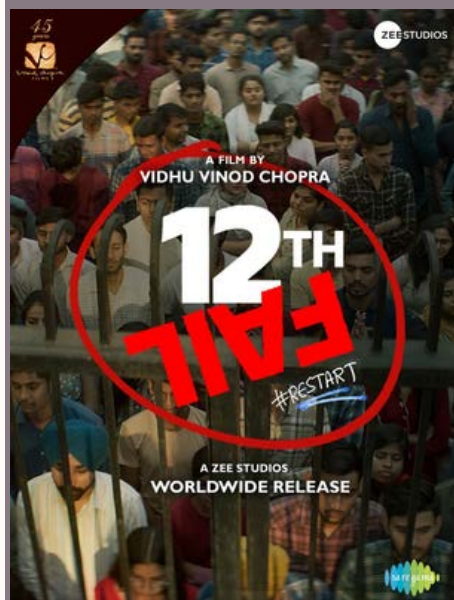


3 Idiots (2009): Directed by Rajkumar Hirani and starring Aamir Khan, Kareena Kapoor Khan, and R. Madhavan, "3 Idiots" is loosely based on Chetan Bhagat's novel **"Five Point Someone."** The film is a coming-of-age comedy-drama that critiques the Indian education system while celebrating the pursuit of passion.

Haider (2014): Directed by Vishal Bhardwaj, "Haider" is a modern-day adaptation of Shakespeare's tragedy **"Hamlet,"** set in the backdrop of the Kashmir conflict. Starring Shahid Kapoor, Tabu, and Irrfan Khan, the film received critical acclaim for its bold storytelling and powerful performances.



Research Credit:
Mayank Singh
III Year



12TH FAIL

IMDB: 9/10

RYM: 3.5/5



The Vidhu Vinod Chopra film is entirely unrelated to whatever you may know about him or the films he supports. Even the commercials for this movie were expertly thought out and produced. Well-made films rely on word-of-mouth and it takes time for good words to travel, and that time is disproportionate to the tolerance of those who control the theatrical machinery. This inspirational story follows the struggles of a low-income student named Manoj (Vikrant Massey) from Bilgaon in Chambal and his almost miraculous journey to become an IPS officer. The team elevates the film's legitimacy, which

is based on an Anurag Pathak novel. With remarkable ease, cinematographer Rangarajan Ramabadran transports you from the picturesque Chambal to the claustrophobic Delhi. It is important to highlight how he manages the wheat mill and Delhi Street. The art direction by Hemant Wagh is flawless. A particular mention should go to the whole sound department. Jaskunwar Kohli collaborates with Vidhu Vinod to edit the final output into a compelling story. The movie creates a powerful contrast that captures the complexity of youth and relationships by deftly balancing the sensitive romantic moments with the hard realities of Manoj's scholastic struggles. The viewer is shown the tremendous value of emotional support and companionship in enduring life's ups and downs via the love tale of Manoj and Shradha (Medha Shankar).

~ISHIKA MITTAL
III YEAR

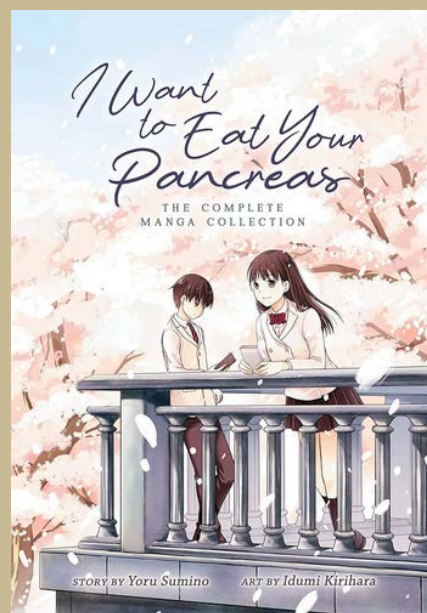
I WANT TO EAT YOUR PANCREAS

8.2/10 :IMDB

93% :ROTTEN TOMATOES



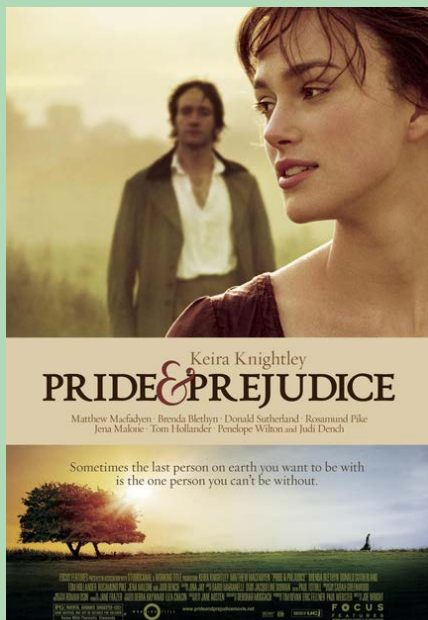
The movie *I Want to Eat Your Pancreas* is an animation adaptation of the novel by Yuro Sumino and explores the topics of life, death and human connection, leaving an exhilarating influence on its audience; the protagonist of the movie, Sakura Yamauchi, has been diagnosed with a terminal pancreatic disease. Hakuri Shiga, a shy and introverted classmate, accidentally stumbles on Yuro's diary, which contains her thoughts and desires.



The movie evokes a range of emotions in its viewers; it touches on the themes of self-discovery, acceptance of humans as mortal beings and human connections; it forces the viewers to change their perspective on life and appreciate the small moments of life.

However, the movie might not be up to everyone's taste due to its melancholic tone, but it does have a lasting impact on its viewers; to conclude, the movie is a heartbreaking masterpiece that will leave the viewers in tears through its storytelling and powerful performance.

~ MUSKAAN
II YEAR



PRIDE & PREJUDICE

IMDB: 7.8

ROTTEN TOMATOES: 87%



The movie leaps onto the screen from the pages of *Pride and Prejudice*, penned by Jane Austen. The headstrong Ms. Elizabeth Bennet (Keira Knightley) and proud Mr. Darcy (Matthew Macfadyen) dance around their feelings in this adaptation, directed by Joe Wright. The story revolves around the central theme of marriage. It represents early British society, where the only aim intertwined with a woman's existence was to get married to a family of fortune. Elizabeth is intellectual, beautiful, and straightforward and thus becomes an exception, standing away from her sisters.

Mr. Darcy, in contrast, is a proud and reserved man and barely talks to anyone. Yet, somehow, he falls in love with Elizabeth due to her peculiarity. The movie is not a mere love story but a comment on the social and political circumstances, even though some scenes will make you swoon. Anyone inclined towards such a genre will love to see the story unfold.

~ALISHA
II YEAR



LITTLE WOMEN

7.8 :IMDB

95% :ROTTEN TOMATOES



Little Women is a capturing alteration that stunningly captures the core, ethos, and the real soul of Louisa May Alcott's *Little Women* and its adaptation starring four sisters: Meg (Emma Watson), Jo (Saoirse Ronan), Beth (Eliza Scanlen), and Amy (Florence Pugh) and is brought to life with the expressive works of Greta Gerwig. This movie demonstrates compassionate and reflective performances of the characters that combine the March sisters with life more deeply and authentically. The film encourages us to focus on the struggles of women in the 19th century, combined beautifully with the spirit of sisterhood and companionship. As a coming-of-age domestic fiction, *Little Women* knocks a little too close to the heart and is a must-watch.



~NANCY
II YEAR

THE STRANGE THING ABOUT THE JOHNSONS

7.1/10 :IMDB

2.7/5 :RYM



The Strange Thing About the Johnsons is a 2011 American psychological drama short film written and directed by Ari Aster. The thirty minute long short film might be the most disturbing as well as difficult thirty minutes of the viewer's life. The course of the movie is set within the first two minutes into the film. The movie incorporates themes like incest, homosexuality, guilt and shame. As the name suggests, the plot of the film revolves around the Johnson family. The family consists of three members, Mr & Mrs.

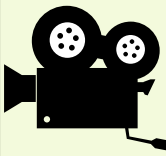
Johnson and their son, Isaiah. The entire movie takes place in and around the family house of the Johnsons which also indicates towards the hidden relations of Mr. Johnson and Isaish, something kept between the four walls of the house. Mrs. Johnson becomes aware of the homosexual relation between the father and son during the wedding ceremony of Isaish. In the coming scenes, Mrs. Johnson is shown keeping a blind eye towards not only her husband's sexuality but also his screams and depressed states, sometimes by not acknowledging it and sometimes turning up the volume of the television.

On the other hand, Mr. Johnson is smothered in shame and guilt. He feels the need to own up to his act of repetitive sin even when Isaish convinces him on multiple accounts that it is just his love for his father and it is his father who is turning something so pure into a sin. Isaiah's character is depicted as abusive and narcissistic, who is shown time and again manipulating his father and on occasions, hitting him until he submits and takes to Isaish's command. The four walls of the house represents sham and secrecy of the dual life of the Johnson family. Towards the end, Mr. Johnson tries to escape this house of guilt and shame, with his book full of truth, dies. The truth was to stay in the house and so it does. The end of the short film is tragic yet satisfactory. It got the end which it deserved and the viewer's yearned for.

~TANYA CHAWLA
III YEAR



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MIDNIGHT SUN

IMDB: 6.6

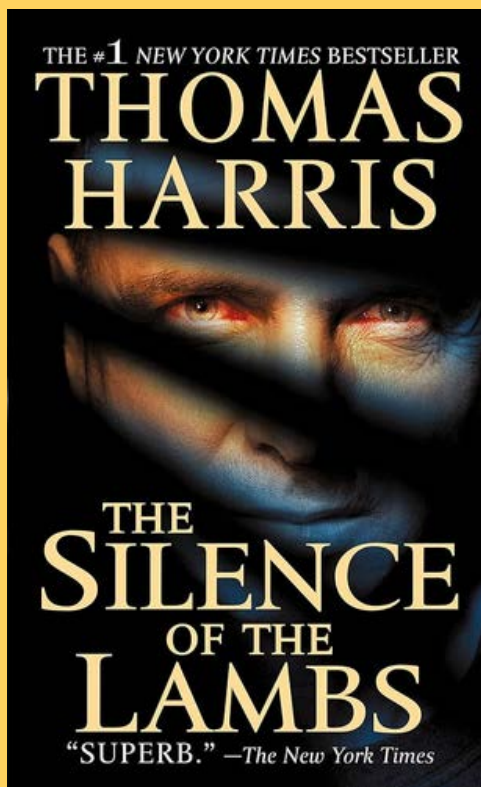
ROTTEN TOMATOES: 20%



Midnight Sun is a heartening romantic drama, directed by Scott Spear, that portrays the story of a 17-year-old girl named Katie(Bella Thorne), who has a rare disease, sunlight sensitivity. Despite such odds, she makes a deep connection with a boy named Charlie(Patrick Schwarzenegger), whom she has liked for a long time. The challenges that they face alongside their growing relationship follow the movie. It's a very heart-touching, amusing story along with a gut-wrenching end. Katie embraces changes in her life amidst her self-discovery and personal growth. She faces all her fears and pursues her dream with the utmost diligence that allows her to be vulnerable and strong, side by side.

It's a highly recommended movie to get inspiration to fight against the odds of life and strive for happiness.

~SURBHI
II YEAR



THE SILENCE OF THE LAMBS

IMDB: 8.6

ROTTEN TOMATOES: 95%



The movie "The Silence of the Lambs" is a movie about dynamics which features the fight to voice out in a male dominated society. It is an American thriller movie which debuted on the big screens in 1991. The protagonist, Clarice(Jodie Foster) confronts an evil buffalo and also gets consumed by the fear that haunts and torments her internally. The movie shows how we should imbibe courage to face and fight our fears in the world and most importantly those existing within ourselves and how the most vulnerable in such a situation, women should never give up on hope and self belief. Challenges are inevitable and dynamic in life but one should face them rather than running away from them.

In addition to being engaging and intensive, the movie consists of phenomenal direction accomplished by Jonathan Demme and realistic graphics. It was curated traditionally in such a way that it generated jump scares by employment of horror scenes in it. It is a psychological movie which is not just full of suspense but also has a criminal touch to it. People who enjoy this genre should watch this movie for sure.

~ANIKA
II YEAR



A BEAUTIFUL MIND

8.2 :IMDB

74% :ROTTEN TOMATOES



A Beautiful Mind is a thought-provoking film that portrays the true story of a mathematician, John Nash(Russell Crowe). The movie features a culmination of emotions, drama, romance, feelings, and mystery, an overall culmination of captivating themes, and thus, instills interest in the viewers. The movie is centered around the convoluted nature of Nash and his struggles with mental well-being. It is a motivating story that displays the strength of the human mind and spirit and even life and resilience. The viewer gets to witness all of these alterations by watching the character's relationships with his wife, friends, and colleagues highlighting the effects of mental illness

on both the individual and those around them. Along with the struggles faced by a diseased individual, it, more importantly, emphasizes that mental health conditioning is merely a hindrance in the way to success but not the fate of one's life. If a person thrives by being resilient and patient, they might face a long journey that will ultimately end with success and contempt.

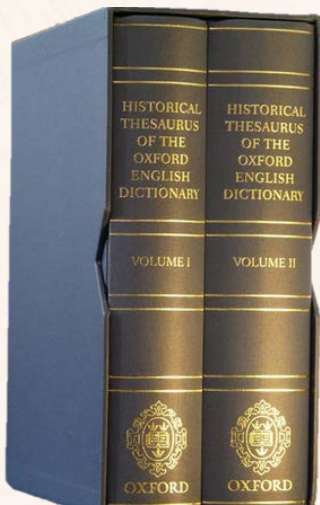
~CHETNA
II YEAR



Au Revoir 2023

The Nobel Prize in Literature

The Nobel Prize in Literature 2023 was awarded to the Norwegian author [Jon Fosse](#). Last year's Pulitzer Prize for Fiction was shared by two authors: Barbara Kingsolver for *Demon Copperhead* and Heman Diaz for *Trust*. Beverly Gage's *G-Man: J. Edgar Hoover and the Making of the American Century*, her widely acclaimed book on longtime FBI leader Edgar Hoover, was given the Pulitzer in the biography category. *His Name is George Floyd: One Man's Life and the Struggle for Racial Justice*, by Robert Samuels and Toluse Olonunnipa, won for general nonfiction. The Pulitzer for memoir or autobiography was given to Hua Hsu's coming-of-age story *Stay True*. One of the country's (U.S.) most highly regarded poets, Carl Phillips, won in the poetry category for *Then the War And Selected Poems, 2007-2020*. The 2023 Booker Prize was awarded to Paul Lynch for his novel *Prophet Song* and the 2023 International Booker Prize was awarded to *Time Shelter* by Georgi Gospodinov, translated by Angela Rodel.



Oxford Dictionary

Oxford Dictionary's top spot went to "[Rizz](#)" slang for natural charm and romantic allure. In contrast Merriam-Webster crowned "Authentic" as its Word of the Year, reflecting a yearning for sincerity amidst digital filters. Collins Dictionary embraced the future, choosing "AI" (artificial intelligence) as its Word of the Year, acknowledging its transformative influence. Cambridge Dictionary's pick was "Hallucinate," pointing to AI's ability to generate false information, raising concerns about misinformation and deepfakes ethical implications. Each choice offered a glimpse into linguistic reflections on societal trends and technological advancements.

Guinness World Record

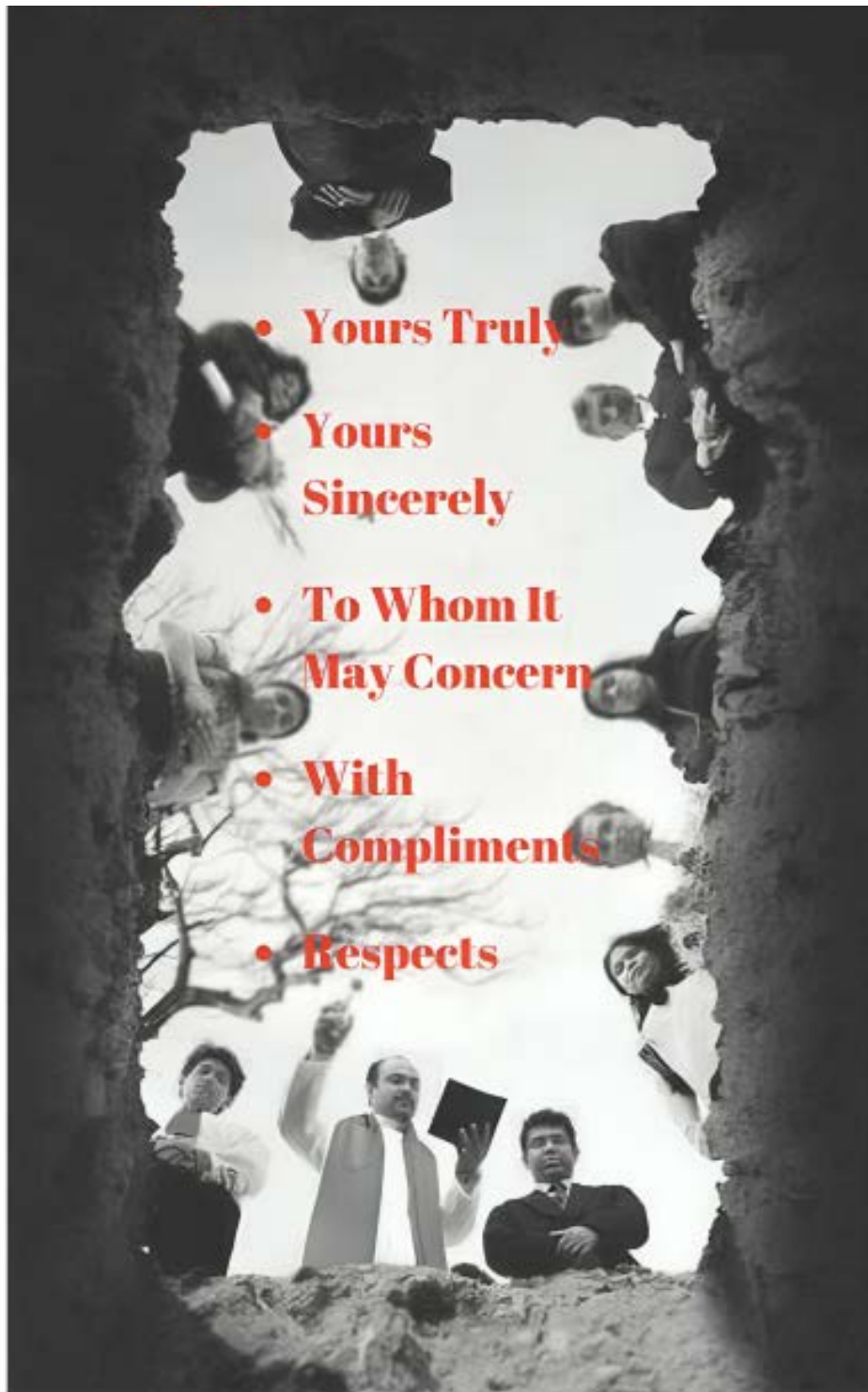
Prince Harry's controversial memoir [Spare](#) sold 1.43 million copies in just 24 hours in the U.K., U.S. and Canada, setting a Guinness World Record for the fastest-selling non-fiction book of all time. The book broke Penguin Random House's previous record for non-fiction sales set by former US President Barack Obama's *A Promised Land* in 2020, which sold 8,87,000 copies on the first day. *Spare* was ghostwritten by Prize-winning journalist and author J. R. Moehringer which sparked a debate on the ethics of ghostwriting and the nature of works written this way.



Source: *The Hindu*

New research from Barclays LifeSkills, conducted in 2023 predicts that the following email phrases are ready to be

Caseket-ed Away



Departmental Activities

Freshers'23

It was a warm, gentle welcome to our newest batch of 2023-26 onto the campus of JCC. The department was appreciative of Miss. Mitali Jaiswal, better known as Ms. Delhi NCR (2018) and the founder of Life Sutra Pvt. Ltd. to grace our fest with her presence.



The Discussion Forum



Organized by the Department, the forum served as a powerful vehicle for our students to provoke societal introspection.

Through these dialogue, the students confronted their biases and preconceptions, fostering empathy and understanding for perspectives different from their own.

Community Service Skit

The best way of bringing attention to societal wrongs is by raising our voices as one, and the street play



"Khule Mei Shauch and Swachhta" conducted by our students proved to be of great success in raising awareness about the issue.

Workshop

The Department of English welcomed Ms Priya Chetty to hold a workshop on 'Deep Diving Into Research' on the 22nd of March 2024. Ms Priya Chetty is the Co-Founder & CEO of Project Guru, she familiarised them with what is the essence of research.



Donation Camp

Donating is a powerful act of kindness with far-reaching benefits for both individuals and communities. Such was the motive of the Donation Drive conducted by the Department. The drive focused on instilling thoughts of giving and benevolence among the students to find their happiness by contributing to society.



LIT FEST'23

The Annual Lit-Fest organised by the Department, never shies away from putting the audience in awe. Students get a platform to breathe lives into the characters by performing live monologues in front of a vast audience, painting the oblivious beauty of nature, and even bringing attention to rising social evils with the help of their powerful street plays.



CONFLUENCE

Confluence was organised by the Department of English in the Annual Inter College Fest, Verve 2K24. The event gave the students a platform to compete against students from colleges all over Delhi and helped them prove their talent in Theatrics, Designing, and Poetry.



EXCURSION

Nature has continuously influenced and inspired literature. The beauty of Amrit Udyan and its peaceful embrace have helped budding minds relish in their creativity and find solace in themselves. The excursion was not only educational but a bonding experience as well.



SAY NO TO PLASTIC: Making a Difference

Students from Department of English dedicated their time to pick up the discarded plastic from the streets around the campus as a part of their community service curriculum. Every piece of litter removed is a step towards a cleaner, healthier environment for all. With great enthusiasm, the students showed their commitment to make the neighboring area a better place. This helped inculcating values of cleanliness and understanding the local community.

Outgoing Batch



The Decoration Team

The Department of English has always been enthusiastic about celebrating prose, fiction, creativity and literature but what are celebrations without decoration? Event after event, the Decorations Team has opened up a world that has allowed individuals to rejoice to their fullest content, possessing such an immense talent to bring the most complex ideas into reality! Here's to the Decorations Team!





“What I need is the dandelion in the spring. The bright yellow that means rebirth instead of destruction. The promise that life can go on, no matter how bad our losses. That it can be good again.”

-Suzanne Collins