

PARACOSM

vol 4 issue 1

**DEPARTMENT OF ENGLISH
AND CULTURAL STUDIES**

PRESENTS

**SHADES
BETWEEN
BLACK AND WHITE**



PARACOSM

NOVEMBER 2020, VOULME 4 ISSUE 1

FOREWORD

The world we inhabit today is filled with polarized opinions and politics. In a year that has witnessed a global pandemic, multiple protests, and even an underreported war, black and white opinions do not suffice. We need a shade in between them, to resolve the complicated politics of law, litigation, economy, and identity. With this spirit, we present to you this semester's PARACOSM, the bi-annual anthology published under Ellipsis, with the theme "Shades Between Black and White". Dig in to find academic essays, research, fiction, poetry, photography and artwork discussing rights, philosophy, democracy, personal identity, and the dwindling economy. Also featured are the winners of the numerous events we conducted. With a wide range of opinions and research by writers across various departments and campuses, we hope you find perspectives you had never encountered before.

PRANJAL PRASAD &
SANKET SHARMA
PARACOSM HEADS

ACKNOWLEDGEMENTS

It took contributions from multiple people to shape this edition into what it is.

Gopika Rakesh of third-year English (Honours), and Shrestha Swapna and Fabian Raj Benjamin of second-year bachelor's in Architecture drew excellent illustrations and put together this entire edition, along with designing the cover and design. Thanmayee CS. of second-year English (honours) painstakingly edited submissions with us.

We would also like to thank professor Renu Elizabeth Abraham, without whom this edition would never have seen the light of the day. A huge thanks to the entire Ellipsis family for helping with our events, as well as advice for the magazine.

And lastly, thank you for the artists, writers and academics who sent in their work. This would not be the same without your enthusiastic contributions.

**PRANJAL PRASAD &
SANKET SHARMA
PARACOSM HEADS**

TABLE OF CONTENTS

Lead

2 Rupee falling, Gold and Oil rising

Arjun Tandon

5 Polarised World: The Grey Area

Arpita Das

Non-Fiction

9 Climate Change Policy vs. Employment

Shaun James

13 Repetition as the Possibility of a
Spectrum

Ayush

19 The Crippling Contract

Anusha Mishra

22 Purpose of Man

Mucheli Rishvanth Reddy

26 Why it is Important to Revamp the
Indian Judicial System

Purni Singh

28 Changing Dimensions of Creative
Expressions in Performing Arts

Ananya Ravi Shankar

Fiction

38 Confession

Sarbanga Mishra

41 The Mr. Jose I Knew

Swastika Roy

44 The Crucial Foundation

Ojasvi Ghai

47 The Shades between Black and
White

Anushka Datta

Poetry

49 Bi-Polar

Sera Grace John

51 The Shades of Black and White

Devangi Ghosh

53 The Goddess

Hrithika Nair

80 Pratiti Saha

81 Kriti Kauntia

82 Aditya Jain

83 Divyasha Panda

Event Corner

56 In The Moment

58 Polaroids

62 A Mon Avis

71 Plot Twist

Art & Photography

73 Megha Manoj

73 Shambhavi Khare

74 Pushpak Jain

74 Aishwarya Biswas

75 Ashita Kapoor

76 Rashi Sanghal

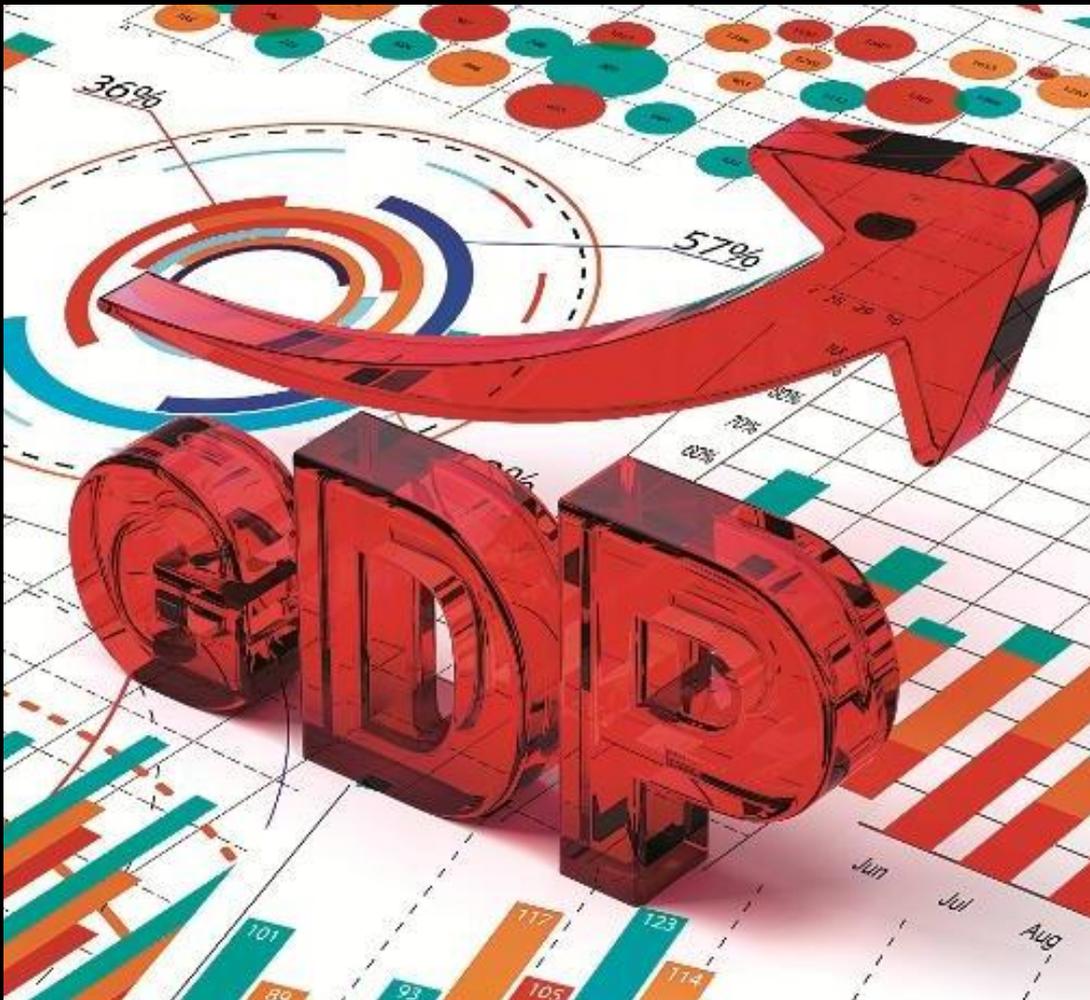
77 Abirami AV

77 Nrithya Neelamma

78 G. Shayaana

78 Rohith Sony

79 Sayan Chaudhuri



THE INDIAN RUPEE FELL TO IT, ALL TIME LOW TO 76.88 PER DOLLAR IN APRIL 2020, AND PRESENTLY CONTINUES TO TRADE BETWEEN 75-76 LEVELS. SO WHY IS THE RUPEE FALLING?

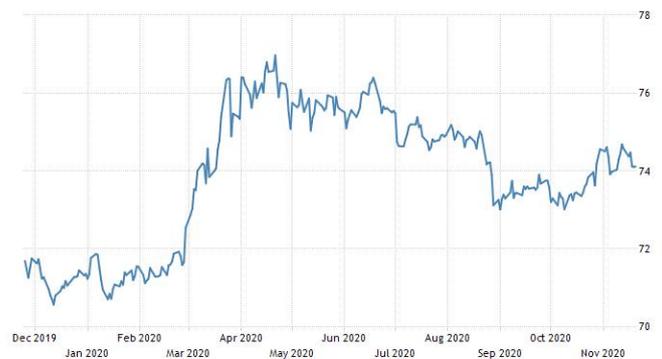
RUPEE FALLING, GOLD AND OIL RISING

RUPEE FALLING, GOLD AND OIL RISING

ARJUN TANDON
2034105

"In recent times, we have seen a regular hike in the prices of petrol and diesel as Indian Oil Companies try to make up for losses incurred in the lockdown period, which was riddled with a severe slack in demand.

Paradoxically, prices are likely to turn favourable once the demand for fuel goes up and more vehicles take to the streets. This price hike may have come as a bit of a shock to customers as many believed that oil prices would be slashed due to the seemingly endless fall of Brent Crude and WTI to as low as \$1 per barrel.



So why is the Rupee falling? It could be the result of excessive deficit financing by the Reserve Bank of India, as is the case with the U.S. Fed. But this isn't what is happening. In fact the Atal Bihari Vajpayee government passed a bill barring the RBI from financing its deficit through issue of treasury bills, and this came into effect on April 1, 2006.

However, there is an escape clause in the bill that the government and RBI are looking into as they explore all possible options.

The RBI previously financed deficits by issuing ad-hoc 91 day Treasury Bills, which meant that they would buy government securities from the primary market to help fund the government expenses. The reason for this volatility and weakness of the Rupee currently being observed is due to a distrust in the Indian Rupee and the prevalent trust in the Dollar, and more importantly, Gold.

While the Rupee has fallen, the Dollar and Gold have strengthened to no end. The last time Gold



Graph 1. Indian Rupee against USD (1 year chart)

The Indian Rupee fell to its all-time low of 76.88 per dollar in April 2020, and presently continues to trade between 75-76 levels.

saw this kind of a surge in its value was in 2009, after the Global Financial Crisis.

The U.S. Dollar being the reserve currency of the world, carries on its shoulders the faith of investors worldwide, so they sell currencies of emerging markets and buy the Dollar. Similar is the situation with Gold, as it is considered to have some intrinsic value as opposed to paper currency; it is considered a safe bet. There has been a massive outflow of funds from not just the Indian but other emerging markets as well, lest a liquidity crisis hits these nations. Investors would rather have cash-in-hand rather than have assets stuck in a third world market with an uncertain future.

The weakening of the Rupee may help escalate revenue generated through the export of refined oil and natural gas, considering behemoth enterprises such as Reliance have come together with Saudi Aramco to further expand the oil exploration and refinery business.

But it may as well exacerbate our current trade deficit with China alone, which is over \$48 Billion, which will be harder to overcome with a strengthening Dollar, as well as weigh in on the fact that India is heavily reliant on imports.



INDIA NEEDS TO REALIZE THAT
THERE ARE NO FRIENDS AND
ENEMIES IN POLITICS, ALL WE
HAVE IS PERMANENT
INTERESTS.

POLARISED WORLD: THE GREY AREA

POLARISED WORLD: THE GREY AREA

ARPITA DAS
2023053

The wise Chanakya had once said "There is some self-interest behind every friendship. There is no friendship without self-interests. This is a bitter truth". This holds true in today's world. The past few years have seen the fall of the western hegemony and the shifting of power centres to Asia. Some might consider it to be surprising but it is not. Western powers have outlived themselves and Asia is regaining what was rightfully hers. Throughout history, we have seen that Asia was at the centre of the world's economy, trade, culture, and tradition. Countries like India, China, Ceylon, Siam, Persia accounted for the maximum percentage of GDP in the world before it was invaded and looted by plunderers from within Asia as well as the notorious western world. So, it is quite natural for the power dynamics to shift towards the East. However, is it all black and white? Let's have a look.

The ongoing trade war between the U.S and China epitomizes the power struggle between the east and the west which has led to a cold war-like situation yet again. However, in this situation, the majority of the eastern countries are siding with the U.S instead of their eastern counterpart which proves that there is a lot of depth to this situation than what meets the eye. If we look closely, we can draw parallels between history and the current state of affairs. China is acting in this way as it believes that it has been shamed and ridiculed in the past and it is claiming what is rightfully hers through territorial aggression.

The Chinese think tanks, professors and the intellectual class believe and advocate what is called "The Six Wars China has to fight"; which include conquering Taiwan, Spratly Islands, Southern Tibet, Bhutan, Assam, Ladakh, Arunachal Pradesh, Sikkim, Senkaku and Ryukyu Islands, Outer Mongolia, Parts of Russia, Vietnam, and the Philippines. China has territorial aggressions with almost 21 countries. The glaring problem is China does not believe in lifting Asia, it believes in suppressing and using its resources for political gain.. This sounds very similar to Europe in the 16th to the early 19th century who entered countries as traders, took over their trade and economy, and in the end, the country. China is doing the same and has already succeeded to a large extent. The policy it uses is called debt diplomacy under which projects like the BRI and CPEC fall. Countries such as Pakistan, Sri Lanka, Maldives, Djibouti, Madagascar, Montenegro, Kenya, Kyrgyzstan and Laos have already succumbed to it and more countries are coming under its fold by the way of Chinese Investments in strategic sectors.

So, is China the aggressor and the West our saviour?

No, here is where the grey areas come into focus, the west might be championing the cause of freedom from Chinese aggression, but it is this same west which is responsible

for China's rise. The Western liberal society had championed the cause of investment in China even after the annexation of Tibet, the Tiananmen Square massacre, and countless other horrors committed by China. The West kept investing in China not just to capture the market but with the hope that it will be able to convert it into a liberal democracy and overthrow the Communist government which would act as a huge symbol of muscle-flexing over Russia. However, this move, as we know, backfired. As the poor became rich and educated, they conformed more to the CCP's tactics and brainwashing. The people lost their identity and to the west's dismay went against it. It was too late, however, to stop China. It has already become an economic superpower that is filled with people against the west. These people carried out the CCP's dirty work in the form of stealing intellectual property, espionage, etc. Both engaged in psychological warfare through its news and media thus swaying public opinion drastically.

Automatically the question arises, why has the West never considered India?

It is seemingly normal to wonder that India is an Asian country, rich in resources, well-functioning democracy, secular, open to business, cheap manpower, follows all rules and regulations, still it is not considered as an attractive investment destination by the west. Even countries like theocratic Pakistan which harbours terrorists and North Korea have the West more interested than India.

The simple conclusion which I can see is jealousy, insecurity and duplicity on the West's part. It is difficult for them to identify India as a traditionally Asian country, it is jealous of India's powers and insurmountable rise against all odds. The West knows India's power as a country and has been trying to suppress it so much so that it excessively empowers its hosts thus turning the tables against itself. The West perceives more threat

from India than it does from countries which are the real threat. This is also evident in the media portrayal of India through BBC and CNN and countless others as a poor, dirty country filled with illiterate and poor people who know nothing and have been civilized by the West so much so that the country finds itself at a junction where it feels scared to stand up for itself or accept any change unless validation has been received from the West.

And finally, what should India do?

India needs to realize that there are no friends and enemies in politics, all we have is permanent interests. India should revise its foreign policy and take sides keeping in mind its interests. An independent committee must look into foreign funding in news organizations, NGOs which spread anti-India rhetoric. A country must be strong from within to fight external threats. The days of 'Hindi-Chini Bhai Bhai' and Russia is our best friend is long gone. India needs to keep its stand strong and not be swayed by the media or politics of any particular country, especially America which appears friendly today but will not hesitate to impose sanctions against us tomorrow if we do not toe the line drawn by them.

We must stop appeasement and seeking validation from the West at all costs and finally we should be the better alternative to China and not the next China. In this polarised world of different media and political opinions, we must, in the end, remember the ultimate truth to keep ourselves grounded, that we are Indians and it is our only identity outside India. So, the actions we undertake within the country will determine its future. **"We should not fret for what is past, nor should we be anxious about the future; men of discernment deal only with the present moment."** ~
Chanakya

NON FICTION





THERE HAS BEEN A GROWING INTENSITY IN CLIMATE RELATED DISASTERS BUT WHY AREN'T OUR GOVERNMENTS MAKING IT A PRIORITY TO MITIGATE THESE IMPACTS?

CLIMATE CHANGE POLICY VS. EMPLOYMENT

CLIMATE CHANGE POLICY VS. EMPLOYMENT

SHAUN CHACKO JAMES
2033439

A UN official in 1989 predicted that by 2000 we would have continents submerged under water due to extreme levels of global warming; that we would have a catastrophic global disaster with carbon dioxide levels reaching unprecedented levels and leave millions dead and if actions aren't taken in the next ten years we would be past the point of no return. It's been 20 years since 2000 and we know that prophecy has come true. In 2018, the UN once again came out with a report stating that we only had 11 years before irreversible damage beyond which we would see massive natural disasters and hundreds of millions of people pushed into poverty. Will the prediction get it right this time? There has been a growing intensity in climate related disasters but why aren't our governments making it a priority to mitigate these impacts?

One of the more recent and popular pushes to come around recently is the Green New Deal proposed by Congresswomen Alexandria Ocasio-Cortez whose name is often abbreviated to AOC. She proposed the deal in 2019 and was shot down on the Congress floor with 52-0 against the resolution. Members of her own party stood up rallying against it. It wasn't a shock to many, considering it had been lambasted by the media and dissidents prior to the hearing. The 14 page deal overflows with hyperbole and idealistic reforms.

Most of it is quite utopian and raises eyebrows concerning the practicality of the resolution as a whole. AOC is the youngest woman to ever serve in Congress and is seen by some as a potential frontrunner for the Democratic Party in the future. She is a self-proclaimed democratic socialist. She advocates for a public healthcare system for everyone, wants to abolish the Immigration and Customs Enforcement (ICE), a law enforcement agency dedicated to stop crime and illegal trespassers at the border and introduce free education for all. Thus, the Green New Deal, being one of her biggest legislation pushes, was touted by the left and a handful of her supporters to usher in the new age of a green sustainable economy.

The Green New Deal is a congressional resolution that was bought into Congress, in early 2019. The resolution consisted of various upheavals of the status quo. Many clauses in the deal itself were considered to be universally desirable outcomes. For example, guaranteeing universal access to clean water and food. The deal it seemed was trying to bite off more than it could chew.

The deal, frankly, was too optimistic and lacked any basis in financial and practical reality. There weren't a whole lot of implementable changes. The resolution called for a 10 year period of what it calls the Green

New Deal mobilisation which involves a radical upheaval of existing industries and infrastructure. It called for the end of all fossil fuel use by 2030 and the revamp of roads, buildings and transport systems to upgrade them to achieve maximum sustainability. It further demanded for the net zero greenhouse gas emissions. Furthermore, air travel would be banned and in place a high speed rail would be built.

The problem with the resolution was blatantly obvious from the start. It came off more as a wish list than actual objectives that could be realistically achieved. In fact, *The Economist* called it “deeply unserious.” The House Speaker, Nancy Pelosi, an ally to the Democratic Party, dismissed it as “the green dream or whatever.” Mr. Biden during the presidential debate, when asked about the proposal, quickly shot it down saying it wasn't his idea and he didn't want it. Although, it must be said, his election manifesto echoed a lot of the same nuances pushed by AOC. These were just a select few of the rhetoric the deal got from members of AOC's liberal wing.

But if we come down to reality we can see why the deal was defenestrated. Around seven million people work in the energy sector and this includes coal, oil and gas and other primary energy sources. To uproot all those industries and render millions unemployed would be a catastrophe. Now the green new deal says that the government would provide a stable income, free education and basic amenities during this “mobilisation period.”

But when can we ever trust the government to perform these services efficiently and ensure that all benefit from it. Middle America consisting of farming and factory workers would lose millions of jobs, the rust belt consisting of working class jobs could face huge losses. It would be the political elitist bureaucrats in Washington calling the shots and making far reaching decisions.

Secondly the financial brunt of this ambitious project could cost the country around \$93 trillion dollars, according to the think tank American Action Forum. Not to mention the average tax paying household could see taxes rise to \$600,000 per year. Another major concern for the Republicans and conservatives is the massive state or government interference in the economy. One must remember the conservatives generally oppose big government interferences. Moreover it called for massive public ownership of resources reminiscent of a Soviet economy. The government would answer the three economic questions of what to produce, how to produce, and whom we should produce it for. And history has shown that governments that tend to expand control in the markets do so at the risk of their own incompetence.

In fairness one of the reasons why people from both sides of the political spectrum have been slow to catch on, besides the lack of brevity inherent in the proposal, is the apocalyptic and economic earthquake it could bring. This alarmist agenda that is promulgated by the minority makes government executives hesitant to pass such grand sweeping changes. There needs to be a concentrated incremental effort to bring the attention of impending environmental consequences of acting too late using proposals that woo the moderate conservatives and bring a consensus from both sides of the discourse

The noise of alarmism must be shunned for the calm pragmatic sense of rationale. Scientific temper should prevail to persuade both sides of the political spectrum to reconsider and deliberate on projects that harm and denigrate our environment.

In short, we need a middle ground. However, it is also important to acknowledge the impact we have on our planet. Change is gradual and is

hardly the switch that can be flicked to change things back to our self-constructed idea reality. Radical change hardly ever wins.

Change is a slow and painful bend round the corner. The initiative to change for the better and for changing times aren't something most people object to. But to uproot working class and lower middle class jobs, whose whole lives revolve around the energy industry is a far reach. Change must be forged over time and with measures that hurt the least amount of people in the end. The cure, ultimately, should never be worse than the disease.



REPETITION
AS THE
POSSIBILITY
OF A
SPECTRUM

REPETITION AS THE POSSIBILITY OF A SPECTRUM

AYUSH
2029164

The rhetoric of nationalism—much less to our wonder—have successfully created a stark divide in our fundamental tenets of “viewing” the world. It comes to us, therefore, to explore the ratio of this divide.

I’ll begin my argument with asking the most basic question: How do we view the world? There are multiple definitions that one can unearth as an answer to this question via scouting the history of philosophy. Knowledge as “disclosure” or knowledge as “transcendental categories”—we find in philosophy numerous metaphysical narratives responding to this question. My approach to this question will again begin with one such approach. Immanuel Kant in *The Critique of Pure Reason* begins his famous transcendental approach with a divide. He sought to establish the “conditions of possibility” that enables the experience of the world. In his divide between mind and nature, he defines mind as a self-conscious activity which provides ground for synthetic unity of the concepts; where concepts are the abstract a priori in nature which act as a possibility for judgement. Kant essentially sought to understand, “How do we know?” This Idea was further developed by Hegel in his phenomenology. Hegel substituted, in his philosophy, nature from being a passive object to an

active subject imbued with life. Nature presents to us the ‘object of experience’. In his dialectical method, he presents the mode of being in its totality. Hegel mentions in the Foreword to the *Phenomenology*: ‘The action of separating the elements is the exercise of the force of Understanding, the most astonishing or greatest of all powers, or rather the absolute power.’ Nature, as an active subject, exists as a duality: in-itself and for-itself. The in-itself is what the object of nature is, whereas the for-itself is what the object of nature presents to the consciousness for cognition. In his notion of *Aufhebung*, Hegel, as a signifying mark of his Idealism, theorizes that reality sublates itself into its notional determinations (multiple characteristics of an object is reduced to a single dominant characteristic of that object). These notional determinations form the conceptual identity of objects (such as the concept of a “chair”). As Zizek notes in *The Sublime Object of Ideology*, “The multitude of a thing’s actual properties is not simply reduced to the inner core of this thing’s ‘true reality’;

what is more important is that the signifying reduction accentuates (profiles) the thing's inner potential." It is in the reduction of the thing to its conceptual determination, in its actuality—such as the notion (concept) of a 'table'—can one explore the potentialities latently present in it (such as its own objectivity). Life—another important concept in Hegel—is this very self-activity of Nature that presents itself, in its notional determination, to consciousness. [109]. Life acts as an essential negative for the activity of the subjective or self-consciousness through which it (the subject) comes to define its own objectivity (the for-itself of consciousness). Hegel, in his dialectical process, dealt with antagonisms that define movement in time. The tripartite, thesis-antithesis-synthesis is what could be known as the 'form' of Hegelian dialectics. This is a Hegelian representation of how we "view" the world.

It is from this philosophy of Hegel I would like to take a leap several years ahead into the postmodern Idea of Nature. Deleuze, in *Difference and Repetition*, introduces us to the concept of repetition. We need to follow its language, and get to the ontological ground of repetition. Repetition, in contrast to law, appears as a singularity. It is non-exchangeable for any other entity, which, in contrast, a general law (for example, natural law) demands of an entity. In our natural law, such as our scientific laws, the general formula is defined for a collective which carry in themselves a property of resemblance to each other such that one object can be exchanged for another. The habit of eating, the 'ritual' of it, forms a base for repetition, for one. The performance with respect to our gender forms a base for repetition. The particular 'use' of language in a political affiliation form a base for repetition. The 'experimental' nature of science also concerns itself with repetition. Hence there are multiple examples that one could take to understand repetition. However the particular instances of each cycle of repetition—for example, The performance of gender in our everyday existence—even with the myriad differences

in it, are dominated by the concept (in each case, the concept of male or a female). The repetition of an activity, and the myriad differences in it, carry within it also the

minute differences in concepts. In experimental science, one sees the repetition of the result each time the experiment is performed. It is only in the unfalsifiability of a hypothesis, does it become a 'scientific theory'. However one also observes the result of an experiment varying (perhaps by margins) each time it is performed. But the difference observed here is a difference that stands by a particular difference in concept such as variation due to (concepts such as) the experimental conditions, human error, the approximations, etc. Hence Deleuze wants us to look at 'true repetition'. He writes, "In every case, repetition is difference without a concept." Gordon C.F. Bearn in his paper *Differentiating Derrida and Deleuze* guides us through what such repetition would entail. The possibility of repetition, he says, is 'in conflict with what Deleuze calls a certain "vulgarized Leibnizianism"'.

As Deleuze goes on to explain in his book, "According to a principle of sufficient reason, there is always one concept per particular thing." The theory of difference, in Leibniz, is expounded as nothing but the 'conceptual difference'. What then is a "difference without a concept"? Gordon goes on to explain—"In this vulgar Leibnizian scheme, the comprehension or sense of a concept is inversely proportional to the reference of that concept." So, for example, if a concept such as a "red" makes infinite sense, then it is presumed that there is one object of "red" which could never be confused with anything else—there are no additional signifiers needed to intend that object. There is no lack in meaning here. Hence if a concept makes complete sense (infinite), it refers to one particular thing. As found in the chapter *Introduction: Repetition and Difference*, "Take an individual notion or a particular representation with infinite comprehension, endowed with memory but lacking self-consciousness. The comprehensive representation is indeed in-itself, the memory is there, embracing all the particularity of an act, a scene, an event or a being.

What is missing, however, for a determinate natural reason, is the for-itself of consciousness of recognition." What Deleuze is saying here is that in the infinite comprehension of an act, event or being or in the complete sense of it, the for-itself of Nature—that is, 'remembrance or rather, the working through of memory'—is lost.

There can be multiple meanings associated with a word. They usually present themselves to us through a signifying chain in its relation with other objects. There is no 'central signifier' of a word. Hence our concepts (that generally have a single definition of it) are essentially incomplete. For example, simply saying a CHAIR won't suffice, but a RED CHAIR BY THE TABLE can bring conceptual weightage to it. Concepts cannot completely represent the object that it 'intends' to represent. Deleuze refers to this inadequacy of concepts, or the 'incompleteness of our concepts', as merely a "nominal definition and a negative explanation of repetition".

He also explicates in his concept the role of repetition: "When the consciousness of knowledge or the working through of memory is missing, the knowledge in itself is only the repetition of its object: it is played, that is to say repeated, enacted, instead of being known. Repetition here appears here as the unconscious of the free concept, of knowledge or of memory, the unconscious of our representation.' The synthetic unity of an object in the transcendental (the Kantian account) is a negative to 'true repetition'.

Deleuze attempts to 'break down the notion of causality' to distinguish repetition as two types: "one which concerns only the overall, abstract effect, and the other which concerns the acting cause. One is a static repetition, the other is dynamic". The two types of repetitions cannot fundamentally be considered to have a difference that is simply a change in the content of the concept since, he adds, "in the dynamic order there is no representative concept nor any figure represented in a pre-existing space [which will be succinctly articulated by Badiou in the next paragraph]. There is an Idea, and a pure dynamism which creates a corresponding space." Approach this by an analogy with a 'vulgarized kinetic theory of gasses' that Gordon provides in his paper: "The secondary sense of repetition ... is like the temperature of a gas. Every morning when I come into the lab, the oxygen is at room temperature. Secondary repetition. But beneath the

apparently calm surface of that repeated reading, are the wilder motions of the molecules of which the gas is composed. The temperature of the gas is an easily observed molar effect of the otherwise imperceptible molecular activity of the gas. For precisely analogous reasons Deleuze can speak of secondary repetition as naked, that is perceptible, and primary repetition as clothed, that is imperceptible." The dynamic order that Deleuze speaks of can be seen as the indeterminate quantum effects of the world. It corresponds to the infinite reality that works underneath our finite comprehension of it.

The multiplicities that work their way in Nature is well represented by Alain Badiou in his notion of pure multiplicity as the ultimate ontological category: "reality is the multiplicity of multiplicities which cannot be generated or constituted from (or reduced to) some form of Ones as its elementary ("atomic") constituents. Multiplicities are not multiplications of One, they are irreducible multiplicities, which is why their opposite is not One but zero, the ontological void: no matter how far we progress in our analysis of multiplicities, we never reach the zero-level of its simple constituents—the only "background" for multiplicities is thus zero, the void." The multiplicities of One that Badiou talks of here are the binary oppositions (one, two, four, etc.) that creates itself in the for-itself of consciousness. Zizek through this understanding of Badiou aims to explore in his work *Less Than Nothing: Hegel and the Shadow of Dialectical Materialism*, the notion of 'ontological fuzziness'—the 'ontological incompleteness of reality' that reduces reality in the multiplicities of One. He suggests that the quantum indeterminacy in the question of antinomies (such as that between velocity and position in the famous uncertainty principle of quantum mechanics) is not an epistemological one, but an ontological one. The antinomy (between the velocity and position), according to Zizek, "is the very sign that we have touched the 'noumenal

Real'(noumena is the Kantian way of referring to the ungraspable, in-itself of reality).It represents the incomplete in-itself of our reality. It represents the dynamicity that works itself by the 'incomplete' static reality. The endless division of Nature into two, into 'antinomies', ultimately reaches its climax, as its most elementary constituents, only in its division into a something and nothing(the void). This division between something and nothing is an alternative to the ontological incompleteness. It is in this division—I claim—that repetition occurs. In the most elementary constituency of reality, does one find 'true repetition'.

The Hegelian Idea of the spirit of nature and its dialectical activity finds its opposition in the limitations of conceptual identity. The concept of 'multiplicity' or 'difference' explored here presents the possibility of 'being' in the unconscious.

While the nitty gritty of philosophy seems too exhaustive, I would like to present here the political implications of such a philosophy. The political language places individuals in its totality—in the conceptual determinations arising from it. The antagonistic forces, in the 'interpellation' of an individual, subject them into a determinate conceptual identity. For such reasons one finds the world easily a subject of polarisation. The 'use' of language, in the secondary act of repetition(the one where repetition arises from a conceptual identity), restricts or acts in opposition to language; makes it 'injurious' (in the words of Judith Butler). 'True repetition' however, transposes the conceptual reality into a reality of 'difference without concepts'. Here one finds his position in the gap between the general laws that define identity in politics. Here one also finds the 'non-representational' character of an individual. In the 'swarm of differences' that embodies repetition, one finds infinite possibilities for being

While the nitty gritty of philosophy seems too exhaustive, I would like to present here the political implications of such a philosophy. The political language places individuals in its totality—in the conceptual determinations arising from it. The antagonistic forces, in the 'interpellation' of an individual, subject them into a determinate conceptual identity. For such reasons one finds the world easily a subject of polarisation. The 'use' of language, in the secondary act of repetition(the one where repetition arises from a conceptual identity), restricts or acts in opposition to language; makes it

'injurious' (in the words of Judith Butler). 'True repetition' however, transposes the conceptual reality into a reality of 'difference without concepts'. Here one finds his position in the gap between the general laws that define identity in politics. Here one also finds the 'non-representational' character of an individual. In the 'swarm of differences' that embodies repetition, one finds infinite possibilities for being. The ontological fuzziness of reality proves a ground for exploration of a reality beneath the short-handedness of it. It provides a spectrum in which our repetitions are performed. The political being, beneath the sharp divides, finds its unconscious activity in repetition, in the transgression from our phenomenal reality. Needless to say, the fetishistic illusion that determines political ontology in factors of left and right, subsumes the 'ontological fuzziness' of reality. It overlooks the difference apropos the political Real.

References

- Žižek, Slavoj. *The sublime object of ideology*. Verso, 1989.
 - Deleuze, Gilles. *Difference and repetition*. Columbia University Press, 1994.
 - Bearn, Gordon CF. "Differentiating Derrida and Deleuze." *Continental philosophy review* 33.4 (2000): 441-465.
 - Žižek, Slavoj, and Slavoj Žižek. *Less than nothing: Hegel and the shadow of dialectical materialism*. Verso Books, 2012.
-



SEXISM BRINGS A SENSE OF ENTITLEMENT ONE SEX HAS OVER OTHERS.

THE CRIPPLING CONTRACT

THE CRIPPLING CONTRACT

ANUSHA MISHRA
1923152

"Women." What goes over the mind of people who hear that word? Nurturers, caretakers, weak, soft, passive, an "entity" to be controlled, possessed and protected? Unfortunately, those who think of women as a prototype of such words are the ones in power, the "haves" in our society, calling themselves the advocates of equality while brushing away the sexual harassment allegations against them under the carpet. Calling themselves as feminists while making the procedure of abortion synonymous with unnecessary stigma, bureaucracy and paper work, and in some countries, straight away deeming it to be illegal. They call themselves decent men having "wives and daughters and sisters and mothers", dismissing the clink in their armour after verbally abusing the youngest woman ever serving as U.S. Representative for New York's 14th congressional district.

Sexism brings a sense of entitlement one sex has over others. The availability and the accessibility of resources one's sex ensures in the long run. Many are culturally socialized to believe and follow the strict norms over what a 'man' and 'woman' (completely ignoring the existence of other genders) is, their place in society and the duties expected of them. This cripples the entire society's potential to "be more", to be a man openly showering affection on his kids, cooking and dancing without the fear of the society 'emasculating' him and his behaviours.

To be a woman who thrives in the stock market, climbs up the corporate ladder, and owns up her power moves and ideas without the society reminding her (first subtly, then as a hard jab in the ribs) of a women's biological clock (tick tock, lady!), to be young and look at love and sexuality differently from the strict norm of a man and a woman without fear of being ostracized by society.

Sexism cripples all. But in this frustrating and trying time, when we look at the world leaders to save us (the school textbooks told us to leave it to the government, I swear we are good citizens), we hear disappointing news coming from all over the world in this aspect. Powerful "leaders" hiding behind the shield of "I have a wife and sister and mother" while spewing poison about the ideal body a woman should have, her sexual preferences and her very own sense of identity and capability to make decisions for herself. Some leaders are busy changing the socio-political face of the country to such a homogeneous extent, that while they built and inaugurated temples, the economy has been forgotten. The unemployment crises have been forgotten. The health care system for the weak and disadvantaged has been forgotten. The people have been forgotten.

So, while we shake our heads at the world leaders, it dawns upon us that this major task of

unlearning those norms that act as barbed wires to the very capability and identity of an individual, lies upon.... well, us.

A society is looked at as a contract between people to avoid chaos. It is we who make it, our decisions and actions that reflect what a society is. A woman shouldn't be receiving rape threats for her sense of humour at a stand up comedy show, a man shouldn't be patronized enough to kill himself after being ostracized by his own family and the society for wanting to be a house husband and "encouraging" his wife to be the bread winner of the family. Clearly, something is wrong with this contract that we signed amongst us. It is time we change that. Every sexist comment or remark casually thrown over at a dinner table or the workplace should be confronted with dialogues of equality. Keeping quiet will encourage this contract to continue. The very core of human morale shouldn't have to be challenged when they deviate from the societal norms to accomplish something on their own.

It is us, in fact, who can make that change and show it in our everyday behaviour like asking the waiter in front of the restaurant to acknowledge the woman next to you while he only addresses you or by putting those breaks in your judgemental attitude when you see a house husband or single women in her 30s. It is time for each one of us to look within ourselves and the fake sense of entitlement this current contract distributes to people of various genders, race, class etc just so that it becomes easier for few powerful people to run the world based on their thinking and outdated opinion. We should say "NO" to the contract that cripples individuality and freedom to just 'Be'.

The world needs more people with the mentality of "live and let live" now more than ever, and then some day, maybe it would be one of our kinds sitting amongst the world leaders and working hard(how very utopian of me), while the world inches closer to bridging the gap between haves and have nots and finally, in peace with the contract they hold amongst each other.



PURPOSE OF MAN

PURPOSE OF MAN

MUCHELI RISHVANTH REDDY
1830706

One of the fundamental characteristic features of all the philosophers is to ask questions. They ask endless questions which never seem to have concrete answers, but certainly have endless objections and objections. This is why many are fascinated by the subject of philosophy and also the same feature contributes to the bitterness against it. Since its origin, philosophers left unlimited questions and many are still deeply involved in adding to the pool many unanswered questions. Interestingly there is still no agreement among the philosophers on the question of 'What is Philosophy?' itself. Such is the nature of philosophy. It is tough to reach an agreement on any question in philosophy even if it is debated for centuries.

One such question debated in philosophy since its origin by all the giants of that subject is the 'concept of man'. This is a very significant question because the aim of the philosophy is to, as Marx said, "go to the root of the matter" and "for man however the root is man himself"[i]. and Sudipta Kaviraj wrote a two-part essay [ii] where he tried to trace the evolution of this concept exploring diversity in

its evolution from the declarations made by Plato, Aristotle, Machiavelli, Hobbes, Locke, Rousseau, Hegel, Mill, Marx and Engels and how this concept was influenced by various epochs of human history like periods of continuous wars, feudalism, capitalism, industrialisation, and movements of democracy. It is a fascinating read which ended up with no conclusions! Not surprised. But there is some agreement on one facet of concept of man among many philosophers: Man is functional. He performs some or other function. His functions are either defined naturally based on his inherent nature, or by god, or by other people or institutions above them or by circumstances or by himself. Each philosopher defined his own 'Man' and his functions.

What is most radical among them is Rousseau's 'Man'. Though his concept of man is liberal being, it is in all senses the most radical pronouncement. What is a Man to Rousseau? "A man is somebody responsible for his acts-capable of doing good and evil, capable of following the path either of right or of wrong". Rousseau envisaged a man who exercises absolute liberty and is free. For Rousseau, "to say that a man is a man, and to say that he is free,

are almost the same". He is critical of the man who is not free to an extent that he declared that such a man will cease to be a man.

If a man is not free, if a man is not responsible for what he does, if a man does not do what he does because he wants to do it, because this is his personal, human goal, because in this way he achieves something which he, and not somebody else, at this moment desires- if he does not do that, he is not a human being at all.... The essence of man almost more than his reason, depends upon the fact that a man can choose, choose between alternatives, choose between them freely, be uncoerced". If a man is not free, he becomes "a thing, a chattel, an object in nature, something from which no accountability can be expected". Reflecting on Rousseau's conception of man makes one thing very clear- it is very tough to qualify as a man of his conception.

Is it really possible for such a man? Is it possible to have a complete free man? Will a free man act virtuously? Wouldn't a society of free men led to complete anarchy? - many such questions arise immediately with a simple reflection on Rousseau's conceptions. But at this point it is equally important to recognise the fact that no man would oppose the notion of completely being free. That is the aim much of humanity is chasing for.

Keeping aside the investigation into pros and cons of having a complete free man, it is necessary to see if there can ever be free man. If the answer to this question is no, then it is not necessary to look at its pros and cons. Many philosophers advocated that the society is a 'structure' whose survival depends on performance of several different tasks by the individuals residing in it and these different tasks are given a hierarchy. People at each stratum or layer (these two words will be used interchangeably) in the hierarchy are obliged to perform certain tasks as directed by the people belonging to the strata above them.

People in a particular stratum consciously believe or are made to believe that they are free to perform certain tasks which they want to do. This is a complete illusion because the things which they think they are free to do are actually offered to them by the people above them. People in an upper stratum decide on what the people lower to them should do and draw a boundary of that task and make everything beyond

that invisible. People in the lower stratum, who live in that boundary live in an illusion that they are free to a certain level and to perform whatever they want. But they are actually performing the tasks as directed and as necessitated by the people above them.

Society's structure is the summation of the people at different strata. No individual living in that structure can claim to be free and can perform the tasks which he wanted to do. Society as a whole is a 'series of coercions in disguise'. This 'structure' erases the possibility of free man. So, to see if there is a possibility of a free man, it is necessary to break or change this 'structure'. Thankfully this 'structure' is not an indestructible one, it is a product of man's creation and destroying it, even if it is toughest, not an impossibility. But it is dangerous to suggest the breaking of this 'structure' and all individuals jumping out of it because it raised itself to the level of indispensable through its perpetual survival for centuries. So, is free man an impossible ideal? Not yet.

One of the interesting things about philosophy is the role of mathematics in it. Many great mathematicians are also great philosophers. There is a special fondness towards mathematics among many philosophers. Philosophers tried to find methods of philosophising, explanations and justifications for philosophical concepts through mathematical tools. Descartes, Galileo, Gottfried Leibniz and Newton to name a few.

One such mathematical tool, more specifically a statistical tool can help us to chase for the ideal of free man. It is the concept of range. Literally, it is a gap between two limits or values. The hierarchical 'structure' of the society has range between different strata. This is a social reality. The indispensable 'structure' is not insulated against the possible changes in the range between various layers in it. The range can increase through the perpetuation of

inequities, instruments of domination and exploitation and reiteration of the status quo of the individuals.

Range can also be decreased. When we think about reducing the range between layers in the structure, one immediate question which needs to be addressed is- who can reduce the range?

One of the unique things about the 'structure' is that it is assimilative, it is not a static one. People in one layer can be assimilated into another, upper layered into lower and vice versa. Let us imagine 'structure' of society as a series of concentric circles. Each layer is bound to have a concentric circle and it is assumed that each concentric circle represents the limits of the activities or tasks that can be performed by the people in that circle, which they assume as their freedoms. There are circles of 'coercions in disguise'. The circles corresponding to each layer is drawn by people in the upper layer and as it is already said above, the residents of upper layers make it invisible for the residents of the lower layer to look beyond their circles. It makes it clear that the people in the lower layers have the smallest circles of activity and going up, each layer has a much bigger circle.

This also meant that, compared to a lower layer resident, upper layers are aware of the sphere of activity beyond the circles they have drawn for the lower layers- this facet opens up the possibility of assimilation. The approach of assimilation is a top-down approach, rather than the bottom-up. People residing in the upper layers can redraw the circles with a much bigger radius of activities and this opens up the possibility of assimilation and also reducing the range between the strata. Upper layers are not devoid from the capability to redraw the circles. For centuries, residents of the upper layers have continuously squeezed the radii of lower circles and assimilated the squeezed-out portions of the latter into themselves, leaving the least possible sphere of activities for the lower strata.

Now, in the process of assimilation, it is necessary that the residents of upper layers redraw the circles. If the same process occurs across all the spheres, then the range between the layers reduces and its value moves towards 'zero'. Range as Zero is the state of free man. Will we ever reach the range of zero?- this question should be better left to time to answer, but the possibility is shown here that it is not an impossibility. So, free man is not an impossible ideal.

But qualifications that have to be fulfilled for it are not so easy. Why will upper layer residents accept to take up the task of assimilation and redrawing?

The answer to this lies in history. There are instances in the history or the history itself to a larger extent is a process of innumerable assimilations. The sections which took up the task of assimilation are, as called by Dipankar Gupta, 'Citizen Elite' or 'Elite of Calling'. In his work 'Revolution from Above: India's Future and the Citizen Elite', Gupta developed the thesis of citizen elite and limits its scope to democracies. But this thesis, though there is a substance of utopia, can be applied to whole humanity. These elites work, not just for the maximization and fulfilment of their interests, but sometimes go against their interests, and have a vision to pull up the bottom. Their actions must be two folded: assimilation and range suppression, simultaneously. Primarily, they should work in redrawing the spheres of lower layers by providing more opportunities and goad the lower layer residents to move up, reducing the range. This collective action across the layers is the move towards the creation of complete free man. This, I believe, should be the purpose of man.

Every individual living in the society's 'structure' puts himself at work to attain the goals of assimilation and range reduction, which can finally result in the creation of free man. In this process, the indispensable 'structure' is not only changing or reforming, but eroding without damaging man. Ideal of a free man is a dream that is far, but not unreal or non-existent. Achieving that ideal depends on man's action and it is certainly, the fundamental virtuous purpose of man.



....BUILDING UP JUDICIAL
ACCOUNTABILITY IS
PARAMOUNT...

WHY IT IS
IMPORTANT
TO REVAMP
THE INDIAN
JUDICIAL
SYSTEM

WHY IT IS IMPORTANT TO REVAMP THE INDIAN JUDICIAL SYSTEM

PURNI SINGH
2033066

It is unquestionable to doubt the fact that some events such as the one that happened in Unnao and Hyderabad have raised several eyebrows;; considering the way in which these appalling and ghastly crimes were carried out. Indeed, it is distressing to acknowledge the naked truth of our society, that hitherto, monstrous crimes such as rape, domestic violence, physical abuse, and misconduct, have been treated as episodes of shame and disgrace for kin of victims or survivors and the survivors themselves.

Alternatively, the encounter in Telangana, in the context of the rape and murder case of a veterinary doctor in Hyderabad, tells us about our incompetent and feeble judiciary system. The need of the hour calls us to pause, think and reflect, even as we grieve, to come up with an auxiliary benchmark, to institutionalise a strong, resilient and a steadfast juridical organisation. One that will stick, follow and adhere to its moral and constitutional responsibility, of carrying out expedient legal actions, not only against the accused but also toward the crime which takes place.

For instance, trials must be completed swiftly, which rarely happens in India, given the high case pendency. Also, building up judicial accountability is paramount in such situations.

Equally important is remarkable, 'Justice Delayed, is Justice Denied' slogan which explains why delayed justice is being touted as the reason for such a report.

Coequally vexing is the low conviction rate in rape cases, which hovers around 32%. Certainly, there is no need now, to elaborate much, on the necessity to proceed urgently on a holistic revamp of the justice delivery system.

Furthermore, the spate of crimes against women, and frequent vigilante spurt, rightfully expresses the rage and helplessness, which, in turn, symbolises a wake-up call for the justice system.

In addition to this, the lack of credible witness protection and meandering court proceedings emboldens various influential accused to meddle with the evidence, and consequently subvert justice. Right now it feels like an unending onslaught on women and irrefutably, is a shameful position for any society to be in.

On this account, it is essential to ponder on the urgency of restoring the judicial system in order to ensure that Indian women do not succumb to barbarous predatory.



**CHANGING
DIMENSIONS OF
CREATIVE
EXPRESSIONS IN
PERFORMING ARTS:
ADVERSE
PSYCHOLOGICAL
IMPACT OF
THEATRE ON THE
ACTORS**

CHANGING DIMENSIONS OF CREATIVE EXPRESSIONS IN PERFORMING ARTS: ADVERSE PSYCHOLOGICAL IMPACT OF THEATRE ON THE ACTORS

ANANYA RAVI SHANKAR
1931136

Abstract

Method acting is a way of expressing a character's emotions by the actor when they draw from their own personal experiences, and in terms of psychology, it can be rephrased as emoting a character through one's episodic memory. Raymond Hamden, doctor of Clinical and Forensic Psychology, defines the purpose of method acting as "compartmentalizing their own feelings while playing another character [so] they could bring the emotions of that personal feeling to cry if they needed to with that character. Theatre is an integral part of expression and it leaves a deep print on all spheres of life, especially because its linked with psychology on the root level. When the emotions portrayed by the actor, in real life aren't compartmentalized, they can influence

other aspects of life, often disturbing the actor's psyche. Studies show that professional actors and performers are more likely than their civilian counterparts to suffer from depression, anxiety, and various other mental health struggles Presented research paper explains how an actor's mental balance is questioned and effected by their theatrical profession. This paper goes beyond the epidermis of the emotional fatigue, and other impacts an actor feels which is caused by the psychologically resolved and unresolved emotions.

Keywords: method acting, psychological, identity, mental health, actors, experience

INTRODUCTION

The ability for an actor to achieve an authentic or believable performance is praised and revered by audiences around the world, noted via national and international festivals and awards for excellence in acting/performance. Audience members can laugh and cry throughout a performance and when the curtain falls, they get to return to their life. The performers that evoked those emotions must also return to their lives offstage. While audience members go through a range of emotions that can deeply affect them, the primary role of the audience is to witness. In contrast, it is the actor's job to embody and produce realistic performances that encourage the audience to experience deep feelings. Although actors are trained to portray these emotions in rehearsal and on set or stage, they are not offered enough support or adequate training to deal with the emotional aftereffects of playing intense roles or enacting traumatic themes. This can lead to identity confusion, lack of positive coping skills, mental health struggles, and addiction, to name a few.

Although therapy is the natural and common solution for such a conundrum that is increased fame if the acting is authentic but deteriorating mental health, it is not a very preferred option. There are other methods to cope with it and any actors, such as Benedict Cumberbatch gravitate towards spiritual retreat to compartmentalize their feelings and learn self-control to enhance their well-being as well as acting skills.

Emotional fatigue and identity loss aren't the only side effects of acting on the actors but research has also shown that in many instances, it also causes psychological distress that is

projected on the actors' domestic and interpersonal relations as well.

Theatre as a profession is not as glamorous as it seems to be and is not an easy task to accomplish or manage to carry out with expertise. However trained you are, the only thing that can set you apart and make you distinguishable from other actors who have played your character before, always demands for you to go the extra mile which is physically, emotionally, mentally and financially demanding in most of the cases therefore also being time-consuming. Therefore acting is not a layman's job for it to be undermined and this research doesn't intend to point out its adverse effects and undermine thespians effort or the art in itself but to acknowledge it terms of an unbiased study. It also should be noted there isn't any proven theory connecting premature mortality with the any substantial effects of acting.

REVIEW OF LITERATURE

"Control precedence" by emotions is the "feelings, thoughts, impulses, actions or activation going along with aroused emotion that takes precedence over other planned or half executed thoughts, feelings, impulses, etc." A common example could be a person's stress activated by the proximity of a deadline for a particular task, overtaking their ability to execute it. An example in accordance to the topic could be the actor's intense emotions interfering with their planned portrayal of the character they are playing. This interference was noticeable

even when the actor was not using emotional memory, therefore it is not only method acting that causes psychological imbalance but also any form of acting. This can be avoided when an actor trains himself well enough and has successfully acquired inner self-control over his own body, mind, voice and craft. These four aspects of theatre are emphasized repeatedly for anyone who wishes to pursue theatre as they establish the foundation for the basics of acquiring the skill and they are also extremely crucial for the actors own well-being in every phase of the rehearsal and execution of the portrayal of any chosen character.

All of these above facts revolve around one basic question - actors may have mastered the skills of playing a chosen character but how do they come out of it? How does it affect them, especially in terms of psychology? This is the main aspect of this research paper. Theatre isn't a mentally deteriorating activity or study but it is definitely very subjective. It is its subjective nature that causes many to look at it in a negative light and undermine its potential to broaden an individual's horizons in every sphere of life but at the same time, these affects cannot be neglected as they have the potential to severely impact them as well.

Theatre affecting one's mental well-being has always been a hypothesis which research hasn't been able to prove in generalized terms, but what a few recent studies do show is that actors are extremely vulnerable to anxiety's symptoms and depression. It links both the fields, theatre and psychology thereby reflecting how the mental wellbeing of an actor is threatened in a range of ways, such as: a lack of autonomy in their profession, lack of control over their

employment and general working environment, complex interpersonal relationships, a high level of self-criticism, a high level of criticism by family and friends for their choice of profession, and a heavy drinking culture

Actors also report experiencing vicarious trauma through their acting experiences - they are so emotionally, intellectually and physically engaged in their roles that it can be difficult to switch off. Some report having nightmares and intrusive thoughts related to their roles.

The above has been proved by means of a thorough study conducted by Alison Robb for her PhD in Psychology at the University of Adelaide. The results are now printed in the journal Australian psychology. Ms Robb is a former theatre director herself, perhaps drawing inspiration of her study from her own former profession and hobby. She conducted this research with 20 Australian profession actors as her participants, through deep personal interviews with each of the subjects. Therefore this research can be a reliable source for inferring data to support this research paper's hypothesis..

Theatre is an established profession and many seem to choose this as anyone else would choose a particular profession. Some state they can't imagine themselves doing anything other than acting and that they had their "calling." Therefore the negative effects of theatre cannot be generalized for every actor, but it does allow us to be careful about the negative implications it might have since not every profession helps you develop by providing you with a positive and stable

environment. Taking this into consideration it is also inferred that, a lot of professional actors find themselves out of work for long periods of time and this a situation that induces a high level of instability in their lives, adding to possibility of anxiety.

No actor has any sort of control over which role they can acquire in their career and this is so because theatre is not an easy and secured profession. Hence it's highly likely that ample amount of actors, who get their roles and find work, seldom get a high or even decent pay. At the same time, society also finds ways to demoralize and humiliate them even if nepotistic cases are taken into consideration. It is a rat race and actors have a common, ill-reputed, and scandalous stigma surrounding them.

With emotional distress in all spheres of life engulfing every theatre artist, it is natural for anyone to recommend therapy as the only way. As opposed to the commonly perceived belief that all neurotic actors seek therapy, it is actually not a path that actors generally gravitate towards. It is extremely unlikely for them to seek help professionally and this isn't because of their career choice or their ego but about the stigmatized perception of therapy.

There is also a prevalent myth named the "Oscar curse" in Hollywood which insinuates that one who is awarded with an Oscar, faces a lot of personal consequences later on. This theory has definitely been debunked but recent studies have proved it to be true to a specific extent. One of the professors in the University of Michigan stated that sudden positive status shift, such as winning an Oscar, can have unintended negative consequences.

The professional Oscar curse is not equivalent to the actual personal consequences of winning it. The former can be traced back to the year 1930 during Hollywood's golden age where Luise Rainer was

the first actor to win multiple Oscars, but not much after her wins, she blamed her wins to have paved way of her career's rapid decline.

In a recent study conducted by Jensen and Kim from the National University of Singapore, a sample of 808 actors (that included 165 Oscar winners and 227 Oscar nominees who did not win, from the year 1930 to 2005), were taken as their research subjects and examined. They analyzed elite actors according to their genders, because the labor markets and Oscar success criteria for male and female screen actors are different.

These researchers beheld the total divorce rates of Oscar winners as well as nominees, and found that they weren't in any sense different than the rest of actors in the industry, but what they did observe was that male actors who won an Oscar were thrice more likely (and nominees were twice as likely) than the other male actors to divorce during their first year of marriage. Female Oscar winners and nominees were much less likely to divorce than other female actors. The conclusion of their research stated a significant conundrum for male actors and that Oscar wins or nominations can help build their career but can ruin their relationship with their partners. This can also be linked to "Male Oscar jealousy" a common occurrence according to which a male actor is more likely to divorce their partner if the latter is nominated for or wins an Oscar.

There are a lot of negative impacts but at the same time theatre also helps an individual to grow through the character. There are various techniques and ways for an actor to be able to avoid getting affected negatively, and as stated earlier, all of these techniques boil down to one concept: self-control. De-rolling is one of the

most commonly used method to come out of a particular character. It can be described as taking roles off after rehearsals so that actors and actresses can come back to themselves when their performance is finished. There have been several instances and cases where an actor might feel overwhelmed by their role and needs some time off it. For example, when actor Ranveer Singh needed to go to a therapist because how intense and overwhelmingly negative his character in Padmavat was. The most astonishing extent to which an actor can be affected adversely can be observed through the case of Heath Ledger. It is a debatable case of course, but one cannot completely rule out the possibility of the character affecting him in some way, after all the mentally and physically draining behaviors of his character. It's absolutely necessary for an actor to be able to de-role from his character and it's also equally important to be able to portray the character without channeling much of one's unresolved emotions. At the same time, playback theatre also promotes recovery in mental health and help de-stigmatizing them by portraying them in a normalized sense, acknowledging and accepting it. Boundary blurring is certainly a side-effect and the character might be too intense, but it's the actor who should introspect and make a decision, that is if they want to play the role and if so, how.

Drama therapy banks on many processes that actors are already familiar with, for instance warming up, embodiment and role-playing. Aesthetic distance is another technique which is employed by drama therapists to create a safer space and help the actors in incorporating new information from the intervention used. These skills could assist actors who encounter difficulty

in distinguishing themselves from their roles, or permitting characteristics of a role to cross over into their reality. If actors can attain aesthetic distance in a character or production, they will probably be less likely to over-identify with their character.

It is also worth going over the positive cognitive affects theatre and drama have over the thespians. Over a course of a research program spanning more than 20 years, Psychologist theatre directors, Professors Noice and Noice, have found that the methods using which actors engage with the theatrical material—by thinking about characterization, intention and reading between the lines, they end up increasing their memory to a certain degree. It is by thinking about the meaning behind the words, rather than just the words themselves, that actors are able to memorize long scenes and entire plays. By building up a completely different character from just the script of a play or movie, the actor cultivates three most important psychological skills - theory of mind, emotional regulation, and empathy, which are ability to read one's actions and thoughts, to be able to regulate their feelings and put themselves in another character's shoes, respectively. Other skills such as memorization, overt behavior, imagination, and observation to the details are also important. Emotional regulation is extremely crucial and it is the concept this paper is trying to emphasize on the most. Being able to emote what the character is feeling is very different from what the actor portraying the character feels in real life and this distinction

is essential. There are certainly a lot of advantages and skills one can develop through theatre which are essential, but there the three main challenges are the most taxing concepts that the actor might go more than an extra mile to provide the audience with and that can be draining for them, even if they didn't meet the expectations of the viewers. The three obstacles are 1) making that character believable 2) physical acting and 3) synthesis and integration. The challenges revolve around three concepts, creditability (how believable is the character, and this determines whether the actor portrayed it well or not), the use of voice and body and finally, the combining the body language with intrinsic skills, respectively. It is elementary, in any profession, for the professional to have strong foundations to yield successful results. It is when the actor is too into the role, isn't ready for such a character/plot and doesn't have a strong foundation of theatrical elements, it affects their interpersonal and intrapersonal relations. Not seeking therapy, failing to regulate and compartmentalize their emotions or following other techniques to cope with after recognizing the issue, can aggravate the consequences. Therefore, it is very crucial for any theatre professional to have a heightened sense of awareness and understanding of themselves as well.

METHODOLOGY

Phenomenology is an approach to qualitative research that focuses on the commonality of a lived experience within a particular group.

The objective of phenomenological research is to pursue reality from individuals' accounts of their experiences and feelings, as well as to produce thorough descriptions of the phenomenon. While using this approach for data collection several interviews and social conversations were conducted.

, The participants were limited to method actors who are at a university level. A questionnaire was also conducted with the intention of collecting data from experienced theatre students.

FINDINGS

Through the questionnaire which was conducted, the responses addressed the issue with method acting influencing an actor in his/her/their work space. It was understood that acting and psychology are deeply interlinked, and most of the students preferred to use emotional memory to emote their characters than imagination, though the latter was less restricting. In terms of portrayal of intense characters effecting the actor, most of the participants responded negatively, by stating "yes it does", whereas a few of them disagreed with elaborate answers "All the participants also agreed that theatre does affect an actor's personality as well as the audience and they also acknowledged that though method acting is a very efficacious and compelling technique of acting but it is also equally dangerous for an actor, especially an Amateur, unless they are well-versed with it but even so, it still affects their cognition positively or negatively. The student participants also agreed upon loss of identity during acting a performance as it doesn't only shape your beliefs but a character or understanding of a play can also change your perceptions to a great level, at both ends of the spectrum.

Through the interview, the answers given stated that again, identity loss was indeed a prevalent issue and ways to cope with its negative impacts were suggested. It was also specified that the scale of acting doesn't matter, where it is a TV show or a Broadway, acting can level an impact psychologically nevertheless.

ANALYSIS

Many instances of positive effects of method acting were brought to light such as Shia LaBeouf writing down the script of "Honey boy" in a psychiatric ward, which was a movie about his childhood trauma revolving around his abusive father, and when he played his father's character in the movie he stated that "I had empathy for my father." Therefore we cannot assume that using emotional memory to portray a character may take a toll on an actor without addressing the instances where it may even help the actor to deal with their worst fears. It was also inferred that Imagination is probably the best way for an actor to immerse himself into a role because everything in the script might not have happened to the particular actor, hence they would be derived of any emotional experience in that field but at the same time, it can be argued with substantial evidence that emotional memory, though with its own sets of cons, is a way more compelling and authentic technique of acting.

In terms of acting affecting the actor, playing intense roles of different characters on a spectrum does have an effect on a person's personality and can cause them to need a break from the process for a while, especially when it's a negative role, but at the same time, it is preferred by a few actors, such as Daniel Day Lewis, to remain in character to fully analyze and assess it so that they can do justice to the role. It should also be noted that while doing exactly what was mentioned above, actors might face difficulties in 'coming out of

, character' and this might give rise to psychological problems and illness, such as emotional fatigue, loss of identity and depression to name a few. There are ample amount of evidence to support the same. This is also one of the reasons why trainers and directors emphasize on control over, body, mind and craft. If one knows one's craft body and is mindful and conscious of everything he does, the future possibilities of such cons of acting can be overcome.

CONCLUSION

Acting doesn't necessarily have to leave an adverse impact but it can also be therapeutic for a few, a way of escape. When one adopts a characteristic for a particular character and if they are using method actor's technique, it becomes a part of them because they rehearse it until they become the character. It's effectively adopting a completely different personality and a reality which might be completely different than theirs, therefore finding an escape and "letting their emotions out" bare and raw. At the same time, the adverse impacts of the performance can't be ruled out completely. An actor needs to be able to identify as themselves, not their characters and also have an awareness about drama therapy along with the techniques to be able to come out of character. Over identification of a character they portray can lead to exacerbated conditions, which can of course be precluded if the basis of theatre: body, mind and craft as well as the

involvement of the actor can be maintained.

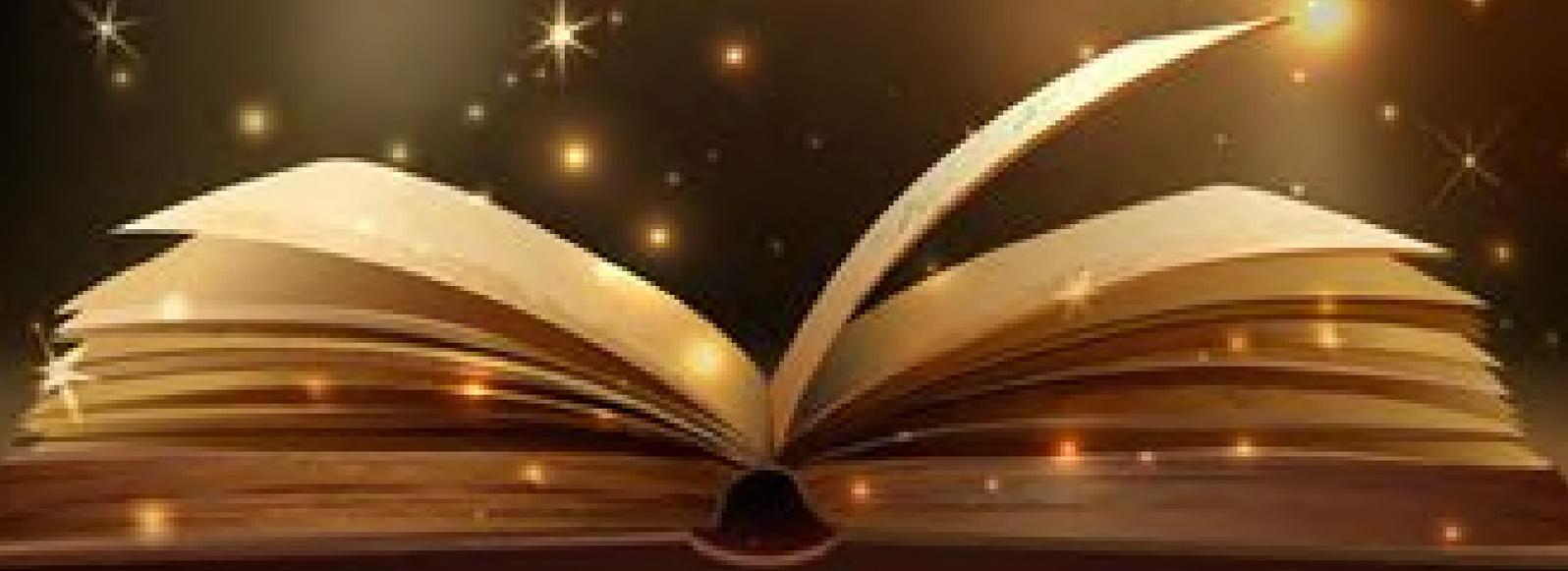
References

Last Name, F. M. (Year). Article Title. Journal Title, Pages From -

To.Last Name, F. M. (Year). Book Title. City Name: Publisher Name

- Robb, A. E., & Due, C. (2017). Exploring psychological wellbeing in acting training: An Australian interview study. Theatre, Dance and Performance Training
- Stafford, F. (2005). The significance of de-roling and debriefing in training medical students using simulation to train medical students. Medical Education
- Burgoyne, S., Poulin, K., & Rearden, A. (1999). The Impact of Acting on Student Actors: Boundary Blurring, Growth, and Emotional Distress. Theatre Topics, pg 9
- Michalak, E. E., Livingston, J. D., Maxwell, V., Hole, R., Hawke, L. D., & Parikh, S. V. (2014). Using theatre to address mental illness stigma: a knowledge translation study in bipolar disorder. International journal of bipolar disorders, pg. 2
- Robb, (2016) Exploring Psychological wellbeing in a Sample of Australian Actors, Australian Psychologist
- MacKenzie D (2002) Curse of the Oscars: Anguish as leading ladies win film awards, but lose lovers.Mirror (July 19)
- Jensen and Kim,(2015) The Real Oscar Curse: The Negative Consequences of Positive Status Shifts
- Glass, J. (2006). Working toward aesthetic distance: Drama therapy for adult victims of trauma.
- Lassken, S. (2017). Persona non grata: A systematic review of de-roling in drama therapy. Drama Therapy Review

FICTION





FIVE DAYS SINCE MY SON
LOCKED THIS DOOR AND
STOPPED SLIDING IN
LEFTOVER FOOD FROM THE
WINDOW CRACK.

Confession

CONFESSION

SARBANGA MISHRA
2031327

The floor of white marbles holds a tint of painted sombre and I look up to see the brightest of greys smeared over like nightmares on age-old scars, 2 and half metres above in this tiny room. 2 and a half metres above me. Thirty nine years and they still call me a short man. The silent walls have swallowed memories of moments which died like the house-sparrows in this orphaned city of broken mornings.

I count the paintings I've made in the few years I've spent here. 22 and I'm about to work on my 23rd. The wall on the east has 62 journal entries and I think this would be the 63rd. The cracked window painted with rust was last opened on 10th November, 1996. I have never seen the warmth of mornings ever since. Four

days since a mid aged passerby said that this house smells like death.

Five days since my son locked this door and stopped sliding in leftover food from the window crack.

My feet on the first block between two cracks is as thin as hair. I count the blocks till the tenth tile where a thick chalk line encircles her. Tenth tile from where the rest of the room has been soaked with the vermillion of the bangles of a newly wed: the vermillion which foamed out of her nose and mouth, her skin almost melting into her bones. My son did this to us but I am too scared to scream it out, this time. The crack under my feet reminds me of the time when she pushed me and I knocked my elbow on the

floor and had to spend six months with a broken arm, here. Just two tiles away is a couch behind which I've been spitting out medicines since 8 months. This couch is below the 5 year old portrait of my only son who killed himself years ago. I'm running out of water but I wish to wash off my hands which are still bathed in blood..

– A confession by someone they termed "unstable" and decided to lock up in this room.



NOT BEING ABLE TO HOLD MYSELF ANYMORE, I STARTED RUNNING TOWARDS MY HOME. AND ON MY WAY, I COULD THINK OF NOTHING ELSE BUT HOW AMAZING OF A PERSONALITY MR. JOSE CARRIED. HIS IMAGES, THAT OF A WELL-BUILT MAN WHO WANTED TO LIVE FOR A HUNDRED YEARS AS I HAD HEARD HIM SAYING ONCE, JOGGING IN HIS BLUE JERSEY THAT SAME MORNING, APPEARED IN FRONT OF MY EYES IN BITS AND PIECES.

THE
MR.
JOSE
I KNEW

THE MR. JOSE I KNEW

SWASTIKA ROY
2033183

Every day as I used to leave for school, I would see him jog his way through the streets. Early morning seeing such a jolly man who would look at me and say, "Good morning, Jess", automatically brought a smile to my face every single day. I would respond to him, "Good morning, Mr. Jose", with the same amount of positivity.

At times, in the evening, when I used to play out in the garden with my friends, he would come back from the office, in his car, at around the same time. And as he would see us kids, he would come up with the same big smile on his face, no matter how tired he would have been. Mr. Stephen Jose was an adorable man.

One day, I was walking back from school to home, when all of a sudden, I could see a mayhem of vehicles and men and women in our society. I ran towards the crowd. And as I

reached there, I could not believe what my eyes saw. He was lying on the ground, with the same gentle smile on his face, at peace.. Mr. Jose was no more.

After seeing what I saw, I stood there, able to do nothing, but cry silently. A few meters away a group of elders stood and they were loud enough for me to hear what they were talking about. Although it got me surprised how none of them had a sign of the pain of loss on their faces but rather looked at his rested body with a sense of inferiority.

One of them started speaking about how depressed he was in his life without a family. Then, another one interrupted and said that Mr. Jose used to drink a lot and was on drugs most of the time. Further, another one added he was not at all happy with his life. However, I could not agree with any of these opinions. The Mr. Jose I knew was a healthy gentleman.

Not being able to hold myself anymore, I started running towards my home. And on my way, I could think of nothing else but how amazing of a personality Mr. Jose carried. His images, that of a well-built man who wanted to live for a hundred years as I had heard him saying once, jogging in his blue jersey that same morning, appeared in front of my eyes in bits and pieces.

After a few minutes, I reached home. To divert my mind from and digest all of the incident, I decided to turn on the television. While changing the channels, I, unintentionally, bumped into the local news ones. And what I found there, the so-called opinions as presented by the press and the media, had me shocked. A headline read, "Mr. Jose, a 46-year-old, COMMITTED SUICIDE".

The newsreader, very comfortably, sat on his throne and projected a photograph of the accident scene while screaming out his polarized thoughts about the incident. On the other hand, the photograph showed nothing unnatural but the scene of the car accident along with the damaged car parked aside. But the only fact that struck my mind was the road where the accident took place and why there were no skid marks on the road..

The road which led him to the garden where we used to play was the other usual one. But I was not in a condition, at that moment, to think about all that elders' stuff since I was already

filled with a lot by the common neighbors as well as the media, for the day. Anyway, the curiosity was somewhere still present in my mind and hence, I decided to go to the accident scene the next morning.

Perhaps I could not sleep that night and I woke up early in the morning to go there on my way to go to school. I had tears in my eyes as I reached the spot and realized what exactly happened with Mr. Jose that morning. He was bound to take that not-so-well constructed road the other day as the regularly used road was under construction which I happened to recollect suddenly.

But the media found him choosing that road to be an intentional reason behind "the suicide". Also, the previous day, there was a good amount of rain in & around that area. Hence, there were no skid marks on the road after the accident. Neither was he "depressed with his life" nor did he commit any kind of "suicide" being not happy in his life. Just those unfortunate conditions that certain day led him to his fate may be, out of which, people found out gossip to talk about.

Nothing but at least the smile on his cold body said that he accepted his fate and had found peace. The world today is full of polarized opinions. I guess it just needs a pure heart to go beyond these opinions and find the truth.



INHALING THE ESSENCE OF UNFOUNDED HOPES AND YET OVERCOMING IT WITH A SPRINKLE OF IRONY AND HUMOUR, I DWELLED INTO THE WORDS, WRITTEN IN BLACK AND WHITE.

THE CRUCIAL FOUND- ATION

THE CRUCIAL FOUND- ATION

OJASVI GHAI
2033488

As the morning sun sparkled off, I cosily sprawled on the couch holding the newspaper in my hand, ready to be fascinated by the daily dose of information. Rushing through the headlines, I was flipping over the pages when my eyes read, "The Statue Of". I nearly lost the sight of the newspaper and found my imagination running fast. Within a moment, I was eyeing a colossal neoclassical structure in my head. Freedom and Democracy were the two words I was constantly thinking about and a figure of a robed woman, representing Libertas, the Roman Goddess of freedom with a torch in her right hand and a broken chain lying at her feet flashed before my eyes. Perhaps, it was the Statue of Liberty, thinking about which, my eyes gleamed with fearlessness and glamour.

I shoved off my imagination and came back to reality, realizing that the cascade of thoughts had already started to fade away. With an aura of hope and an unending curiosity to read more, I looked at the Headline once again, only to realize that this time, what was written was the "The Statue Of Unity". Inhaling the essence of unfounded hopes and yet overcoming it with a sprinkle of irony and humour, I dwelled into the words, written in Black and White.

Having read the first paragraph, I soon realized that it was a political debate I was a part of. The world's tallest statue, the Statue of Unity is located on the river island of the Narmada River in Gujrat. The statue of Sardar Vallabhbhai Patel, the first home minister of India not only gives tribute to the Iron Man of India but is also regarded as the Pride of the Nation.

It plays a symbolic role and reminds us of our glorious past. Yet, critics feel that the statue is one more on the political chessboard towards a new brand of nationalism. A large amount of money has been spent in building the statue, that too against the backdrop of a country where nearly thousands of farmers commit suicide every year and lakhs of people die of hunger and poverty every day.

I could not stop myself from thinking about the crucial foundation of the edifice. It was perhaps not the foundation stone I was thinking about but the real idea of unity that seems to be fading away in the present times. Somewhere between judging and claiming whether the Statue should have been made or not, people tend to forget the real meaning of unity. With riots taking place now and then and increasing incidents of communal violence, we seem to question the belief that we live in a secular country, proud of its unity in diversity. As the lines between right and wrong, black and white merge into grey, the grey matter of mind compels me to ask the question, "How strong has the crucial foundation of the edifice been?" We may or may not hold the pride of having the world's largest statue written on our edicts but as a nation, we need to have our foundations strong enough to hold pride in the fact that we grow above the barriers of caste, creed, colour, religion and gender.

Setting a trail for the world to follow and an example for the future generations to imbibe, looking at the world with varied colours and progressive perspectives is essential to bring about the real glamour and pride in being an Indian, by birth and at heart.



WELL, I SAY THE WORLD IS
NEITHER GOOD NOR BAD.
THE TWISTED WORDS, THE
QUESTIONABLE ACTS, AND
THE AMBIGUOUS
BEHAVIOURS EACH HAVE
THEIR OWN CHARM, THEIR
OWN BEAUTY.

THE SHADES BET- WEEN BLACK AND WHITE

THE SHADES BETWEEN BLACK AND WHITE

ANUSHKA DATTA
20213208

Delicate like a flower, a life enters into this world. A world where he is told what is black and what is white. Nothing more. Nothing less. Intention. Motive. Words like these haven't entered his vocabulary to build a cloud of skepticism yet. He is in white. Pristine white. But he craves more white—more light.

And somewhere amidst this frantic chase...he grows. He grows up, only to be more puzzled as he witnesses the two colours blending a bit too seamlessly. Years-long ago, the concepts that were fed to him now shatter like a piece of glass and yet still find their way to arrange themselves beautifully with all their imperfections. That is when it dawns upon him. The white he has been in pursuit of all along is gone. He has manifested himself into a mirrorball for the world, reflecting whatever it throws at him. "By their fruits, we shall know

them. The world is the tree, and he is the fruit". So what does it say about the world?

Well, I say the world is neither good nor bad. The twisted words, the questionable acts, and the ambiguous behaviours each have their own charm, their own beauty. And with time, he shall embrace its undeniable elegance too. Yes, we all desire to perceive this world as a chessboard, where we can distinguish a person by whether he stands on the white box or on the black one. But taking a step back, we realize that the lines on the chessboard are getting blurred. In the end, all we are standing on is just grey.

How silly of us to be holding onto a black and white picture where everything is in the shades between black and white.



THE PODIUM OR THE PEN-
N-PAPER
A POLE STAR OR
RUNAWAY DONKEY
CENTER STAGE OR
BACKSTAGE
THE MOLE BELOW MY
NAVEL
OR FRINGES ON MY
FOREHEAD

BI-POLAR

BI-POLAR

SERA GRACE JOHN
2037348

It's always been a tale of two cities
A binary, a dichotomy, a duality
Who, what, how I am and
Who, what, how I wish to be
Of all the things that I am
Or all things you want me to be.

The podium or the pen-n-paper
A pole star or runaway donkey
Center stage or backstage
The mole below my navel
Or fringes on my forehead
A woman of few words
Or of too many tongues
A master of all trades
Or a jack of none
A fidget spinner
Or Rosary beads

Genesis or Exodus
Fire or ice

I am both, all, none
Maybe I am
In that middle ground
Between either and neither
Maybe I am
A comedy of errors.



WASN'T LIFE SIMPLER
WHEN BLACK AND WHITE
WERE BUT TWO SHADES
OF COLOURS,
RATHER THAN A DIVIDE
BETWEEN PEOPLE?

The Shades of Black and White

THE SHADES OF BLACK AND WHITE

DEVANGI GHOSH
2034224

Wasn't life simpler when Black and White
were but two shades of colours,
Rather than a divide between people?
When songs were being written about Ebony
and Ivory,
And not protests being held?
When privilege was not a thing of colour?
When Black wasn't stereotyped as threatening
and White as prejudiced?
Where one's colour did not lead them to being
masters or slaves?
When black and white pictures would not be a
movement against suppression?
When two shades of colours would not be so
controversial?

When two colours could shake the earth!
But none has seen such a life It is but a distant
dream
To live in such a world
Where your fate is not decided by your colour
scheme.



SHE PROTECTED THEM,
SHE PUNISHED THEM.
SHE SAVED LIVES, SHE
TOOK LIVES.
THEY LOVED HER
GENEROSITY, THEY
FEARED HER WRATH.

The Goddess

THE GODDESS

HRITHIKA NAIR
2023263

Sometimes they worshipped her and
sometimes they cursed her.
Sometimes they loved her and sometimes
they hated her.
But they always feared her.
What would she do next?
They often wondered.
“Burn our houses? Or bring wealth to us?”
The villagers sang praises of her when their
harvest was healthy.
They burned her effigies when their lands
flooded.
They sacrificed offerings when their loved ones
recovered,
They shut the temples when their loved ones
died.
She protected them, She punished them.
She saved lives, She took lives.
They loved her generosity, they feared her
wrath.

They had Pujas to thank her, when their village
prospered
They blamed her and scorned her, when they
faced failure.
“Are we being punished or rewarded?”
“Does She love us, or hate us?”
“Is she good? Or is she bad?”
The villagers wondered.
“What Goddess is so kind, yet so cruel?”
The answer lied in her actions.
She was neither good, nor bad.
She was fair.
She did what she had to, what she was
supposed to.
She did what was best for them.
Not what she wanted to.
Even if they hate her for it,
She looks out for them.

A dark, atmospheric photograph of a hallway. The walls and floor are dark, but the door frames are illuminated from within, creating a strong contrast. A bright light source is visible in the distance, casting a long, narrow beam of light across the hallway. The overall mood is mysterious and dramatic.

EVENT CORNER

IN THE MOMENT

PARACOSM

Brings you a chance to display your camera talent. So send in your clicks of everyday uni-life in quarantine. All you need is a mobile or a camera and a steady hand.



Send in your submissions today.



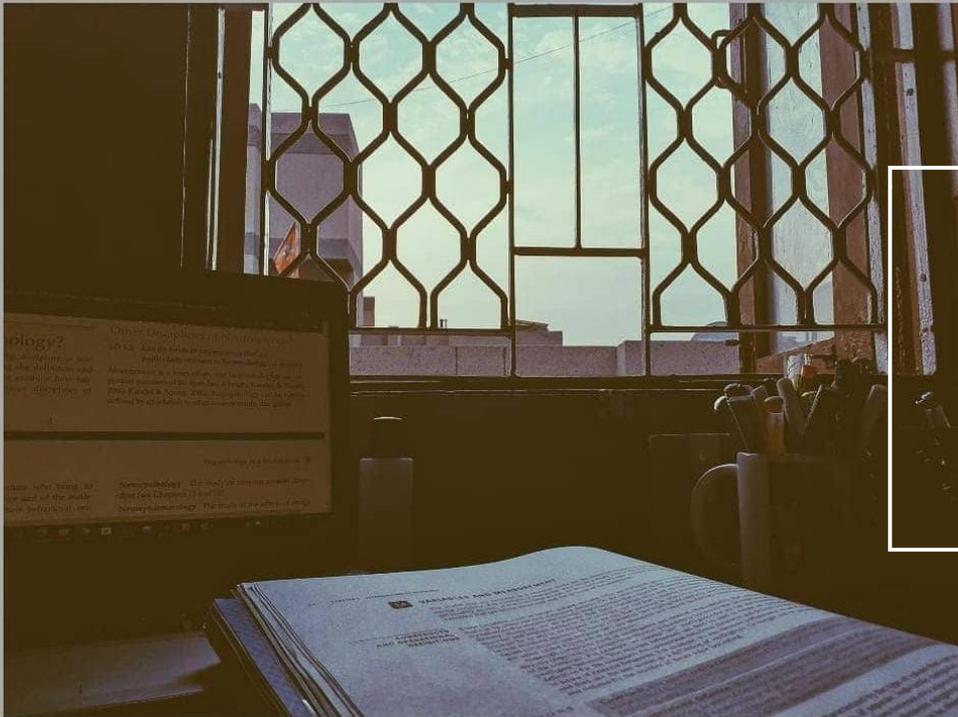
SUBMISSIONS ACCEPTED THROUGH :
EMAIL : paracosm.ellipsis@christuniversity.in

FOR DETAILS AND ENQUIRY :
Sanket-7489144024
Pranjal-7549092133

DEADLINE : 14th June

WINNERS

**IN THE
MOMENT**



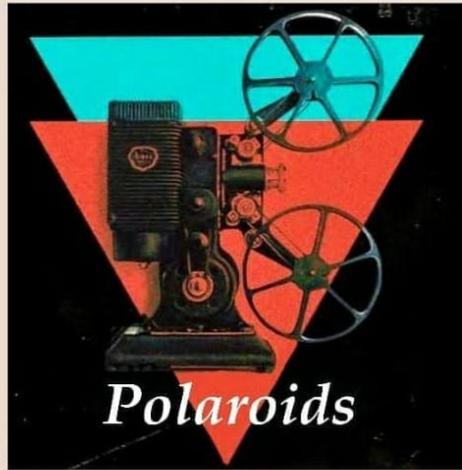
WINNER
ANKITA RAJ
3PSYH

IN THE MOMENT



RUNNER UP
ANUSREE BO
3PSENG

IN THE MOMENT



Theme: Nostalgia

*The best entries will get featured.
Send in your entries today.*

• Send in your favourite nostalgic picks from TV, movies, music or any other medium.

• Entries in the form of write-ups, fan art, sketches, videos and other forms will be accepted.

Send your submissions to: paracosm.ellipsis@christuniversity.in

WINNERS

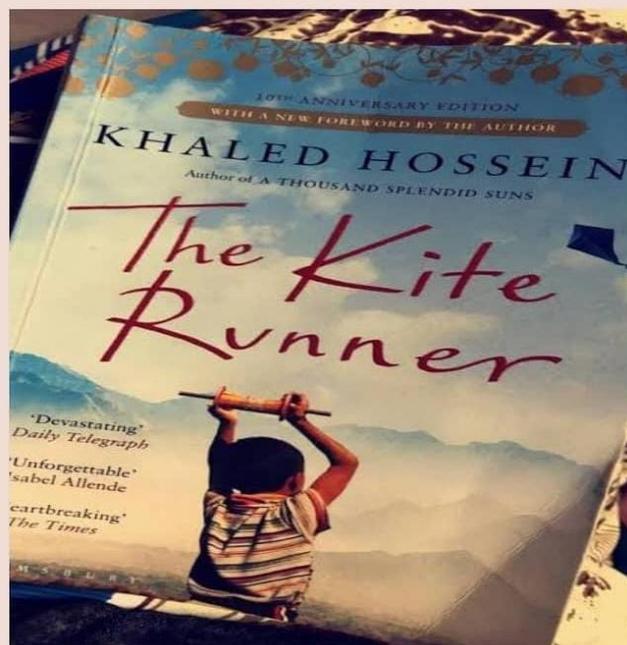
Polaroids



AMAN RAJ
SAMANTRAY
ZENGH

Polaroids

ANUSHKA
PAURANIK
ZEPH

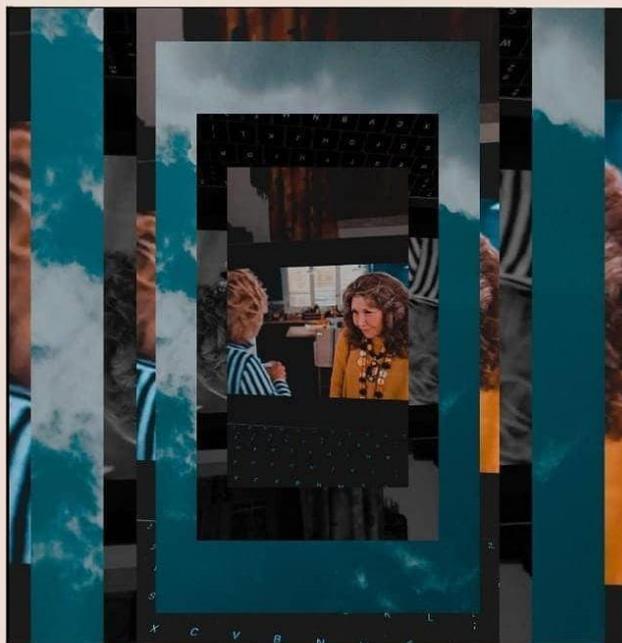


Polaroids



Polaroids

APEKSHA
GHIMIRE
3ENGH



SAAD AHMAD
SIDDIQUI
5PSENG

Polaroids



Polaroids

GRPRGE
FRANCIS
3ENGH

PHOTOGRAPH
-Ed Sheeran

STEFFI SUSAN
BENJAMIN
3ENGH

Cover by:

Steffi Susan Benjamin

À Mon Avis

Want to gush about your favorites?
Want to tell its legacy? We've got you covered.

Send us your submissions through À Mon Avis Google form today!

LAST DATE:

**August,
29th**

For queries, contact:
paracosm.ellipsis@christuniversity.in

WINNERS

A Mon
Avis

Grandmaster
of Demonic
Cultivation

Mo Xiang Tong Xiu



II RUNNER-UP

Grand-
master of
Demonic
Cultiva-
tion

GRANDMASTER OF DEMONIC CULTIVATION

S. CHARISHMA 1910838,
3 BCOM

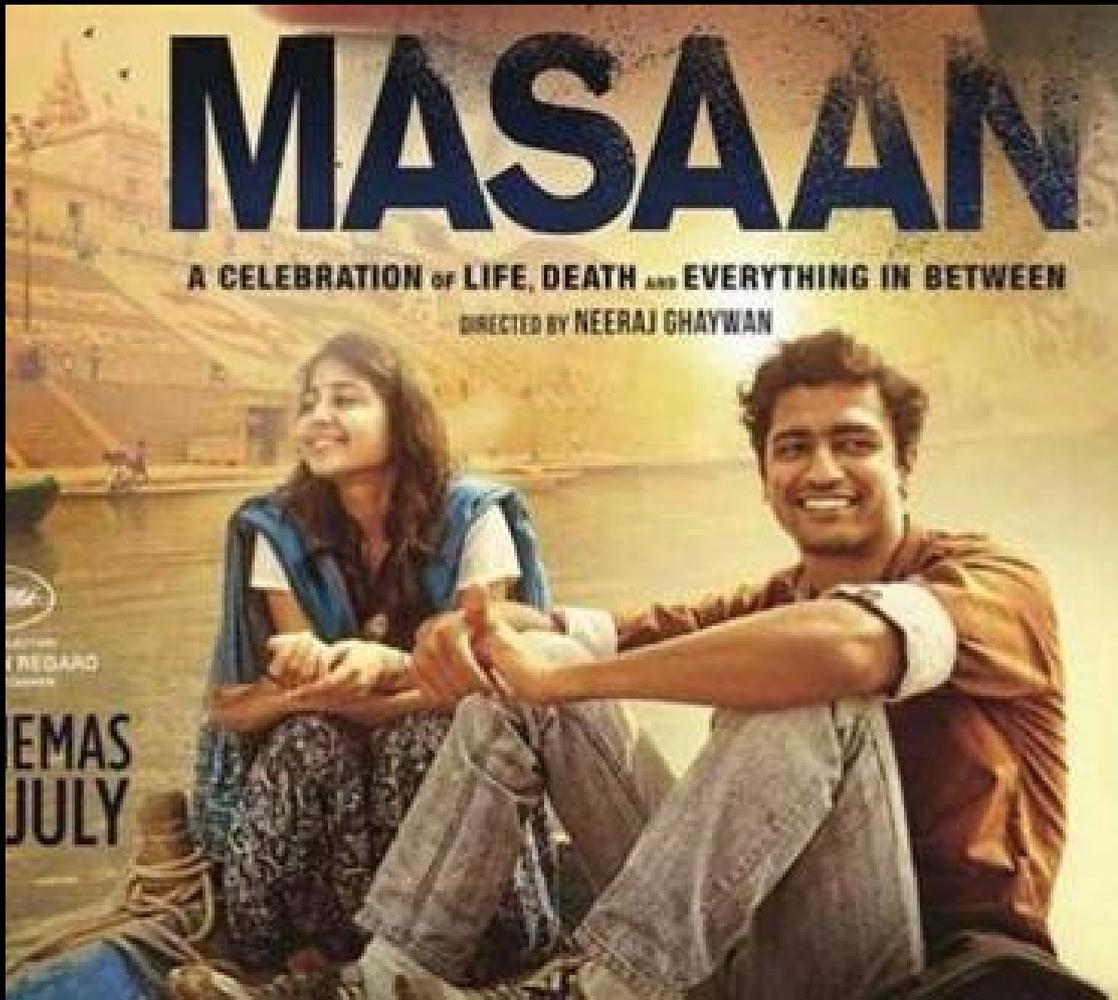
Grandmaster of demonic cultivation is a novel which shows the delicacy of the psychology of humans.

The herd mindset is dangerous because that led to the destruction of innocents and in the current scenario, the foolishness of people had led to millions dying in a pandemic which could've been controlled to a certain extent. The underlying theme of LGBTQ+ also allows a certain level of diversification which has not yet received the attention it deserves. The novel is my favourite because the idea that the hero is not always the hero and the villain might not be a villain by choice has created a whole new world of possibilities which can be seen in the novel.

Even though the title of the novel may sound insidious, there are many hidden truths and moral dilemmas which allows the reader to truly understand and feel that there is more to

it than meets the eye. The protagonist understands the necessity to stand up to truth and justice but the cost he pays for the action breaks him. Is it okay to murder the man in cold blood when his reason to live was taken right before his eyes and to see that the world has always been hypocritical to him, the very savior of the world?

The novel has the effect of the calm before the storm which shows how the innocence is taken away to replace grief and revenge but it makes sure that not all is lost and there is still happiness and joy in this world. The novel has a delicate balance of yin and yang where no one is a white lotus or devious by nature but only by circumstances. This angst novel is a must read for people to recognize multi-dimensional perspective of human nature..



I RUNNER-UP

Masan

MASAN

TANISHA SHARMA 2022073,
BBA FNA FIRST YEAR

The word 'Masan' is a slang in Banaras for cremation ground which in turn is a beautifully placed metaphor as the movie reflects upon the philosophy of life and death in many ways.

The first thing that this movie teaches us is that there are no heroes or villains in real life but instead just ordinary people struggling to find their true self, the purpose of their lives and the meaning of their existence in this world. We as human beings are an amalgamation of both strengths and flaws and we are all bound to make mistakes hence it is unfair in fact almost inhuman to expect any person to be perfect or to label anyone as predominantly 'good' or 'bad'. Every single person in this world is dealing with his/her share of problems in life and hence it is very important to be kind and humble all the time. We can never tell what trauma an individual has endured or what battles he/she is fighting and that is precisely why kindness in words and in actions is a necessity, not a choice.

The movie beautifully reflects upon human beings' greatest emotional requirement in life i.e. 'Closure' through its deeply layered characters and engaging storyline. It also teaches that sometimes the only closure is the fact that there will be no closure. The movie also highlights the issue of caste system in our country through the story of Deepak (played by Vicky Kaushal), a Varanasi boy from the Dom community whose family works in cremation ghats by burning funeral pyres. Deepak wants to transcend the restrictions of a casteist society. However he is constantly pulled back by the stigma attached to his caste and the work that they do, despite being an academically bright and ambitious individual. This deeply moved me and taught me how necessary it is to respect people from all walks of life and also motivated me to work for a better society that provides equal opportunities to everyone. The movie also touches upon various other present day societal issues like inter-caste love, abuse of

authority by those in power and the stigma associated with female needs and curiosities. It shows and connects the existential angst of people with different backstories almost effortlessly.

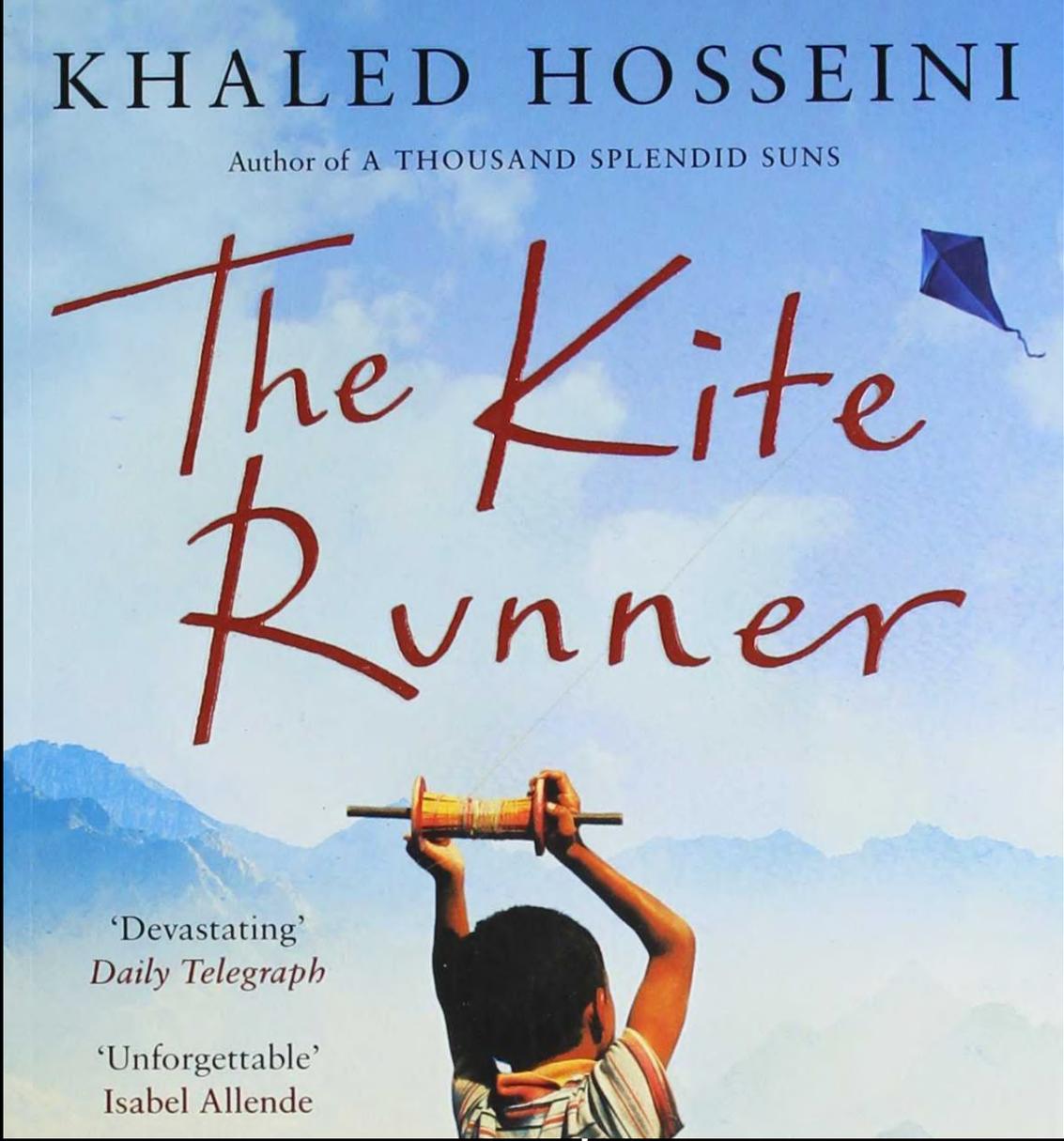
The movie flawlessly portrays that in order to live happily forgiving others and forgiving ourselves is very important. The only way to live a peaceful life is by learning the art of letting go and relieving ourselves and the people around us of any guilt that we may bear in our hearts. There is always hope for a better tomorrow in life and holding on this hope and moving on from our past mistakes and guilt is prerequisite for living.

Masan to me is not just a movie but a journey. A journey of finding yourself, a journey of hope and most importantly a journey of letting go of any such emotion which stops you from loving yourself and the people around you. I may go on and on writing about this movie and the impact that it has had on my life but I will never be able to do justice to this masterpiece.

KHALED HOSSEINI

Author of A THOUSAND SPLENDID SUNS

The Kite Runner



'Devastating'
Daily Telegraph

'Unforgettable'
Isabel Allende

WINNER

The
KITE
RUNNER

THE KITE RUNNER

PRERNA SHARMA
2033366,1ECHO A

"I became what I am today at the age of twelve, on a frigid overcast day in the winter of 1975", marks the beginning of a tale full of happiness, fear, sorrow, guilt, sadness and redemption. Khaled Hosseini's first novel is a masterpiece in its own right, bringing to us a story so touching and remarkable that it will remain with us for a long time

. It is basically a story about two friends and how one was extremely loyal while the other was not, leading to a chain of events that left one friend writhing in guilt, until one day, he finds a chance to redeem himself, to make right in a way the things that had gone wrong and try to lighten his soul, however hard it may prove to do so. The wonderful play of emotions and the excellent ideation of the human predicament make this novel a must read. You can almost feel the neglect that Amir faces when his baba favors Hassan over him, the anxiety to please baba and the desperation to make baba like him is so impactful that your

heart goes out to Amir but suddenly withdraws when you come to know what he did to the most loyal friend he had, who was ready to die for Amir, the Hazara servant boy, Hassan. Then begin the political turbulence and the difficulties of the Afghan people that become a wonderfully portrayed backdrop for the whole story. We get to know about the hardships the soviet and Taliban rule gave the people of Afghanistan and how Amir coming to USA was justified. But going to the USA doesn't change what Amir had let happen and even after marrying the woman he loves, he is consumed by guilt and remorse, more so because his baba dies from cancer, without him knowing what had happened with Hassan, the boy he loved so much. The story then pans out in Amir's quest for redemption and removing the burden from his head and how subsequently he manages to adopt Hassan's child as he had become an orphan. Even if the ray of hope was tiny, Amir persevered and was finally able to

give back to Hassan's son what Hassan had given to Amir, love and loyalty. Maybe.

The story puts into words what most of us experience in life. A love not returned, loyalty not reciprocated, a momentary loss of judgement that can weigh on you for the rest of your life and the strong emotion of guilt and remorse that grip you tightly and don't let go, because it might already be too late. This utterly relatable and heart-wrenching tale brings forth raw feelings and unsaid secrets. The strain of relationships is palpable and the childlike innocence in both Hassan and his son make them instantly imprinted in your heart. It tells that life may not always be fair, only as much as we make it and that your efforts may not necessarily be returned. We learn that even if faith diminishes, love doesn't and it is a strong emotion that can grip hearts even if they are across three oceans.

But also this, that the true ones are always there, in life or in death, in letters or in our minds and will always be ready to sacrifice themselves, for us, a thousand times over.



PARACOSM



CHRIST
UNIVERSITY
BANGALORE, INDIA

PLOT TWIST

to bring out the dramatist in you...

Send us an **One-Act Play** written by you.

Word Limit:

1000 Words

Closing Date:

27th September 2020

Send submissions at:

paracosm.ellipsis@christuniversity.in

THEME:

In Search for Hopeful Corners

WINNER

Plot Twist

ONE ACT PLAY

ARATRIKA CHAKRABORTY
TEMP

IT IS RAINING HEAVILY OUTSIDE. THERE ARE TREES BEATING AGAINST THE WINDOWS OF THE LIVING ROOM. DIANA IS HOLDING THE PHONE TO HER EARS AND SHIFTING UNCOMFORTABLY IN HER PLACE. AFTER MANY RINGS SOMEONE PICKS UP THE PHONE.

DIANA: Hello?! 'Sunflower Hospital?' I am Diana Mathew. I found your number in the telephone directory. Please I need your help. My daughter has COVID-19. Suddenly she is having severe breathing problems. Can I please bring her to your hospital?

RECEIVER: What?

DIANA: Please do not keep the phone. Please help my daughter Fiona. She is gasping for breath. She is in lot of pain. Please help me.

RECEIVER: I am sorry I cannot help you.

DIANA: Please do not say so. My daughter is dying. She is lying on the sofa right next to me. I have called about five hospitals now and

nobody has a spare bed. Please help me.

FIONA: Mummy please help me!

DIANA LEAVES THE PHONE AND WALKS UP TO FIONA LYING ON THE SOFA. FIONA IS SWEATING PROFUSELY AND SHE HAS HER HAND ON HER CHEST. DIANA CARESSES HER DAUGHTER'S HEAD.

DIANA: It will be fine Fiona. Nothing will happen to you. I have got help.

DIANA WALKS UP TO THE PHONE AND PUTS IT TO HER EAR AGAIN.

RECEIVER: Is your daughter okay?

DIANA: What made you think that she is okay? She is gasping for breath. She is dying. I need your help. Please allow me to bring her. She needs medical attention.

RECEIVER: You said that your daughter has COVID-19. Then why are you near her? I mean she should be in quarantine right?

DIANA: Yes you are correct. When Fiona was first diagnosed with the disease I should have hospitalized her but I did not want her to go out of my sight. So I did not admit her in a hospital and I kept her at home quarantined in a separate room. I thought that since she is only ten years old she would be fine and the disease would go. I was not sure how things would turn out if I would send her to a quarantine center. I was not sure if she would be properly fed or treated. Her father died in a road accident last year and after that I have only got my daughter and nobody else. I never imagined that she would get breathing problems like this and now when I am trying to call up hospitals for help nobody is willing to help me.

RECEIVER: Madam you did a very wrong thing by not sending your daughter to the hospital. She would have got the right treatment there and doctors would always be available to help her. Now in this weather how would any hospital send an ambulance to pick your child up?

DIANA; **(BREAKS DOWN INTO TEARS)** I know I was wrong. Please help me. I cannot lose my daughter. Please help me.

RECEIVER: Send me in your address.

DIANA: **(WIPES HER TEARS)** Thank you. Thank you so much. Will you send in an ambulance?

RECEIVER: Don't waste my time and your daughter's time. Tell me your address.

DIANA: Sure sure. 29/8 Lowding Street, Lane number 4.

RECEIVER: Okay.

THE LINE GETS DISCONNECTED. DIANA MOVES AWAY FROM THE PHONE AND SITS CLOSE TO HER DAUGHTER FIONA'S LEGS ON THE SOFA. SHE HOLDS BOTH OF HER DAUGHTER'S LEGS WITH HER HANDS AND BURIES HER HEAD INTO FIONA'S FEET. JUST THEN, THE DOORBELL RINGS. DIANA HURRIES TO OPEN IT. SHE FINDS AN OLD MAN STANDING THERE. HIS SHIRT WAS DRENCHED AND HE WAS CARRYING A BIG CYLINDER ON HIS SHOULDERS. HE HAS A MASK ON HIS FACE.

DIANA: Yes? Who is this?

MR. BOSE: Sanket Bose from the house down the street.

DIANA: Mr. Bose? What are you doing here?

MR. BOSE: Where is your daughter. Tell me fast we don't have much time.

MR. BOSE PUSHED HIS WAY PAST DIANA INTO THE HOUSE. HE SEES FIONA LYING ON THE SOFA. HE PUTS THE CYLINDER DOWN AND FITS A MASK ON FIONA'S FACE AND TURNS A KNOB ON THE CYLINDER.

DIANA: Mr. Bose? What are you doing here? I never called you. You live four houses away and how did you know that my daughter is unwell?

MR. BOSE: There was a cross connection. You were not speaking to anyone from the hospital. You were speaking to me.

DIANA: Oh my god! I did not realize. I am so sorry. But why did you come here and what is this cylinder.

MR. BOSE: I had made the same mistake like you. Even I had not sent my son to the hospital when he was diagnosed with COVID-19. One

day while he was suffering from breathing problems I too kept calling many hospitals in hope to save my child but in vain. So I decided to get a cylinder myself from anywhere in the city. But by the time I returned, it was too late. From that day onwards the cylinder reminds stands in one corner of my house and reminds me of the foolish thing I had done. Today when I saw that you were looking for hopeful corners like me for your child, I could not help but respond to your need.

DIANA AND MR.BOSE MADE EYE CONTACT FOR A WHILE AND THEN WATCHED FIONA LYING ON THE SOFA IN RELAXATION.

A hand holding a camera against a blue sky background with a white crosshair. The camera is a black DSLR with a lens attached. The hand is positioned on the left side of the frame, gripping the camera. The background is a bright blue sky with some white clouds. A white crosshair is overlaid on the right side of the image, consisting of a vertical line and a horizontal line that intersects at the top right corner. The text "PHOTOGRAPHY AND ART" is written in white, serif, all-caps font across the upper middle of the image.

PHOTOGRAPHY AND ART



Megha
Manoj
2033460

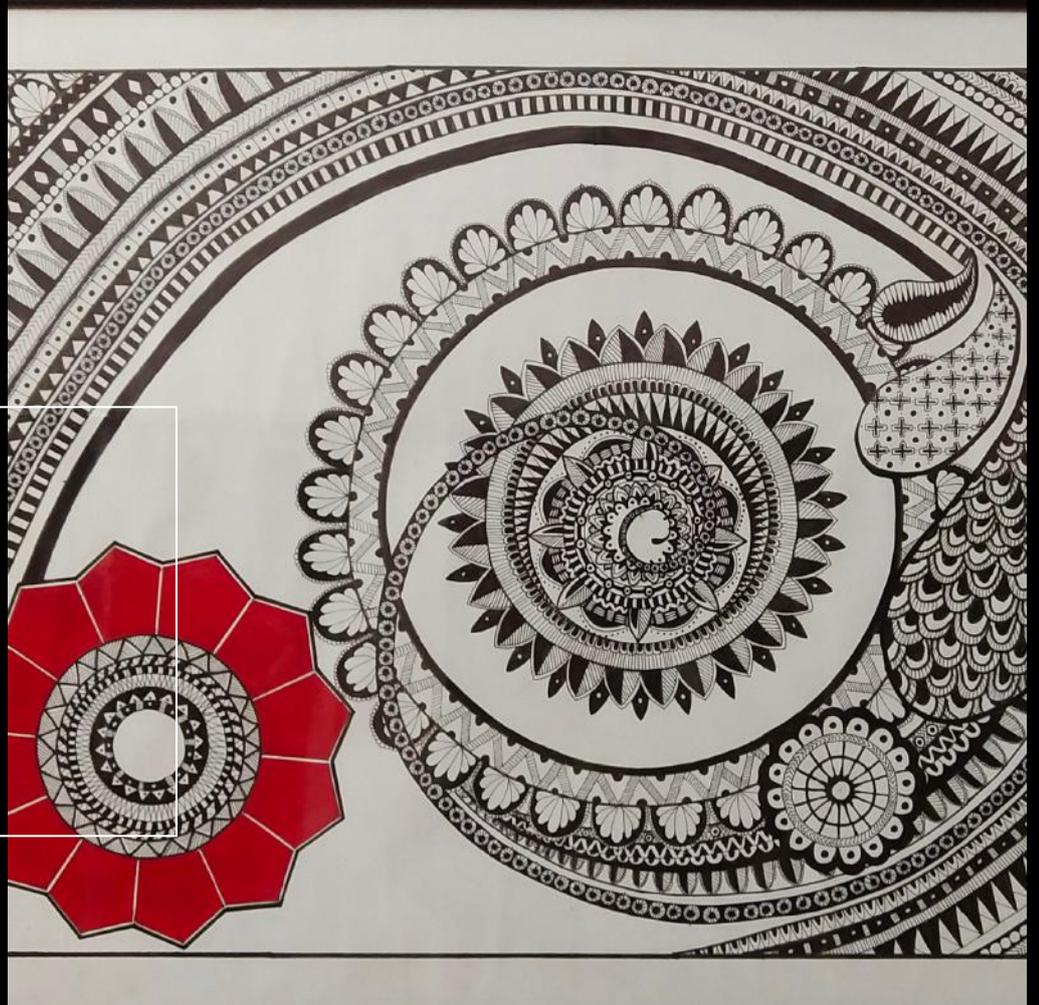
Shambhavi
Kare

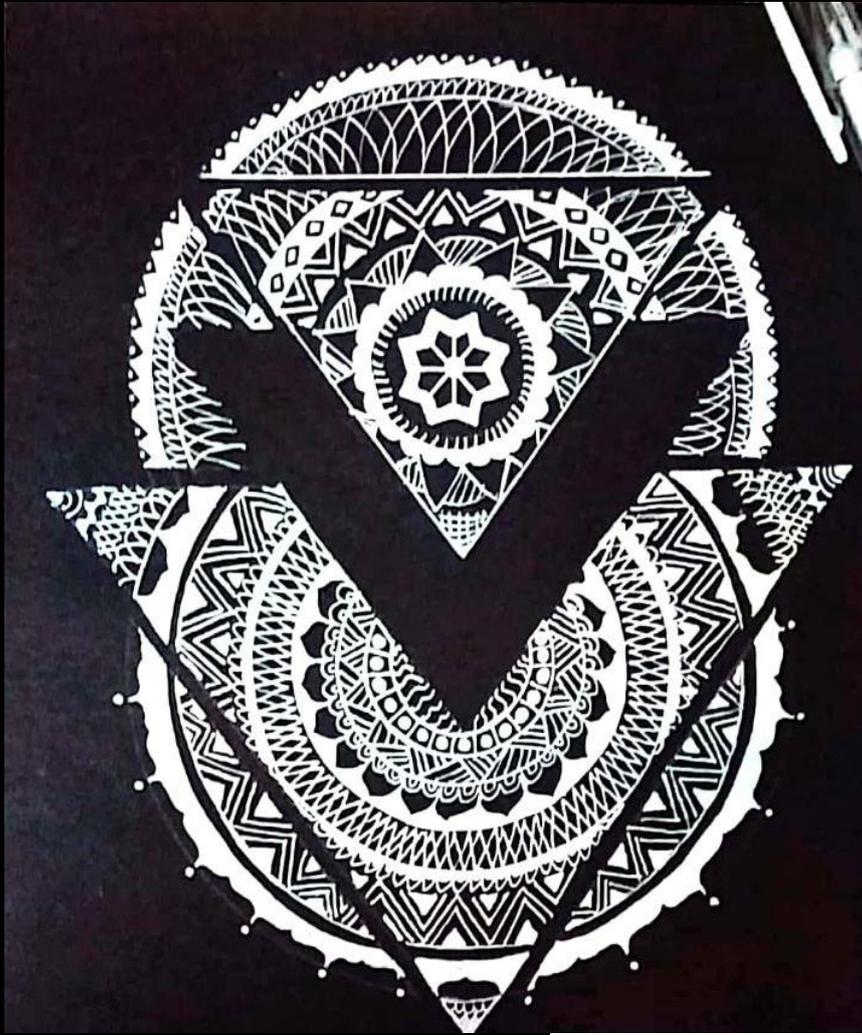




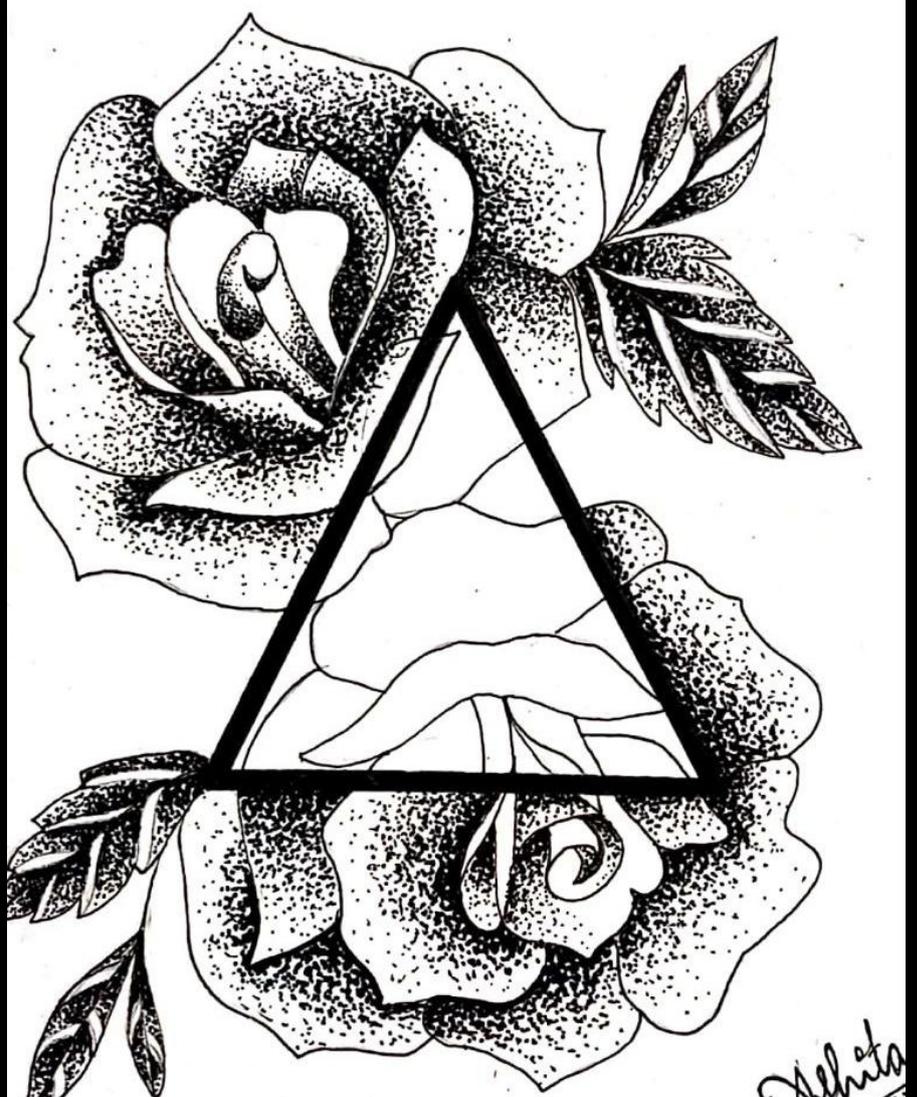
Pushpak
Jain
2023537

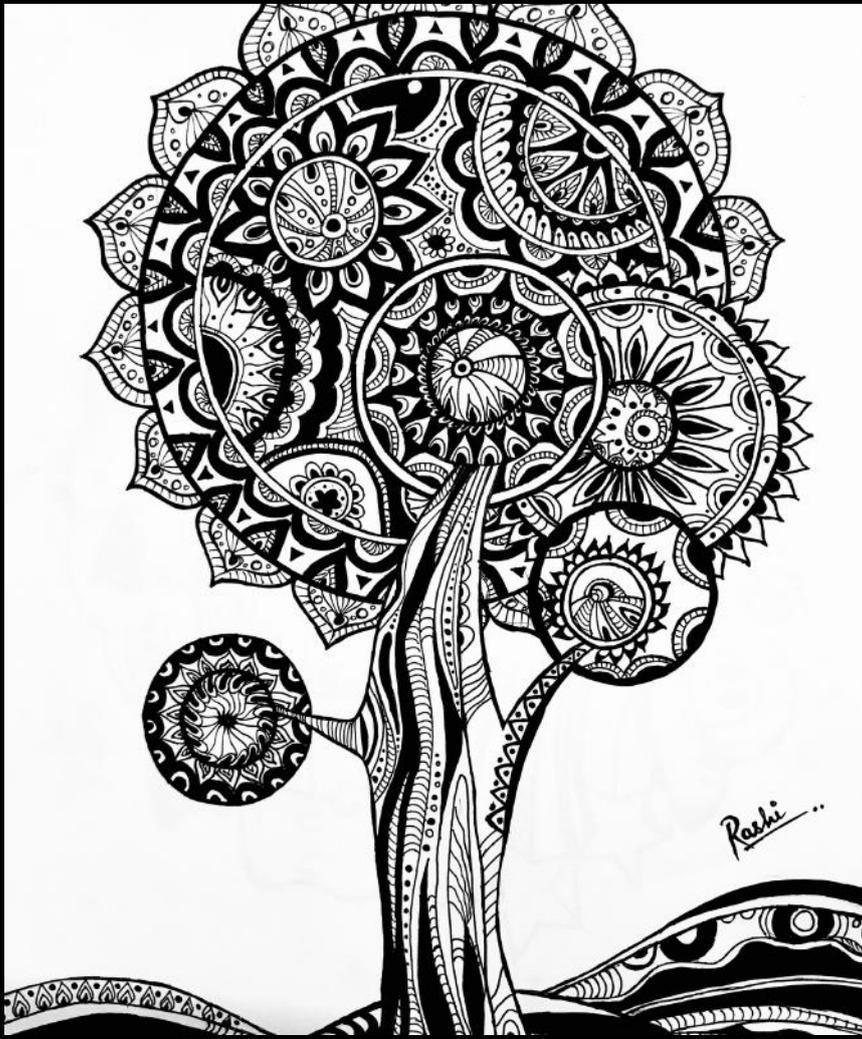
Aishwarya
Biswas
2029163





Ashita
Kapoor
2033043





Rashi
Sangha
12023672





Abirami AV
2070540



Nrithya
Neelamma
AS
2013063



G.Shayaana
2023251



Rohith
Sony
2023123



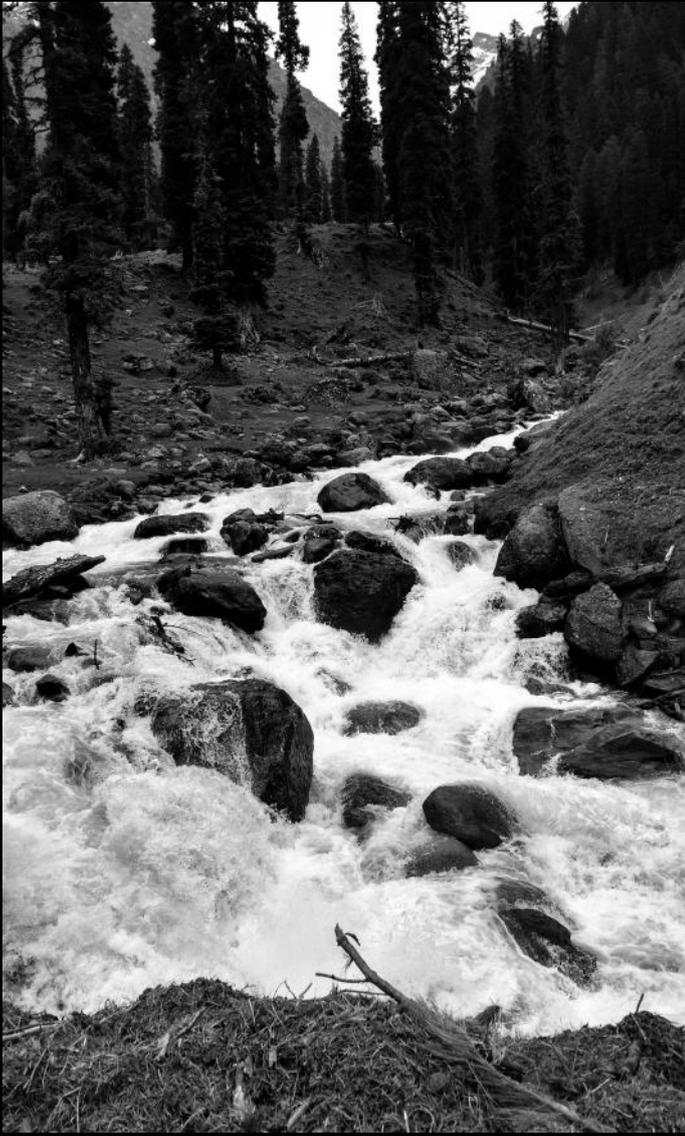
Sayan
Chaudhuri
2033227





Pratiti
Saha
2029141





Kriti
Kauntia
2013055





Aditya Jain
2023502





Divyasha Panda
2033150

