

NAZARIYĀ PRESENTS

BEHIND • A PHILOSOPHY MAGAZINE • THE REINS

| POWER AND ITS FACETS |

INSIDE THIS VOLUME
ARTICLES, POEMS,
ARTWORKS, REVIEWS
AND MORE



DEPARTMENT OF PHILOSOPHY
ZAKIR HUSAIN DELHI COLLEGE

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FOREWORD

It's not uncommon to find our reflective capacities often underutilized, but a sense of wonderment, a yearning to know and understand, to make sense of this experiential flux often drives this capacity to its rightful use. Culmination of the foregoing is Philosophy.

Ignoring this much to be appreciated aspect of philosophy, the academic pursuits generally have become a fiefdom of specialties, ever so neglecting the umbilical link with philosophy, the free play of a reflective mind. Regrettably, much of the mainstream academic philosophy has also been accused of the same. The manifestation of this tendency is palpably visible in the objective crisis that constraints the progress of metaphysics in philosophy and the subjective crisis of the objective reality that unreservedly pervades through sciences. The best way forward, therefore, seems to be to allow an unrestrained play of our reflective capacities in an unbounded spectrum of quests.

Aligning with this idea, the Department of Philosophy is pleased to introduce its magazine, Nazariyā. The theme of its first issue, *Behind the Reins*, has been chosen to let people reflect upon their ideas about power and its facets, their assimilation of power, and its presence as well as its impact on unprecedented movements and everyday events. Again, all it takes to be philosophical is an introspective and reflective mind; a mind unbridled and unafraid of relentless questioning. The write-ups in this issue present fascinating takes on the theme by people from diverse disciplines, which makes the conglomeration of thoughts all the more refreshing, given the uniqueness of individual experiences that have gone into stitching them.

I am optimistic that the readers will enjoy and appreciate the diverse perspectives that Nazariyā has to offer with this humble effort.

Dr. C.V. Babu
Department of Philosophy
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NOTE FROM THE EDITORIAL BOARD

The magazine you are holding right now is an endeavour undertaken by a small team of philosophy students who are almost as confused and fascinated by philosophy as you, person-holding-the-grand-sum-of-our-sleepless-nights. The creation of this magazine has been a revelatory experience and we're slightly surprised and delighted to say that we came out at the other end with our hope intact. The idea behind creating Nazariya was to provide a space to anyone who comes across it in the continuum of space and time. We would like to express our gratitude to Babu sir who always showed confidence in our objectives. Those who responded to our call for submissions, we cannot express our thanks to the exceptional contributors enough, we are delighted to have received entries that helped bring our objective to life. And those who thought about responding to it, we are glad that Nazariyā caught your interest even for a millisecond.

The submissions in this volume have been carefully selected and laboured over for hours on end. In the process of making this magazine, we have only become even more convinced by the fact that philosophy is a collaborative conversation; conversations that were occasionally frustrating but always made us better informed at the end. If we weren't convinced before, we have certainly realized that philosophy is not a discipline meant exclusively for solitary thinking in a hut somewhere atop a hill, it is and has to be a conversation that includes and encourages many voices and ideas.

As students of philosophy, we try to look at things with an unprejudiced approach. And we hope that while you read the work of thinkers, you see things from their Nazariya. This magazine contains pieces of each one of us. And it is something for us to remember our college life by. In the end, the only thing we know is that we know nothing. We wanted to stop philosophising, but we Kant.

That being said, we hope that you uncover these pages in the realized manner that we intended and rejoice in that voyage as well. Here's presenting - Nazariya, 2020-2021.

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2020-21

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*"The autonomy
that you need to
regain."*

BHUPEN KHAKHAR

SURVIVING THE POST-TRUTH WORLD

BY ROSHNI RAMESAN

The post-truth world might seem like a nightmare, a world in which emotions run high and reason and logic take a backseat. Now, you might think that we have always been living in a time where emotional appeals have held more importance than objective facts, but in the past decade or so, it is increasingly seeming as though the truth has become irrelevant. What one feels is given more weight than what has actually happened. This isn't merely discussed in academic circles where academics can dispute the nature of truth and language in the pages of dense journals hidden behind paywalls, 'post-truth' is a word that has entered the public discourse, even being named as Oxford Dictionary's word of the year in 2016. It felt like a natural contender at the time, 2016 was the year the world started shifting to the right with the rise of Trump, a looming Brexit, a rise of populism in countries like the Philippines, Brazil, and Turkey, and let's not forget to mention the rapid rise of populist politics in our own nation. It seemed like the world had suddenly become more divided and less willing to listen to the other side. That claim

is, of course, subjective. Here, we must take a look at the usual scapegoat - social media. The algorithms of the online media we consume have been created in such a way as to ensure we see things we want to see or at least content that would interest/outrage us enough to spend more time online. Netflix's "The Social Dilemma" featured many Silicon Valley individuals who were intimately involved in creating the technologies that have now become surveillance tools that use artificial intelligence to figure exactly what makes a person tick, feeding them content that would essentially create an echo chamber where their ideals reign supreme and any opposing view is to be mocked or disparaged. Netflix's documentary provides an analytical look into how social media is shaping our opinions though they have certainly put all the blame on online enterprises, which, needless to say, is an oversimplification.

What of time before social media? Some might say that we lived in bubbles even then, cut off from opposing views, living comfortably with our beliefs and biases.

But herein lies the difference, social media has ensured that not only do we live in bubbles which opposing views would find difficult to infiltrate, but we are also constantly being shown content that reinforces our beliefs, cementing our views as supreme. January 6th's Capitol attack is a recent example that the world witnessed, conspiracy theorists running amok, taking matters into their own hands.

So naturally, people have taken to describing this era as one of post-truth, a dystopian time where truth has little value, only our feelings do. There has been much debate about whether post-truth even exists, many claim that it is merely a doomsday scenario panic that has gone out of hand. Despite what netizens on Reddit or Twitter may claim, we are not in an Orwellian 1984-esque scenario as of yet. Are things less than ideal? Of course! There has never been a time when everything's been peachy, but we are certainly living in dangerous times. (I refuse to call it 'unprecedented' and I'm sure you're tired of that description too.)

I have myself been on the other side, writing some online content that you may have accidentally stumbled upon. Here's what I can tell you from my limited time on the other side: people like to read things that will get them all riled up. Articles about celebrities making mistakes, or events that caused many to be offended, had more than double the views than those about economic

prosperity or civic news. Twitter, where I lurked around to see what was trending, may have started as a fun little corner of the internet to post little messages, but it has assuredly turned into a cesspool of humanity filled with people who have become the modern-day pitchfork-carrying mob ready to 'cancel' folks at a moment's notice. Despite good intentions, the people I worked with and I always knew that no matter how educational an article was, we had to have headlines that would grab attention, and almost always in ways that were not exactly subtle, that's how the machine survives. There are millions of web pages being uploaded every day. To get your attention, dear reader, only photos and headlines that are likely to stir up strong emotions are purposely used.

And that is what you need to be careful about. Your feed and timelines are customised to make you irk and thereby make you remain online for longer periods. Even within the same household, as in my case, your timelines may differ wildly. You might think it to be a small, unimportant thing but that timeline shapes your political views, who you vote for, who you believe in and oftentimes, who you choose to despise. Bursting that bubble, getting out of the echo chamber and understanding when your biases are being played with is the autonomy that you need to regain, it has been lost for far too long without you even realizing it.



"शक्ति का असंतुलन
या शक्ति का होना एक
ऐतिहासिक परिघटना
है।"

DEREK FORDJOUR

सत्ता का सत्ता होना

आशुतोष व्यास

चार्ल्स डिकेंस के उपन्यास 'हार्ड टाइम्स' का आरम्भ अध्यापक की इस उक्ति से होता है कि मुझे केवल तथ्य चाहिये, तर्क नहीं। इसी को हम इस तरह कह सकते हैं कि 'उत्तर चाहिए, सवाल नहीं। जब भी सवाल पूछा जायेगा तो तर्क की सम्भावना का जन्म होगा। तर्क की सम्भावना सम्वाद की पीठिका तैयार करती है। और सम्वाद यानि समान वाद, दोनों पक्षों को अपने विशेष-अधिकारों को त्यागने की मांग करता है, यद्यपि यह कब किस तरह होगा, यह उन दोनों पक्षों के सम्बन्ध से तय होता रहता है।

सत्ता यानि प्राधिकारी, अन्तिम और कभी-कभी एकमात्र व्याख्या या व्याख्याकार है, इस विचार का आधार सत्ता का विधायिका होना यानि नियम-विनियम बनाने वाली संस्था होना है या फिर यह कि सत्ता 'प्रश्न से यानि सवाल से परे' है। मित्र महक उप्पल का मानना है कि कोई संस्था या व्यक्ति 'विधायिका' होने से सत्ता है, जबकि मेरा मत है कि 'प्रश्न से परे होने का विचार' संस्था या व्यक्ति को सत्ता बनाता है। महक के मत के निरसन के लिए एक दृष्टान्त लेते हैं, किसी समाज में विवाह सात फेरे लेकर किये जा सकते हैं, और छह या पाँच फेरे लेकर भी। अब किसी समय किसी व्यक्ति को पाँच फेरे लेकर विवाह करने के लिए समाज से बहिष्कृत कर दिया गया, तो यह बहिष्करण का किया जाना और उस समाज का सीमाबद्ध हो जाना एक-साथ ही होता है। इस बहिष्करण की प्रक्रिया में ही सत्ता बनती है। समाज की सीमा तय करने का यह बहिष्करण का विचार 'प्रश्न से परे होने' को अन्तर्निहित करता है। नियम या कानून बनाना उस समाज की सीमा को तय नहीं करता है, क्योंकि निर्वचन की सम्भावना बनी रहती है, पर 'बहिष्करण' समाज की सीमा को तय करता है।

अब मैं इस विचार पर प्रकाश डालना चाहूँगा कि 'प्रश्न से परे हो जाना' का स्रोत क्या है? क्या यह संस्था या व्यक्ति के विचार में ही निहित है, या इसका स्रोत बाह्य है। यह संस्था या व्यक्ति के विचार में निहित नहीं हो सकता है, क्योंकि शक्ति का असंतुलन या शक्ति का होना एक ऐतिहासिक परिघटना है। इस तरह से बहिष्करण की शक्ति का स्रोत भी इतिहास के गर्भ में है।

मेरा मत यह है कि इसका स्रोत बाह्य है, जिसे 'प्रश्न पूछने के सातत्य का अभाव' के रूप में लिया जा सकता है। प्रश्न पूछना सीमाबद्धता को चुनौती देता है। और सम्भावनाओं के लिए आधारभूमि तैयार करता है। इसलिए सत्ता प्रश्न की चुनौती को स्वीकार नहीं करती है। प्रश्न उत्तर की मांग करता है, और उत्तर देने के लिए सत्ता को तर्क के क्षेत्र में उतरना पड़ता है, तर्क के क्षेत्र में आना सम्वाद के क्षेत्र में आना है, और सम्वाद के क्षेत्र में आना समान पक्ष हो जाना है। और इस तरह से सत्ता का सत्तापन समाप्त हो जाता है।

हम एक और वैचारिक पहलू पर ध्यान देते हैं, 'प्रश्न न पूछा जाना' से 'प्रश्न से परे होना' की यात्रा कैसे तय होती है। यह पूर्व के पद में व्यक्त विचार का ही एक रूप माना जा सकता है। यह यात्रा इतिहास, राजनीति, सामाजिकी, आर्थिकी के बदलते हुए आयामों और उनमें अन्तर्निहित सम्बन्धों के माध्यम से होती है, जिसके कारण कोई व्यक्ति या तबका (तबका से मेरा संदर्भ सभी तरह के वर्गीकरण से है; वर्गीकरण यानि लिंगगत, पूंजीगत, समाजगत, नीतिगत आदि) दिक् यानि स्पेस पर या तो दावा करने के सन्दर्भ में अचेतन होता है, या फिर दावा करने की इच्छा रखने के बावजूद दावा करने में असमर्थ होता है। स्पेस पर दावा न होना सामने वाले को यह अहसास देता है या उसमें यह भ्रम उत्पन्न करता है कि आपका उस स्पेस पर दावा है ही नहीं। और जैसे ही उसे यह अहसास होता है, उसका प्रभुत्व/एकाधिकार स्थापित होने लगता है। एकाधिकार 'प्रश्न से परे होने' की भावना की ओर ले जाता है।

अन्त टिप्पणी के रूप में यही कहना उचित होगा कि लोकतंत्र यही हमें रास आता है या फिर अधिक सही राजनैतिक सम्भावना के रूप में प्रतीत होती है तब हमें उसकी बुनियाद-उसकी जड़ सम्वाद और सम्भावना को जीवित रखना होगा और पोषित करना होगा, जिसका माध्यम सतत प्रश्न पूछना है, यानि स्पेस पर सतत दावा करना भी।



*"Speaking out
opinions, as
expected, had a
price to pay."*

PATRIOT ACT WITH HASAN MINHAJ
THE ATLANTIC

SHATRANJ KE KHILARI (THE CHESS PLAYERS)

BY ABHIRAMY S.M.

“Patriot Act with Hasan Minhaj is an American comedy web television talk show hosted by Hasan Minhaj that premiered on October 28, 2018, on Netflix and ran until June 28, 2020,” reads the Wikipedia synopsis of one of my favourite Netflix shows, “Patriot Act”, whose cancelling by Netflix rendered me in shock for a few days, adding spice to the lockdown blues. But there’s more to it, Patriot Act has been called the only show in the U.S to represent South Asian culture so accurately with gulab jamun and lotas being the go-to references, while simultaneously taking a stand on international issues ranging from mental health to Chinese surveillance without missing a beat.

Speaking out opinions, as expected, had a price to pay. Patriot Act’s October 2018’s episode titled “Saudi Arabia” was “requested” to be removed from Netflix Saudi Arabia.

The episode shed light upon the killing of Washington Post journalist Jamal Khashoggi by the Crown Prince Mohammed bin Salman, bin Salman’s pseudo-liberal policies like “allowing women to drive” while persecuting women activists and keeping his own mother in a house arrest and the constant bombing of neighbouring Yemen.

The deal between the corporate giant and the oil giant was rather peculiar because it ended with Netflix being allowed to air “sexually explicit” and LGBTQ+ content like Sex Education, Orange Is The New Black in the country while banning the given episode from the catalogue. This was seen with horror and disgust by many across the globe and exposed the level of control certain individuals have on what we watch and how we watch it. The Saudi government had quoted Article 6 of its constitution’s “Anti-cybercrime law” which said that the content

“impinged on public order, religious values and public moral”. After watching the episode, I couldn’t help but think how vulnerable and scared even people with absolute power are. And is the media actually the ultimate source of truth-seeking? Time had its own mass entry planned when a similar kind of drama unfolded in my country.

With all the fake, real and sceptical news surrounding actor Sushant Singh Rajput’s tragic demise, flooding Indian media and the related “Drug Bust” creating a panic in the country, I am more and more drawn towards this idea that people in power are more vulnerable than we think. It is sad that people are eating gossip and tacky news for breakfast, lunch, and dinner, but it also exposes how desperately the media wanted to create a spicy make-believe story out of a rather sad death of a ‘star’. They began the hunt with nepotistic conspiracy theories, political affiliations with the death and finally took the “moral panic” route.

‘Moral panic’ is a phrase coined by the late South African sociologist Stanley Cohen, who introduced the social theory of moral panic in his 1972 book titled “Folk Devils and Moral Panics”. A moral panic is a widespread fear, most often an irrational one, that someone or something is a threat to the

values, safety, and interests of a community or society at large. Cohen developed a theory of moral panic that outlines five stages of the process:

First, something or someone is perceived and defined as a threat to social norms and the interests of the community or society at large. Second, the news media and community members depict the threat in simplistic, symbolic ways that quickly become recognizable to the greater public. Third, widespread public concern is aroused by the way the news media portrays the symbolic representation of the threat. Fourth, the authorities and policymakers respond to the threat, be it real or perceived, with new laws or policies. In the final stage, the moral panic and the subsequent actions of those in power lead to social change in the community. (Crossman, 2019)

The Salem witch trials, a series of hearings and prosecutions of people accused of witchcraft in colonial Massachusetts between February 1692 and May 1693, are a great example of this theory. Sadly, nothing has changed.

The fear of exposition of various flaws in the political power dens and film industry inner circles have created such a big ruckus, that they projected the fear onto the people, in a

completely different yet similar way. People will be kept busy and entertained with the daily drama unleashed on national television and the sordid prospects of a witch hunt while the wizards get safe passage and remain kept away from the public eye. For the powers that be, this buys them another day to sacrifice a pawn and leisure to castle the king.

Yet, I am seeing a silver lining here, in the sense that this shows how much they fear the power of the media and how it can be used to elucidate the right facts and also the more important grey areas. The attempts at coercion are indeed proof of fear that the kings and nobles at the skeletal remains of our more feudalistic than democratic government and film industry are experiencing. More than anything, this shows the media is the paramount tool to demand democracy and discern the “apparent” truth because it is the most feared. The efforts taken to erase the Patriot Act episode from the Saudi Arabian people’s memory just shows how successful the show was. Like Hasan himself mentions in one of his later episodes, “Maybe the Saudi government doesn’t know about the Streisand effect.”

Maybe sometimes, we are so busy removing the traces that even our efforts to do so can become evidence in itself.

"There is nothing further removed from freedom than ignorance"



AT ARM'S STRETCH

BY N.V. GUHA

Let's begin with a tale of the bygone years. It was a warm summer evening. Armed with two physics books, a notebook, and an exhausted brain, I tried my best to adsorb the derivations of laws of motion for I had an exam the next day. As the usual perpetual headache became accentuated, I realized that it was time for a break. That break lasted for six hours.

Why though?

Because Attack on Titan (AoT) happened. I watched a twelve-year-old boy witness his mother being eaten by a grinning monster with luscious hair, the boy swears to avenge his mother's death, and kill every one of the kind who ate her. Curiosity got the best of me and I sat glued to the screen with the exam stress napping somewhere in the nook of my brains.

Four years ago, it was the most hard-hitting scene I watched in an animated series. While my eyes were clouded with tears, my mind was absolutely clear about being thoughtful and optimistic about whatever lies ahead of me. This optimism was, of course, short-lived. After managing to pass my physics exam (of which I barely remember anything) I remained an AoT fan. For someone cooped between the safety and comfort of home and school, this show was a gateway to knowing about what keeps people going amidst adversities. And some profound dialogues like, "There is nothing further removed from freedom than ignorance," encouraged me to remain open to learning while the quote, "When people are faced with a situation they don't understand, it's easy for fear to take hold," threw light upon a perspective that I had overlooked. Such visual content thereafter became a significant contributor to the enrichment of my thought.

A mind finds it easy to recall what it once found captivating. Whether it is an author, a painter, or a video game developer, they attempt to utilize this idea by making their craft riveting. George Orwell perhaps wouldn't have reached the masses via an article about the havoc a totalitarian regime can wreak, as he did through his novel 1984. A well-curated university course on philosophy is capable of imparting phenomenal ideas. Unfortunately, it cannot reach the populace the way movies can. Matrix imparted the ideas of Plato, René Descartes, Bertrand Russell, Jean Baudrillard, and others because of the medium its creators worked with. The audience may not know these philosophers and what they wrote but they have been acquainted with their central ideas and that is worth acknowledging. Art has been successful in translating theories and cogitations. Throughout history, they have also been used in the fulfilment of agendas. On closer inspection, one can notice how art makes the interactions between these disciplines conceivable.

Every discipline has its own jargon that is incomprehensible for common folks. It is ironic how a plethora of ideas remains out of reach when the purpose behind these academic fields is to have a better understanding of our world. The movie Interstellar is a good example of how concepts like neutron stars, spinning black holes, and time dilation can enter the hoi polloi when astrophysicists like Kip Thorne don't shy away from becoming part of such projects. It took time for the audience to make sense of what is presented on the screens, but it was worth it. It ignited interest amongst a lot of people to know more about it. And that, in turn, lead them to even scrutinize the movie and take note of what it got wrong.

Knowledge so conceived is an ocean of alternatives channelled and subdivided by an ocean of standards. It forces our mind to make imaginative choices and thus makes it grow. It makes our mind capable of choosing, imagining, criticizing (Feyerband, 1981). So what is it that has kept evolving in ways where it not only lets one express themselves but also has the potential of harmonizing this ocean of knowledge while making it accessible to the masses, that has been broken down into disciplines as we know them today? It's art.

Power

- A. Varsha Anugraha

Power,
 Something I've spent precious time mulling over.
 Filtering through heaps and heaps of thoughts and ideas
 in my seldom vacuumed mind,
 Yet, couldn't hold onto a single one of them, long enough to write
 what was supposed to be written way ahead of time.

What appeared to be a befitting perspective in one moment,
 hit the dust in the very next,
 As another one emerged from the rubble,
 or a new one graced my unkempt mind's deck.

A day I think power is freedom,
 Transitions into a day power becomes the captor,
 And thus I spend a day in chains,
 Bound by yesterday's benefactor.

Power flashes across the eyes
 Power flows through the veins,
 Silvery silvery blood,
 And a piercing gaze.
 Power is all those grand things,
 Yet some days I see it in something
 as ordinary as waking up early in the morning
 Winning over inertia, the tyrant-king.

Magnificent or despicable,
 It looks either of the two,
 when heads bow down
 Or raise up to look through.
 But it looks empowering still
 When through a veil of tears accompanied by a quivering voice
 brought upon by fellow creations of God
 My friend trembles yet again stands with poise,
 And I know she'll be alright.

And so power can be an ostentatious display,
 Yet, can be one of the most subtle aspects of living.
 Some days admired in the hands of another,
 And someday felt within.
 Thus power isn't something that I can exactly place,

Its description beyond the capacities of my brain,
 But I sure do feel, see, detest, yet crave,
 Power,
 sweeping me in its unsettling embrace.



Image Credits: Felicia Chiao

रोटी की भूख

HUNGER
DANTE D. RIOS



रोटी की भूख

- आशुतोष व्यास

तुम भूखे हो
तुम्हें रोटी देता हूँ
रोटी-हां-हां-दो न-दो न
बहुत भूख लगी है
दो न,
दो दिन से नहीं खाई,
दो दिन!(?)-देता हूँ-देता हूँ

पर अपने हाथ मुझे दे दो,
हाथ, फिर कैसे खाऊंगा-
कैसे खाऊंगा-अरे मैं हूँ-मैं खिलाऊंगा
हाथ से क्या करोगे
जब रोटी नहीं होगी।

रोटी होगी तो हाथ...?
हाथ, होगा न मेरा हाथ
रोटी दूंगा-हाथ भी दूंगा

ओह,
पर मेरे हाथ का क्या करोगे?
रोटी बनवाऊंगा

अपने ढंग से-अपनी तरह से
ज्यादा रोटी-ढेर सारी, तो कल भी मिलेगी
हां, कल भी
परसों भी
हां-हां परसों भी-और हमेशा भी

मैं भूखा नहीं रहूंगा
होगा कितना अच्छा
मैं भूखा-नहीं-नहीं मैं पेटभरा
(लो हाथ लो-जल्दी लो-जल्दी दो-रोटी दो)

रुको-रुको, कल यदि तुम मुकर
गये
तुम यदि नहीं आये
तुम मर गये
तो कौन देगा
कौन खिलायेगा।

ऐसा कैसे-ऐसा कैसे होगा, नहीं होगा।
क्यों तुम नहीं मरोगे
बीमार नहीं होंगे
मरोगे-बीमार होंगे
मैं भूखा होऊंगा

हाथ होंगे तो रोटी बनाऊंगा
कैसे भी-रोटी लाऊंगा
दो दिन भूखा होऊंगा
पर आशा होगी यदि
हाथ होंगे,

तुम मुकर गये
नहीं आये
मर गये, हाथ नहीं होंगे
तब आशा नहीं होगी

भूखा होऊंगा
भूखा रहूंगा
भूखा मर जाऊंगा
नहीं-नहीं
रोटी दो-न दो
मैं हाथ नहीं दूंगा
हाथ नहीं दूंगा।

"क्या हम जन्मे नहीं हैं चलने को"

नई राहें

- दिनेश पाटीदार

क्या हम जन्मे नहीं हैं चलने को
और बस चल ही देने को,
फिर क्यों रुद्ध हैं कदम
और पस्त है ये मन,
जबकि चलने को प्रतीक्षा नहीं होती
बस।

मेरे कंठ में काई जम गयी है,
और आवाज़ उठाने को
हाथों में भी ताकत शेष नहीं,
अभ्यस्त राहें कहीं पहुँचती नहीं दिखतीं
और नई राहें वे चलने न देंगे,

पर क्या मैं,
काट नहीं सकता कदमों की रुद्धता को
या जला नहीं सकता कंठ की काई को,
मैं अभिशप्त तो नहीं
कि माथे की सलवटों को
बंजर मट्टी से भर दूँ,
और इतना भी शीतल मेरा रक्त तो नहीं
कि कुछ कहूँ और न कर दूँ,

मैं सोच नहीं सकता जो तुम कहोगे
और मैं कह नहीं सकता
कि यूँ तुम रहोगे
विनोद होगा तुम्हें ये,
बस ऐसे कोई अंतर तो न होगा
आप न होंगे हम न होंगे,
आवाज़े बचाने को, मगर ये शोर तो होगा।

"पर न जीते तो क्यों हो निराशा?"

Sasha Robinson

प्रयत्न का उत्सव

- मधुकर पाण्डेय

एक युद्ध का नाम है जीवन, नित प्रतिदिन है जीत की जिज्ञासा
जीत है हर्ष, उल्लास और उत्सव, पर न जीते तो क्यों हो निराशा?
क्यों मनाते हो उत्सव मात्र विजय और क्षण-भर अभिमान का
क्यों नहीं कोई उल्लेख प्रयत्न, हौसले और एक अति दुष्कर सन्ग्राम का?

क्या बिना प्रयास के जीवित रह पाते, जीवन की विभीषिका सह पाते
कब तक प्रताड़ित करोगे स्वयम को सन्सार के मापदण्डों पर?
कब तक सान्सारिक प्रशंसा हेतु चढ़ते रहोगे नित नवीन सूली पर
कब खुलेगा तुम्हारे अन्तर्मन का वह तीसरा नेत्र?
कब देखोगे इस सूक्ष्म माया से आगे का वह विस्तृत हरित क्षेत्र
एक युद्ध का नाम है जीवन, नित प्रतिदिन है जीत की जिज्ञासा
जीत है हर्ष, उल्लास और उत्सव, पर न जीते तो क्यों हो निराशा?

पर क्यों दें दोष तुम्हें तुम्हारी इस असहाय सोच पर
कभी किसी ने टोका भी तो नहीं तुम्हें तुम्हारे इस सन्कोच पर?
हमने भी तो यही सीखा कि जीवन राम और राम विजय है?
तुम्हें कब बताया रामायण का प्रयत्न और कि प्रयत्न अजय है?
सदियों से महाभारत महज पांडवों की जीत गाथा सुनी
कभी सोचा कैसे अभिमन्यु ने निरंतर प्रयास की मेधा बुनी?
एक युद्ध का नाम है जीवन, नित प्रतिदिन है जीत की जिज्ञासा
जीत है हर्ष, उल्लास और उत्सव, पर न जीते तो क्यों हो निराशा?

ना मैं वाल्मीकि, ना तुलसी, न कबीर, न सूर
मेरे शब्दों से कहाँ होगा तुम्हारा ये अटूट भ्रम चूर!
पर मान सको तो मान लेना ये जीवन का सार अतिरेक
जीत तो मात्र एक ही है, पर प्रयास होते है नित अनेक!
यदि प्रयास पर भी उत्सव मना सके तो ही है जीवन
भरपूर
जीत और हार दोनों में ही है तुम्हारे पुरुषार्थ का रक्तिम
सिन्दूर

एक युद्ध का नाम है जीवन, नित प्रतिदिन है जीत की
जिज्ञासा जीत है हर्ष, उल्लास और उत्सव, पर न जीते तो
क्यों हो निराशा?



SOLACE

by NISHAT QASMI

In times where we've been confined to our homes and at most venture into our workplaces with almost negligible recreational outings, this picture strangely offered me comfort. To me, this ink work is a calm and relaxed representation of the freedom I crave. Walking through this rough path that divides the grass swinging with the force of the wind, I feel as though I have all the time and space in the world.



DICHOTOMY

by FRANKO TONGBRAM

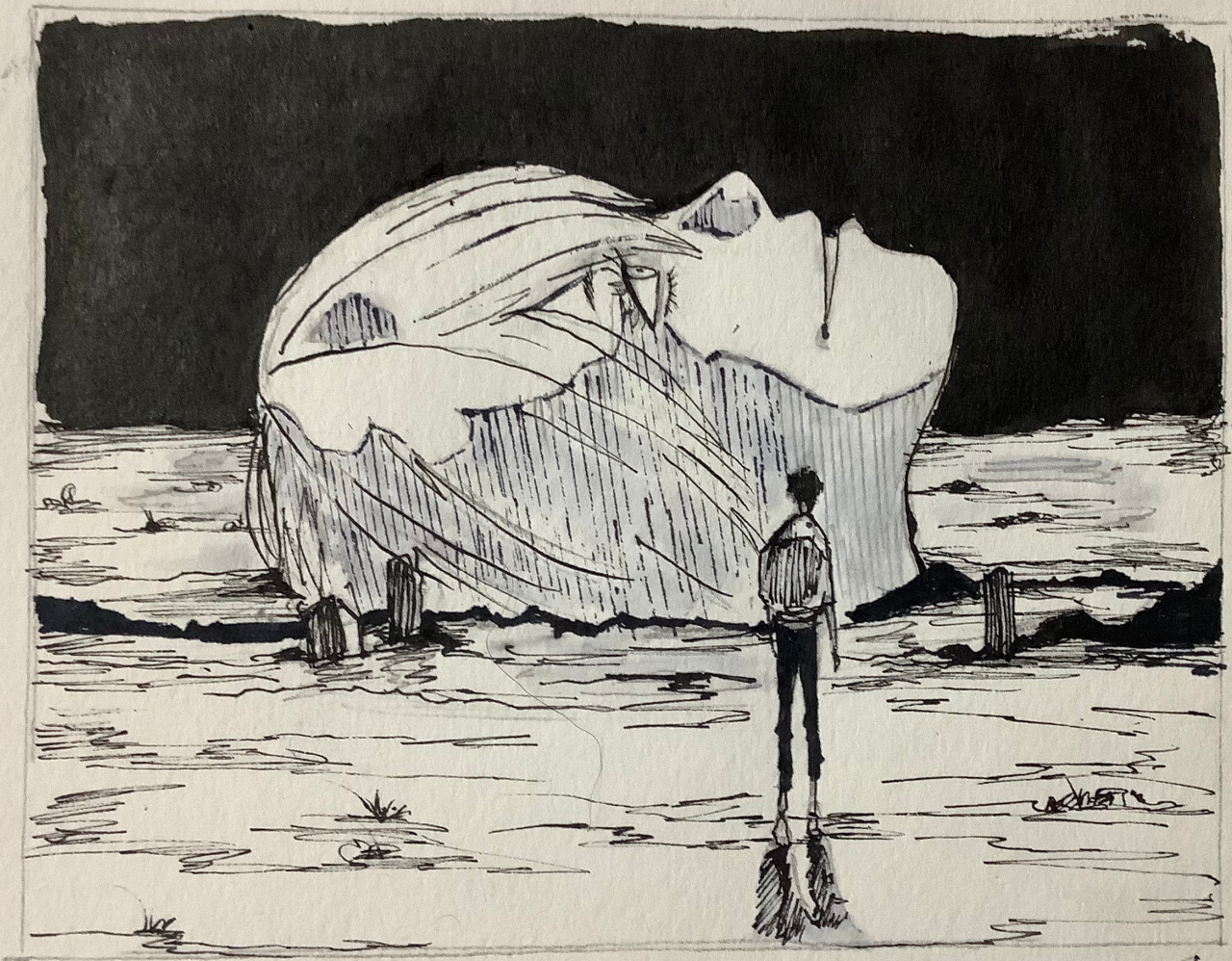
This illustration portrays an individual losing the grasp over himself, due to the surrounding warfare and violence. The red coin has two sides to it depicting a society that claims to be humanitarian. While a member of society uses anger and violence to suppress someone, he remains capable of loving and taking care of beings of the same kind. It represents violence and anger within an individual which is used to suppress others, while also depicting love and passion for our kind.



MOB PSYCHE

by **HIJAM CHINGKHEI NGANBA**

This illustration is my take on people behaving like sheep. The naked unhealthy bodies and expressions of the characters are a personification of a lethargic mind. A narrow world view and an unwillingness to question their beliefs is disturbing. The lack of intellectual labour is evident. These minds, fail to realize that they don't need anyone to hold the reins for them. There's always the choice to reflect, to question, and to unlearn.



OBSERVANCE

by FRANKO TONGBRAM

Description by Deepanshi

This artwork is inspired by Neon Genesis Evangelion. "I am drowning" man reckons, slipping under the tides like there is no likelihood of his being one of them. And so, he pleads for aid in the dark. Who is to remind him that to remain afloat, all he must do is remain, for he is the wave and life an ocean. There is no one without the other. It is a gift, however, that observation is remembrance. And so, he observes.



APLOMB by ANMOL

The girl in the painting is an epitome of undertones used in the colours. A person is an embodiment of their experiences in the continuum of life and their outlook is shaped by those experiences. The earthy sap green balances the portrait while the Prussian blue stands out. The girl seems poised and unaffected on the surface but her very existence is as vivid as this portrait.



UNDER YOUR REIGN

by Parul

Description by Deepanshi

Under your reign, I once stood loyal. But you are no louder, no tougher and certainly no bigger than I, who can accomplish, who can emerge victor, an image of rose petals, yet built in steel. We are not the same. Because now, I am my own. I am in power.

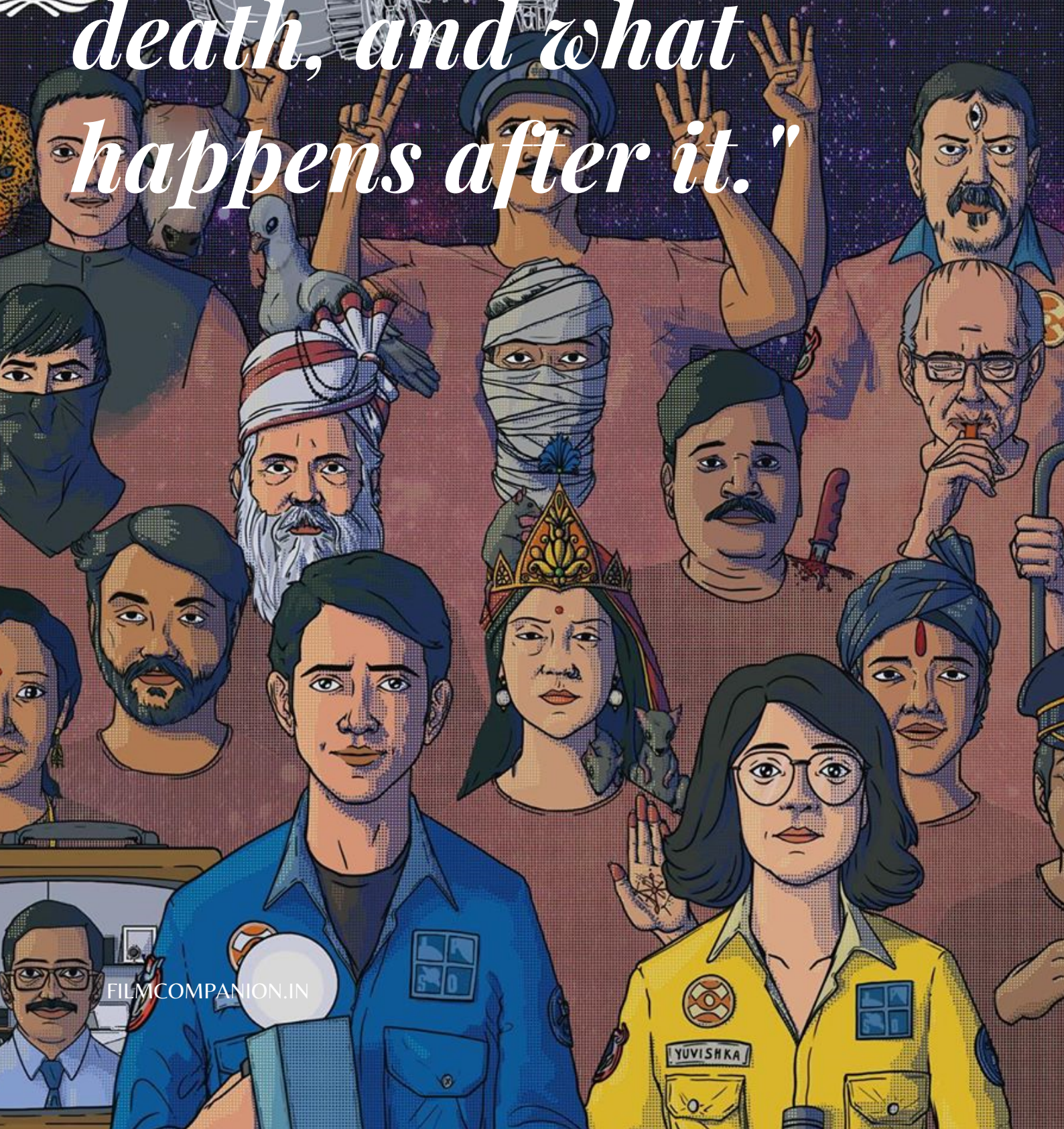
Nazariyā

CARGO

SW 2020
M FESTIVAL
OFFICIAL SELECTION

OFFICIAL SELECTION
SPOTLIGHT
MUMBAI FILM FESTIVAL
2019

*"The question of life,
death, and what
happens after it."*



FILMCOMPANION.IN

CARGO - A BLEMISHED APPROACH TO AN OVERWHELMING FUTURE

BY NAYAN JAIN

WRITTEN AND DIRECTED BY ARATI KADAV

Filmmakers have perceived the perspicacity of science fiction unequivocally, a segment of them are fascinated with the idea of progressive technology while the other faction extends their canvases to the dystopia. The opacity distorting the two extreme poles of progress and regress has been well revamped by the debutante director Arati Kadav.

She has introduced a fresh sub-theme to the science fiction genre as her ambitious and empirical venture emanates in cahoots with the Hindu epic Ramayana, thus creating her ballad!

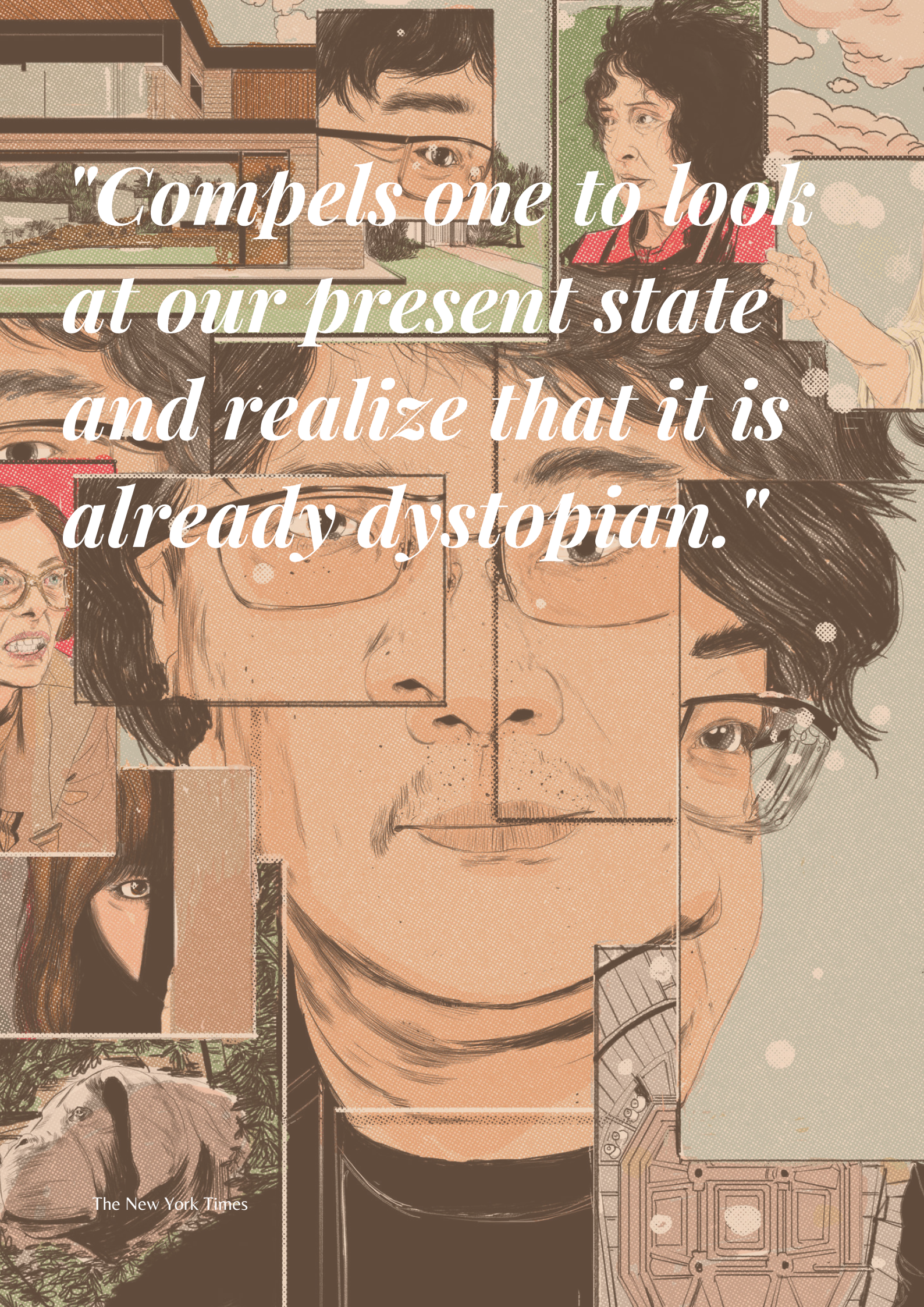
Director Arati Kadav employs the postulation of human evolution to demons or 'Rakshasas' who have evolved, being categorized as 'homo rakshasas'. Transporting the viewers to the year two thousand and twenty-seven and introducing terms like 'Manushya-Rakshas peace treaty' and 'Rakshas Bhavan Mahanagar Palika' immediately gives an inkling of the subliminal message of peace and concord steered in the director's vision. The Rakshasas that embody the human form act as a facade to indicate the splendour of adorning the human life and the preeminence of the human race. This is a wunderkind step to amplify the interpretation of erstwhile grey-shaded characters to a more simplistic one. The sincerity of the character sketching is reflected as the identity of the Rakshas community is preserved with mention to their special powers, like achieving eighty-four point six percent invisibility, shots of four hands and third eye, healing powers, etc. The entirety of the plot revolves around the manifestation of the bedlam of intellect- the question of life, death, and what happens after it. The fictional process of 'post-death extraction services' acquaints with the sacramental anecdote of reincarnation which might have been dumped as the residue in the subconscious mind.

As humans die on Earth, they do not grace their presence in swarga (heaven) or narak (hell) which is against the idea of inequality of karma (actions), rather the dead, or 'cargoes', are directed to the extraction bay of the spacecraft Pushpak 634-A where their memories are wiped clean, they are stripped off every morsel of worldly materials accumulated and are sent back again to Earth for a fresh life. The presumably slovenly Rakshasas have prim and proper counterparts like Prahastha, played impeccably by Vikrant Massey, who carry out the entire process in a very mundane and slow governmental procedure.

Such an extension in our metaphysical vocabulary itself stands out as the watershed moment for Indian cinema. Arati exemplifies this journey of life through Prahastha's lens - humans take birth, do their deeds, embroil in emotions, meet other humans and finally die. Parallely, Prahastha adorned the extraction bay of Pushpak 634-A as an astronaut 75 years ago, doing his work in solitary confinement since then. In between his journey, he meets several cargoes and learns about their stories, encounters the bubbly valedictorian Yuvishka Shekar, played seamlessly by Shweta Tripathi, who is often found vlogging her experience, absorbs the tenacity of life and finally bids farewell to this journey of extraction and reincarnation.

Hindu mythology has a bravura role to play here. Firstly, the naming of the characters adds a feather to the cap. Prahastha was the commander of Ravana's army in the epic Ramayan and considerably like his namesake, he is efficient, propellant and a lone wolf. Interestingly, he is the sole employee in the spacecraft 'Pushpak 634-A' which was Ravan's flying chariot and the numbers '634' have an angelic reference. Yuvishka's younger brother is named Ghathotkach (a reference to another epic Mahabharata). Secondly, the gimmicks of the director's mind are rummaged through as the concept of 'karma' and reincarnation come in brilliance. The glory of solitude is decorated through Prahastha and the 'loneliness detective', played by the talented Biswapati Sarkar. The dialogues are neat and precise, especially the ones that hit straight at the subtlety of the denotation, "Kabhi bhi kuch bhi hamesha ke liye khatam nahi hota" (Nothing is gone forever) and "Kisi bhi cheez ka kya matlab hai?" (What does anything mean?). They elaborate on the uncouth nature of existence. The utterance of this detachment is depicted through various tableaux like the ejection of the cargo's clothes into the space that is engineered on the heels of serenity. Ironically, it is the presence of Yuvishka that makes Prahastha realize his loneliness and detachment.

The slow pace of the film and long pauses bopping in between the background music by Shezan Shaikh give time to breathe into the tone of the characters. However, these pauses are not a mistake on Kadav's side but an honest flaw in the contrivance at the expense of character formation. The editor Paramita Ghosh wants the audience to be accustomed to stimuli that untowardly pulls off a sense of exhaustion. Despite such a broad space for writing, the film lacks focus, consistency and most importantly a soothing human impact. The esoteric way of the presentation could have been robust had the film been broken into episodes with each cargo alluding to a story. The exceptional production design by Mayur Sharma stands as a snowball effect for the screenplay. The evocative cinematography by Kaushal Shah and the VFX complement imagery to jolt the isolation in the intergalactic space. All in all, a picture of the near future set back in the past is created. Science is just as shielded and undaunted without experiments as much as much cinema. Rutherford and Bohr's models of the atom were imperfect but paved the way to a brighter future with superfluous experiments until the correct one was achieved. Indian cinema lacks its representation in the science fiction cult and hence movies like Cargo should be welcomed and embraced as space is the limit!



*"Compels one to look
at our present state
and realize that it is
already dystopian."*

A REVIEW OF PARASITE

BY NISHAT QASMI

DIRECTED BY BONG JOON-HO | SCREENPLAY BY BONG JOON-HO & HAN JIN-WON

Ever heard of *Hell Joseon*?

Hell Joseon is a satirical phrase used in South Korea to describe how the present scenario is hellish. In today's ever-expanding capitalist economy, issues such as widening social disparities, unemployment, etc. aren't centric to only South Korea. This may come as a shock to many, as South Korea is one of the richest countries in the world, a rich country plagued by high rates of youth unemployment, the crisis of home affordability, and the increasing socio-economic gap between the wealthy and poor.

With the rise in urban population, these issues become global in nature. It is something which most countries can relate to, albeit with a slight difference in the situation. Bong Joon-Ho, the director of Parasite, conveys the gravity of this exigency through his Academy Award-winning art. Joon-Ho is a master storyteller who compels one to look at our present state and realize that it is already dystopian.

Bong Joon Ho has satirized the neoliberal culture of self-sustenance that permeates South Korean society, which encourages workers to take full economic responsibility for themselves while simultaneously stigmatizing them as unworthy of respect and humanity when capitalism turns their lives upside down. Each character provides a diagnosis of life in South Korea after neoliberal restructuring, policies that enhance the workings of free-market capitalism and attempt to place limits on government regulation, and shifts from the state-welfare provision. When workers are isolated they lose their ability to plan, to feel a sense of security, and to identify meaning and purpose in their lives.

Parasite goes beyond the dichotomy of evil rich and helpless poor by neither antagonizing the rich, as is the usual default portrayal, nor by portraying the poor as simple-minded folks. It explores the insidious elements of neoliberal capitalism at play. Parasite is a dark comedy thriller about a poor family that cunningly infiltrates a wealthy household by posing as qualified individuals. The elements of this movie may feel familiar if you've already watched Snow piercer (also directed by Bong Joon-Ho). Class divide is a common and palpable element in Bong Joon Ho's movies. But it's the subtlety and the innuendos from real life that leave you with an uneasy feeling.

The screenplay, the editing, background score, set design, each of these factors are as crucial as the cast, who were splendid at their jobs.

The cinematography of Parasite is a work of art. The film starts from the bottom and works its way up. It's a clear indication of hierarchy. The Kim family is living in a semi-basement house and folds pizza boxes, and probably do similar odd jobs to make ends meet. The Park's on the other hand are rich. Park's abode is spacious, receiving ample natural lighting. The indoor lighting is warm and soothing. Reality manifests itself more naturally. As an audience, one can feel as if they are invading the privacy of a family. The Kim family provides services to the members of this household. But the ways they chose to achieve this job was devious. All that scheming to lead a better life took place in their semi-basement house where they hardly receive any sunlight. They were reliant on fluorescent bulbs during the day. Ki-Woo (the son of the Kim family) determines to buy the Parks house. This determination is way too off reality as it will take almost five hundred and sixty-four years just to earn sufficient money to buy that house given their current income through doing odd jobs. This is indicated by the song at the end of Parasite.

Dialogues such as, "they are rich but still nice," receive rebuttals like "they are nice because they are rich," making you think about the interviews & public appearances

of affluent people we come across. Addressing Kim Ki-Woo as Kevin and using English in the middle of an uncalled scenario serves the purpose of exhibiting prestige.

There is a scene where the mother from the Kim family jokes about her husband hiding like a cockroach if the Park family showed up any moment, in a matter of a few minutes it becomes a prophecy coming true. The family had to hide beneath a table when Parks showed up. It's not amusing to see people being reduced to the status of pests. "But that's that" attitude doesn't help either. Such scenes crudely put forth the urgency of the situation.

Parasite works in conveying its message so well because it is relatable. In the entirety of 192 minutes of this film, you'll keep wondering who the parasite is. Is it the Kims who used sly methods to get their jobs but were diligent at it, or is it the Parks who feel entitled to extricate the labour out of their employees whenever they want just because they'll pay them? You may not be able to decide who was innocent and who was the villain, and that is okay. Parasite is a perfect representation of the "Grey area". It forces one to acknowledge the pleasant as well as the disturbing and makes one realise that in reality, they are in no place to judge, but just absorb each and every character, and situation because that's how actual lives are led, not in the extremes of black and white.

"Human peace is a delicate rug on the violence that resides there waiting to be unleashed."

EMDOODS

The Platform
@em_doods on Twitter



THE PLATFORM – A REVIEW

BY AYMAN NASIR KHAN

DIRECTED BY GALDER GAZTELU-URRUTIA | SCREENPLAY BY DAVID DESOLA & PEDRO RIVERO

“Birth is a curse and existence is a prison”, is not simply a nihilistic musing, but a trending metaphor used to describe our protagonist as ‘different’ from the grey array of supporting characters, yet resonating with the target audience: Gen Z.

One such movie that took the metaphor in its most literal sense is the Netflix original: *The Platform*. The movie starts in a prison, known as the Hole and we are introduced to two people; our protagonist, Goreng and his cellmate, the elderly Trimagasi. The cell screams of a grim plot itself and as the movie progresses, one begins to fear a plot filled with ‘right on the nose’ metaphors which are again furthered by Trimagasi’s heed, “Obvio!”

The plot turns the categorization of class, and society’s justified need to guard and amplify it into the grim humour of reality through a lens. Our protagonist introduces this prison to the audience through a series of exchanges of information with his cellmate. The entire prison is divided into certain platforms with a hole in between used to supply food to the inmates. People on a higher-level have access to all the brilliantly prepared food for a certain amount of time and the leftover is passed down to the lower level as scraps, then the platform of food filled with the leftovers passes down to the rest of the levels as scraps to scraps. Ring a bell? The utter disgust of the audience on class in the most literal sense provides the movie a spine or even a moral high horse for the ghastliness of the hierarchy that exists in the society. I can imagine a socialite in a charity gala talking about Kenya. Literals hurt when metaphors don’t.

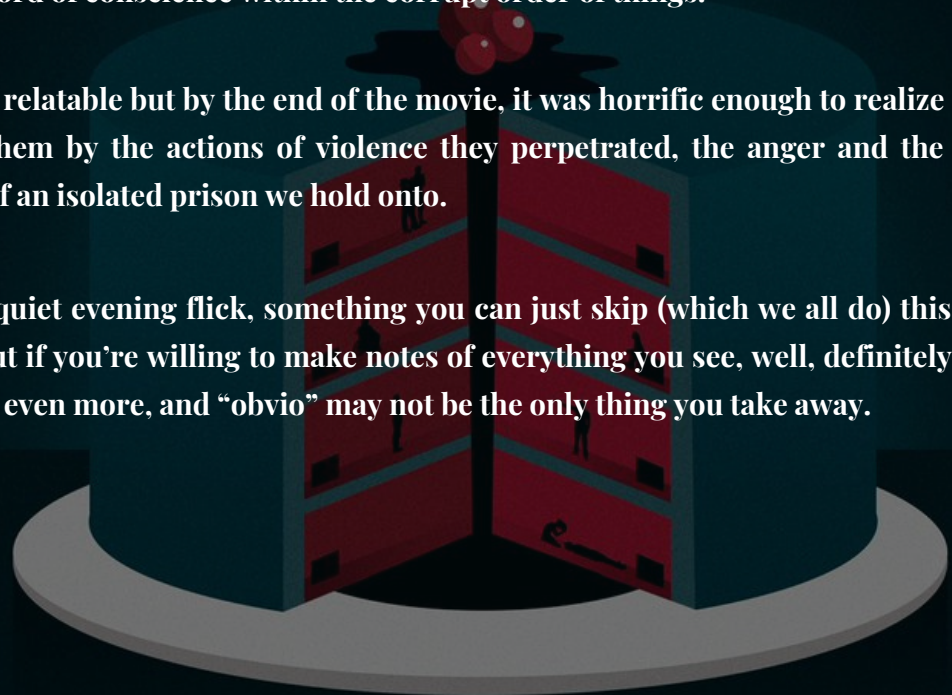
When the food reaches the level at which our protagonist is, he refuses to eat the leftovers. Akin to putting audiences’ thoughts in his mouth, Goreng asks what happens to the people left when there isn’t any food left with so many levels to suffice. How do the people down below survive? “Hunger turns man into an animal” is more than enough, but it doesn’t leave much to our imagination. Cannibalism, racism & narcissism of the people above, moults the movie

from subjects of class to a moral dilemma pretty soon. Yes, the class isn't a moral dilemma as we see it; the momentum to reject it exceeds the immovable constructs of society, never to be changed but imprinted in the pantheon of associated memory.

All hell breaks loose when Goreng is sent in a reel of morality and eventually to the brink of sanity in the human horror house. Humanity is shown a rug on top of the innate violence of the human minds and its exposure as soon as it's trampled upon. Human peace is a delicate rug on the violence that resides there waiting to be unleashed. Delusions mark the improbable end to our protagonist and the movie with a crypt that innocence of the future is enough to strike the chord of conscience within the corrupt order of things.

Our characters weren't relatable but by the end of the movie, it was horrific enough to realize that we did relate to them by the actions of violence they perpetrated, the anger and the perpetual melancholy of an isolated prison we hold onto.

If you're looking for a quiet evening flick, something you can just skip (which we all do) this movie is not for you. But if you're willing to make notes of everything you see, well, definitely attempt to appreciate it even more, and "obvio" may not be the only thing you take away.



THE PLATFORM

THOUGHT EXPERIMENTS

WHAT ARE
THOUGHT
EXPERIMENTS
AND WHY DO
THEY MATTER?



Thought experiments are devices of imagination - a tool employed to explore and evaluate the implications and outcomes of theories. They tend to employ subjunctive reasoning like “What might happen (or what might have happened) if...” to pose questions, the notion of which prevails since Greek antiques. With these thought experiments, one can swiftly reorganize and infer empirical data from a different perspective. They also display a pattern of thinking that allows us to untangle certain possibilities of time and boost our sense of perception. The purpose of the experiments listed below is to encourage readers to think critically.

Russell's Five-Minute Hypothesis

Suppose the universe was created five minutes ago, complete with memory images, history books, records, etc., how could we ever know of it? How can we tell that the universe wasn't created five minutes ago?



Big Bang by Tatyana Binovskaya

Purpose of this experiment

It is a commonly cited example of how one may maintain a skeptical attitude with regard to memory. Russell wrote in his book, *The Analysis of Mind*, that there's no logical impossibility within the hypothesis that the world sprang into being five minutes ago, with a population that “remembered” an entirely unreal past.

The Drowning Child

A man wearing a thousand-dollar suit sees a child drowning in the ocean and being pulled away by the currents. He doesn't have time to take off his suit and save the child. Is the man morally obligated to jump into the ocean and ruin his suit to save the drowning child?



Then they sank for the last time.

Early 1900s illustration, artist unknown, England

If you replied in affirmative to this question, consider this:

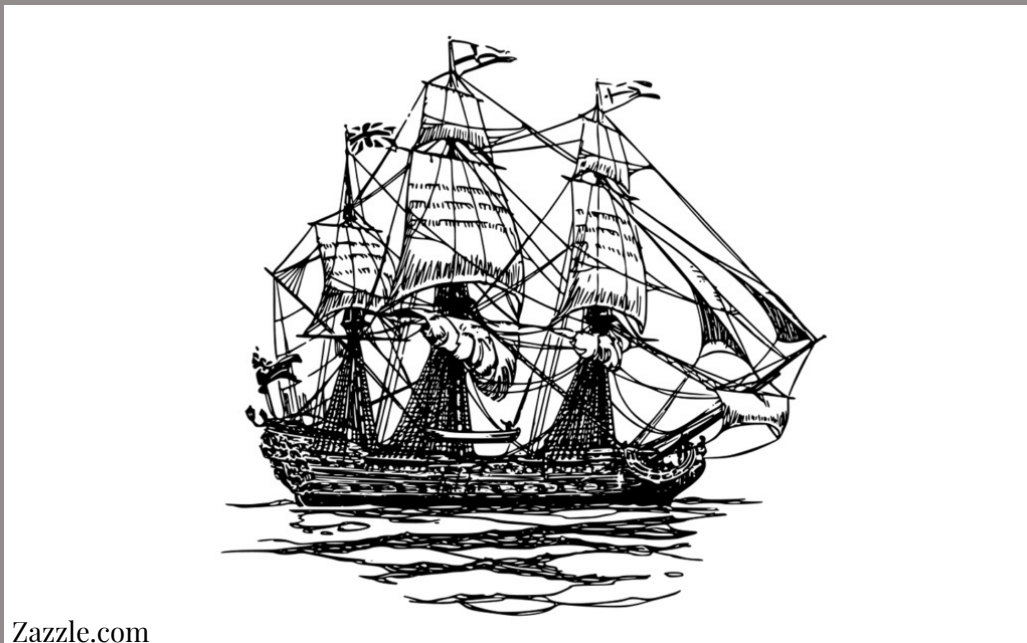
A person is watching television, and an ad comes on TV stating that with a thousand dollar donation, you can save a child's life in a poverty-stricken village. The person researches the charity and it appears to be legit. Is this person morally obligated to donate 1000 dollars to save the child in a poverty-stricken village if they have sufficient resources to do so? If not, how are the two examples different?

Purpose of this experiment

Singer suggests that if we accept the moral equivalence of the dying child in another country and the dying child in front of us, we have already arrived at the final step of this extension. Our concern just needs to be translated into action.

The Ship of Theseus

Would a ship that has been restored by replacing every single part of it remain the same ship? To elaborate on it further, say, some of the wood rots and is replaced with fresh timber, and the bolts and nails holding it together rust away and get replaced with fresh nails. Eventually, none of the original materials that made up the ship are there. Yet, the ship still sails, same as before.



Zazzle.com

Purpose of this experiment

This experiment raises the question of the identity of an object that has had all of its components replaced. Would that object fundamentally remain the same? The object is seldom replaced with a person in the philosophy of mind, whose identity over time is questioned.

Everyone enjoys a one-on-one discussion, before it turns into a full-fledged duel, of course. If only there was a way to peacefully and playfully work the cells in your brain, nerves uncompromised, with room for only one person's word and thought in-store, yours. That's free thinking exercises for you. Not in agreement? You can always try them and come back with a critically exercised response. Win-win!

APPREHEND THE ANAGRAMS

Anagrams are words and sentences that can be rearranged in ways to create more letters and sentences. Try your hand at obtaining some of them below.

THINK

LISTEN

EDITOR

PLUTARCH

THE MORSE CODE

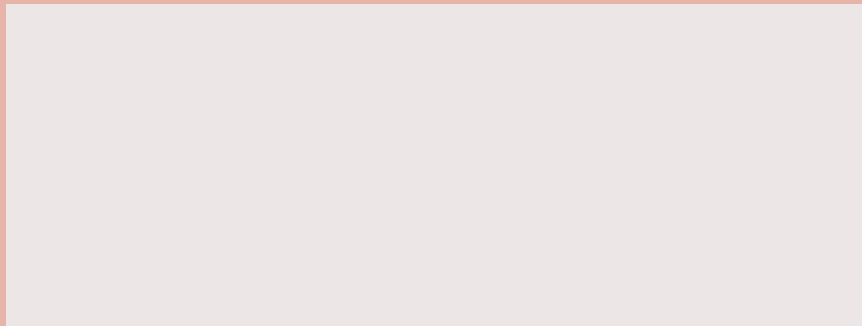
SENECA

SILENT

BELOW

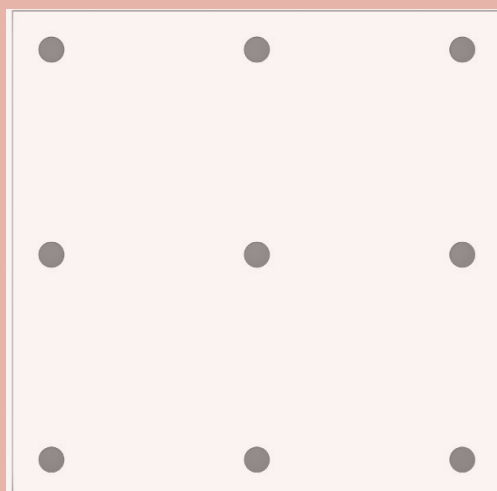
VISUAL INTROSPECTION

The aim of this exercise is to make you more reflective by thinking on purpose. In the space provided below, sketch out a concept or an invention you feel would be interesting.



4/9 LINE

Using your creativity and only four lines, connect these nine dots without lifting your pen/pencil from the paper.



EXPLAIN THY EXPERIENCE

Can you explain the following things and their sensations to someone who had never seen or experienced them before?

The beach

Last day of school

Smoke

A song that makes you happy

Dusk and dawn

Workplace

The feeling of anger

A handshake

Favourite food

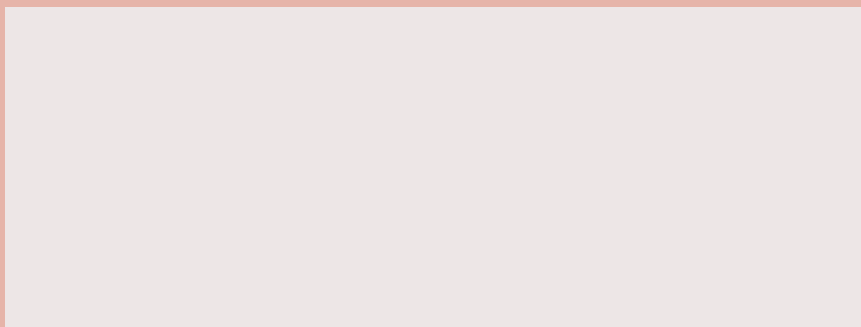
The first day of winter

.....

SCRIBBLE OR DOODLE

This exercise is meant to put down your thoughts on paper to make them more concrete. You may either try this exercise alone or in a group of two or three people. We will provide you with a question, write it on top of your sheet and begin your task.

Question: What does it mean to hold power?



BOOK RECOMMENDATIONS

BY SAISHA BHARGAV

THE BOOK OF JOY: LASTING HAPPINESS IN A CHANGING WORLD

BY 14TH DALAI LAMA, DESMOND TUTU,
DOUGLAS ABRAMS

In the Book of Joy, we follow two close friends and the world's spiritual heavyweights - The Dalai Lama and Archbishop Desmond Tutu in the lands of Dharamsala. Being the most infectiously happy people on the planet, the two share their own experiences about something that is quite integral to human existence - finding joy.

The book contains their own stories, their teachings about joy, a conversation about how they came about practicing it and anchoring their own spiritual and emotional lives on their own. They discuss the recent development in the science of deep happiness and talk about everything from natural disasters to social injustice. But, in a deeper sense, they talk about something that is universal to humanity, a message of finding joy within ourselves and spreading it to others. What makes this book an enjoyable read is that apart from they both being holy men, at times they remind each other to “act like holy men”, their mischievous banter shows the long-lasting friendship.

Happiness and joy never come easy, but we should never stop learning and teaching those around us. Both Dalai Lama and Desmond Tutu have been through great adversities and through this book, they have come forward to teach us that to have joy yourself, you must bring joy to others. The book chronicles a beautiful journey of shared compassion, humour, and joy in the times when finding joy in between our stressful days seems bleak.

"The three factors that seem to have the greatest influence on increasing our happiness are our ability to reframe our situation more positively, our ability to experience gratitude, and our choice to be kind and generous." - Dalai Lama XIV, The Book of Joy: Lasting Happiness in a Changing World

THE SECOND SEX **BY SIMONE DE BEAUVOIR**

We are at a point in history where feminism has become as confusing as ever. People have different and strong opinions about what feminism has become and people tend to associate the term feminism with men-hating and that is where this book comes in handy to remind us that the problem is still prominent, and it implores us to look at those issues from where it all began.

“What is a woman?” is a question Beauvoir answers while understanding the basis of patriarchy. The title of the book refers to the female gender which was and is still considered to be the second class sex. Her book, the second sex provides the groundwork for the second wave of feminism from the 1960s to the 1980s. According to her, there is a distinct difference between the terms female and woman and with this, she demonstrates her logical reasoning regarding the perception of the female sex by men and women, males and females. The book contains heavy information and is cohesive not something to skim over, with every chapter covering a particular aspect with regard to feminism. It provides us with subjects like psychoanalysis, Marxism, queer theory, existentialism, etc.

“All oppression creates a state of war. And this is no exception.”- Simone de Beauvoir, The Second Sex

EVENTS CONDUCTED BY THE DEPARTMENT

Writing well is a pivotal skill. A webinar on "Creative Writing through a Philosophical Lens" was organized to discuss ways and approaches for developing this essential skill. Dr. Divya Tiwari and Ms. Ariba Zaidi were the speakers for this event.
Date - 5th September, 2020



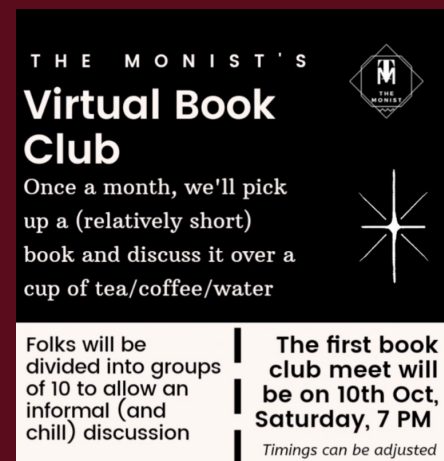
Webinar



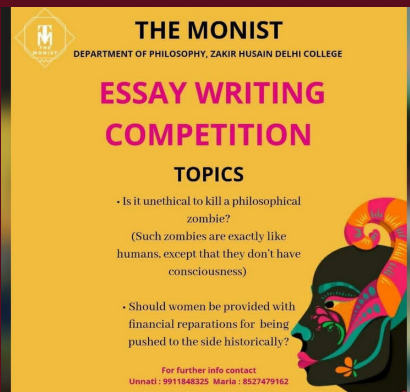
Essay- Poem- Art Competition

The department organized an Essay-Poem-Art competition just a few days after the fruitful webinar. The themes were, *Why do we respect the dead more than the living?* and *Animal Rights*.
Date - 20th September, 2020

To encourage philosophical reading and discussions amidst the pandemic, the department created a book club. The meetings were organized fortnightly. The department witnessed the enthusiastic participation of students.



Virtual Book Club



Essay Writing Competition

The department organized an essay writing competition open to all undergraduate students. The topics were, *Is it unethical to kill a philosophical zombie*, and *should women be provided with financial reparations for being pushed to the side historically?*

Date - 15th November, 2020

The pandemic failed with an utmost fortune, to hamper our plans of a dazzling movie night, even if it had to happen through several screens in different spaces. So to welcome the new faces of our department, a movie screening of *A Serious Man* was hosted.

Date- 29 November, 2020



Movie Night

NAZARĪYĀ