

QUIVER

AUGUST EDITION

FROM THE EDITORS' DESK

Dear Readers,

With the rise in audio-visual adaptations of classic novels, we at Quiver have undertaken a journey through time. From Jane Austen to George R.R. Martin, we have covered a plethora of novels that are now popular TV shows or movies. Along with that, we have also continued with the Mental Health Awareness Section which features an article analysing Alfred Hitchcock's masterpiece, 'Psycho', and an interview conducted at a suicide prevention helpline.

On account of Jane Austen's 200th Death Anniversary, we have a splendid article analysing her female protagonists and their impact. This edition also features some Literary Milestones achieved in the months of July and August. We have a section titled 'Dead Poet's Society' which celebrates the birthdays of Percy. B. Shelley and Alfred, Lord Tennyson.

The English Literary Association has kicked off to a great start with a Debate Competition which has been covered by our reporter. All those interested in receiving updates about ELA events can send their email IDs to ela@fergusson.edu. We hope you enjoy this edition! Happy Reading!

Harshita Lalwani and Amala Reddie

Head Editors

A JOURNEY THROUGH TIME

THE LIZZIE BENNET DIARIES

The Lizzie Bennet Diaries is a contemporary adaptation of Jane Austen's *Pride and Prejudice*, presented through vlogs (video blogs) on YouTube. One of the earliest literary vlogs and the most successful so far, it was first published in 2012, created by Hank Green and Bernie Su, starring Ashley Clements.

As in the book, the web series follows the ordeals of Elizabeth Bennet, her older sister Jane, her impulsive younger sister Lydia, and their discontented mother who wants to marry them off to rich men.

The web series recreates the classic novel around vlogs, filmed in the bedroom of a 20-something Lizzie Bennet- a graduate who has been saddled with a student debt. Each episode, typically two to eight minutes long, is presented by Lizzie and her friend Charlotte, with additional viewpoints given by Lydia and Jane.

The most striking feature of this web series is the detailing of characters- they become instantly relatable and not once appear to be exaggerated. Along with that is a well-structured plot, which is quite laudable, since each episode is maximum eight minutes long.

The series' first episode garnered over two million views on YouTube since its debut six years ago. It was the first YouTube series to win a Primetime Emmy Award. *The Guardian* called *The Lizzie Bennet Diaries* 'the best Austen adaptation around' at the 200th anniversary of *Pride and Prejudice*. It concluded in 2013 after completing 100 episodes.

What is of paramount importance is that we should be welcoming such series as it has made literature much more accessible to everyone- the novels which were once considered to be lofty in language and complicated in their plot structures have now been loosened up in the form of these series. Indisputably, they can never replace novels, but they do accommodate the crowd which might not be interested in reading the long novels.

The fact, that the era of Colin Firth (as Mr. Darcy) with all its aestheticism is long gone, is quite baffling. Whether the BBC should feel threatened or not is arguable- while modern versions of classics have the liberty to play with the themes, settings and other devices, these versions are surprisingly truthful to the originals.

Sanika Thaware

TYBA



SHOULD OR SHOULD NOT?

Resuming with their exciting events, the English Literary Association i.e. ELA welcomed the new academic year with a Debate Competition as their first event for the year 2017-18. The debate took place on the 22nd August in the premises of the college and saw a good turnout of students. The topics chosen by the core team were current, unique and thought provoking. The emcee for the event was Aparna Bose - a member of the ELA- who welcomed the audience and described the course of action for the day. She also introduced the three topics of discussion

Should the concept of zoos be nullified?
Should privacy be a fundamental right?
Should branding be allowed in children's media?

Adhering to all the rules of a formal discussion, the debate had a moderator, a team for and a team against the motion. Each team comprised of two members and proceeded under the instructions of the moderator. The moderator for the debate was Dr. Madhuri Gokhale of the Department of English and the judges were Dr. Sharadool Thakur of the Department of English and Dr. Megha Deuskar of the Department of Psychology. The event also witnessed all-round participation, right from junior college to senior college students.

The entire debate was held in a total of three rounds, in which each topic was covered once in every round i.e. all the topics were covered exactly thrice during the entire debate, allowing for an extensive range of opinions, discussion and participation. The winner was decided at the end of the debate and each topic had one winner.

The results were as follows
The motion against the nullification of zoos was won by Kshitija Gaikwad and Tirtha Samant. The motion for privacy being given the status of a fundamental right was won by Eesha Nawathe and Sakshi Meshram. The motion for branding being allowed on children's media was won by Vinayak Ravindran and Mehek Astarina.

The event ended with an interactive session between the teachers and the students, where more opinions and pointers were shared. The members of the ELA thanked Dr. Sujata Bamane, Dr. Chitra Sreedharan, Dr. Chetan Sonawane, Dr. Madhuri Gokhale, Dr. Sharadool Thakur, Dr. Megha Deuskar and Ms. Pronema Bagchi for their never ending support. The event lived up to everyone's expectations and a special acknowledgement was given to Aparna Bose, Sukanya Garg and Amala Reddie for taking up the responsibility of organising this amazing event, and to all the members of the English Literary Association who worked hard to see this event through.

Shreya Dutta
TYBA





SHERLOCKED- A PHENOMENON

The rise in the series of books being adapted for the small screen set a trend for various classics which were adapted for television. In 2010, the television programme ‘Sherlock’ by Steven Moffat and Mark Gatiss was aired and became an instant international phenomenon. The name ‘Sherlock Holmes’ is tantamount to the genre of detective fiction. One cannot complete this genre without having read this famous masterpiece of Sir Arthur Conan Doyle. Sherlock Holmes as the eccentric, clever consulting detective is one of the most revered characters of all time, having been portrayed an astounding 70 times with various popular performances by Basil Rathbone, Jeremy Brett and Robert Downey Jr.

However, the twist in this TV adaptation, starring Benedict Cumberbatch as Sherlock, is that while the plot is adapted from the original work in 1887, the series is set in the 21st century with each episode lasting for two hours, just as in a movie. It, thus, involves the use of technological media such as phones, laptops, flash drives, etc. which give a refreshing perspective to the story. This interpretation of the modern-day Sherlock appealed especially to the young masses of today’s times and soon, ‘Sherlock’ became one of the most watched television shows of all time.

The writers’ ability to reinterpret the beloved characters and plots into a modern world while maintaining the classical essence is mesmerising! In my opinion, the adaption of ‘The Woman’ i.e. Irene Adler, the only person to fool Sherlock Holmes in the episode ‘A Scandal in Bohemia’, is one of the best adaptations. The show depicts Irene Adler with the original traits of being a cunning, smart and beautiful woman that merges seamlessly with her independent thinking and with the dominance of a modern woman.

The timeless relationship between Sherlock and Dr. John Watson is portrayed beautifully by Benedict Cumberbatch and Martin Freeman, and depicts how it truly transcends all periods of time. Benedict Cumberbatch delivers a brilliant performance as the mercurial Sherlock who, according to himself, is not a psychopath but a high functioning sociopath. He projects Sherlock in a whole new light while retaining the spirit of Sir Arthur’s character. Martin Freeman’s portrayal of Dr. Watson from the usually passive character into a courageous, insightful character and as the only one capable of controlling Sherlock is riveting! The show also infuses a lot of sarcasm and humour as shown in the relationship between Sherlock and Mycroft Holmes (his brother), Inspector Lestrade and Mrs. Hudson which often leaves you in splits.

The deduction and solving of the mysteries with the help of modern technology where the tweets, messages, calls, etc. appear alongside on the screen leaves you spellbound and wondering what the next adaptation would be like! Every Sherlock fan is familiar with the agony of waiting for 1-2 years between each season of only 3 episodes. However, as soon as the new season is aired, everyone puts on their thinking deerstalker hats, for as Sherlock would say- ‘The game, Mrs. Hudson, is ON!’

Amala Reddie
TYBA

WAR AND PEACE

“There is no greatness where there is not simplicity, goodness, and truth.” This is a quote from Leo Tolstoy’s masterpiece, *War and Peace*, which in turn rings true for this very novel as well. I must clarify right at the beginning that I haven’t read but 7 chapters of *War and Peace*. Though what turned me towards it was BBC’s adaptation of *War and Peace*.

Tolstoy’s novel revolves around the French invasion of Russia during Napoleon’s rule and focuses on the fate of five aristocratic families living in Tsarist Russian society. Tolstoy’s specialty, as far as I know, lies in his impeccable characterization. Under his plume, these characters flourish, make mistakes, and most importantly, they are transformed through the course of the novel. Tolstoy tests the limits of his characters which provide them with so much depth. It showcases their potential, that little bit of human willpower which we harness from time to time and this, in turn, makes them more human. This I know, thanks to BBC’s adaptation. Tolstoy’s words may have been modified to suit an audiovisual adaptation, but in my opinion, the core of his characters remains unchanged.

The T.V series, under Tom Harper’s direction, starred Paul Dano, Lily James, James Norton and many more. Paul Dano plays the lost yet firmly opinionated Pierre Bezukhov. Pierre is a character whose kindness and good heartedness is reflected in everything he does and Paul Dano reflects Pierre’s true spirit. His eyes shine with kindness, his words are soft-spoken and his tread is weary of the society he is thrust into. Lily James portrays the beautiful and innocent Natasha Rostov. Her transition from a carefree, innocent child to a woman who understands the true colours of society is scintillating. Jim Broadbent plays the old curmudgeon, Prince Nikolai Bolkonskya. After having seen him as the lovable Professor Slughorn in the Harry Potter movies, his role of the misogynistic, rude Prince definitely shows his versatility as an actor.

However, acting is not the only striking feature of BBC’s adaptation. The soundtrack, sung by an actual Latvian choir, lends the adaptation an added depth to compensate for the absence of Tolstoy’s words. The soundtrack doesn’t call for your attention; it blends right in with the narrative. Coupled with the direction, it reinforces the audiovisual aspect of any literary adaptation and furthermore, highlights the sheer brilliance of it when done well.

BBC’s *War and Peace* has every bit of grandeur and authenticity its trailers promise. But most importantly, it has the sentimentality which runs like a spine in so many literary works. To see it achieved in an adaptation is truly a delight. We often believe that the world is divided into two: those who read novels and those who watch movies based on novels. But more often than not, these two categories merge and influence each other. While I may not have read the entire novel, the adaptation has instilled a reverence for Tolstoy within me, before I have even begun.

Harshita Lalwani
TYBA



LITERARY MILESTONES:

THIS DAY THAT YEAR IN THE HISTORY OF ENGLISH LITERATURE

Literature and its everlasting influence can never be forgotten. It leaves us in awe of the extraordinarily clever works that have been created by various men and compels us to reminisce and revive those pieces of verbal art which prove to be milestones in this never ending path of literature. A few milestones in the month of July and August are:

18th July

This year marks the 200th death anniversary of Jane Austen. Her novels have entertained millions of readers and have immortalized her in the literary world. After suffering from ill health for one whole year, Austen breathed her last at an untimely age of 41, even before she could complete her last novel *Persuasion*.

1st August 1915

Robert Frost's *The Road Not Taken* was published in the *Atlantic Monthly*. It is the first poem in the collection *Mountain Interval*. The poem was written as a joke for his fast friend, Edward Thomas, who was plagued by indecision. But, this poem was taken very seriously by its readers, especially by Thomas, which drove him off to the road of World War I.

1st August 1996

George R. R. Martin's *A Game of Thrones*, the first novel in the series *A Song of Ice and Fire*, was published.

A runaway success since its publication, this book has three prestigious awards to its name and is the inspiration behind the *Game of Thrones* television series. The book has been translated into more than 20 languages. This year marks the 21st anniversary of this fantasy novel.

13th August 1946

H.G Wells died on this day. This prolific writer, who has penned around 40 timeless novels including *The War of the Worlds*, *The Time Machine* and around 80 short stories, is one of the most prominent literary figures in English Literature. A four time nominee for the Nobel Prize in Literature, he is known as the 'Father of Science Fiction', along with Jules Verne and Hugo Gernsback.

Jayashree Raghothaman
SYBA

JANE AUSTEN STILL RELEVANT, 200 YEARS ON

*"I wish, as well as everybody else, to be perfectly happy;
but, like everybody else, it must be in my own way"*

-Jane Austen

More often than not, it just takes one book to change not just our worldview, but also our lives, forever. Jane Austen's books have been a source of happiness for bookworms around the world for over a century now. Her assertions for freedom of choice continue to influence readers even today.

Jane Austen was ahead of her times in more ways than one. Elizabeth Bennet and Emma Woodhouse, two of the most celebrated characters of her literary career, are fine examples of empowered women. Elizabeth Bennet, in *Pride and Prejudice*, constantly resists the subjugated treatment of women. She wants to explore her emotions and her potential without male control and attempts to do this even though society is slow to accept it. She later marries not for money, but for love and invests in a relationship based on mutual admiration and affection, instead of mere affectation; something most women of her time indulged in for the sake of financial security.

Emma Woodhouse (*Emma*, 1815) represents a modern and intelligent woman who does not see the purpose of her life in finding a husband. She is perfectly content with her present situation and only love would make her change her mind. Jane Austen's *Emma* is, in many ways, a novel about society and its intricacies, as it explores one's worth and the position in which they fall within the tiers of social order. To be a woman in the nineteenth century was, for most, to be at the bottom end of such a structure. Austen's novel presents a woman who is of the highest rank of society, wealthy, and in possession of a lifestyle of near-complete independence from men. Emma Woodhouse defies the social code which was embedded into culture of the time, and serves as a role model to those of her society. Her views on marriage are unusual, as she declares that a woman in her position should not be inclined to marry, even though women who took on such a view were usually frowned upon. Moreover, she acts as the social and intellectual equal of the highest men in society.

Emma represents a digression from the social stereotypes that have held back equality between sexes throughout history. Take for instance the arranged marriage setup of our society, which, quite often, is devoid of the element of choice. We would all agree upon the fact that happiness in life and in relationships is made up of beautiful but very specific details that are personal and subjective. Jane Austen had got it right then and has maintained her position as a writer of true sarcasm and wit through Elizabeth and Emma.

Arunima Rayalu

MA Part-II

A SONG OF BOOKS AND TV SERIES

It is impossible to leave out 'A Song of Ice and Fire' whenever the topic of a book series that has been converted to a TV show is up for discussion. Named after the first book in the series, *Game of Thrones* is a TV show that has taken the world by storm. This creation of George R.R. Martin is no longer just a set of books but a TV show with living, breathing characters and has become a way of life.

As someone who has read 50 pages of the first book and is just halfway through Season 4, I had a few questions related to both; to decide which one I should finish first-the books or the show. Therefore, I decided to talk to some of the craziest fans of this series I know and get my doubts cleared.

In order to do so, I divided people into 3 categories: those who only watch the show; those who have only read the books; those who watch the show and have read the books.

Niyamat Sangha, TYBA student and a person of the first category, chose to watch the show over reading the books as she gets more attracted by visuals than just words written on paper. She loves *Game of Thrones* as she finds everything about it -the plot, the characters and even the setting to be intriguing and captivating.

Gayatri Athlekar, TYBA student, picked the books over the TV series. Even though she started watching the show first, she decided to stop watching it and started reading the books instead. The main reason why she did so is because she loves to read. She does plan to go back to the show someday, though only after the books are finished.

Lastly, Meenakshi Menon, TYBA student and a person of the third category started her journey into George R.R Martin's world with the show, but started reading the books as she felt that they are more detailed than the TV show. She prefers the TV series though, as she finds the visuals very captivating. In her opinion, the show would be a better cup of tea for most.

After talking to these people and getting to know their thoughts, I think that catching up on *Game of Thrones* first would be a better option than reading 'A Song of Ice and Fire.' I will definitely read the books though. The fact that people all over the world are praying for George R.R. Martin's long life just so that they get to finish the series must mean that there is something special about them and I would love to find out what that is.

Sarvika Tuli
TYBA





FROM SHELF TO SCREEN - THE GREAT GATSBY

As Raymond Chandler once said, 'Fitzgerald had one of the rarest qualities in all literature —charm ... it's not a matter of pretty writing or clear style. It's a kind of subdued magic, controlled and exquisite, the sort of thing you get from good string quartettes'. It is this very quality of his that is seen in both the bound and cinematic versions of his iconic 'The Great Gatsby' (1925).

I had a phase two years ago where I was besotted with Leonardo DiCaprio's acting, which brought me to 'The Great Gatsby' (2013). The movie enchanted me with its overwhelming glamour and glitter. Everything ties up really well— the omniscient musings of Nick Carraway, Gatsby's controlled movements, Daisy's careless dispositions, Tom's alpha-male tendencies and sense of entitlement... these basic traits of the characters are intertwined and they complement each other so well in the movie. Star-struck, I found myself heading to the nearest bookstore to buy myself a copy of the book by Fitzgerald (something I would not have done before as I wasn't really a fan of his).

I read the book and lost myself in Fitzgerald's style. Each word was carefully picked to craft a loud and vibrant painting of the Roaring 20s and the Jazz Age. His descriptions overflow with splendour, to which Baz Luhrmann has done justice in his movie. Admitted, many have criticised his direction, saying it is too much to take in while watching, but it complements Fitzgerald's ideas well.

The 2013 movie had and continues to bring the novel much attention, hence reviving the classic of American Literature. Luhrmann's direction, coupled with DiCaprio and Co.'s amazing acting, helped bring to light the grand tragedy of the American Dream, which Fitzgerald has aimed to depict, heightening the overall effect.

As mentioned before, I wasn't exactly favourably disposed towards Fitzgerald before watching the movie and saw his style as too cumbersome and heavy, considering the psychology and introspection that goes into every line. But, the movie changed my stance completely and I found myself enjoying Fitzgerald. Upon watching the movie a second time, I remember rushing back to the novel and being blown away by the analogies and secrets hidden in every other line that I would have missed, were it not for the movie. The movie breathed life into something I considered dull, making me appreciate and understand Fitzgerald more. While I'm not usually one for movie adaptations, I'm thankful for this one as the movie revived the novel, triggering a better appreciation and interest in Fitzgerald for me.

Sukanya Garg
TYBA

THE MAN IN THE HIGH CASTLE

Adaptations of classical novels are a dime a dozen these days. With the rise in the adaptation of classic novels, it's not surprising that Philip K. Dick's *The Man in the High Castle* was adapted into a television series. What is surprising though, is how good an adaptation it is while staying true to its source material - something that is rare these days.

The Man in the High Castle is set in the 1960s, in a world where there was no victory for the Allies in World War II. Instead, the Axis powers win, with Nazi Germany and Imperial Japan carving up the USA into The Greater American Reich and The Pacific States of America, along with a neutral territory in the middle that neither holds a stake over. The show shows a world that has forgotten hope, a world where lineages are hidden, a world where art is considered debased and people with disabilities are eradicated rather than helped. A terrifying world, with only the illusion of freedom- provided that it is on the terms of the oppressors.

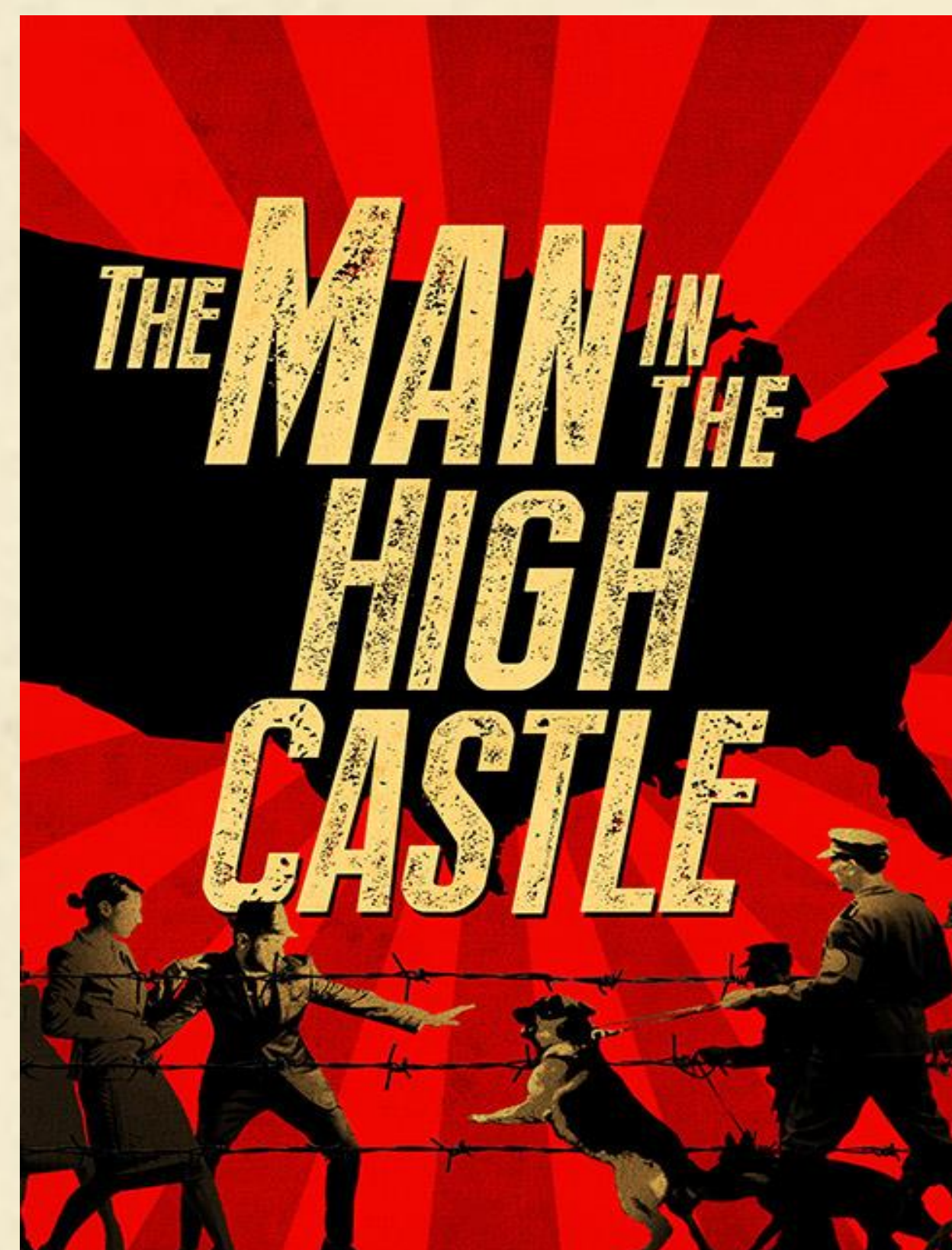
However, there is still an active resistance- small though it may be, fighting out of the neutral territories, trying to hurt both governments in minor but decisive ways by using *art*.

The show focuses on the power of art to move people. Where there was a book within the book, there are film reels within the show. Film reels that no one knows the origins of, but seem to show a different world- Our World.

The reels show how the world would have been if Japan and Germany had lost the war, like they did in real life. The characters use these reels to fight back despite knowing that this victory did not come easy.

The Man in the High Castle is a show that has been beautifully made, not because of the direction, acting or the music, though all of those things are spectacular in their own rights. In its essence, it is beautiful because of the themes it explores. It shows us a world where the word of the state is not merely a law - it's a death sentence waiting to be carried out. But simultaneously, it's also a show about the courage of ordinary people. It asserts that it's unacceptable to be content with what you're born into, and that it is one's duty to question actions that can't be reconciled with one's morality. It imparts how oppression is never the norm. At its heart, the show talks about how courage is a choice: a choice that one may not get to decide *when* to make, but still a choice, nevertheless.

Abdul Barrie
SYBA



DEAD POET'S SOCIETY

Percy Bysshe Shelley

A major figure among the English Romantic poets, Percy Bysshe Shelley was born on 4th August 1792, near Horsham in Sussex, England.

His life embodied the Romantic period's euphoria plus its melancholia, exemplified in his works, too: 'Ozymandias', 'Ode To The West Wind', 'Zastrozzi', 'The Revolt of Islam', 'Prometheus Unbound', and 'A Defence of Poetry'.

Shelley led an eccentric life—the principal themes in Shelley's works are the rebellion against authority, the power of poetry and imagination, and a constant disquiet.

Ozymandias

I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

Hymn of Pan

From the forests and highlands
We come, we come;
From the river-girt islands,
Where loud waves are dumb
Listening to my sweet pipings.
The wind in the reeds and the rushes,
The bees on the bells of thyme,
The birds on the myrtle bushes,
The cicale above in the lime,
And the lizards below in the grass,
Were as silent as ever old Tmolus was,
Listening to my sweet pipings.

Liquid Peneus was flowing,
And all dark Tempe lay
In Pelion's shadow, outgrowing
The light of the dying day,
Speeded by my sweet pipings.
The Sileni, and Sylvans, and Fauns,
And the Nymphs of the woods and the waves,
To the edge of the moist river-lawns,
And the brink of the dewy caves,
And all that did then attend and follow,
Were silent with love, as you now, Apollo,
With envy of my sweet pipings.

I sang of the dancing stars,
I sang of the daedal Earth,
And of Heaven, and the giant wars,
And Love, and Death, and Birth—
And then I chang'd my pipings,
Singing how down the vale of Maenalus
I pursu'd a maiden and clasp'd a reed.
Gods and men, we are all deluded thus!
It breaks in our bosom and then we bleed.
All wept, as I think both ye now would,
If envy or age had not frozen your blood,
At the sorrow of my sweet pipings.



Alfred, Lord Tennyson

A poet laureate of the United Kingdom, Alfred, Lord Tennyson was born on August 6, 1809, in Somersby, Lincolnshire, England.

Some of his major achievements include 'Ulysses', 'The Charge of the Light Brigade', 'Idylls of the King', and 'Break, Break, Break'.

His poetry, extraordinary in its metrical variety, vivid imagery and melodious tunes, usually revolved around medieval legends to classical myths and domestic conditions.

The Kraken

Below the thunders of the upper deep,
Far far beneath in the abysmal sea,
His ancient, dreamless, uninvaded sleep
The Kraken sleepeth: faintest sunlights flee
About his shadowy sides: above him swell
Huge sponges of millennial growth and height;
And far away into the sickly light,
From many a wondrous grot and secret cell
Unnumbered and enormous polypi
Winnow with giant fins the slumbering green.
There hath he lain for ages and will lie
Battening upon huge seaworms in his sleep,
Until the latter fire shall heat the deep;
Then once by men and angels to be seen,
In roaring he shall rise and on the surface die.

Claribel

Where Claribel low-lieth
The breezes pause and die,
Letting the rose-leaves fall:
But the solemn oak-tree sigheth,
Thick-leaved, ambrosial,
With an ancient melody
Of an inward agony,
Where Claribel low-lieth.

At eve the beetle boometh
Athwart the thicket lone:
At noon the wild bee hummeth
About the moss'd headstone:
At midnight the moon cometh,
And looketh down alone.
Her song the lintwhite swelleth,
The clear-voiced mavis dwelleth,
The callow throstle lispeth,
The slumbrous wave outwelleth,
The babbling runnel crispeth,
The hollow grot replieth
Where Claribel low-lieth.

PSYCHO'S PSYCHOANALYSIS

Selected for preservation in the National Film Registry, Alfred Hitchcock's 1960 American psychological horror 'Psycho' is considered as one of the greatest films of all time. This film was nominated for four Academy awards and Hitchcock was presented the Best Director Award.

The story revolves around Marion Crane (Janet Leigh) who flees from her town after stealing a huge amount of money from her employer in order to live with her lover. While on the run, she spends the night at a secluded motel which is managed by Norman Bates (Anthony Perkins) who lives with his mother. The tension rises during the night when Marion, while taking a shower, is stabbed by a person whose shadow is only shown to the audience. After a tenacious search, it is found that Marion had been killed by Norman Bates. But the plot twist is that it wasn't him, it was his mother. However, Norman's mother has been dead for the past 10 years! So who killed Marion?

The film focuses mainly on two very complex psychological concepts- Freud's Oedipus complex theory and the concept of id, ego and superego. Oedipus complex has been explained at the end of the film by a psychiatrist who narrates the cause of Norman's behaviour. He explains how after Bates' father died, Norman grew very close to his mother and his mother became his world. But then "she met a man and it seemed to Norman that she threw him over for this man". Norman couldn't bear this and killed both his mother and her lover. Matricide is probably the most unbearable crime of all, more so for Norman. So to erase the crime from his mind he stole her corpse. The psychiatrist explains that he gave her half his life and while giving it life, he developed a split personality. His mind couldn't differentiate anymore between his own and his mother's personality thus creating an illusion for himself that she was still alive. He imagined that "she was as pathologically jealous of him as he was of her". Dominated by his mother's personality, Norman killed anyone he felt attracted to and hence when he met Marion, "he was aroused and wanted her. That set off the jealous mother who killed the girl!"

Freud divided the personality into three parts - id, ego and superego. The id is a completely unconscious, amoral part that exists at birth, containing all the basic biological drives: hunger, thirst, sex, etc. Ego develops out of a need to deal with reality; it's mostly conscious, rational and logical. It tries to satisfy the demands of the id. Superego is the part that acts as a moral centre- learning rules, customs, etc. In the movie, it can be seen that Norman's inability to acknowledge and accept the reality leads to his inability to control the powerful urges of the id and the superego. By the end, he is completely unaware of what is justified and what isn't. His mind thinks only from his mother's perspective. His sexual desire for Marion is the representation of his own id and her murder is influenced by Norman's idea of his mother's superego. He is now trapped forever inside his mother's mind.

Shreya Dutta
TYBA

AN INTERVIEW AT A SUICIDE PREVENTION HELPLINE

Every year, more than **800,000** people die of suicide and up to **25** times as many attempt suicide. With the increasing levels of stress and a fast paced life, mental health awareness has become paramount in the prevention of suicide.

The 10th of September 2017 marks the 15th World Suicide Prevention Day. As a show of solidarity towards the cause, Aarwa Nadeem, a student of TYBA Fergusson College, conducted an interview with Sweta Tiwary, a volunteer, trainer and mentor at a suicide prevention helpline, **CONNECTING NGO**, in order to understand the functioning of the helpline and the various beliefs upheld by them.

Q: What happens when someone calls a suicide prevention helpline?

A: The service provides emotional support and a safe space for the caller. Physical intervention or rescue is not what we are aiming for. But the helpline provides and creates a safe, non-judgmental, non-advisory environment to make the caller feel comfortable and share their distress. Our main intention is to create a safe space for the caller to share their deepest and darkest troubles, which may in turn help in overcoming suicidal thoughts.

Q: What are the core beliefs that you follow at the helpline?

A: The core belief is that every individual has the capacity to reach his or her own resources, make their own decisions and this belief comes from the macro skills: genuineness, unconditional positive regard and respect. These are the core beliefs that the helpline stands on and based on this foundation, each call is received and every caller is welcomed.

Q: What do you think about the stigma attached to suicide?

A: We usually tend not to talk about suicide, especially with the people we are close to. There are several reasons for this- mainly, it could be our own discomfort. Even when we do talk about suicide, our first response is to divert the person, tell them it is not the right thing to do, move them away from it. This is the general response towards suicide. We do not know how to deal with it; so, we do not touch it. But the moment someone understands that person and they feel as though they have entered a safe space, where they are not judged or made to feel guilty and insecure, we find out that they actually want to talk and share their distress. So, if I have to invite someone to talk, I do that by providing a very gentle and compassionate space.

Q: A message that CONNECTING would like to spread?

A: There is a lot of competition, a lot of stress in many aspects of life- be it friends, family or academics. The first thing you do in this rat race is stop judging others and be compassionate towards yourself. As a peer group, you guys are the best support for each other -the most important part here is to recognize you need help, you need support and not to back down or shy away from taking help. Let's build a community with a close knit peer group and you will not need someone from outside.

CONNECTING NGO is active from **2pm—8pm** every day. They also provide a walk-in facility, where you can go to their office and talk face to face. The helpline number is **18002094353**.

(Data source: International Association for Suicide Prevention)

NATURE'S FURY LEFT IN LEGACY

Once upon a time, in the shade of sunshine,
Tinkled a drop, with the windy chime.
Out roared thunder, lightning followed close,
Folks were dismayed as the oceans rose.

None moved out, none moved in,
Each stood where one ought to have been.
Dawns are darker than before,
Dusks come by even more.

Blue is not the sky anywhere,
A tinge of filth it always bears.
Woods and fields, once lush and green,
Are no longer, but arid, parch and clean.

Earth within is boiling hot,
Gnawed and wrinkled, trapped and caught.
Deep within a growling howl,
Fuming, fighting, a tear-apart.

Till when shall this season last,
Or Oh! My allies, is it a cast.
But rejoice I shall, for spring is here,
As April beckons loads of cheers.

A little blossom, loud and clear,
Afraid I shall not be, for hope is my dear.
A sapling out in meadows without fear,
I carry the beacon of life, which must not sheer.

I crave to rebuild once again,
Let wisdom rise from the ashes of pain.
Footprints glimpse down the memory lane,
Departed and left, nothing but shame.

Draped in mist, dipped in ague, winter's approach does not feign,
Nature's furies left in legacy are all that remain.

Swati Shree
TYBA

PSYCHEDELIA

Stress levels were running high and patience, low. It wasn't easy being her. Every day was monotonous: wake up early, complete her morning rituals, endure the side glances and daily drama in college, return home and hole herself up in her lonely room. There, she'd blast music from her laptop and go about her work to drive the loneliness away. All this only granted physical exhaustion- something she was used to. But, it was what happened *after* all this that was worrisome.

She'd lie in bed after everything, silently staring at the ceiling. Before she'd know, hot tears would stain her pillow as she'd curl up and let out muffled sobs. The dark thoughts she kept at bay during the day would break the gates and ambush her at night, leering and taunting and looming large. She'd envision them as dark silhouettes pushing her around, stamping all over her. She'd gasp for breaths, scratching at her throat as she'd open her mouth wide, but no sound would come out- had she been screaming forever? She couldn't escape the confines of her own mind. Not without help, at least. *Help* came in the form of fleeting monochromatic caresses in the dead of the night. She crept out of bed and locked her room door before setting things up. She lit some candles on the table instead of using her nightstand for a more romantic effect- the tube light would draw too much attention. She gazed longingly at the expanse of white before closing her eyes, losing herself once more. She felt her burdens alleviate gradually, the hateful voices drowned out by the overwhelming euphoria. Her shoulders lifted from their slumped posture and she swayed a little, heady as she pressed on. A deep breath and she felt dizzy with peace flooding her being. Then came her favourite part- the one where she always felt like dancing. It was soft and playful, the feeling akin to free-falling. She poured all her frustrations out, spilling unspoken confessions with each tear rolling down her cheek. Regardless, she refused to let up, breaths hitching as her fingers rolled over the white keys. She toyed with a sharp and threw in a trill, letting out a bated breath as the momentum was broken for an array of soft chords. Her foot pressing down on the pedal, she burst into a tirade of angry keys, her disappointment in herself swelling with each harsh note. As if lightning had struck her, an idea floated across and she transformed the ugly set of notes into a melody, all the pessimism melting in the blanket of security and comfort her keyboard provided. It swathed her in warmth she couldn't find anywhere else and a pleased smile made its way as the stormy bars turned into something more soothing. Listening to the recording two hours later, she cringed at how she let negativity run rampant and affect something as sacred and pure as her music. It felt like the whole piece had been *defiled* by the mismatched chords banged around. But, as the recording played on, those messy notes transformed into something more psychedelic. "*Yin and Yang*", she thought to herself at that moment. Snapping out of the trance, she packed up and curled into her pillow. Instead of shedding tears again, she smiled and drifted into a more peaceful sleep than before. She had music to thank for that- her drug, her lifeline.

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