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Moreover, we would also like to extend our gratitude to the Head of Department of Professional Communication Dr Rubina Verma Ma'am and Head of Department of Applied Science & Humanities Dr. Sanjeev Kumar Jain sir, for their immense support and help for this magazine. Our heartiest thanks to the faculty members of the Department of Professional Communication for guiding the students in writing the content.

Special thanks to Bushra Khanam Ma'am, for being there to guide the first-time student editors of the magazine. Immense appreciation not only for mentoring the upcoming generation of editors but also for the hard work of both, Sarah Siddiqui for designing the magazine and editing the content alongside Priyanshi Chauhan for editing as well as formatting the contents of the magazine. Last but not least, our sincere love and appreciation to all the students of, Bachelor of Arts (Honours) English for their contributions towards the magazine without which it was impossible to begin the journey of Eunoia, the Literary Magazine.

We are delighted to have the readers onboard who enjoyed earlier editions as we look forward to the same love and appreciation for this edition in future.

PREFACE

We are proud to successfully bring the fourth edition of the Digital Literary Magazine 'Eunoia: A Beautiful Thinking' curated by the faculty of the Department of Professional Communication. This edition aims to celebrate the true essence of Myth in the English language that portrays the contribution of writers in the field of Literature.

The magazine is divided into two sections, the first one is a collection of articles written on the works of Myths in English Literature and the second section consists of the creative work of students and aims to showcase their talent for creative writing.

In addition to the textual meaning, the magazine captures the essence of our student's inventiveness. Their potential has made it possible to create a platform that portrays the use of precise language, perceptive and insightful descriptions, and acute observations of people, places, and cultures.

This magazine is a reflection of the faculty members who bring to light the hidden talent of their students in the most profound ways. The content of the magazine is the portrayal of masterpiece works written by Women writers in English and is a genuine effort to enliven it and enhance the curiosity of avid readers. We hope for all the love and support from the Invertis family for this edition as well.

Editor's note: Sarah Siddiqui

Creating this edition has been an incredible journey – one filled with challenges, learning, and an overwhelming sense of pride.

From day one, I was determined to make this magazine the best and bring it to the utmost perfection. While that meant pestering professors with endless questions and constantly nudging fellow students and juniors to send in their submissions, I wouldn't trade a second of it.

I enthusiastically took on every aspect—single-handedly designing the layouts, setting timelines, and even going class to class, delivering speeches to inspire participation and patiently clearing queries. It's been a whirlwind, but seeing everything come together has made it all worth it.

None of this would have been possible without the amazing support I received along the way. To Rubina Ma'am and Bushra Ma'am, I cannot thank you enough for being so patient with my neverending stream of questions. Your encouragement and guidance gave me the clarity and confidence to push forward, and I am deeply grateful for your time and mentoring.

To my subeditors, Priyanshi, Jai Shankar, Yashika, and Aniket, you were my rocks during this entire process. Your efficiency and willingness to step in at a moment's notice made an otherwise daunting task manageable.

And to every single contributor, classmate, and friend who played a part in this journey – thank you. Your ideas, creativity, and energy fueled this project, and it's because of you that this issue feels like a true reflection of our collective voices.

This magazine is more than just a collection of articles and designs; it is a true labor of love, created by a passionate community united by a shared vision. Every detail, from the designs to the words on these pages, was crafted with care to align with our chosen theme, Myths in Literature.

Hoping you find as much joy in exploring these stories, essays, and reflections as I did in enjoyed crafting, designing and editing it bringing them to life. May this issue inspire you to dive deeper into the timeless tales and myths that continue to shape our literary imagination.

With heartfelt gratitude, Sarah Siddiqui, Editor, Eunoia.



Editor's note: Priyanshi chauhan



A good teacher can bring out the best in their students. We can still remember two years ago when our teachers proposed the idea of having a magazine for our course to give young minds the opportunity to express and learn through writing and explore different themes of literature.

From selecting the name to discussing the themes of the magazine, it's truly been a journey to discover our potential.

And now, giving us a chance to see ourselves as editors of the fourth edition, to get to know how a magazine comes into being, and how things are handled.

It is an opportunity given to us by our teachers to work on an individual basis, expand our literary thoughts, and renew our perspective on the pieces of literature of the world.



WORDS BY FACULTY

The magazine is a showcase of the creativity and passion of our budding writers and poets brought to life through the dedication of our; English Honors students.

We are proud to present this edition of our bi-yearly magazine, themed around Myths and Tragedy.

Through essays, poetry, and reflections, it explores timeless stories of gods, heroes, fate, and loss, revealing the enduring power of mythology in shaping human experience. Thank you to our contributors for their efforts and to our readers for their continued support.

Dr Rubina Verma, HOD (Professional Communication)

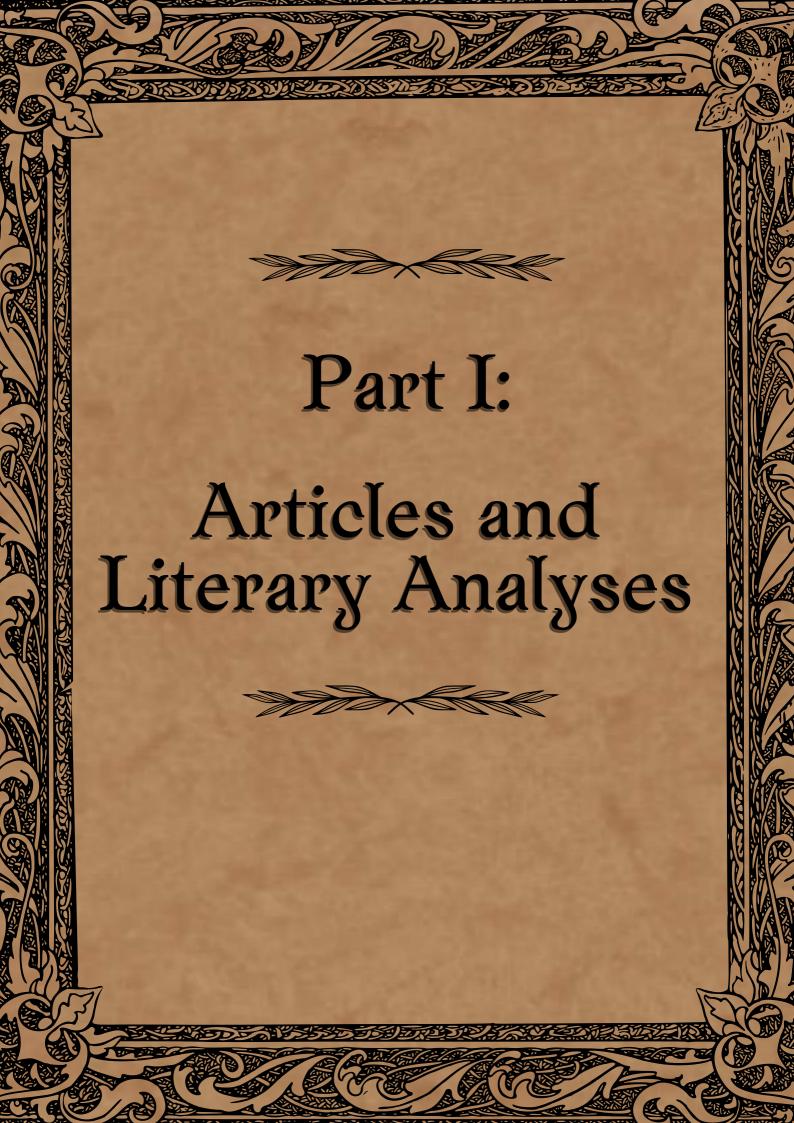
The magazine is the treasure house showcasing the emotions and expressions of our budding writers and poets. The literariness itself is reflected in the title and adding more to it is the efforts and diligence of English Honors Students.

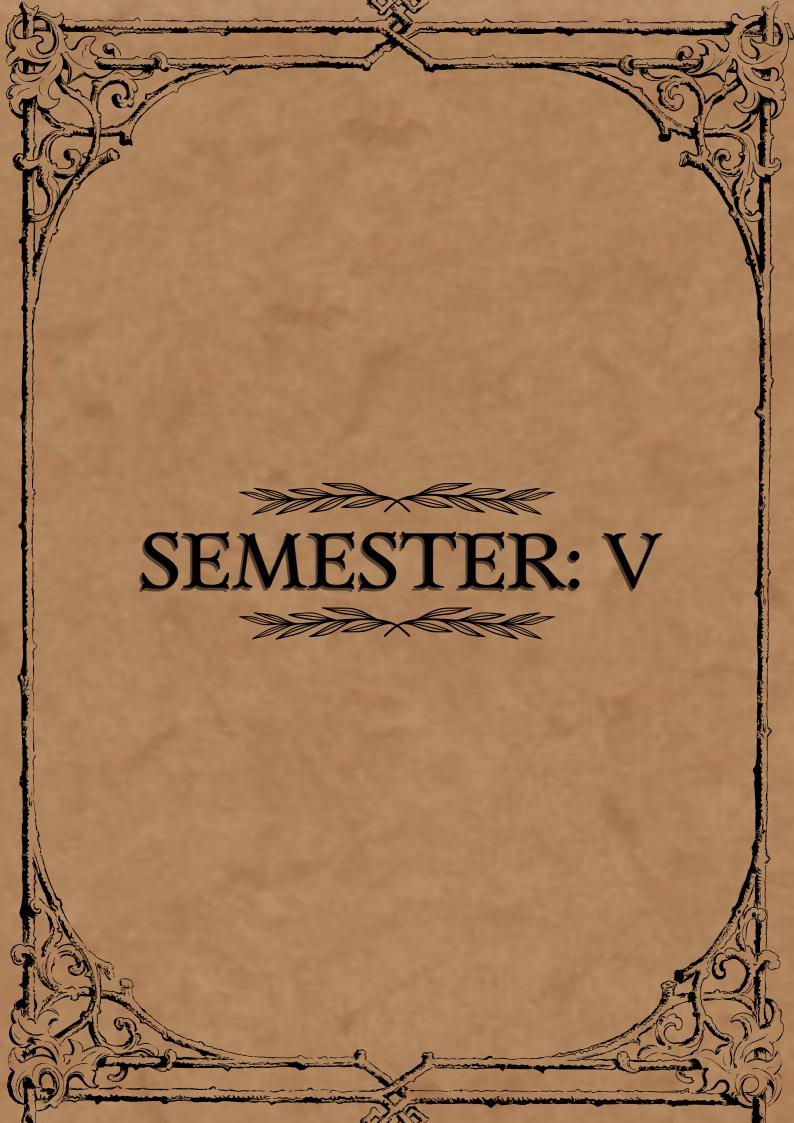
Ms. Bushra Khanam, Assistant Professor.

It is our pleasure to present this edition of our department's bi-yearly magazine. This issue features essays, creative works, and reflections that delve into timeless narratives and ideas.

We invite readers to experience the powerful influence that mythology has in our lives. Thank you to all the contributors for their thoughtful work, and to our readers for continuing to engage with the rich tapestry of literature and thought we share.

Warm regards, Ms. Smita Oli Assistant Professor





TODAY'S EKALAVYA

-By Priyanshi Chauhan

Ekalavya; whenever we hear the name, we imagine a young boy, exceptionally good at his skills, who even surpassed Guru Drona's students, whom he considered ideal for learning archery. He made a clay idol of Drona and practised with dedication because of which in the name of 'Guru Dakshina', Drona asked for Ekalavya's right thumb, the very crucial instrument for archery.

This we consider as something which has happened in the past but are we sure that this is not happening in today's world as well, are we not surrounded with not one but many Ekalavya? Unable to get the opportunity based on talent but choosing according to the status of the power one holds. True skills, talent, and knowledge are often seen as struggles nowadays. Education and appreciation have become cheap, it seems everyone can buy them. The true essence of earning something is long lost.

Things with morals, values and ethics come with a price tag which makes many wonder that the story of Ekalavya is the only one, don't we see many around us, haven't we felt ourselves standing in the position where we feel like we are the Ekalavya, that the rules set by the society to regulate Darma among its people, somewhere causes the situation where inequality occurs, where sacrifices were made, where the true passion gets neglected.

So may I ask; was Ekalavya just in the past or is it just a name or an incident or do we still see him, around us, within us?

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THE CURSE AS A MYTHICAL PROPHECY IN: THE LADY OF SHALOTT -By Sarah Siddiqui

In 1832 and 1842; Alfred, Lord Tennyson published a poem, namely—The Lady of Shalott. In this poem, he beautifully yet woefully depicted the tragic curse: The Lady of Shalott was cursed with; something that felt less like a punishment and more like a prophecy waiting to unwind and strike. It looms over her life quietly while imprisoning her and not descending until she dares to step outside her prescribed boundaries. This tension—between fate and choice—has long been a central theme in this poetic mythology.

In myths, curses are often warnings, deeply tied to choices of rebellion. Think of Pandora, whose curiosity unleashed chaos and the same for Oedipua or Orpheus, who turned back despite the warning not to, losing their beloved eternally. Perhaps curiosity might be one of the greatest not only human but divine weakness, according to all the mythology we ever come across.

Similarly, the Lady's curse is a barrier meant to keep her in place, ensuring she stays in her isolated, dreamlike world. She's forbidden from looking directly at Camelot, a city full of life and connection. But is the curse about looking at Camelot, or is it about daring to defy the law and live?

Her weaving too, is metaphorically significant. In mythology, the act of weaving often symbolises the fate. The Lady; like the Fates of Greek mythology, creates her version of reality through her loom. She watches the world of Camelot through her mirror, capturing reflections but never truly touching them neither practically nor metaphorically. The curse seems to bind her to this symbolic task, reinforcing her separation from the world she yearns to join.

Yet when Lancelot appears, the prophecy fulfils itself—not because of his actions, but because of hers. In choosing to look away from the mirror, the Lady rejects the restrictions placed on her. Her decision is almost mythic: a moment of defiance, or weakness that mirrors countless legendary figures who risk it all for a taste of freedom.

But unlike those who triumph, the Lady's rebellion leads her to tragedy, her end. Her journey to Camelot becomes her swan song, her death inevitable but no less profound. She fulfils the curse, not as a victim, but as someone who dares to seek the life she was denied. And isn't that what makes her story mythic? It's not the curse that defines her—it's her choice to embrace it and rebel against it, even if it means her coming to a tragic end.

Transformation as Punishment and Redemption: in Metamorphoses -By Sarah Siddiqui

The Metamorphoses is a Latin narrative poem from 8 CE by the Roman poet Ovid. It is considered his magnum opus. The poem chronicles the history of the world from its creation to the deification of Julius Caesar in a mythicohistorical framework comprising over 250 myths, 15 books, and 11,995 lines.

Ovid uses transformation to capture moments where power and vulnerability collide. These changes aren't rustic—they're layered, holding punishment and a strange escape. Daphne's transformation into a laurel tree feels poignant but also protective. She avoids Apollo's pursuit but loses herself in the process. Is that considered a win?

Arachne's story pushes this idea even further. She defies a god, shows her skill, and is still condemned—turned into a spider to weave forever. Something is terrifying about that, the blasphemy. Her punishment is cruel, but on the other hand, it immortalises her craft.

The Gods, with all their power, seem to use transformation as a tool to assert control, yet, it often ends up preserving the mortal's story.

What stands out most is the lack of a practical choice. These transformations happen to people, not because of them. The gods step in, deciding fates on a whim, an impulse. Yet, even in this imbalance, Ovid shows how transformation creates meaning. These changes engrave space for something new, even if it's sprouted from pain.

Ovid's world is one where punishment and redemption are blurred. The gods' actions are impulsive and harsh, but the transformations they enforce upon mortals leave behind legacies.

Perhaps that's the point: in a world ruled by divine power transformation is inevitable, and therefore whatever you choose to become might be the only thing that lasts.

Myth as a Metaphor in: Leda and the Swan -By Sarah Siddiqui

Yeats' Leda and the Swan hit like a storm. It's not just a myth—it's a moment of collision, where a god's force shapes the course of history. The image of Zeus as a swan overpowering Leda is violent and obscenely intimate. Yeats doesn't go easy on showing the aftermath. This isn't just about Leda—it's about the consequences her catastrophic experience creates.

The poem connects and serves as a base for Leda's assault by Zeus towards the Trojan War, showing the impact of personal violation leading to global destruction. And how ignoring a woman's consent, Zeus just for flaunting power while being hypocritically overpowered by lust can bring a massive downfall for all beings.

It's horrifying to think that something so deeply personal could lead to the fall of a civilization. But Yeats sees history this way—one violent act igniting a chain reaction. The myth becomes a metaphor for how the old world collapses and a new one takes place.

What's striking is how Yeats frames this cycle as inevitable and terrifying. Zeus's power is absolute, and Leda has no chance to resist. Yet, in that moment, she becomes the pivot point for change. It's a brutal kind of symbolism: transformation through violence, creation through destruction.

The myth of Leda and the Swan isn't just a story—it's a pattern. Yeats uses it to show how history turns on moments like these, where power shifts and everything breaks apart. It's unsettling but true: sometimes, the world changes because it's forced to.

MYTHS THAT BIND: HOW ANCIENT TALES INFLUENCE MODERN IDENTITIES

-By Sayyada Aliza Kazmi

Mythology serves as a source of inspiration in the transformation that resonates nowadays with audiences all over geographic locations.

In the current times, the theme of mythology is becoming relevant, especially in relation to relatable aspects of one's life, authority, or the sense of being right. These narratives justify the existence of forces where good always goes to battle against evil, or when heroes come back home to accept the love of their people. In the modern context, these events can be applied to such genres as superhero movies and fiction about dystopias or critical societies. They do not just seek to entertain the masses, but give those who feel lost in society a context with which to view the world.

Furthermore, anthropologists engage in culture and culturally induced myths are responsible for connecting culture to identity, both on an individual and broader scale. But in the sense that people's cultures are intertwined as a result of globalization, the sharing of people's cultures is quite extensive as they share myths within the same realm. So in this perspective, myth becomes something that connects who a person is on the inside or socially.

As a whole conclusion of this discussion of myths with regard to identity, this perspective is fluid and quickly adapts to societal changes. Myths are no longer limited to the past events of society, they can be regarded in the present times and still serve the purpose of storytelling.

The cross-section of culture and contemporary stories provides an understanding of how narratives shift in the present and define the myths of self, morals and community in today's society.

Thus, the function that myth serves in identity formation is living and dynamic. In a very real way, myths rise above their roots in ancient culture because they still inform modern storytelling and lend perspective to both past and present. The conjoint analysis of cultural mythologies and modern fiction really opens up to us how myths still manage to sculpt our sense of self, our values, and our collective identity within the modern world.

OF LIFE AND DARKNESS:

THE TIMELESS MYTH BEHIND THE SHIFTING SEASONS -By Lara Sheikh

A famous tale from Greek mythology that illustrates how the seasons change is the tale of Persephone and Hades. Persephone's mother, Demeter was the goddess of agriculture and harvest. Hades, the god of the Underworld, one day emerged from the ground, took Persophone while she collected flowers in a field, and then as he took her to his dark kingdom, made her his queen.

Ground became barren and crops wilted as Demeter searched the world for her daughter. Zeus, at last, intervened and sent Hermes to collect Persephone. Before she could leave, however, she had eaten six pomegranate seeds. Anybody who eats food in the Underworld has no choice but to stay within the rules of the Underworld.

So Persephone was therefore compelled to spend most of her year with her mother Demeter on Earth and part of it with Hades in the Underworld. This cycle explains the seasons: when Demeter's daughter, Persephone, is in Hades' possession, she weeps, the ground becomes cold and dead and winter arrives. Once Persephone returns to her mother, then spring and summer come onto the Earth. This fable narrates the connection between mother and daughter as well as life, death, and reawakening. Moreover, it embodies prehistoric ideas regarding seasons and the cycle of life.

The myth can also demonstrate how identity is made or shaped through hardship; how Persephone's kidnapping turns the carefree, young girl into a mature queen. While the sorrow that Demeter has with the absence of Persephone reflects the cycles of separation and reunion in familial ties, it is also an exploration of the mother-daughter bond. Moreover, because Persephone's ultimate acceptance of her role in the Underworld illustrates the complexity of power dynamics, the myth poses problems of control and power. Last but not least, the story discusses fate because Persephone's eating of the pomegranate seeds reflects how some things indeed, are beyond one's control, echoing the Greek sense that fate is inevitable.

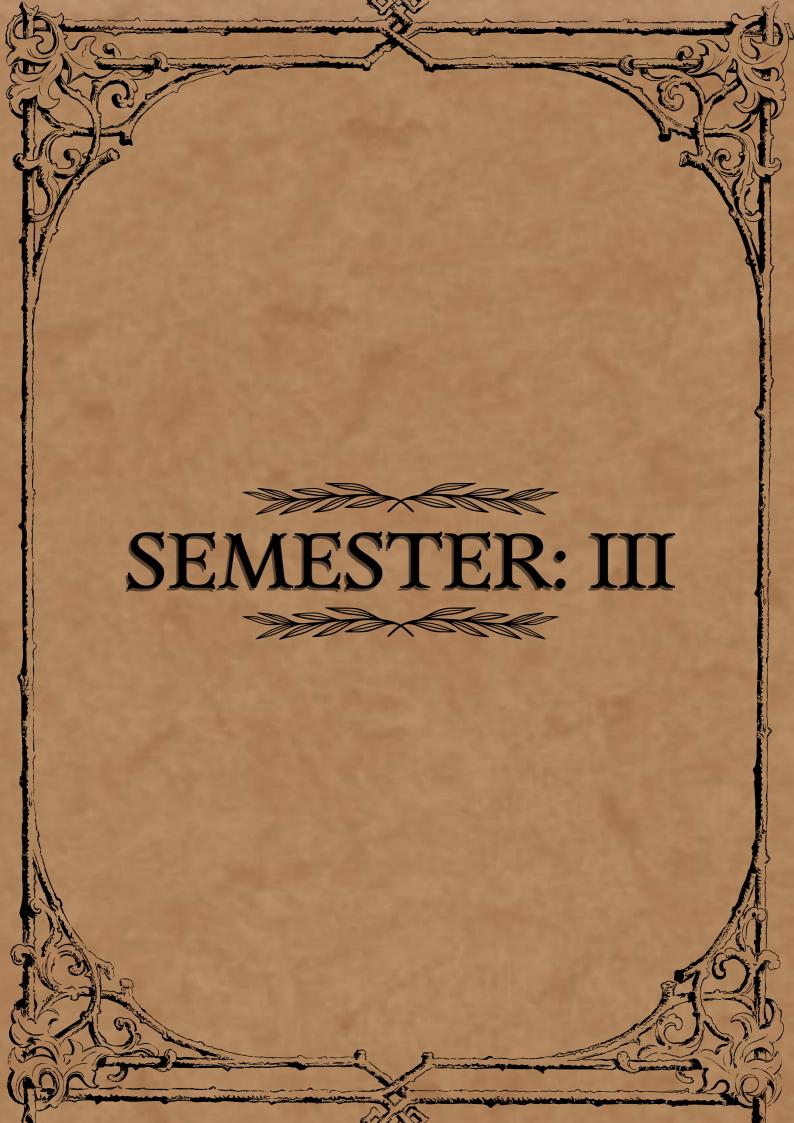
Book REVIEW: THE PALACE OF ILLUSIONS -By Anshika Singh

Chitra Banerjee Divakaruni has penned an extremely emotional and gripping mythological historical fictional novel. The Palace of Illusions narrates the great epic Indian mythological tale 'Mahabharata' from the point of view of the most brilliant and fearless character Draupadi who weaves her thoroughly. Soul is a touching yet enduring life story starting from the day she was born to the day she left her palace and kingdom to follow behind the footsteps of her husband to heaven. The novel is a loose retelling of the Mahabharata- the Sanskrit epic that describes the political rivalry between the Pandavas and their cousins, the Kauravas culminating in their vengeful war of supremacy.

She was born from fire and Paanchali's destiny takes her to become the wife of all five Pandava brothers, much though she struggles to suppress her feelings for their enemy, Karna. Although 'The Place of Illusions' covers most of the events in the Mahabharata the book's main focus is Paanchali's life story. Divakaruni chooses to characterise her heroine as a rebellious female perspective on a male-dominated society. Overall, the Palace of Illusions is a relevant take on feminine power in patriarchal societies as well as a testament to the will and intelligence of a woman whose life choices shaped India's mythic history.

It gives me pleasure to read this novel of Divakaruni and how she balanced its sweetness and bitterness in one frame. The most interesting section in this book is the evocative picture of Paanchali's young life. The description of her relationship with her twin brother, Dhrishtadyumna and also with her friend Krishna. The characterisation of Paanchali's five husbands is also hardly mentioned in this novel because of the lack of space. The novel is only 360 pages as there is not too much space to describe each marriage of Draupadi with the Pandavas. Divakaruni also ignores Paanchali's relationships with her children, as well as her feelings about motherhood. There is one other significant relationship that threads the course of Paanchali's life: her ambiguous friendship with wise playful Krishna.

I greatly enjoyed their friendship. Krishna's hidden depths make the relationship mysterious and add a thought-provoking element to a book that is in places too surface level to conjure a deep context. The Palace of Illusions is a well-crafted retelling that successfully balances respectful homage with wider appeal. The author also explores her relationship with Arjun and Karna, showing her a secret admiration. Unlike the popular versions of Mahabharata, the emotions here are rawer, and more coloured with Draupadi's joys and her struggles and heartbreaks. And at the end, we wish better for Draupadi and Karna throughout the book.



Whats a Myth: An explanation -By Isha Tomar

Myths are a part of every culture in the world and are used to explain natural phenomena, where people came from and how their civilization developed, and why things happen as they do. At their most basic level, myths comfort by giving a sense of order and meaning to what can sometimes seem a chaotic world.

Mythology is the study and interpretation of often sacred tales or fables of a culture known as myths or the collection of such stories which deal with various aspects of the human condition: good and evil; the meaning of suffering; human origins; the origin of place-names, animals, cultural values, and traditions; the meaning of life and death; the afterlife; and celestial stories of the gods or a god. Myths express the beliefs and values about these subjects held by a certain culture.

Myths tell the stories of ancestors the origin of humans and the world, the gods, supernatural beings and heroes with super-human, usually God-given, power. Myths also describe the origins or nuances of long-held customs or explain natural events such as the sunrise and sunset, the cycle of the moon and the seasons, or thunder and lightning storms.

What one calls "mythology" in the present day, it should be remembered, was the religion of the ancient past.

The stories which make up the corpus of ancient mythology served the same purpose for the people of the time as the stories from accepted scripture do for people today: they explained, comforted, and directed an audience and, further, provided a sense of unity, cohesion, and protection to a community of like-minded believers

There are many different types of myths but, essentially, they can be grouped into three:

- Etiological Myths
- Historical Myths
- Psychological Myths

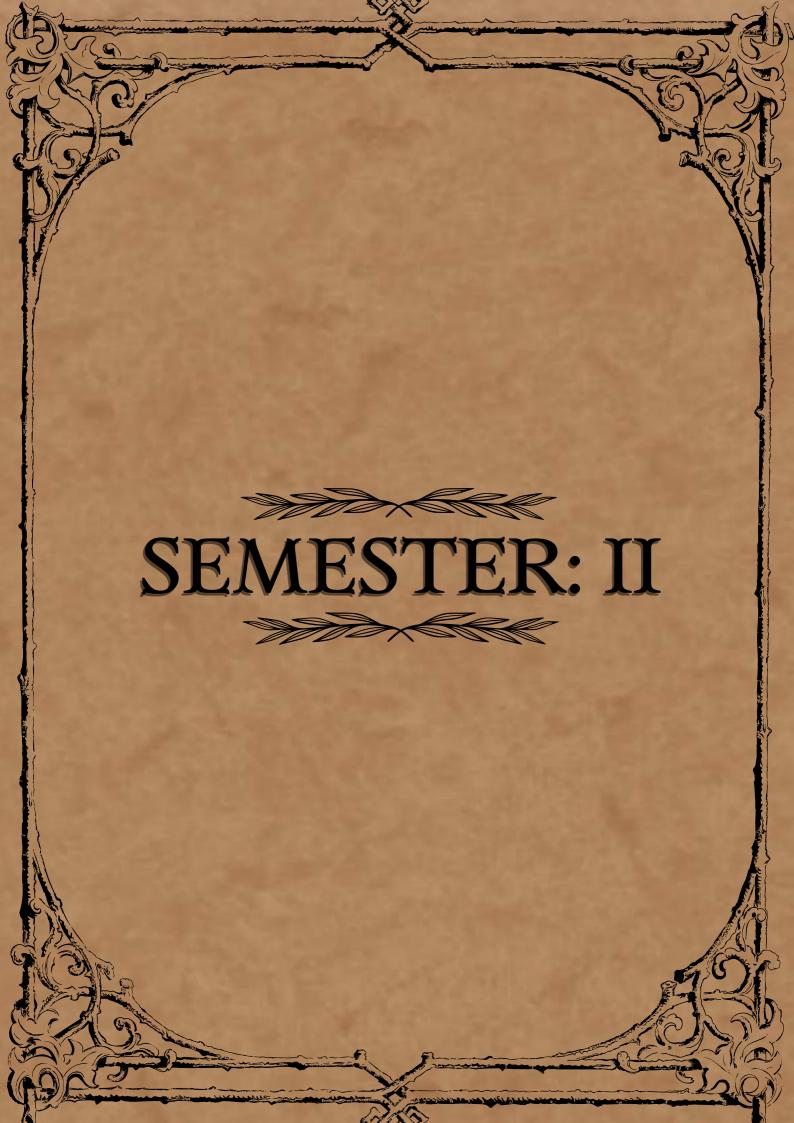
Etiological myths explain why a certain thing is the way it is or how it came to be. This type of myth is usually defined as an origin story. Characters in myths always serve a definite purpose whether they are explaining marriage as an epic mission or decisive battle.

One example of this is the story of the Battle of Kurukshetra as described in the Indian epic Mahabharata in which the Pandava brothers symbolise different values and provide role models, even if they are occasionally flawed. Kurukshetra is then presented in microcosm in the Bhagavad Gita where one of the Pandavas, Arjuna, is visited on the battlefield by the God Krishna, Avatar of Lord Vishnu, to explain one's purpose in life.

Probably the best-known classical myth of this type is that of Oedipus the prince who, seeking to avoid the prediction that he would grow up to kill his father, leaves his life behind to travel to another region where he unknowingly winds up killing the man who was his actual father who had abandoned him at birth in an attempt to circumvent that same prediction. The Oedipus tale would have impressed an ancient Greek audience the futility of trying to escape or change one's fate as decreed by the gods and would have inspired fear and awe of those gods in the people, thus instilling a desirable cultural value. On a personal level, the story could also encourage a hearer to accept whatever trials he or she was enduring at the time since even a royal personage like Oedipus suffered and, further, whatever one was dealing with was probably not as bad as killing one's father and inadvertently marrying one's mother.

Conclusion:

Every culture in the world has had, and still has, some type of mythology. The classical mythology of the ancient Greeks and Romans is the most familiar to people in the West, but the motifs found in those stories are echoed in others around the world. Mythology tries to answer the most difficult and the most basic questions of human existence: Who am I? Where did I come from? Why am I here? Where am I going? It was understood in the ancient world that the purpose of a myth was to provide the hearer with a truth which the audience then interpreted for themselves within the value system of their culture. Apprehension of reality was left up to the interpretation of the individual encountering the values expressed in the myths instead of having that reality interpreted for them by an authority figure. This remains the essential difference between a sermon and an individual experience with religion within one's cultural belief system a sermon can only encourage or reinforce common belief, while a myth, though it might do the same, has the potential to elevate and transform individual understanding through the potency of symbolic landscape, character, image, and theme. The ancient myths still resonate with a modern audience precisely because the ancient writers crafted them toward individual interpretation, leaving each person who heard the story to recognise the meaning in the tale for themselves and respond to it accordingly.



PROMINENT BHARATA: STORY OF DRAUPADI -By Yashika Agarwal

"Some women are lost in the fire.

Some women are built from it."

Prominent Bharata is a retelling of the Indian epic Mahabharata from the perspective of Draupadi, also known as Panchaali, the wife of the Pandavas. The epic offers a feminist take on the events of the epic, shedding light on Draupadi's world, desires, and struggles as she lives in a male-dominated society and becomes a prime reason for a great war, Kurukshetra.

Draupadi's birth is an extraordinary event as she emerges fully grown from a fire ritual along with her brother, Drishtadyumna. Draupadi, born to fulfil a prophecy of revenge, grows up under the shadow of her destiny. Draupadi grows up as an example of feminism and great female agency as she faces challenges in a patriarchal world and struggles for autonomy and respect.

Draupadi's life changes when she participates in her "swayamwara" (a ceremony where a princess chooses her husband), and Arjuna, one of the five Pandavas, wins her hand in marriage. However, a misunderstanding between her and the great god of the universe forces her to marry all five brothers, which creates complex emotional challenges for her.

The epic shows tension between fate and individual choice is a recurring theme as Draupadi fights with her role in various events of Mahabharata. A day comes when she drowns in the depth of humiliation, giving a turning point in her life and the epic and fuels Draupadi's desire for vengeance and justice. As all five husbands lose her in a dice game, she is gambled away by her husbands and disrobed in a court full of men, being utterly humiliated. This humiliation was followed by rage in Draupadi, and her feelings and immense faith in Krishna led to Kurukshetra: The Great War.

As the epic builds towards the Kurukshetra, Drupadi experiences pain, loss, grief and the price of power. Her character and voice in Epic Mahabharata provide a unique interpretation of the events, centring her perspective as she reflects on love, destiny, faith, betrayal and the illusions of life, by the win of righteous ones, The Pandayas.

"Both you, I, and all these assembled Kshatriyas have always existed and will always exist. All we have to do is find peace in a world full of chaos with our right doings. To us and to others."

TRAGIC ELEMENTS IN ILIAD

-By Jai Shankar

WHAT IS THE ILIAD?

The Iliad is an epic poem written by Homer. This poem is divided into 24 books and contains 15,693 lines. It explores themes such as war, ego, fate, friendship, free will, love, honour, and pride.

WHY WAS THE TROJAN WAR FOUGHT?

There was a Trojan prince named Paris and the most beautiful woman named Helen, the wife of Menelaus, the king of Sparta. Paris visited Menelaus with the assistance of Aphrodite. Paris and Helen fell in love with one another. Paris took Helen to Troy. Thus, the Trojan War began.

WHO WAS ACHILLES?

Achilles is the epic hero, the son of Peleus and Thetis. He was very arrogant and proud. He was the commander of the Myrmidon soldiers.

TRAGIC ELEMENTS

Agamemnon says that he will return Chryseis only if Achilles gives him Briseis as compensation. Agamemnon also threatens Achilles, saying he will go into Achilles' tent and take Briseis himself. This act of Agamemnon humiliates and infuriates the proud Achilles. Due to this insult, Achilles withdraws himself and his Myrmidon soldiers from the battle and decides not to fight anymore on behalf of the Greeks. This decision of Achilles leads to Patroclus' death.

Antilochus, the son of Nestor, brings word of Patroclus' death to Achilles. Upon hearing this, Achilles loses his senses. He is filled with grief and begins crying so profoundly that Thetis hears him and comes with her water nymph sisters to find out what has happened to her son. Achilles tells her about the tragedy that has occurred and decides to avenge Patroclus' death by killing Hector, knowing full well that if he fights, he will die young.

In the spirit of revenge, Achilles expresses his intention to go to war immediately. Still, Odysseus persuades him to eat something before going to the fray. However, Achilles refuses to eat anything. Suddenly, he begins mourning for his dear friend Patroclus and reminiscing. Even Briseis initiates mourning for Patroclus.

Achilles continues mourning for Patroclus. Apollo persuades Zeus that Hector deserves a proper funeral and that Achilles must release Hector's body. Priam sets out with his driver to retrieve Hector's corpse. When the chariot arrives at Achilles' tent, Priam tearfully begs Achilles to return Hector's body. He asks Achilles to think of his father, Peleus, and the love between them. Achilles begins weeping for his father and Patroclus. He then returns Hector's corpse to Priam.

THE REDEMPTION: VALMIKI

-By Prateek Gupta

The story of Valmiki cursing the hunter is a poignant episode from the Ramayana that illustrates themes of compassion, justice, and the consequences of an individual's actions.

Decades back, Valmiki was a highway robber who lived in a criminal atmosphere. One day, while he was wandering in the forest, he came across a beautiful pair of cranes, a male and a female, who enormously loved each other. As he watched them, a hunter appeared and, without a thought, he shot the male crane with the use of an arrow. The female crane cried out in grief, witnessing the death of her loved one.

Valmiki was enormously moved by the killing and separation of two love birds. The sorrow of the female crane resonated with him, stirring feelings he had never experienced before. In extreme rage and compassion, he cursed the hunter, saying, "May you suffer the same fate as the crane you have killed, i want you to experience the pain of separation from your beloved."

This moment marked a significant transformation for Valmiki. The curse he uttered was not just a reaction; it reflected his awakening to the pain and suffering that his past actions had caused to others. It was a moment of realization that led him towards a path of righteousness.

As a result of Valmiki's curse, the hunter was destined to experience the same fate he inflicted on the innocent crane. This story serves as a reminder of the law of karma, where one's actions have repercussions, and it emphasizes the importance of empathy and compassion.

Valmiki's transformation from a robber to a sage is also significant. After this incident, he renounced his past actions, embraced spirituality, and went on to become the revered author of the Ramayana, a text that explores the complexities of love, duty, and moral dilemmas.

In summary, the story of Valmiki cursing the hunter is a powerful narrative that highlights the themes of love, loss, realisation and the moral implications of one's actions, marking a turning point in Valmiki's life and his contributions to Indian literature.

DESTINY OF KING OF TEARS: OEDIPUS -By Aastha Arya

Oedipus, a well-known Greek king was a very brave and courageous character in the book 'Oedipus the King'. He never wanted to bow to anyone but his destiny has totally opposite plans for him. Due to prophecy, his parents abandoned him but still, he was raised in the royal family of Thebes as soon as he came to know about this prophecy he tried to escape from this and left the city but little did he know that he was coming closer to prophecy and hence after killing his father and marrying his mother he finally fulfilled the prophecy. When he came to know about this he was in agony about knowing his deeds and in guilt, he made himself blind and asked Creon to exile him. So in this book, Oedipus. Tried his best to escape from his destiny but he couldn't prevent the prophecy.

In my view; Destiny can never be changed no matter how much we try, our fate will always follow us wherever we go even if we try to escape it. So instead of escaping we should accept and then give it a try, maybe we can make changes in life if the parents of Oedipus hadn't abandoned him and told him about the prophecy and raised him well then he would have grown up as a calm man. He would have patience instead, of ego which contributes a lot to fulfilling the prophecy.

MYTHOLOGY IN ILIAD

-By SIFAT KAUR

In Homer's Iliad, the concept of fate vs free will plays a crucial role in shaping the action of characters and unfolding the events. It is a foundational text in western literature.

FATE IN ILIAD:

The gods often play a role in guiding the fate of mortals. Characters like Achilles and Hector are frequently reminded of their fated outcomes. For instance, Achilles knows that his fate is sealed- either to die young with glory or live a long life without fame.

FREE WILL IN ILIAD:

Although fate is central, characters also exhibit moments of free will. For instance, Achilles even knows his fate and chooses to rejoin the battle after Patroclus's death. His decision shows that within the boundaries of fate, individuals have choices that influence how they meet their ends.

In summary, the Iliad portrays fate as a powerful, unchangeable force and free will in choices that lead individuals to their ultimate fates. This creates a complex interplay between destiny and human agency throughout the epic.

THE NATURE OF LOVE AND BETRAYAL -By Alisha Sahai

Love and betrayal are two powerful aspects of life that have been explored in literature, art, life and philosophy throughout history. The interplay between Eros, or passionate love, and the tragic consequences that can arise from betrayal creates a rich tapestry of human experience.

This article indulges into the nature of Eros and how it can lead to both profound joy and devastating sorrow.

Eros is often celebrated as the embodiment of romantic love, characterised by desire, passion, and an intense emotional connection between individuals. It can inspire great acts of devotion and creativity, leading people to experience enhanced states of happiness and fulfilment. However, the same intensity can also make individuals vulnerable to betrayal, whether it be through deception, or the betrayal of trust.

Betrayal in the context of love can take many forms. It may involve extramarital affairs, backing out, or failing to support their loved ones in times of need. Such acts can shatter the foundation of trust that is essential for any romantic relationship.

The emotional fallout from betrayal can be profound, leading to feelings of anger, sadness, and a sense of loss. The tragic consequences of love and betrayal are often depicted in literature and drama.

For example, in Shakespeare's "Othello" the passionate love between Othello and Desdemona is tragically undermined by jealousy and manipulation. Iago's betrayal leads to a series of misunderstandings that culminate in the death of both Desdemona and Othello, showcasing how love can turn into tragedy when trust is broken.

Similarly, in Greek mythology, the story of Eros and Psyche illustrates the complexities of love. Eros, the god of love, falls for Psyche, a mortal woman.

However, their relationship is full of challenges, including betrayal and trials that Psyche must endure to win back Eros' trust. This narrative highlights the idea that love can be both uplifting and fraught with peril, as betrayal can arise from misunderstandings and external pressures.

The tragic consequences of love and betrayal also resonate in contemporary society. Deceptive nature and broken relationships can lead to emotional damage, affecting not only the individuals involved but also families and communities. The pain of betrayal can linger for years, leading to a cycle of mistrust and fear in future relationships.

In conclusion, the themes of love and betrayal, particularly in the context of eros, reveal the duality of human emotions. While love has the power to uplift and transform, it can also lead to profound suffering when trust is violated. Understanding this interplay can help individuals navigate their relationships, fostering healthier connections while being mindful of the potential for betrayal and its tragic consequences.

THE CREATION OF MYTHS -By Zeba Parveen

The Creation of Myths is a way that highlights the culture and the need to explain the world around us.

Myths can be the beliefs and values of a society which can vary from one society to another. There are traditional stories about gods, supernatural beings, heroic characters, etc. Practices and imaginations evolve, which gives rise to myths. Myths are passed from one generation to another.

Myths frequently talk about universal terms like death, love, heroism and the struggle between good and bad. Myths are the tails that have shaved civilizations and cultures for years. Myths are the way through which individuals can navigate their own lives and understand the stories that reflect their own achievements.

In conclusion, the creation of Myth is a complex process that has been shaped by countless cultural, historical and psychological factors. The timeless tales continue to captivate and inspire us, reminding us to offer shared humanity to understand the mysteries of the universe.

Olympus By Devdutt Pattanaik: A Book Review

-By Yuvika Saxena

Olympus by Devdutt Pattanaik is an Indian retelling of Greek mythology that constantly throws light on the parallels between the Indian deities and the Greek Gods, like the intriguing comparison of Zeus, the King of the Gods on Mount Olympus which is done to God Indra of the Hindu mythology. Similarly the comparison of Olympus to Amravati, the homes of the Greek and Hindu Gods respectively.

The author has done a great job of bringing both the cultures and their ideologies together by pointing out the similarities and differences. From the Greek conquest to the Trojan War, the book depicts the events using over 200 illustrations and a great story building with his lyrical writing style that is both poetic as well as easy to read.

One cannot learn only about foreign cultures but can also observe the depth and complexity of our own. For someone who wants to begin learning about the different mythologies, especially Greek, this is a great read explaining everything in chronological order.

Readers can also delve into the world of ancient mythologies of other cultures written by the same author after having read Olympus by Devdutt Pattanaik.

THE MYTH OF MEDUSA OR THE CURSE OF MODERNITY

-By Yuvika Saxena

The tale is an ancient one but still holds relevance in our current society as we continue to victim-blame women for the actions men are responsible for.

Medusa, a priestess from Greek mythology, was considered to be one of the most beautiful mortals to exist. Praises of her beauty were heard even among the gods in Mount Olympus. But her fate was changed for the worse when Poseidon, the god of the sea and brother of Zeus, tried to violate her honour.

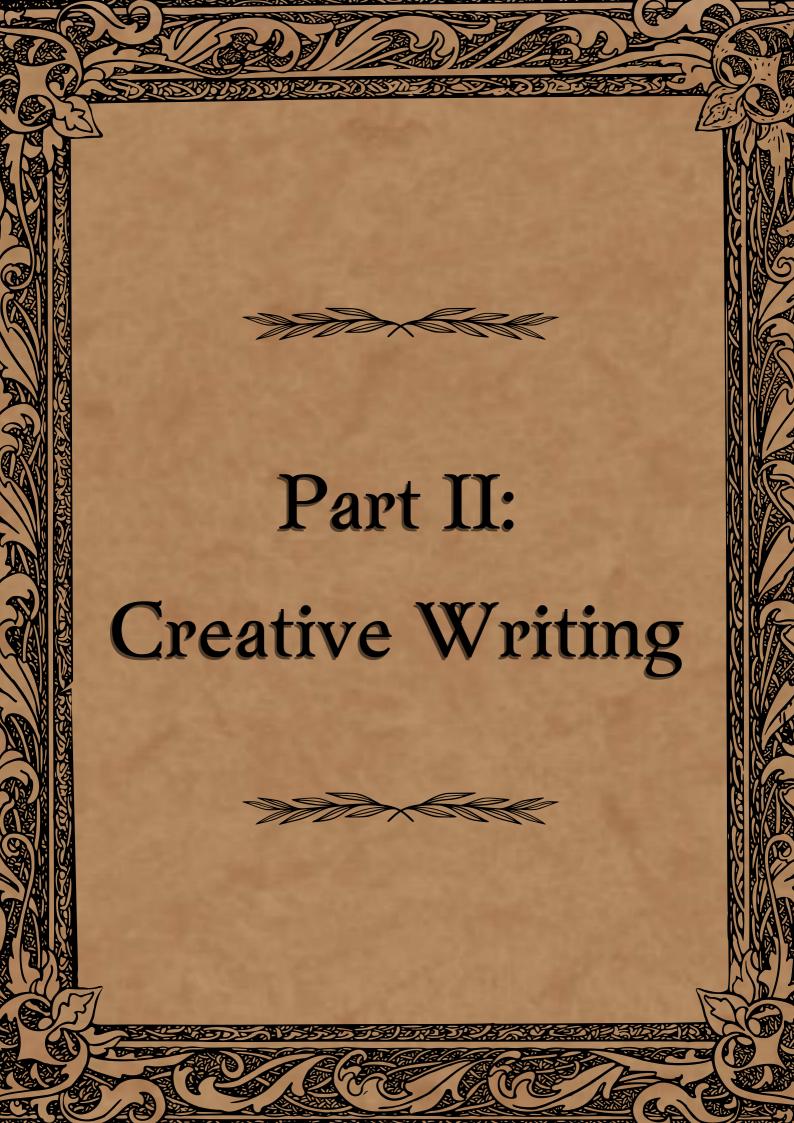
She tried to hide inside Athena's temple to protect herself, but he violated her nonetheless. When Athena got to know about this, the enraged goddess turned Medusa into a hideous woman, turning her hair into writhing snakes and her skin green, and anyone who looked at her would turn into stone.

It was Medusa who suffered the torture that Poseidon inflicted upon her, and it was, once again, Medusa who suffered Athena's rage for ruining her pious temple. We can see many stories like this one happening daily in our country, where the same scenario is repeating itself again and again.

Moreover, this situation has turned into an endless loop where something like this happens, people get infuriated, they post about the harassment and that it should be stopped, they go on candle marches and protest for a couple of days, and then, after a week or two, everyone forgets about it and continues to go on with their lives.

But nothing ever actually changes or gets better for the victims. Just like Medusa was cursed by Athena despite her innocence, the victims of today are put to blame with questions like, "What was she wearing?" "Why was she out so late at night?" "Why was she alone?"

Medusa's story is a painful one, but alas, it is becoming every other woman's story these days. Once again, it is proved that the myths aren't just bedtime stories or campfire tales, but they are the ones we choose to ignore.



Honor Of Hope -By Sarah Siddiqui

The honor of hope; you betrayed,
Still lies dead in yellow pages of my novel,
The lies you've portrayed,
Are buried in Earth, and now you need a shovel?

The universe's conspiracy is now fake,
Just a coincidence for my solace's sake?
Aphrodite is now taking a daggered bow,
And Thanatos? Is swearing beloved's vow..

In the lane of wild lily garden, and that of roses,
Drowning where hollow depth closes,
Losing the soul into the oblivion,
Miles and miles away into the million...

Let me bid farewell to my consciousness,
Breaths are choked; all I feel is numbness..
I think it's the hour of letting it go,
Someday we'll cross again between the roses in the snow.

TRAGEDY: A BRIEF INTRODUCTION -By Jai Shankar

A tragedy is human suffering that ends in sorrow, lament, and regret. A tragedy can also be defined as the downfall and sad phenomena of a man or woman due to their actions and the circumstances of their life.

Tragedies can relate to many incidents in one's life, whether literary or real-life.

The literary tragedy refers to a specific character in a story, drama, or poem causing their downfall, defeat, loss, and devastation.

The intention of literary tragedy is to provide the audience with a sense of pleasure through the downfall, defeat, loss, and devastation of a specific character.

Tragedy can also refer to real-life events such as disasters, havoc, accidents, and health sufferings, etc. Real-life tragedy can lead a person to anxiety, depression, and stress.

TRAGEDY: A POEM -By Jai Shankar

tragedy! tragedy! tragedy!

whether it is in a book or real,
it always makes a human fear.

whether it ends in sorrow or regret,
it always gives humans anxiety and stress.

whether it makes everything devastate,
it always makes the human strongest.

whether it makes its victim cry,
it does not fail to give the audience joy.

tragedy! tragedy! tragedy!

THE WORLD: AN ILLUSION -By Yashika Agarwal

I've formed a conclusion, The world I live in, is just an illusion, But what is the deal? Nature always makes me heal, The script written for me by only god, Everything in this world is a flaw, Just like a fictional character, Nothing is real, in this chamber. The grounds, the skies, the entire world, It all seems like a messy swirl, The food, the people, the water, the mountain, The clouds, the rain and every single fountain, It was all a flashing dream, Even a baby, you just heard scream. Who is enemy or who is your friend?

There's no answer to this, Eventually everything comes to an end, People hustling around the streets, Offering you their heartfelt greets, It seems eccentric to think like this, Imagination is no less than a crisis. I wonder sometimes, if there's an end, Is illusional world, today's real trend, The cycle of birth and death is scary, But what if it gives you real fairy, A fairy to dreams, a fairy to thrive, Not just to exist, but to be alive. The world is an illusion, This illusion is real, Fadeness seems to fade away, As soon as it's clear.

SHADES OF TEARS

-By RISHMOHINI

When I was crying in rain All my tears were shed in vain From a halcyon of happiness Tears to having melancholy drops On my face I was shaded with your Destroying fire of love Which burned all my desires Of sitting on your lap with Blanket of love Hugging you tight at your best Crowning you with blessings At your worst Flashbacks of memories Captured my attention Agony of losing someone Conquers my tearful heart Now how will I say meet me At the rainbow? As you made it nightmarish Thunder!

POWER OF FATE AND KARMA -By Nutan Patel

Fate! Fate! Fate!

It will be great

Whether it is love or a break,
whether it is an achievement or a fail,
it will be great.

Always calls to mind that, it always comes off because, it is the fate And fate will be great.

But one solution is in our hands,
to repair your fate.
Do great karma,
Without stressing of fate.
Whether it is good or a bad,
As it is the fate
and fate will be great! great! great!

Women In Myth and Tragedy: A Poem

-By SONAL GUPTA

In trials and storms, she stands tall and true, A beacon of strength, in all that she'll do.

Through challenges faced, with courage ablaze, She conquers each hurdle that life often lays.

With grace in her step and fire in her soul, She turns every stumbling block into a goal.

Though hardships may come, and battles may wage, She writes her own story on life's endless page.

In her eyes, the sparkle of resilience gleams, A testament to her dreams and her schemes.

With a heart full of hope and unwavering might, She journeys through darkness and finds her own light.

Each scar on her heart, a tale to be told, Of how she emerged, brave and bold.

She weaves them into her tapestry of might, A portrait of perseverance, gleaming so bright.

Through the valleys and peaks, she treads her own way, Empowering others to seize every day.

A symbol of strength, an embodiment of grace, She's the inspiration that lights up the space.

So here's to the women whose strength knows no end, An encourager, a warrior, a lifelong friend.

> May her story inspire, her spirit ignite, A beacon of hope in the darkest of night.

THE LAST DANCE OF ARAGON & NAVARRE -By Nikki Singh

In the kingdom of Aragon, where even a fly takes permission to enter the palace, King Ahonso ruled with an iron hand. His daughter, Princess Valeria, was as brave as she was beautiful. She had long, wild, curly red hair, piercing blue eyes, pale skin, a round face, a light dusting of freckles, and soft pink lips. A fierce warrior, Valeria was the voice for those who couldn't speak for themselves. However, despite her strength and fearlessness, she longed for love, believing that one day, someone would love her more deeply than she could ever imagine.

In the neighbouring kingdom of Navarre, Prince Daniel was the only son of King Benicio. The rivalry between Aragon and Navarre was bitter. Benicio harboured a deep hatred for Aragon, having lost much in his battles with King Alonso. Now, Benicio sought revenge.

One day, Benicio summoned his son.

"Daniel," he said, "you are a man now, and it is time for you to take charge of our kingdom. But before that, you must reclaim everything the Aragonese took from us—our wealth, our honour. I've heard about Aragon's daughter. Make her fall in love with you, and when she trusts you, take back everything that belongs to us." Daniel bowed his head. "I will do whatever you command, Father."

Determined to fulfil his father's wishes, Daniel travelled to Aragon and sought out Valeria. He found her in the royal garden, practising with her bow and arrow. As she drew back to release an arrow, Daniel caught it mid-flight. Valeria's heart fluttered—never before had she encountered someone as brave as herself. They began to talk, and despite the enmity between their kingdoms, they grew close. Valeria believed that perhaps love could change everything. Though Daniel had come to deceive her, he, too, began to fall in love.

Soon after, King Benicio invited King Ahonso and Princess Valeria to Navarre for a grand dinner. During the feast, Benicio excused himself and Daniel, leading his son to an empty room.

"Have you forgotten your mission, Daniel?" Benicio asked sternly.

Daniel lowered his gaze. "No, Father. But I have truly fallen in love with her."

Benicio's eyes narrowed. "You made me a promise, Daniel. And you know the consequences if you break it."

Daniel, tears welling in his eyes, nodded. "I understand, Father."

Benicio softened slightly. "It's all right, son. But you must do what I've asked. You must kill Valeria. I've prepared everything. Tomorrow, you will give her wine laced with poison. This is our last chance."

With a heavy heart, Daniel left the room. Tears streamed down his face, but he knew what was expected of him. Unbeknownst to him, Valeria had overheard the entire conversation. A single tear escaped her eye, but she smiled through her sorrow.

The next day, Daniel and Valeria went on a date. As they sat together, Daniel's hands trembled as he placed the glass of wine in front of her. Valeria, seeing his distress, smiled warmly and drank it in one swift motion.

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Final Year











Our contributors

Second Year







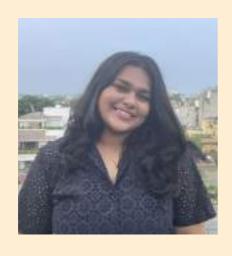
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First Year



















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