

# The Carrel

VOLUME 5  
LITERATURE ON SCREEN

THE ANNUAL STUDENTS' LITERARY MAGAZINE  
ENGLISH LITERARY ASSOCIATION  
DEPARTMENT OF ENGLISH  
DELHI COLLEGE OF ARTS & COMMERCE





# MESSAGE FROM THE PRINCIPAL'S DESK



**Dear Students and Faculty Members,**

I am delighted to extend my heartiest congratulations to the editorial board of *The Carrel*, The Annual Students' Literary Magazine of the English Literary Association, Department of English for bringing out this issue. The theme for the current issue is 'Literature on Screen', which engages with the intersectionality of literature and cinema. Both are dynamic mediums of expression and I am glad to see that the essays, articles, poems, reviews, artworks, etc. in this issue have explored the theme quite perceptively. I extend my heartfelt appreciation to the Student Editorial Board, which has painstakingly prepared this beautiful issue with hard work and dedication.

I am glad to note and acknowledge that during the Academic year, 2022-23, the English Literary Association of the Department of English has successfully organised various academic activities such as the Exordium Lecture Series, Book Talks, Invited Lectures, Writing Workshops, Reading Sessions, Feature Friday, etc. This has been possible due to the collective effort of students, the Teacher-in-Charge and the members of the Faculty Advisory Committee of the department. I hope the Department of English will continue to create a vibrant academic environment in the college.

Once again, I convey my best wishes to the entire editorial team of the magazine and the Department of English.

**Prof. Rajiv Chopra**  
Principal

# MESSAGE FROM THE EDITORIAL BOARD



While films and literature have been key agents in broadening our horizons and perceptions, the relationship between the two of them has been vitally dynamic. This relationship constantly shifts from contention to harmony and has been of significant interest to scholars and critics. But what also must remain constant is the attempt to keep the balance from tilting to one side. Celebrating this spirit, we are elated to announce the theme for this issue of *The Carrel*: **Literature on Screen. From this year onwards, The Carrel has renovated itself as an annual literary magazine.**

Adapting films from books is not a recent phenomenon. From Alfred Hitchcock's *Rebecca* (1940), based on Daphne de Maurier's gothic fiction to George R.R. Martin's magnum opus *Game of Thrones* that was orchestrated into an 8-season show, or, closer home, the impact of Shakespeare's plays on Vishal Bharadwaj's filmography, literary works have always had a massive creative influence on filmmakers. However, such adaptations have their own set of perks and perils that arise when the audience's perception is taken into consideration. Therefore, it becomes necessary in such cases to fill the void in order to create an appealing adaptation.

So how can one minimise this gap? Are the criteria for doing so fixed or subjective? How far is the comparison between literature and films justified? What is the combined role of writers and filmmakers in the process of adaptation? Moreover, whose creative vision should be prioritised in the process - the author or the director? However, one can also open up the terrain through the idea of 'auteur' and the debates about film authorship.

In light of the aforementioned, this volume of *The Carrel* engages with the key ideas that shape the relationship between Literature and Cinema, featuring an interview with Kamilla Elliot, essays, short stories, poems, reviews, artworks, photographs, and photo essays by undergraduate students across the University of Delhi. We sincerely hope that it will be an enriching engagement for our readers. Happy Reading!

## TEACHER IN-CHARGE DEPARTMENT OF ENGLISH

It is indeed a moment of delight as the English Literary Association embarks on another level of achievement by launching this volume of *The Carrel* with the theme- Literature on Screen. The Carrel has been bringing out the best of creativity from the young and daring minds. This volume will definitely be another masterpiece to enlighten the readers as it touches upon the most delicate, yet imperative issues pertaining to literature. My best wishes to the ELA team and all the readers.



MR. JEREMIAH PAME

## FACULTY ADVISORY COMMITTEE



It gives me immense pleasure to see the final outcome of the creative efforts of the student editorial board of *The Carrel* in print. The content of this volume looks promising and I am sure that this will provide an enriching experience to its readers. It was a wonderful experience to work with a highly motivated editorial team. Wishing them all the best with the hope that the journey that started five years ago will continue to move forward.

MR. AMIT KUMAR YADAV



I congratulate the student editorial board of *The Carrel*, the annual student literary magazine of the English Literary Association, Department of English, Delhi College of Arts & Commerce for bringing out this volume. I am sure, this issue, which is a compilation of poems, prose, fiction, book review, artwork and many other literary pieces related to the theme of Literature on Screen, will give readers an unforgettable reading experience. Once again, congratulations to the dedicated and hardworking editorial team on a job well done.

DR. NEELAM YADAV



I am delighted to see that *The Carrel* is re-casting itself in a new avatar with a theme that has always fascinated students of literature. I congratulate the editorial board for this wonderful issue. They have done an incredible job. We have had an eventful year and this issue is yet another testimony of the sincere efforts put in by the entire team of the English Literary Association. I will always cherish working with the team.

DR. RITTVIKA SINGH

## PRESIDENT, ENGLISH LITERARY ASSOCIATION

Only love and a sense of belonging have inspired my team to release our first annual student literary magazine of the English Literary Association, *The Carrel*, Volume V. This issue of *The Carrel* features undergraduate writers and artists from all across Delhi University, bringing in a lot of nuanced perspective to the ever-changing and lively debate of Literature and Cinema as a blended artform. I humbly thank the team for their wonderful spirit and affection throughout the term and wish them warmth.



MS. TITLEE SEN

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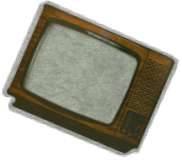
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# PROSE

HIMANI BISHTI | PRIYANKA MUKHERJEE | ARYAN |



H I M A N I  
B I S H T I  
GARGI COLLEGE

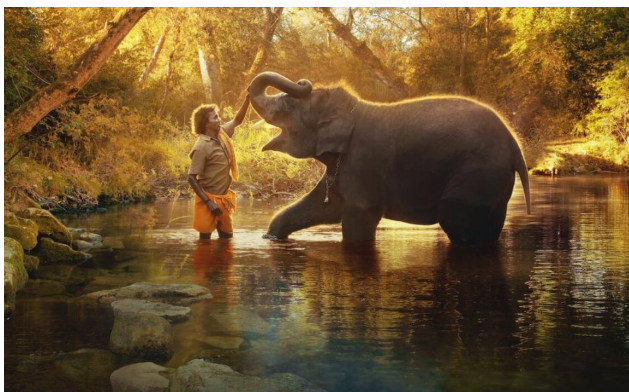
# FROM THE WHISPERERS OF TRADITION TO THE ECHOES OF MODERNITY

With regard to post colonialism, Salman Rushdie drew an analogy of *The Second Coming* by William Butler Yeats and stated: "Perhaps Commonwealth literature was invented to delay the day when we, rough beasts actually slouch into Bethlehem. In which case it's time to admit that the centre cannot hold." The studies that entail Post-colonialism in the academic domain, comprise the concurrent project to reclaim, rethink, reassert, and reformulate the painful history and lack of autonomy of people belonging to varying geographies, ethnicities, racial identities, socio-cultural and linguistic diversities who had been subordinated under the iron-clamped fist of the imperialist forces. This overarching system of power politics was solely premised upon the concrete pillars of both subversive and coercive processes of Othering, projecting one's evil side onto the significant other, colonial alienation, psycho-social domination owing to manipulation of one's inferiority complex, and exploitation of natural resources. For far too long now, the post-colonial world has been subjected to a Eurocentric supremacist gaze which has led to the exoticization of the Oriental and the bifurcation of the Orient and the Occident as stated by the literary critic Edward Said. It has been in the last two to three decades that significant literary work and cultural content production including cinematic adaptations, social documentaries, and web series have emerged to provide an alternative perspective and dismantle the danger of the single-story narrative from the spokespersons of the Western world. In this regard, the award-winning short film *The Elephant Whisperers*, whose historical win at the 95th Academy Awards in the Oscars Best Documentary Short category cannot seem to be celebrated enough by movie aficionados in both India and abroad.

The bold directorial debut by Kartiki Gonsalves explores the poignantly beautiful tale of the inter-species familial bond struck between two orphaned elephants Raghu and Ammu with their primary caretakers Bomman and Bellie who belong to the indigenous Kattunayakan tribal community living in the Mudumalai Tiger Reserve of Tamil Nadu. The documentary is strung together by the first-person narratorial accounts of Bomman and Bellie providing them with sufficient space to manoeuvre and put forth their story without the superimposing of an outsider's perspective in the third-person narratorial voice. The documentary also avoids any voiceovers to link the sequences as the overall mise-en-scene focuses primarily on the authenticity of the narrative of Bomman and Bellie. Furthermore, the cinematographic shots of the wildlife found in the adjoining forested area, the drone shots incorporated to cover the wide expanse of the sanctuary which serves as the natural habitat of a diversity of wildlife species, and the different camera angles and focalization techniques employed to capture the stripping off of green forest cover after the destructive forest fires owing to human negligence - all these sequences coalesce and assemble together to create a special pastiche-like effect. In the opening scene of the documentary itself, Bomman is shown right in the heart of the forest surrounded by its distinct sounds which highlight how his sense of belonging and identity is derived from his close rapport with nature. His very first dialogue in the documentary states- "I am a Kattunayakan the King of the Forest and this revered forest is the land of my ancestors." This dismantles the superficial sense of entitlement and ownership of the land as a resource and rather suggests the depth of the socio-cultural and psycho-emotional bond forged between Man and Nature. Ironically, this rhetoric of assimilation seems to have worked well with non-sentient beings but not with human beings belonging to various intersectional identities owing to a greater emphasis on one's differences rather than finding a common ground. Analysing this from a post-colonial perspective, one realises how the indigenous communities that occupy peripheral positions in the power politics spectrum, have taken pride in their ancestral homeland, having mastered the art of harmonious coexistence.



Sustainability which the Western world tends to romanticise now more than ever before is a fundamental tenet of the community's existence as unlike the neo-capitalist enterprises which have their insidious fingers dipped in every pie- the Kattunayakans do not exploit the land as a transactional, profit reaping commodity. Contrary to the consumerist idea, they revere the land and the various manifestations of nature rather than viewing it under the scotophilic lens of commodification and objective reification which was highlighted by the coloniser's mindset. They take as per their needs and not satiate their greed. In yet another scene an ape belonging to the primate species can be seen munching the food that Raghu had disdainfully tossed away. This erodes the anthropocentric pride steadfastly held onto by humanity, illustrating the interconnectivity of the diverse inhabitants of planet Earth and how recycling is one of nature's core principles which we as a species can greatly benefit from.



COURTESY: GOOGLE

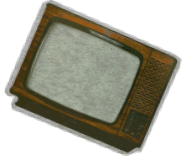
Raghu whose mother had been electrocuted and Ammu who had lost the herd while evacuating the place after it was ravaged by forest fires, find Bomman and Bellie as the sites of nurture, care, affection, and compassion. Most of the elephants which are left displaced due to such unavoidable circumstances or are made victims of the man-animal conflict are sheltered in the Theppakadu Elephant camp which is 140 years old. The documentary also portrays how the caretakers were brought closer to each other as a result of looking after Raghu and Ammu. The act of bathing the elephants, feeding them, and taking them on long forest rides are not exemplified as gender-specific roles but have been taken up by both Bomman and Bellie who eventually end up getting married. Bellie's former husband has succumbed to his injuries after being attacked by a tiger and she has lost her

only daughter, the documentary does not pass judgement on Bellie getting remarried rather the community gathers to celebrate the socially significant event with a spirit of togetherness. This serves to debunk the myth that only formal education holds the key to dismantling discriminatory conservative practices, on the other hand, sometimes even education can be wielded as an ideological state apparatus of hegemony to tighten the screws for entrenching these practices even more firmly into the collective consciousness of the masses. Towards the end of the documentary, Bomman even breaks down when as per the official orders issued from the Forest Department, Raghu is shifted to some other care centre. However, the significance of the human touch lingers on as Raghu is still able to recognize and acknowledge Bomman's presence even after they come across each other after a long time. The Elephant Whisperer breaks conventional boundaries by undertaking the bold representation of the marginalised way of life which does not gain a fair chance to enter into the mainstream discourses. The unpolished raw and rustic kind of aesthetic with a deliberate lack of high-handed sophistication attests to the presence of subtlety of post-colonial identity in the documentary. It does not use a revamped, neatly tailored, or sanitised narrative to gloss over the depiction of the trials and struggles that the aged couple had to undergo during the upbringing of the baby elephants. One needs to be cognizant of the fact that even in contemporary times, most postcolonial subjects still grapple with the acute awareness of living in the colonial aftermath which is implicitly taken undue advantage of by the dominant international power structures. This points to the colonial hangover which somehow manages to re-morph itself and assert its causal implications onto the psyche of the colonised subjects even in contemporary times. The overwhelming need to seek validation from the Western community for any literary work or any cultural product per se, in the form of international awards like the Oscars can be cited as a viable instance to substantiate this argument further. If we dissociate the harmonious chord of symphony struck with nature by the old couple for the sake of this argument, the harsh reality of the constant struggles faced by our protagonists becomes more apparent. This exoticization of poverty and its depiction as the inculcation of the sense of Indian essence arising out of the articulation of postcolonial subjectivity as perceived by the erstwhile Western

colonial masters is problematic upon scratching the surface. This is crucial to highlight as even at this juncture the decolonization of the mind is yet to take place from the defining influence of the constructed indoctrination as propagated by Occidental narrative paradigms. Such discourses still draw a form of Lucretian pleasure from the perceived power imbalance between the East and the West and quash any possibility that poses an impending threat to shift the horizon of this prejudiced dialectical understanding of the supposedly binary opposite worlds. The West has always rejoiced at the prospect of India being perceived as the Land of Snakecharmers, Mahouts, and monkey trainers and it seems it is still not prepared to relinquish this baggage of preconceived notions any time soon. The chasm of civilizational disparities has been widened further by depicting the minority ethnic communities as forest dwellers with their primitive practices and outdated standards of living, far-flung from the convenient ways of a modern, civilised and sophisticated life. This is also depicted in the documentary by the ancient style of honey collection which is still effectively put to practice. Eurocentric discourses always gain a greater upthrust by using poverty and deprivation of basic civic amenities in the third world and developing nations as an easily saleable product at the hands of the capitalist mercantilist system. Oscar-nominated movies like *Lagaan* and *Slumdog Millionaire* further highlight the Western world's growing obsession with impoverished lifestyles in formerly colonised countries like India which they deliberately choose to perceive with a similar yardstick of judgement as the one employed by them before the post-colonial identity formation. Indigenous tribal communities have had an embedded relationship with forests and the surrounding flora and fauna and they hold it sacred to their core existence. The appropriation of natural resources by the colonial forces triggered an exploitative vicious cycle that led to the double marginalisation of groups dependent on forests like the Kattunayakan tribes and they were driven to succumb to an oppressive regime. However, the documentary makes an authentic attempt at reinstating traditional culture and embarks on the prevailing sense of historicity by showing the simple, untainted life of a couple in an intrinsically bound relationship with the two elephants whom they regard as their own children.

They are safely distanced from the overpowering effects of cultural imperialism pervading almost every sphere of one's life in this era of globalisation. In turn, they register success in taking a deep sense of pride in their natural heritage which is treated reverentially. In the current times inhabited by us, where interpretations of marginalised discourses are heavily monitored and diverse voices clamour for socio-political attention from a multitude of quadrants, a documentary emerging from the fringes of a remote Wildlife Sanctuary and going on to claim global renown is, without a trace of doubt, highly remarkable. This becomes more crucial as even now when we speak the Kattunayakan tribal community is being displaced from its ancestral homeland within the sanctuary and plans for their rehabilitation are underway. Before the gauntlet is thrown, their subdued voices must be granted an equitable space for self-articulation. While analysing the documentary from a post-colonial prism, rather than taking the representation at face value one must question i. The destabilisation of a colonial hangover would occur using such rhetoric of resistance. In this context, the documentary should be regarded as just the tip of the iceberg as there are still a lot of problematic discursive spaces waiting patiently to be explored and authentically documented. In the words of Chimamanda Adichie: "The real tragedy of our postcolonial world is not that the majority of people had no say in whether or not they wanted this new world; rather, it is that the majority have not been given the tools to negotiate this new world."





**PRIYANKA  
MUKHERJEE**  
1ST YEAR  
BA (HONS) JOURNALISM  
DELHI COLLEGE OF ARTS & COMMERCE

# THE TROUBLESOME WIZARDING WORLD

It has been more than two decades since the release of the first Harry Potter movie, *Harry Potter and The Sorcerer's Stone* and yet the series remains a big hit amongst people of all ages. A Christmas marathon of the Potter series is the perfect vacation for any young Potterhead. However, the question arises, are the movies as good as the books? Yes, of course, Daniel Radcliffe should have had green eyes and how outrageous of the producers to omit Peeves the Poltergeist but the real question here is, what fundamentally defines a movie adaptation of a book? Is it just the technical aspects or is there something richer? Should the movie adaptation be a ditto of the text or be an art in itself?

A movie or for that matter, any form of on-screen adaptation is a form of craft, like a written text. Hence, it is essential for the adaptation to be true to the heart of the story portrayed in the book. It is crucial for the film-maker to grasp the soul of the characters and visualise them on-screen—either by staying loyal to the storyline or not. For instance, film-maker Greta Gerwig adapted Louisa May Alcott's *Little Women* to screen in 2019. In a particularly heart-touching scene, Saoirse Ronan as Jo March goes on to say that:

**“...Women, they have minds, and they have souls, as well as just hearts. And they've got ambition, and they've got talent, as well as just beauty. I'm so sick of people saying that love is all a woman is fit for.”**

Although this excerpt is not present in the novel, it fits in well with the nature of Jo March and makes it sound believable and realistic for readers and viewers alike. Thus, we come back to the point that an adaptation must be a logical and consistent extension of the text rather than a totally altered and ambiguous storyline.

9

And this is why the Harry Potter movies failed on many counts. J.K. Rowling's infamous series comes with several problematic aspects. For instance, the depiction of Professor Quirrell with a turban in the first Harry Potter book, *Harry Potter and The Philosopher's Stone*, hiding something evil in it points at the Western belief that if a man is wearing a turban, he is hiding something illegal in it, presumably a bomb. Sikhs living in the West have faced this discrimination for years now.

As we delve into the difficult spheres of the Harry Potter series, it brings a simple analogy to mind. What is the purpose of an adaptation? Is it just to popularise already popular books (and make the rich authors richer)? Or can it actually play a crucial role by discarding stereotypical narratives and create progressive ideas by staying true to the story and the characters?

J.K. Rowling's only prominent Asian Character, Cho Chang, a Korean girl is played by Katie Leung, an actress of Chinese origin cast by the movie producers, because, hey, don't “all brown people look the same?” In the books, Dobby, the House Elf is provided daily wage and paid leaves by Dumbledore and it is Hermione, who rallies for the freedom of the elves depicted as literal slaves in the series. The producers casually exclude these from the movies, probably, presuming that slavery is definitely not a great topic to be discussed on a British film.



COURTESY: PINTEREST

Besides that, the Patil Twins—Parvati and Padma have minimal eminence in the books and their counterparts in the movies are practically interchangeable—they dress in the exact same way. The characters have no depth and are only there for the sake of it.

And lastly, for a series of books and films that seems to have been inspired by the fight against the Nazis, the movie producers surely are not afraid to be anti-Semitic in their description of the Goblins. The goblins are shown with pointy noses and are called a greedy, calculated and cold-hearted species that takes care of banks and love their money. That's also how Hitler's propaganda against Jewish people sounded. Not only that, in the Fantastic Beasts series, they have Jewish actor Ron Perlman plays a 1920s Jewish gangster related to bankers.

In the same Fantastic Beasts series, Voldemort's snake, Nagini is shown as an Asian woman in servitude, furthering the racist prejudices faced by them. Rowling's endless queerbaiting as she goes on and on about how passionate Dumbledore and Grindelwald's relationship was, but in the seven books, eight Harry Potter movies and two Fantastic Beasts movies, it is nowhere to be seen. In the Cursed Child Book, while it is strongly implied that Albus and Scorpius are gay, the characters are not even afforded a hug! Rowling also hinted that Hermione was Black, so what stopped her from hiring a Black actor as it is well-documented that she was heavily involved with the making of the films with the producers?

All things considered, it comes down to the fact that filmmakers are independent artists and have a role to fulfil. Adapting books just for the sake of minting money is disrespectful to literature. And books like Harry Potter series that have shaped the life principles of millions of teenagers, end up dictating gender and social norms for generations. It is crucial that the hatred and discrimination be called out early and as a filmmaker who had a good opportunity to make things right in his adaptation, the movie producers of the Harry Potter failed in pursuing the true essence of the tale and doing justice to it.

While we can still love the books and movies that made our childhood beautiful and made us feel seen, it is most important to be aware, to be proactive towards making

things better and gradually build a more progressive and inclusive community—and art, as one of the most powerful tools today, can help us do so.

To sum up, it's never too late to make a change.



A R Y A N

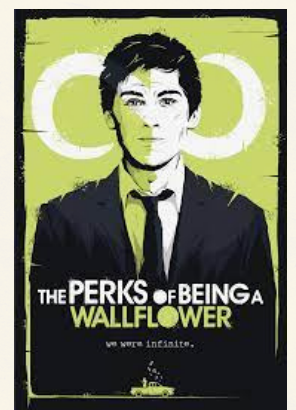
3RD YEAR  
BCOM (PROGRAM)  
DELHI COLLEGE OF ARTS & COMMERCE

# THE PERKS OF WATCHING YOUR FAVOURITE BOOKS COME ALIVE

Literature on the screen will always be a conflicting thought for me. I have loved reading books ever since my grandfather started gifting them to me. My journey through literature started with Mark Twain's *The Adventures of Tom Sawyer*. It is safe to say that the scene where Tom feeds the medicine to the cat is engraved in my brain. But I never watched it, I read it. And I have been toying with the idea that our brain has a screen that plays everything we read and understand into a movie that can never be made exactly like that.

This love of literature takes me to one of my favourite characters, Charlie. Charlie is a boy, a kid, a reader, a lover of literature, and above all a wallflower. A watcher of people, an observer of emotions, the best listener, and a human that understands. I am someone who has the bad habit of judging a book by its title. When I heard that *Perks of Being a Wallflower* was a movie and a book, it is safe to say I read the book first. Stephen Chbosky creates a world where Charlie is a human wallflower.

Charlie is deprived of love from his cold parents, he is a misfit and makes friends with other misfits, but his love for literature triumphs all of this. Charlie is also suicidal, anxious, and has a bad case of PTSD.



COURTESY: GOOGLE

He lost his aunt Helen when she was supposedly getting a birthday present for him. He is filled with guilt that he is the reason his aunt died. He loved his aunt more than his family because his family was always too cold to him and Aunt Helen was like glowing warmth to him.

This love also lies in the fact that Aunt Helen gave Charlie books to read. In a way, she introduces Charlie to the vast universe of literature. In the books, these scenes were alive but they were never magical to me. I could never imagine Sam or Patrick. The tunnel scene described in the book was lost in translation for me. In 2012, *Perks of Being a Wallflower* movie was released. I watched it in 2017 which is too late and yet so soon.

Logan Lerman plays Charlie in the movie. Charlie is shown to be exactly the way I imagined him to be. The best part other than Charlie is the character of the English teacher. The teacher of Literature. There is a universal connection between dreamers, writers, readers, and their English teachers. No other teacher can touch that bond. Mr. Anderson is played by Paul Rudd who plays this role beautifully. The legendary scene about “We accept the love we think we deserve” stays with me because of the way it was portrayed on screen.

There is another aspect of this. Charlie has been repressing his childhood trauma. The act of “being grown up” is shown when Charlie gets into a passionate relationship with his friend Sam. Sam is a free soul and somewhat more mature. But she admires that Charlie is a wallflower. There are several scenes where it can be observed that Sam is not a side character. Emma Watson brings her to life. The femininity and the strength in the kindness of her eyes are remarkable in this movie. But when Charlie gets into a sexual relationship he realises what he had been suppressing in the name of guilt.

Aunt Helen molested Charlie as a kid. So the love that Charlie adores gets shattered and tainted by the strokes and splashes of abuse and molestation for him. There is a scene when Charlie’s sister gets slapped by her boyfriend. When Charlie tries to defend her, she denies his help and asks him to keep it a secret. “Keep this as our secret” is exactly what Aunt Helen said to when she abused Charlie. The idea of getting books as a compensation of abuse is horrifying to me. But this is where Mr. Anderson and Charlie’s conversation plays in my head. “We accept the love that we think we deserve”.



COURTESY: GOOGLE

There were so many perks of watching my favourite book alive. I got to live my childhood through Harry Potter movies and Lord of the Rings movies. I can’t recall how many times I have read and watched *Little Women*. If done correctly, literature on screen can be transcendent. And I will always be happy to see Charlie heal, love, and read again and again.



# FILM REVIEW

Sakshi Sinha  
2nd Year  
BA (Hons) English  
St. Stephen's College

## ANKAHEE: A PARROT ON A BARE BRANCH

'Sadiyo purani / aisi ek kahani / reh gayi ankahee.'

(A story, ages old/ remains untold)

Lootera begins like an idyllic summer dream – sun-kissed days witnessing the bloom of first love. Innocent words and glances are exchanged with the new while the old remains stable and comforting behind you. But even this summer dream is speckled with the dark snows of a winter that will be upon them very soon. An adaptation of O. Henry's *The Last Leaf*, *Lootera* follows the story of Pakhi, the daughter of a zamindar in post-colonial years.

The movie begins with a folktale – the story of the tribal king who put his life inside a parrot. Pakhi becomes the parrot for her father while handing her own life to Varun, the supposed archaeologist from Delhi. The first half of the movie is warmly lit, the way memory often is. The dreamlike effect is barely punctured by the gloomier elements – Pakhi's illness, the threat of her father losing his family wealth, and Varun's uncertain motives in their household. Painting lessons in the afternoon and conversations beside the lake make one almost forget that a soft summer is always followed by a harsh winter.

'Kya kabhi bahar bhi, peshgi laati hai / aane wale patjhar ki.'

(Does spring ever bring in the anticipation/ of approaching autumn?)

While the first half is a folkloric but fleeting dream, the second half is the deep, suffocating winter. Winter in which life comes to a standstill. Winter which forces one to look back, opens old wounds and makes old aches hurt again. It is in this winter that we see Pakhi again, having lost everything that tethered her to the world and trying to find solace in her words. But the past is not so easy to let go of. Soft steps in the snow come knocking on her door again. There is nothing warm about this meeting – it's bitter and painful and full of suspicion on both sides. Under the surface though, is a strange sort of nostalgia and longing. Longing for what they have already lost once, that which has already hurt them to the point of breaking.

The second half of the movie stands in opposition to the first – the warm yellow of the summer turns to the harsh blue of winter; the new, budding love has now turned withered and ugly; soft glances and whispers get replaced by hoarse shouting. The movie's narrative follows this opposition. In the folktale that Pakhi's father tells her, the tribal king puts his life into the parrot to protect himself but is ultimately betrayed by his lover. In the narrative, Pakhi is entrusted with her father's life while Varun holds Pakhi's life in his hands. Both face a betrayal – fatal for one and something worse for the other.

The winter brings with it the withered tree outside the window that becomes Pakhi's parrot in a way. Devoid of all hope, she hands the remnants of her life to the weather-beaten leaves of the tree – perhaps her last hope is one of a peaceful departure. 'Pattey jo shaakhon se tute / bevajah to nhi ruthe, hai sabhi.' (Leaves that have fallen from the branches/are not upset without a reason) Who knows if the dreams of summer were real or not, what they do know is that they hurt. With the last dying leaf, Varun once again takes Pakhi's life into his hands. While the mistakes of the summer keep rushing towards him, he tries to make her winter as warm as possible. So he takes the brush and paints himself a new folklore – one where he can still save his beloved despite having slain her parrot. There is no happily ever after but there is a tomorrow and there is the day after that. There is a leaf on the branch and the boy standing under it. There is a girl on the window with hope in her heart and that is all that matters.

# POETRY

RANSHU KUMARI | KUMAR TUSHAR |  
SHRIYA RAWAT | AANYA MEHTA | ARYAN |  
KASHISH JAIN | ASHUTOSH

# MINDSCAPE MURALS

The sun beats down  
as the heat rises,  
a thick, oppressive weight  
clings to my skin and clothes.

But relief awaits,  
in the cool lake

a shimmering oasis  
of blues, greens, and whites.

With eager steps,  
I approach the edge  
and feel the soft sand  
shift and slide beneath my feet.

A deep breath in,  
a plunge forward,  
and the world strays away  
as I break through the surface.

The water surrounds me,  
a cool, comforting embrace,  
as I float, paddle, play, and drift away.

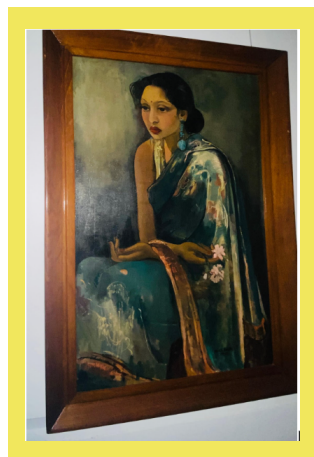
The cool blankets swaddle me,  
and the world stops for a while.

And as I emerge  
From the depths below,  
The sun still beats down,  
But its heat is a little less  
The ache in my shoulders is a little less

The unending, continuous voice in my  
head is a little less.

The chaos in my soul is a little less.

"Mindscape Murals" is a section based on the internal assessment for first-year BA (Hons) English students, where they were taken to a field trip to the National Gallery of Modern Art to draw inspiration from the paintings and write poetry as a response to the artworks. This unique exercise allowed students to explore the intersection of visual art and literature, and develop their creative writing skills in a new and engaging way. These photographs were taken by students with permission of the gallery.



## GHAZAL

KUMAR  
TUSHAR

1ST YEAR  
BA (HONS) ENGLISH  
DELHI COLLEGE OF ARTS & COMMERCE

It's been a long wait, but he never comes,  
Days passed, hours went, and night came, but he never did.

The shore is empty the dusk is there,  
The dawn also beckons, but he never comes.

Lost in the Tranquility murmuring of the ghazals,  
Everything passes by, but he never comes.

Sitting on a chair, looking at the painting,  
Sumair thought of going somewhere if he ever comes.

The mood was upset, the night is upset too,  
She gives up sulking, but he never comes.

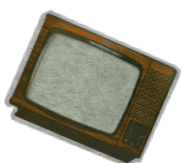
Sobbing is she, her eyes are drooping,  
Tears roll down, but he never comes.

The sunflowers turn their faces, they are sad,  
They are sad, but he never comes.

The clouds are rumbling, the grounds are wet,  
The days are cloudy, but he never comes.

The fields are dry, the farmer unknown,  
Waiting for the harvest, but he never comes.

Once upon a time, Tushar wrote a Ghazal,  
The Ghazal beckons him, but he never comes.



## SUMMER BATH

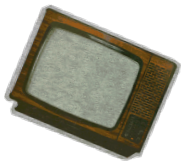
RANSHU  
KUMARI

1ST YEAR  
BA. (HONS) ENGLISH  
DELHI COLLEGE OF ARTS & COMMERCE



Unlike humans,  
 you clean your own dirt  
 up before  
 the crack of dawn.  
 Mustering with your comrades,  
 you sing, love and dance.  
 You do all this  
 in the beauty  
 of silence;  
 elegant and alluring.  
 You know  
 what freedom feels like.  
 Just so.  
 I know  
 What freedom looks like  
 It looks like  
 You.

Shriya Rawat  
 1st Year  
 BA (Hons) English  
 Delhi College of Arts & Commerce



**S H R I Y A  
 R A W A T**  
 1ST YEAR  
 B.A. (HONS) ENGLISH  
 DELHI COLLEGE OF ARTS & COMMERCE

## FREEDOM

## THE WINTER YELLOW



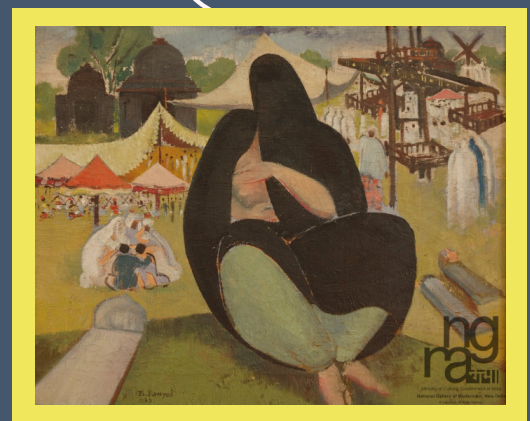
The winter yellow  
 feels like a warm hug;  
 like a mother  
 wrapping her arms  
 around her child.  
 Like a father's love.  
 It comes  
 mostly unnoticed,  
 mostly camouflaged.  
 Sometimes finding its way,  
 sometimes making its way.  
 Entering with a symphony,  
 leaving with footprints  
 imprinted deep inside  
 the walls of your heart.

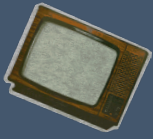


**A A N Y A  
 M E H T A**  
 1ST YEAR  
 BA (HONS) ENGLISH  
 DELHI COLLEGE OF ARTS & COMMERCE

## THE VEIL OF DEATH

We brooded with fear,  
 With heaviness trickling down our eyes,  
 When people make merry,  
 There is a stupendous jamboree,  
 There is joy in their hearts and beauty in  
 their souls,  
 This merry is always veiled with darkness,  
 It is sitting at a distance,  
 Waiting to dodge their frequencies,  
 When I see all of the minds play,  
 The shadow is also veiled,  
 By the clouds of fear and vagueness,  
 That once had a melodious beat,  
 And had danced in this very glee,  
 But the only truth,  
 I ever believed in,  
 Was that death,  
 Would arrive veiled,  
 Death is a part of life is one thing,  
 But life is a part of death is the ultimatum  
 We end up abiding by.





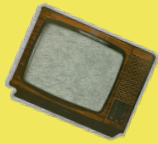
ARYAN  
5RD YEAR  
B.COM PROGRAM  
DELHI COLLEGE OF ARTS & COMMERCE

# ALL YEAR ROUND

It has been some seasons, since I wrote from  
my heart,  
Life went on and I kept running behind it,  
Why? I don't know!  
Someone would've thought about Seasons,  
There are five yet none of them have you.  
It all starts with Spring, every time,  
Someone brings me flowers,  
There are butterflies in my stomach,  
and I wake up to the sound of morning birds,  
We go on a picnic,  
But you forgot to bring yourself.  
The tiny bird starts building the nest,  
Twig by twig as I smile,  
Ear to ear!  
Sun doesn't wait for long,  
Shines over my head.  
Summers are here, with their heat,  
Their sweat, Their sundresses,  
I am used to the heat, Of your anger,  
That you dump on me.  
Sun is too hot, I asked you for chocolate ice cream,  
You forget to bring me any,  
You're Vanilla!  
Tiny Bird is searching for water,  
Her eggs are safe in the little nest!  
The smell of wet soil intoxicates me,  
I am obsessed with windows,  
Especially when it rains,  
Monsoon is here, With its heavy downpour,  
And pink umbrellas, yellow raincoats, and  
gloomy days.  
But gloomy days aren't new for me,  
For I share my window with you,  
But you close the curtains again.  
Before I could see the tiny bird,  
Protecting her children from the storm.

# MOSAIC

Autumn is here and you're finally gone,  
Where? I don't know!  
Every leaf that falls from the tree is like me,  
Like when I fell in love with you.  
Autumn and its sadness and its orange glow,  
And a hint of new.  
I am not used to new things,  
Because you forget to bring me any!  
The tiny bird is anxious,  
Her nest is gone with the leaves,  
But her children have flown away,  
And made their own nests.  
Winters are my solace,  
The peace and the silence,  
I am used to silence,  
Because you don't talk.  
Winters are my healers,  
With their Ice cold hands,  
And hot chocolates and pale moons.  
I am used to ice-cold hands,  
Since your touch was just like that,  
In all the seasons.  
Winters soothe me like you did not,  
The tiny bird can finally rest,  
In the winter she's sleeping.  
Soon the Springs will come,  
With its blooming flowers,  
And colourful butterflies,  
You will never come again,  
Look,  
The tiny bird is dead!



**KASHISH  
JAIN**  
3RD YEAR  
BA (HONS) ENGLISH  
HANSRAJ COLLEGE

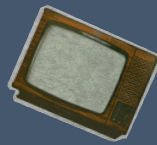
# PINK TREES

The art of conversation is a tough nut to crack  
with you I can crack it like puns;  
pouring in a scarlet ink on my screaming silences  
overlapped with the sweetness and stillness,  
you etched on my pillow as you sealed my lips.  
With you I can blur the lines  
between my dreams and your reality,  
fill my soul with so much love that  
oceans envy the depth of your heart.  
You shut my eyes when my flesh leaves my side  
when my soul grows colourless enough  
to camouflage with autumn breeze,  
when my blood reeks of pessimism,  
when my imagination befriends my nemesis  
and the ghost of Brutus immerses itself in me;  
and when my tears blind me to the smiles of strangers  
even the sun grows colder than my scars.

With you I want to walk the streets of Damascus  
and turn at every wrinkle chiselled on footsteps unknown;  
we would tender the palms too rough to return our warmth,  
dirt and cracks on the nails and no one to share a tear with.

With you I could spend nights with my eyes uncurtained,  
glued to the comforting darkness of the ceiling,  
where the monsters of my mind jump out  
from a thin layer of film under my eyelashes,  
foggy with daydreams at midnights  
swiftly seeping into your restless skies.

I want to empty your pitcher of ink  
and paint with it the pink Tabebuia trees  
that could make even Kafka feign a smile,  
pause the spring forever in winters  
and plant a curve on your lips that couldn't be unplanted  
even when the pink flowers succumb to life, wither and die.



**AANYA  
MEHTA**  
1ST YEAR  
BA (HONS) ENGLISH  
DELHI COLLEGE OF ARTS &  
COMMERCE

# PAGES TO MOTION

That damsel in distress,  
Was in a literal mess,  
She was questioned,  
So she mentioned;  
That Little Women were not so little,  
Their foundations were never brittle.  
She thought about the films;  
That turned these women's realms,  
Why was Alcott forced to turn Joe;  
Into the proposition of a man so,  
Why did they say that women were only fit  
For love they didn't even choose to admit,  
It was somehow a romance for the film,  
But for the book more of a gimmick,  
The film somehow gave substance  
To the ambitions, and to dreams, a dance;  
That sprang remarkable characters,  
And left imprints in our minds like pictures,  
There wasn't a better way this book could be revered than the  
way a woman directed the film and the way it reappeared.



**ASHUTOSH**  
1ST YEAR  
B.COM (HONS)  
DELHI COLLEGE OF ARTS & COMMERCE

# FEAR OF A READER

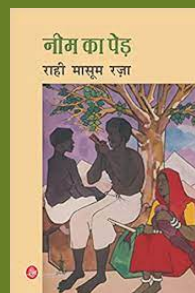
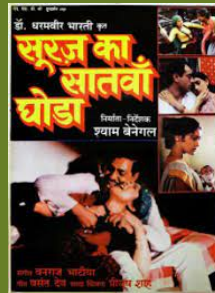
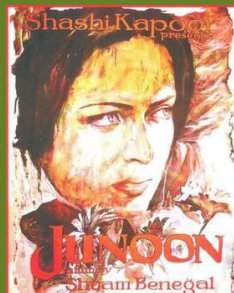
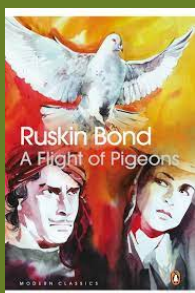
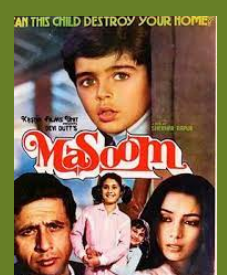
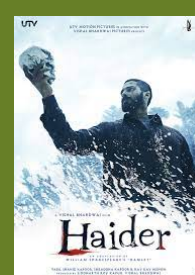
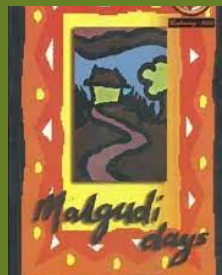
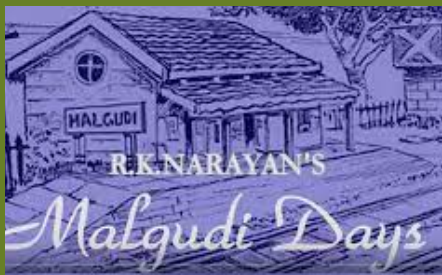
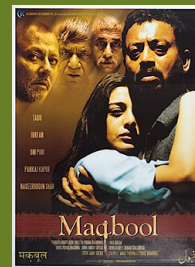
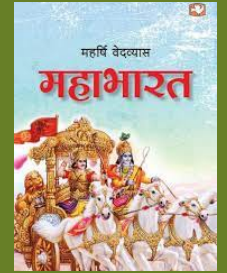
I finished reading, opened Google news  
Found that book is going to be viewed.  
Excited? Of Course! Terrified? 'Course!  
What if they skip that scene of sunshines?  
Or lose the story, the essence and the vibes  
Or due to screening, the fandom divides.  
Have so many doubts! Half of which bites.

Maybe I should look toward the positive side  
Like how each scene of the show is going to glide.  
Just thinking of seeing those sagas with my eyes  
Makes my stomach the breeding ground of butterflies.  
Shouldn't overthink? Believe me, I have tried.  
Finally, I saw the trailer yesterday, and I cried.  
Hoping it will be concise, if not precise.

# 12 MUST WATCH

# INDIAN ADAPTATIONS

- **"Mahabharat"** (1988) - Ravi Chopra and B.R. Chopra's series based on Indian epic, the Mahabharata.
- **"Shataranj ke Khilari"** (1977) - Satyajit Ray's adaptation of a short story by Munshi Premchand.
- **"Maqbool"** (2003) - Vishal Bharadwaj's first film of Shakespeare trilogy based on William Shakespeare's play **"Macbeth"**
- **"Omkara"** (2006) - Second film of trilogy based on **"Othello"**
- **"Haider"** (2014) - Third film based on **"Hamlet"**
- **"Masoom"** (1983) - Shekhar Kapoor's film based on the novel **"Man, Woman and Child"** by Erich Segal.
- **"Neem ka Ped"** (1980s) - Series based on a novel by renowned Hindi writer, Dr. Rahi Masoom Raza.
- **"Trishna"** (1985) - Series based on the novel **"Pride and Prejudice"** by Jane Austen.
- **"Suraj Ka Satvan Ghoda"** (1993) - Shyam Benegal's film based on the novel by renowned Hindi writer, Dharmavir Bharati.
- **"Junoon"** (1978) - Shyamalan Benegal's adaptation of **"A Flight of Pigeons"** by Ruskin Bond.
- **"Byomkesh Bakshi"** (1990s) - Basu Chatterjee's popular series based on the famous detective character, Byomkesh Bakshi, created by renowned Bengali writer, Sharadindu Bandyopadhyay.
- **"Malgudi Days"** (1986) - based on the collection of short stories by R. K. Narayan, set in the fictional town of Malgudi.



# **INTERVIEW**

**INTERVIEWERS:  
SHASHWAT MISHRA & RIDDHI CHATTERJI**

**INTERVIEWEE:  
PROF. KAMILLA ELLIOT**

# LIGHTS, CAMERA, ADAPTATION

**1** In the section of your book titled *Histories of Theorizing Adaptation*, you mention the shot and its consequent recoil that both history and theory dole on each other, often contesting to attach themselves to each other. In adapting a work from one historic period to another, one has to question the context of the contemporary historical period, often contrasted with an older iteration as well as the initial one, from a postmodern lens. At what point do you conclude that a work has effectively transcended the driving theory and historical context from its progenitor?

I'm more concerned in that section about the ways in which history and philosophy try to dominate each other than 'attach' to each other, just as the book is more centrally concerned with the ways in which theorization tries to dominate adaptation as a process rather than with how specific adaptations relate to historical contexts. Of course, since adaptation is a process of changing something to new environments, historical and cultural contexts are important when considering specific adaptations. I'm not sure I believe that any cultural production ever 'transcends' its historical contexts, but it can respond to them innovatively and critically. Particular adaptations, as well as adaptations generally, resist the historical, cultural, formal, and philosophical theories that try to explain them and conform them to themselves. My main argument in the book is that we need to study adaptations as adaptations rather than as exemplars of theories created to explain other things.

**2** "Histories of theorization tend to adopt the progressivist view that newer theories have corrected the errors and omissions of older ones." (Excerpt from book) In the curious case of *Abhijnānaśākuntalam*, a drama, which derives its skeletal structure from the much older *Śākuntalopākhyāna*, an excerpt from the Indian epic *Mahabharata*, the lead female character is depicted in a more regressive manner than the text preceding it. Therefore, this raises the question of whether newer adaptations should ditch older ideas entirely. Could that lead to the erasure of history and older ideologies?

Kamilla Elliot is a professor of Literature and Media at Lancaster University. Her research interests lie in literature's relationship with other media, including painting, photography, theatre, film, television, and new media. She is also interested in British literature of the long nineteenth century and its relations with other periods and nations as well as other media. She has published widely on the same. *Rethinking Novel/Film Debate* (2003) and *Theorizing Adaptation* (2020) are her prominent works that explore the connection between literature and cinema from an innovative perspective.



PROF. KAMILLA ELLIOT

I tend not to say what adaptations should or shouldn't do, since that's too much like what theories do. Adaptation happens whether or not we regulate it in ways that can follow rules or break them. I should point out that I don't agree with histories of theorization that claim newer theories improve on and supersede older theories. More than that, my history of theorizing adaptation shows that older theories continue to be reasserted by scholars who refuse to accept newer ones and that theories often get recycled in new centuries. This is what adaptation is and does: it repeats and carries forward the old, along with the variations of the new. Rather than linear progress, theorization itself adapts in these ways.

**3** The idea of inclusivity, while a great initiative, has led to a great uproar amongst fanbases, primary concern being the 'perversion' of their beloved work. There are also voices in minorities who demand original stories instead of "appeasing" inserts, which, in their view, is done only for financial gain from the prevalent politics of capitalist establishments. Subsequently, could original stories perhaps strike a desired balance?

I've written a lot over the years about adaptation studies' obsession with fidelity. As a teacher, I've encountered students who are upset when adaptations make changes to plots and characters, or cast actors who don't fit the images in their heads. But when it comes to adapting the race or gender of characters in canonical or popular works, this is a larger cultural issue concerning representation. For most of literary, film, and television history, racial minorities and women have been either excluded entirely or cast in subordinate roles playing out stereotypes that support their inferiority to dominant races and men in their cultures. Adaptations that recast leading characters as women or racial minorities are challenging these practices. The role of art is not simply to reflect society as it is or please fans or academic critics but to change it. This is also the case in newly written historical dramas such as *Bridgerton*, which is showing racial minorities and women in society as it should have been, not as it was, and asking audiences to imagine and embrace a more inclusive society. I completely understand the view that all of this is too little, too late to make up for long histories of racial and gender abuse, occlusion, oppression, and misrepresentation and that underrepresented and misrepresented groups want to write their own stories and make their own films rather than adapt works that excluded or demeaned them. Still, I think that such adaptations can offer a powerful critique and that there is a place for them.

**4** Theorizing Adaptation uncovers the problematic stances assumed by critics while quantifying the relevance of adaptations and therefore delivering a sumptuous theory. Judged from an analogous theological scale, you encourage the re-evaluation of adaptation in its own esoteric terms. Is fidelity criticism then a metric completely discardable, or can it still serve its purpose to some semblance of its past? Are adaptations so vast in their purpose that they perfectly encapsulate the postmodernist definition of a word or even the definition of postmodernism itself?

The main point I wanted to make is that rather than making theorization the master and adaptation the subject that theorization and adaptation are rival cultural processes, each seeking to remake the other in its image. And yes, that instead of theorizing adaptations in terms of other things, we should be theorizing them on their own terms—as adaptations. I show that promoting infidelity in adaptation has been the central concern in adaptation theory, from formalist aesthetics to radical politics. That said, if we define adaptation as repetition with variation, we will always be looking for what repeats, as well as what varies, in any particular adaptation. I don't see adaptation as synonymous with postmodernism. Adaptation is a process that precedes it and will outlive it, but in our generation, adaptation has certainly adapted to and through postmodernism, as it has to and through so many other eras and movements.

# PANTHEON

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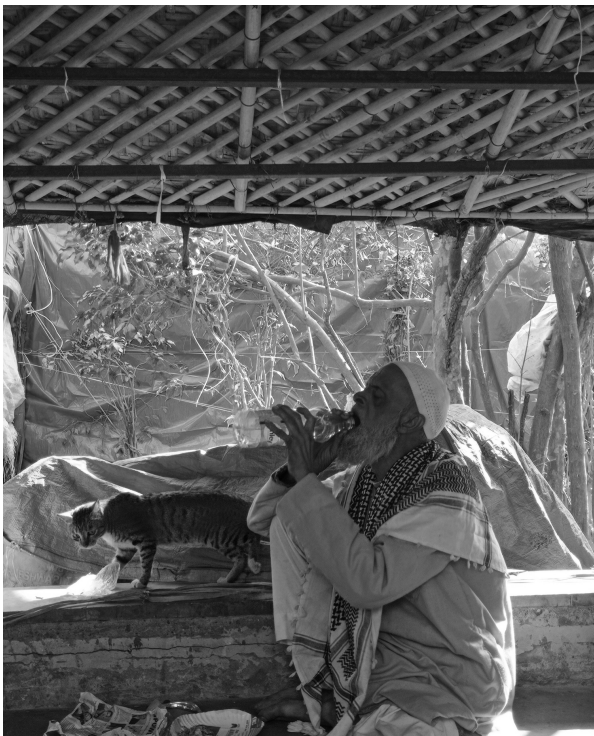


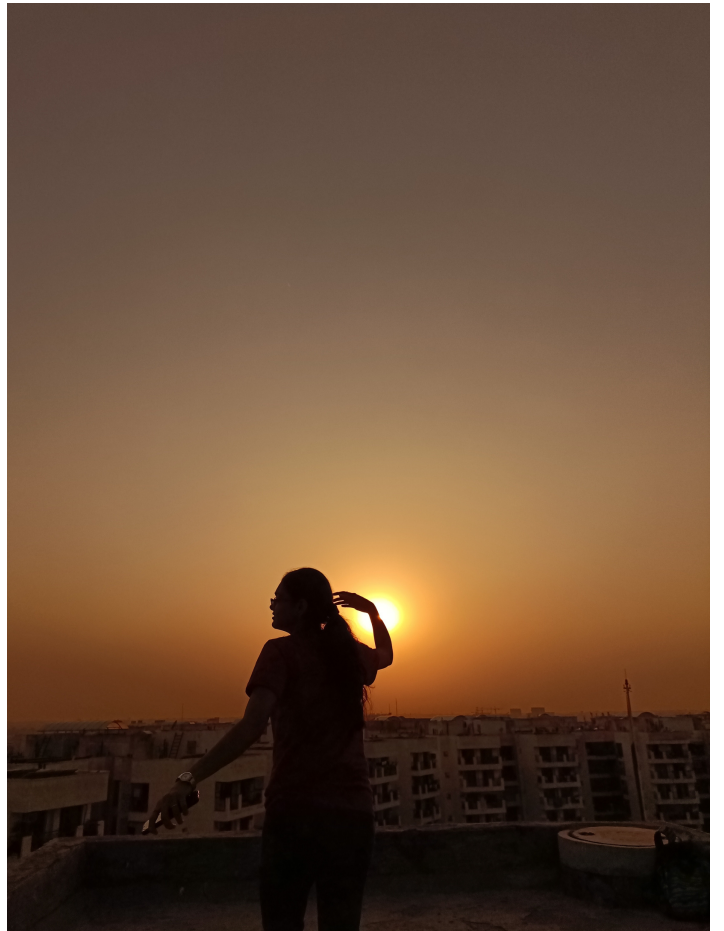
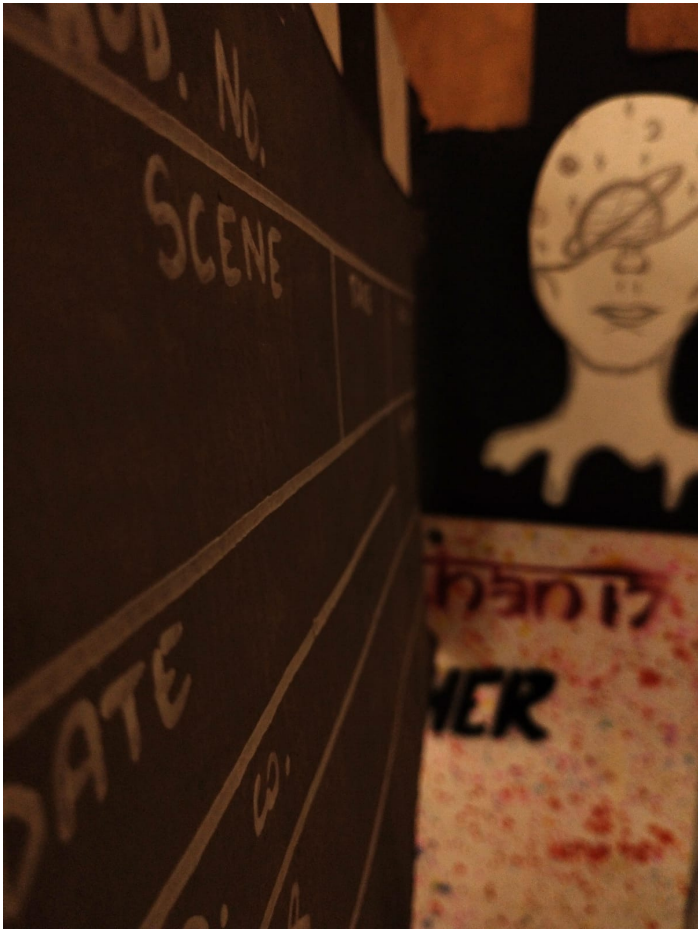
# PHOTOGRAPHY

PRATYAKSH SOLANKI | SHRIYA RAWAT |  
SHERWIN SHAJU | PRIYANSHU | NISHKA KUMAR

# SIGHTS AND STORIES

PRATYAKSH SOLANKI  
SHRIYA RAWAT  
SHERWIN SHAJU  
PRIYANSHU  
NISHKA KUMAR





# YEAR IN HIGHLIGHT

The English Literary Association, Department of English has always strived to provide students with an academic environment conducive to learning experiences beyond classroom teaching. As another fruitful session comes to a close, we proudly present to you the highlights of the plethora of events organised this year.

The In-House Lecture Series introduced students to insightful topics in literature and culture. These lectures were delivered by the faculty members of the Department of English. With themes ranging from Renaissance and Modernism to graphic literature and Indian Writing in English, the English Literary Association is indebted to **Dr. Animesh Mohapatra, Dr. Smita Banerjee, Dr. Vinita Gupta Chaturvedi, Dr. Rittvika Singh, Dr. Jyotsna Pathak, and Dr. Santosh Bharti** for such enriching lectures.

To broaden the students' horizons and acquaint them with newer literary genres and themes, ELA regularly organised reading sessions throughout the year. These sessions have been well-received by students of all departments, who have often joined us both as readers and as the audience. Three reading sessions were organised on topics such as **Literature of Partition, Reading Caste, and Reading Ecriture Feminine.**

The ELA was also proud to organise various guest lectures on a range of topics throughout the year. This year, we hosted **Dr. Billie Thoidingjam Guarino** for her talk "Writing Conflict: Contemporary Women's Voices from Northeastern India", **Dr. Maaz Bin Bilal** for a lecture titled "Asadullah Khan Qayamat Hai: Translating Ghalib's Urdu Ghazals and the Persian Masnavi Chiragh-e-Dair", and **Prof. Uma Chakravarti** for her lecture "Women in Indian Epics."

To carry forward this learning process, the ELA introduced its 'Exordium Lecture Series' this year. These lectures intended to introduce various discourses with the aim of developing critical discussions and analyses of the numerous approaches to literature and culture. Under this, we had the honour of hosting various scholars, with **Prof. Banibrata Mahanta** inaugurating the series, followed by **Dr. Arnab Dutta Roy, Dr Merin Simi Raj, Dr. Swati Moitra, Dr. Shuhita Bhattacharjee, and Dr. Avishek Parui**. This series covered various discourses in its ambit such as disability studies, reading empathy, digital humanities, book history, religion and literature, and memory studies.



Another much-loved series of events organised by the ELA this year was the Book Talk. Such talks gave the students the opportunity to interact with authors and get to know the journey behind the book. We were privileged to hear from **Mihir Vatsa**, the author of *Tales of Hazaribagh*, and **Janice Pariat**, the author of *Everything the Light Touches*, about the dynamics of crafting a book.



This year also witnessed the introduction of the one-of-a-kind 'Feature Friday', the department's bi-monthly film screening series. Along with introducing the students to the hitherto unexplored cinema, 'Feature Friday' also gave them a platform to have extensive discussions on the films watched and also interact with the filmmaker. The films screened over the year included Francois Truffaut's **The 400 Blows**, Nagraj Manjule's **Fandry**, Rahul Jain's **Invisible Demons** (in collaboration with Mubi), Stephen Daldry's **The Hours**, Abbas Kiarostami's **Where is the Friend's Home?**, Bjorn Rung's **The Wife**, Marjane Satrapi's **Persepolis**, Achal Mishra's **Dhuin** (followed by an exclusive interaction with the filmmaker), and Rakeysh Omprakash Mehra's **Rang De Basanti**.



The most awaited event of the year, the department's annual festival **Pantheon'23**, was held on 24 March 2023. As **Pantheon** went on the ground this year, we celebrated the relationship between flavours and words with the theme '**Food and Literature.**' Commencing with **Prof. Simi Malhotra's** (HoD, Department of English, Jamia Millia Islamia) **keynote lecture, paper presentation, slam poetry, and talent show** were the myriad events that comprised a fun-filled day and made it a joyous experience for all. Along with these events, we also had a photography competition-cum-exhibition with a special feature on **Manya Sinha's Perhaps the World Will End at the Kitchen Table**, and various other activities such as flashmob, musical performances, and stalls. We also organised a screening of **Sonia Filinto's film Bread and Belonging**, in collaboration with **Kriti Film Club**, followed by a virtual interaction with the filmmaker. The enthusiastic participation of the students and the guidance of the teachers made Pantheon'23 a roaring success.



With this, we come to the end of another eventful year of the ELA as we look forward to more such enriching events in future!



# PACESETTERS OF ELA



**Aprajita**

A kind soul filled with passion, perseverance, and diligence. She has strength to guide and overcome any obstacles we face and has been our calm within the storm.



**Ashutosh**

With perfect planning and creative spark at the right moment, our festival came to life with his meticulous attention to detail. One of our most zealous members!



**Chehek**

Giving a shape to our festival and being a great help to the decoration and logistics team, her vigilance and poise was truly inspiring. She is an exemplary team-player and reliable helping hand.



**Deepak**

Our department's true essence and beauty comes from fellows like him. Hard-working and diligent, he has been a great moral support to the team in every event.



**Gunjan**

The gorgeous face of all events as a host, she has time and again shown us the meaning of grace and charm with her words.



**Himanshu**

The ever-ready quintessential hard-worker who everyone relied on, even for the minutest of details. There was no event we could ever have imagined without him - ELA's backbone.



**Leepakshi**

Jumping to lead at every chance she gets, her natural charisma and leadership was invaluable throughout the session. What a delight to work with her.



**Nidhi**

A fresh mind with gorgeous artistic skills, her works in our social media was an eye-catcher to all. With beautiful visuals and sounds, her videos captured the essence of excitement in ELA.



**Nishka**

Calling her the life of the party might be an understatement. She has mesmerized the entire department in such a short time and now we can't imagine ELA without her and her camera.



**Rajat**

An invaluable guide to the students and an expert host, he has trained and honed the team's public speaking skills to make their individual voices shine through. A truly great mentor!



**Ranveer**

Offering a hand in need, he has been the greatest asset to the festival decorations and logistics. His earnest attitude to strive for perfection made it all possible.



**Ranshu**

Clear-minded and conscientious leader, her attentive personality and presence was a space full of trust for the team. She has worked tirelessly for ELA and has proven to be an asset for the department.



**Riddhi**

Leading the team with utmost charm and holding the most elegant of pens, she has put soul to ELA with her writing and perfect management skills. Artist of the highest grace!



**Sarahna**

Warmest of persons and a formidable leader, she has proven herself to be the all-rounder in every aspect of the department - being the kindest general secretary, strict captain, wholesome companion, and a wonderful person.



**Sejal**

It wouldn't do justice even if we say the entire ELA tenure rested on her shoulders - our most courageous and kind member. Her presence was a guiding light to each one of us throughout the year, we shall always be grateful to this lovely person.



**Shaily**

Our creative head was truly sparkling throughout the festival this year. From planning, executing, and appreciating every beautiful artwork exhibited, she was the driving force of it all.



**Shashwat**

Being one of our brightest minds, his indispensable contributions to our events and especially, Carrel, has been delightful. His creativity and brilliance was saving grace to our team.



**Sherwin**

If there's anyone who would have captured the innate spirit of ELA, it would be him. Ever-ready with a camera, he never missed to record our phenomenal year with a soulful gaze.



**Titlee**

The very heart and soul of ELA, Titlee's presence never fails to light up the room and bring a smile to the face. Her warmth and approachability has always kept the spirit high, making her an exceptional leader, loved and respected by all.



**Tushar**

A force to reckon with, he has been one of our most enthusiastic members with a spark of leadership. From the first day, he has proven himself worthy of being an asset to ELA.



**Yashika**

Her playful and charming personality was a breather in the middle of our festival's chaos. She has done a wonderful job of managing the technicalities and helping us maintain balance in this tenure.



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# The Carrel



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