



MATA SUNDRI COLLEGE FOR WOMEN  
(UNIVERSITY OF DELHI)



# VERBOS INCENDIUM

PRESENTS

# Enchanted

EXPLORING THE MAGICAL WORLD OF

# Fairytales

POETRY | PROSE | ARTWORK

*And So Much More!*

ISSUE 12 | 2023-2024

# NOTE FROM PRINCIPAL'S DESK



PROF. (DR.)  
HARPREET  
KAUR

To say that publishing a magazine requires a massive amount of work would be an understatement. The laborious process of creation entails choosing like-minded people, deliberating with them to make complex decisions, repeatedly drafting, revising, amending and altering. This hardly scratches the surface of the effort put in by the *Verbos Incendium* editing staff.

The theme of 'Fairytale' served as the inspiration for the twelfth edition, which culminated into the ideal balance of comfort and contemporary. With each meticulous composition, the English Department has demonstrated exceptional imagination and ingenuity in writing, which is exactly what was expected from them. This brings me enormous pride and I wish them the very best for their future endeavours.



NOTE FROM

# TEACHER-IN-CHARGE



DR. DIVYA  
PRADHAN

Fairytales, with their timeless charm, hold a special place in our hearts. Yet, beyond their fantastical elements, they offer profound insights into the human experience. From revisiting the classic tales to original narratives spun from the threads of imagination, each piece within this magazine resonates with magic and mystery.

The team has delved into the essence of fairytales, exploring themes of courage, resilience, and love. Their exceptional craftsmanship and ingenuity fills me with immense pride and joy! So brace yourself, dear readers, and immerse yourself in the world of heroes and heroines, and the darkest of villains.

NOTE FROM

# FOUNDER'S DESK



DR. KIRANJEET  
SETHI

Words can set our souls ablaze. Through their fiery force, words have the power to ignite our deepest emotions, passions, and aspirations. The incredible energy that words hold can help, heal, hurt, harm, humiliate, and humble.

*Verbos Incendium* was first published in 2016 and this is going to be our twelfth successful and impactful edition. Through this journey, we have received thousands of contributions, published hundreds of literary ideas, and developed a reach that is both monumental and humbling at the same time. And we are but one departmental college magazine. This is the power of the written word.

The written word - which forms literature - can always express something extraordinary through ordinary words, and have a transformative effect on society at large. A single line can cause a river of emotions both good and bad. A single idea, enmeshed in intricate narrative and incisive commentary holds the power to mould the sensibilities of an entire generation and shape the very future we behold.

Moreover, in the current milieu that is run on technology, the power of the word in social media is immense. With applications like Facebook, X(Twitter), WhatsApp, LinkedIn, Instagram, and what have you, the nature of words we read and use hugely impact the world we live in. In today's world, each ordinary person can have extraordinary impact.

The dualistic energies of construction and destruction are all within the words and how we use them. With great power, comes great responsibility, and in that spirit let the words we use pass through Buddha's Three Gates - Is it kind? Is it truthful? Is it necessary?

With this let me congratulate the Editorial Team and our dear contributors for their relentless efforts and dedication in bringing forth another fantastic edition of *Verbos Incendium*.

Dear Readers, wishing you many moments of joyous contemplation and sparkling imagination, as you peruse this latest edition, 'Exploring the Magical World of Fairy Tales'.



NOTE FROM

# FACULTY EDITOR

AMANPREET KAUR  
(Editor - in - Chief : Faculty)



The act of spinning and narrating tales goes as far back as humankind. It is more than mere entertainment, it is a means of survival. All the literature in front of us today is rooted in this basic need to create entire worlds and breathe life into characters within those. The world of fairytales and folklore has been relevant to every part of the world regardless of the time period; the means and essence have evolved over time. Over centuries, oral traditions have morphed into the novels we cannot put down today.

The theme for the twelfth edition of *Verbos Incendium*, 'Enchanted' delves particularly into the world of fairytales as the middle-ground between childhood and adulthood. More than just in terms of imagination, these narratives resonate with us despite being rooted in unreality. We wanted the students to explore the infinite art and writing potential which the fantastical lands, dreamy villains, mythical creatures with mystical powers hold.

It is safe to say that the students have done justice to the vision our team set out. Their unique perspective and endless passion echoes in each article, poem, original narrative and art piece published in this magazine. Here's hoping that reading it brings you just as much delight as creating it brought us!

NOTE FROM

# STUDENT EDITOR

HIBA AHMED

(Editor - in - Chief : Student)



Even if I had to convey the journey of this magazine's creation in the most lucid manner, it would still sound contradictory to a pretentious and disgusting extent. But this is the finishing line so, here goes nothing.

This was my second (and last) tenure as the Student Editor-in-Chief of *Verbos Incendium*. This edition emerged as the tortured lovechild of prodigal parents whose bloodline is plagued with brilliance they constantly feel they aren't living up to. Their fingertips are occasionally covered in golden dust from a few accidental flukes.

Incidentally, every page you will turn over to is haunted by this tragedy. And so is the nostalgia-soaked theme of it. The dream behind 'Enchanted' is to transport hopeless, starving, choked, breathless and corrosive adult bodies with infantile hearts like yours and mine to the world of fairytales. It is a temporary escape to a world we were banished from decades ago just for long enough that we catch our breath.

On the days where I cannot find my way back to it, there are some people who make the real world, one which holds vibrancy, change and rebellion by the throat, a little bearable. They are the spine and soul of this magazine and my being. I don't have to take any names, they know very well who they are. Together, we managed to create something which will outlive us.

Likewise, I hope this magazine provides the readers with the consolation that there is nothing to be conquered, no growing up to be done for the moment.



# BOOK REVIEW

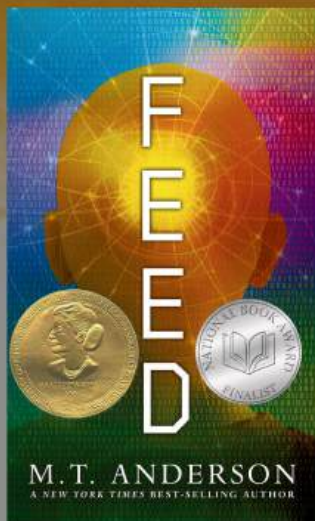


## COMPARATIVE ANALYSIS OF VIKSIT BHARAT AND *FEED*

HARSHIKA ARORA (YEAR 3)

***Feed***, a young adult novel by Matthew Tobin Anderson, was published in 2002. It explored the consumerist and dystopic themes within the context of a highly futuristic American civilization. The story's premise is futuristic but not particularly futuristic, that it poses questions about artificial intelligence in a highly corporatised society. The whole notion of capitalism and corporatism that produce highly materialised and mechanised nations serves as a critique of the fundamental foundation of the natural world, and so the essence of the same may be found in the novel's title, ***Feed***.

It surely makes us reflect on the reality of things that does it allude to the link between prey and predator? Or does it symbolize a repulsive being that would hunt people down? The book tackles this specific topic from an economic, social, political, and ethical perspective, adopting a more macrocosmic outlook. Given this, how would the future Indian landscape introduce the notion of "Viksit Bharat," which



(Fig 1: *Feed* by M.T. Anderson)

aims to be technologically sophisticated, corporatized, and developed, to the future generation?

There is a fundamental conflict between materialism and individualism. Individuality incorporates all ideas such as language, creativity, self-development, and social enhancement, considering the natural and cultural aspects of human beings.



(Fig 2: The idea of development)

In that sense, the very social forces of consumerism, corporatism, and technology — which are many of the factors of development — hinder creativity. In the framework of the book **Feed**, the main characters Titus and Violet serve as symbols for the same idea. They live in a world that is now very different from anything natural, and even their minds have been colonized to the point where they are unable to use their own language or express their true identities.

Since development in this sense encompasses not only the growth of nations but also the development of individuals, the concept of development itself becomes crucial. It is worth considering whether or not individuality will disappear in a distant future. Our perspective on growth and progress needs to be extremely cautious and careful in every way.

Creativity and innovation, together with sustainability, are the foundations of progress; yet, a balance must be struck between their sustainable use and overarching ambitions. Even something as simple as a fairytale can capture a child's imagination, which may not directly address national development but paves the road for their critical and creative thinking. Therefore, even something as simple as a fable which is political in nature contains the seeds for development and progress.

Given this, what ramifications we can envision for our country if the predators of development and technology gained control of our minds? So where would individuals fit into the overall scheme of things? Either a vanquished army or a victorious individual?



**The Hindu** propounds on this vision, “Viksit Bharat has now been formally launched. The idea of making India a developed nation by 2047, the 100th year of its Independence, sounds exciting. This goal looks achievable, given the pace with which the country is moving ahead. This moment also gives us an opportunity to assess the idea of development intended. In Viksit Bharat, economic development is overemphasised. But post-developmentalists argue that this is a eurocentric notion of development which reflects the interests of its practitioners. The current idea of Viksit Bharat needs to be reimagined to assess what other aspects of development would assume importance for India.



(Fig 3: Viksit Bharat Abhiyaan)

Many social philosophers have long argued in their literary works the value of art in fostering autonomy and creativity in both developed and developing nations. It has been stated that among society's social classes, art has always held a lower status. With artificial intelligence engulfing us and dismissing human ability, the question of development brings us one step closer to the disturbing reality of progress in this era. This makes it rather clear what is feeding on us and what might feed on us.



(Fig 4: The Hindu Newspaper)

As a result, the novel **Feed** highlights questions regarding how we see growth and the worth of each unique human being. It also seeks to establish the worth of creativity in a technologically advanced society where everything is machine generated rather than the result of human creation. In such a world, it would be necessary to educate youngsters about their cultural and historical links in order to keep them rooted with their nation. The cautionary tale *Feed* depicts a dystopic future fueled by capitalism and high levels of consumerism, resulting in a consumerist techno-dystopia.

"The aspects included in Viksit Bharat are structural transformation; organising labour markets; increasing competitiveness; improving financial and social inclusion; governance reforms, and seizing opportunities in the Green Revolution. Aspiring to claim the title of being the world's largest economy will not fulfill every desire and ambition this country holds dear. The need for material development can be accepted, but this will be one of many things India will aspire for by 2047" (**The Hindu: 2023**)

When discussing development, it's important to take into account its immaterial components as well, not just those that pertain to a sufficiently political or economically developed society. The concept of individual fulfillment and happiness, a sense of contentment, equality, a better understanding of ethical and moral behavior, and safety are all significant foundations of progress. Therefore, we all look forward to the effective implementation of Viksit Bharat, where all people are treated equally, given access to all essential amenities, safety, and freedom, as well as all the tangible benefits of growth.



# VIKSIT BHARAT: 100 YEARS OF INDEPENDENCE AND DEVELOPMENT

JASNEET KAUR ( YEAR 3 )

In the realm where dreams take flight,  
A nation strides with fervent might.  
India, a land with ancient grace,  
Now blooms as a developed space.

From the Ganges' sacred flow,  
To skyscrapers that proudly grow.  
In a tapestry we see progress spun,  
The tale of a growing nation .

Silicon valleys, digital art,  
A symphony of intellect, a brilliant start.  
Education's beacon shining bright,  
From village schools to urban height.

Factories bustling, forging ahead,  
Innovative symphonies, where dreams are fed.  
Reduce, Reuse, Recycle the refrain,  
Sustain the earth, release the chain.

Oh, India! A tapestry so grand,  
Woven by the people, hand in hand.  
A saga of development, pride unfurled,  
A beacon for a promising world.

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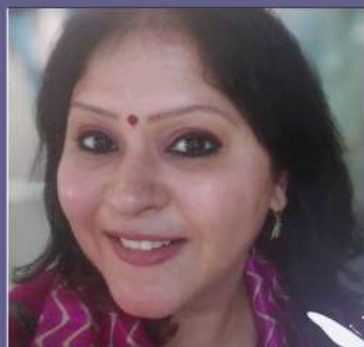
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# THE UNVEILING OF THE INNER FAIRYTALE

PRABHDEEP KAUR (YEAR 2)

In the tale of my life, a fairy I find,  
With long hair flowing, in simplicity enshrined.

Dressed in plain hues, nature naturally kind,  
Sees the world with honesty, a gentle soul refined.

Life's seen easy, love's the constant theme,  
In an imaginative world, where dreams softly gleam.

Close to my loved ones, in thoughts so supreme,  
I want them near, like a cherished daydream.

I see a fairy within, an extraordinary sprite,  
Fighting battles, embracing the darkest night.

Teaching the world, in her own quiet light,  
Appearances aren't the tale, it's the soul so bright.

So, let's weave our stories, each a fairy unique,  
Not by looks alone, but the kindness we speak.

In the book of life, where our tales mystique,  
Show that within us all, lies a special, magical streak.

# ARTWORK

YEAR 3



*Stories full of love, secrets and wishes that may come true.*

HARSHIKA ARORA

FAIRYTALES IN A NUTSHELL



# MODERN DAY CINDRELLA

SIMARPREET KAUR (YEAR 3)

In a world of city lights and glass ceilings high,  
Lived a modern Cinderella, dreams reaching the sky.

Her glass slippers were stilettos, clicking through the crowd,  
Through endless meetings, her voice — strong and loud.

With a smartphone in hand, she raced against time,  
Working nine to nine, in the corporate climb.

Her coach was the subway, not a pumpkin's spell,  
And her ball gown was a power suit, tailored oh so well.

Instead of an evil stepmother, she battled the pay gap,  
Fighting for equality, with no time for a nap.

Her fairy godmother, a mentor who inspired,  
Guiding her through challenges, never tired.

No mice or birds to aid in her chores,  
But friends by her side, opening new doors.

In this modern fairy tale, she'd find her own way,  
Overcoming obstacles, come what may.

Yet, like Cinderella, she found her prince too,  
A partner in life who shared her view.

They danced in the refrigerator light, not at a royal ball,  
But under starlit skies, embracing it all.

For modern-day Cinderella, her dreams came true,  
Not just through a shoe, but with all that she'd do.

In a world filled with challenges, she'd rise above,  
A symbol of strength, determination, and love.

TARANPREET KAUR (YEAR 3)

A tale of love, charm and protection; of adventure, exploration and development. The world was of real smiles, real cries, real friends, and real enemies where we were protected by our very own, our beloved, our respected musketeers, our teachers. The place where we learned to find sanity in all that idiotic stuff, where the carefree spirit reigned over the verbs, where the adjectives were never on a judgement basis, where the mundane nouns were lively, where the mysteries lay in exam papers and crushes, the adventures in supporting friendships. The charm of first infatuations, crushes, and deemed first love. The journey where one didn't hunt for meanings but the journey offered all the meanings in it.



(Fig 1: Multiple interpretations of how people perceive fairy tales)



# WHAT IS A FAIRYTALE?

TARANPREET KAUR (YEAR 3)

But it is a retelling because it has no "happy ever after". What it leaves one with is the forever of wishing for freaking Doraemons in the face of parental support, the angels who not only tolerate but love each other's imperfections; who drive each other crazy in the face of friends in this world of frenemies, the wings of ambition in the world of cut-throat competition and real abuses in the world of fake compliments.



*(Fig 2: Childhood presentation of how fairy tales hold different meaning for everyone)*

Now we are not going to tell any tales, instead we are going to relive moments spent in that heaven. What was lacking there was just the realization that we were in one.

Yes, it's about the dreamy, fantastical world of schools where we didn't leave a place but a part of ourselves.



*(Fig 3: Dreamy, fantastical world of schools where we didn't leave a place but a part of ourselves)*

# THE EVOLUTION OF FAIRYTALES AND FABLES



BHUVI SHARMA (YEAR 2)

Let's lean into the magical and whimsical side of stories that talk about fairies and fairytales. Yes, fairytale books have always been popular, but in the past few years, or more specifically, from the late 2000s, there has been this sudden start of a trend regarding fae characters and fae fantasy books. Before we dive deeper into their history, let us establish some definitions: the words Fae, fey, faerie and fairy are all basically derived from the same word. According to Collins Dictionary, the word 'fae' or 'fay' comes from the Latin word 'fata', meaning 'The Fates', and faerie is used as fae with the suffix 'erie' (fae + erie). 'Erie' is an old French suffix we still see in other English words like battery or camaraderie. So, the only difference between the two words (fairy and faerie) is that one of them has a French suffix to it. Just like that, the word 'Elf' comes from Northern European words for fae-like beings (Älvor in Swedish, Alfne in Old Norse, and Alp in German).



(Fig 1: Fairies in an enchanted forest)

But what does fae mean? The concept of fae does not have a single origin. It is something that has erupted from various cultures for centuries, like the 'Peris' in Persian mythologies, the Greek 'Nymphs' and the German 'Elves'.

In folklore, the word fey could refer to any kind of creature from fairyland, including pixies, goblins, gnomes, willow wisps, cate sithes, trolls, etc.



# THE EVOLUTION OF FAIRYTALES AND FABLES



BHUVI SHARMA (YEAR 2)



(Fig 2: Fairy Godmother; Tinkerbell; Flora, Fauna and Merryweather) (from left to right)

Some fey are really beautiful, whereas others are ugly and grotesque. Some are mean, and dangerous like the Anglo-Scottish 'Redcaps' who dye their hats with blood or the beautiful Irish 'Ao Shidhe' who will kidnap you if you insult them. One can ask anyone, whether it is someone who reads fantasy books, a child, or even someone who does not read books at all and is not interested in this fantasy genre about what they think when it comes to the word 'fairy'. They would most probably think of small, insect-like little girls with little wings to fly around. Much like **Tinkerbell**, who is a pixie, or the fairy godmothers from **Disney's The Sleeping Beauty**, the cute little beings that help humans with their magic.

So, how did we go from adorable little magical creatures like pixies to modern faerytale books where the faery characters are human-like beings with beauty beyond comparison, elegant like the elves from **J.R.R. Tolkien's The Lord of the Rings** or super attractive from **Sarah J. Maas's A Court of Thorns and Roses**. Nowadays, there are tons of people recommending the new faerytale books online. It's a whole new genre now where the human protagonist (usually a girl) who, due to various reasons, discovers a whole other world of fantasy and faeries.



(Fig 3: Fellowship of the Ring from Lord of the Rings; Archeron Sisters from A Court of Thorns and Roses)



# THE EVOLUTION OF FAIRYTALES AND FABLES



BHUVI SHARMA (YEAR 2)



(Fig 4: *Twilight*; *Wings*; *Throne of Glass*; *The Iron King*; *The Zodiac Academy*; *The Cruel Prince*) (from left to right)

Fae in fantasy settings have been around for a while. No one can forget the era of paranormal romance books and the craze for werewolves and vampires when the first ***Twilight*** books and movies came out, which led young teen girls to fantasize about having a vampire boyfriend for themselves. But at the same time, there were also a lot of books about fae love, like ***The Iron King Series*** by Julie Kagawa, **Holly Black's *Tithe***, or ***Wings*** by Aprilynne Pike, to name a few. But they never reached that same popularity as vampires and angels did, at least not in that 2010s era. But one can agree that in recent years, this faerie hype reached its peak and also that they look what they look like today because of **Sarah J. Maas's** extremely popular fantasy series, ***The Throne of Glass***, where she introduced a faery love interest during the third book in 2014. But, since then, there have been a lot of authors who have focused on this genre in their works; for example, ***The Folk of the Air Series*** (popularly known as ***The Cruel Prince Series***) by **Holly Black**, ***The Zodiac Academy Series*** by **Caroline Peckham**, ***These Hollow Vows*** by **Lexi Ryan**, and many more.



(Fig 5: 'The Rape of the Lock' by Alexander Pope)

One of the main things these books have in common is that their fictional characters have an ethereal beauty with really attractive humanoid appearances. They are not even remotely similar to our little pixie, Tinkerbell from our childhood. The original idea of fairies having gossamer wings originated from **Alexander Pope's poem 'The Rape of the Lock'** in the 18th century, where he refers to them as "denizens of air" and talks about their bodies, which have wings and a "transparent form" (Canto II, l.61).



# THE EVOLUTION OF FAIRYTALES AND FABLES



BHUVI SHARMA (YEAR 2)



(Fig 6: 'Fairy Lovers in a Bird's Nest Watching a White Mouse', Victorian Fairy Painting by John Anster Fitzgerald)

It was in the 19th century when this fixation on fairies really reached the pinnacle, with every other painter trying to show fairy elements in their arts. In England, the Victorian Era was the 'Fairy Era'. Despite the fact that it took quite a while for the fairytale to be accepted by continental Europe to England because they were not considered an "Act of God", but rather demonic, and not Christian because of their absence in the Holy Bible. The fairy creatures did become massively popular eventually.

The foremost reason for this is the Industrial Revolution. People wanted a refuge from the rapidly changing world, focusing more on practicalities, science inventions, causing a lot of disenchantment. This is when they started turning towards stories about fairies and magic to cope. In fact, the word 'folklore' was invented in 1846 by an English antiquarian, William Thoms. Folktales and fairytales were imported as translations from continental Europe, for example, stories by the **Grimm Brothers** from Germany and **Hans Christian Anderson's** fairytales from Denmark. Along with that, there was this growing sense of nostalgia and romanticization of childhood. Think about **Lewis Carroll's Alice in Wonderland**, or, in the later years of this century, **The Chronicles of Narnia** by C.S. Lewis.



(Fig 7: Alice in Wonderland by Lewis Carroll; The Lion, The Witch and The Wardrobe by C. S. Lewis)



Over the years, in the 20th Century, the Fairy Era started dying down. This is when the first paintings of the classic flower girl (creatures like Tinkerbell) became popular and because of this, fairytale books started to mainly get associated with children's stories and children's postcards. And because the stories and images were directed towards children, fairies completely lost all the edge of threat and sensuality.



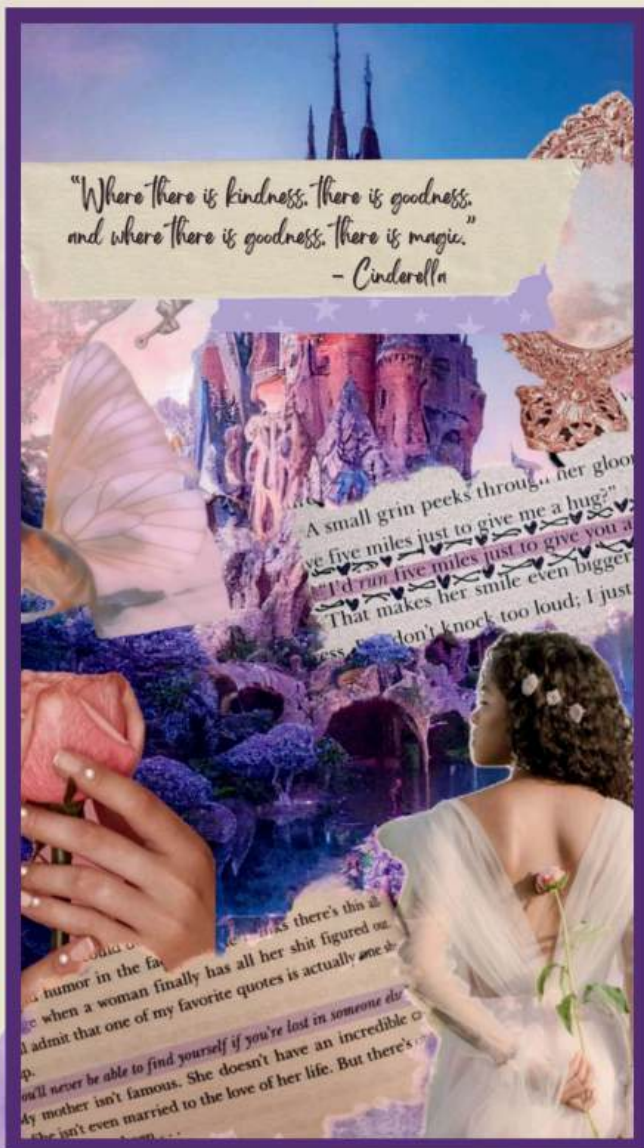
*(Fig 8: Use and increase of fantastical creatures in the genre of fairy tale storytelling)*

After diving into the history, or rather histories of fairies and fairytales, one can conclude that there is no one "correct" way to write a fairytale book or a singular way to represent them. Fey are the ultimate magical beings who can be molded by artists and authors to fit into their fantasy world, which they have created for the story. Today, fae can be the pretty little pixie type or the cruel and threatening type, or they can be extremely attractive and fit into the modern beauty standards, regardless of when the story is set. Focusing on the worlds these authors have built around their characters really tells the reader about the kind of story they are trying to express.



# ARTWORK

YEAR 2



RAUNIKA SINGH

MAGIC BOARD

# HAPPILY EVER AFTER

HARSIMRAN KAUR (YEAR 2)

A stylized illustration of a prince in a modern setting. He is wearing a dark red military-style jacket with gold epaulettes and a white sash. He is holding a white envelope. The background is a dark red wall with a bulletin board on the left and a doorway in the center. The floor is covered in white sparkles. The text is written in a white, serif font on a semi-transparent white background.

The Prince is now a CEO  
And the castle walls are penthouse windows.  
No poisonous apples, but a dating app  
Just swipe, left and right.  
From love letters to good morning texts,  
From ball dances to night clubs,  
For even fairytales in a modern guise  
Can hold a truth that makes our spirits rise.  
The yearning hearts and whispered hopes remain,  
Happily ever after, free of pain.



# MODERN RETELLINGS



SIMARPREET KAUR (YEAR 3)

Fairytales have been a source of inspiration for literature and culture for centuries, with timeless classics such as *Beauty and the Beast*, *Cinderella* and *Snow White* capturing the imaginations of generations. These tales continue to evolve in contemporary literature, **Sarah J. Maas' *A Court of Thorns and Roses*** serves as a prime example of a modern retelling of *Beauty and the Beast*. Fairytales rooted in folklore and oral traditions have a rich history that spans centuries.



(Fig 1: *Beauty and the Beast*; *Cinderella* being timeless classical literary inspirations)



(Fig 2: Sarah J. Maas's *A Court of Thorns and Roses* serves as a prime example of a modern retelling of *Beauty and the Beast*)

These narratives typically revolve around archetypal characters, themes and moral lessons. *Beauty and the Beast*, one of the most beloved fairytales, tells the story of a kind and intelligent young woman who, through her love and compassion, breaks a prince's curse and transforms a beast into a man. This narrative has been retold and adapted (with a touch of the writer's own imagination each time) in countless ways.





(Fig 3: Feyre Archeron, a fierce and resourceful young woman, protagonist in *ACOTAR*)

The modern retelling of the classic fairytale, ***A Court of Thorns and Roses*** or ***ACOTAR***, offers fresh perspectives and updates on the original story. Modern retellings often explore contemporary themes and values, making these tales relevant to modern readers. Maas's retelling, in particular, takes the essence of the classical narrative and interweaves it with complex characters and intricate world-building. The novel introduces Feyre Archeron, a fierce and resourceful young woman, who finds herself in a world filled with faeries, enchantments and dark secrets, much like the character of Belle from ***Beauty and the Beast***.

In ***ACOTAR***, Sarah J. Maas reinvents the classic story (putting aside the very noticeable differences between the two novels) by placing her protagonist, Feyre, in a perilous and enchanting world inhabited by immortal faeries. Feyre is a hunter who is skilled and brave, but her journey in the Fae realm offers her unexpected challenges and a chance for redemption. Her captor, Tamlin, is a tortured Fairy Prince who bears a curse of his own. This retelling maintains the core elements of the original tale: love, redemption, and transformation while introducing intricate characters and a darker, more complex storyline.



(Fig 4: Belle from *Beauty and the Beast*)





The success of this series underscores the enduring appeal of fairytales and the significance of modern retellings. Maas' work has influenced a new generation of readers and has led to a surge in popularity for fantasy novels with strong, multidimensional heroines. Furthermore, it has opened the door for other authors to reimagine classic tales in unique and innovative ways, contributing to the diversification and expansion of the literary world.



(Fig 5: A copy of *A Court of Thorns and Roses* by Sarah J. Maas)

In conclusion, **ACOTAR** exemplifies the power of modern retellings of classic fairytales. By adapting the core elements of ***Beauty and the Beast*** and weaving them into a richly imagined world, Sarah J. Maas creates a story that resonates with contemporary readers. This novel's success not only highlights the enduring relevance of fairytales but also a potential for these retellings to shape the literary landscape and inspire a new generation of writers and readers. The magic of ***Beauty and the Beast*** lives on transformed and reborn in ***A Court of Thorns and Roses***, inviting one to rediscover the enchantment of timeless stories.



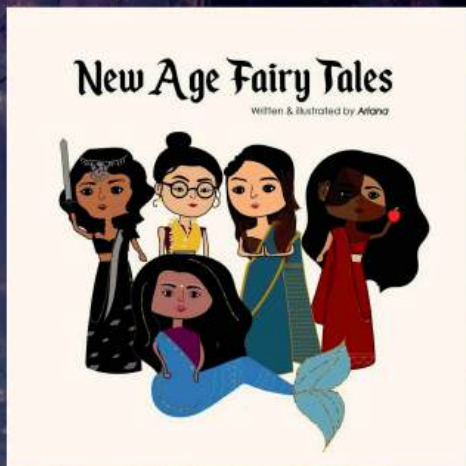
# FAIRYTALE. OR IS IT?



SHIKHINIT K. GANDHI (YEAR 3)

Once upon a time, many centuries ago, there lived the Grimm Brothers and Hans Anderson, among many other writers who wrote stories about children and families in the social context. These folklores take the form of the stories we grew up with: **Cinderella, Snow White and the Seven Dwarfs, Beauty and the Beast** and several others. Stories which still persist in today's day and age where women emphasise on being independent and individualistic.

Composed during a time when the women toiled at home and men went out to work, the tales are infused with a healthy dose of chauvinism and male-centricity, showing the women as feeble, delicate and helpless. As children, we beheld these fairy tales with heart-eyes, waiting for our own Prince Charming to come and rescue us. Additionally, these stories cater to the white community. Despite this, the fairy tales and their adaptations find a big audience in the Indian society.



(Fig 1: New Age Fairy Tales by Ariana Gupta)

With this at the backdrop comes the book by Ariana Gupta, **New Age Fairy Tale**. The book comprises five stories: **The Little Mermaid, Snow White, Sleeping Beauty, Beauty and the Beast**, and **Cinderella**.

In this avatar, these fairy tales find a new life in the feminist genre by the young author. Escaping the "damsel in distress" plot, this book revisits these stories to address issues that plague the girls in Indian society.



The book redefines the conventional notion of beauty which persists in contemporary times. Being fair, spotless and without flaws becomes the prototype which we aspire to. The traditional fairy tale epitomizes this where Snow White's skin was as white as the snow, her lips as red as blood. It is hard to believe how these narratives still find relevance in today's time with the constant insistence on feminism and being a feminist.



(Fig 2: Snow White as illustrated by Disney)

The stories that were once so magical and fascinating lose their charm when you are held to the same belief system as portrayed in these traditional tales. The women are expected to be the side characters in their own life. This is where the story of **The Sleeping Beauty** comes in. The word consent losing its meaning altogether is just a sour cherry on the cake. The Princess is a helpless woman who needs a knight in shining armor to kiss and rescue her. Ariana's book departs from this by giving the space to its female characters to become their own hero and do their own rescuing, thereby creating strong role models to look up to.



(Fig 3: Sleeping Beauty as illustrated by Disney)



Instead of relying on magic and supernaturalism, the book admiringly takes up topics from real life, making it more realistic than fantastical. Now one might argue why we must turn something beautifully fantastical into an antagonist. They might be fantasies or a lovely dream, but for girls reading these stories at an impressionable age, this is their reality. What they read is what they anticipate.

Despite the misgivings of these fairy tales and no matter how irrelevant they become in this day and age, there was a sense of innocence and virtue in these stories, pathetically so. The Little Mermaid gives up her tail to be with the Prince and Belle exchanges herself for her father, with the Beast. One might think that this may redeem the story, but does it? Or rather, can it? Is it worth setting unrealistic expectations for a smidge of affection? The Mermaid giving up her tail for some moments of the Prince's affection implies that girls must give up her individualism to become even partially visible to the men in her life. Belle doing the same highlights the idea that women become seemingly more attractive when they put their families and their relations above themselves. With this as its point of contestation, the book digresses from the traditionally structured outline of the stories. The Mermaid does not give up her tail and Belle is attractive because of her brains.



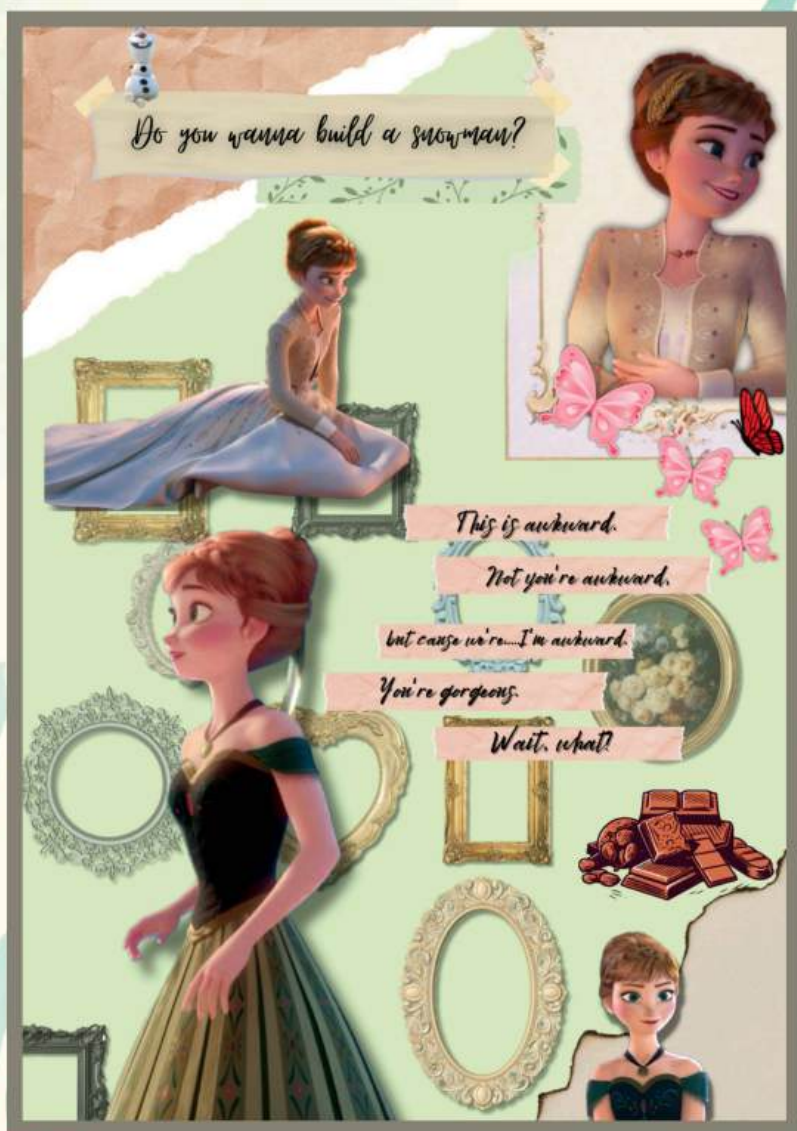
(Fig 4: Disney's *The Little Mermaid* and *Beauty and the Beast*)

The sole aim in life is not just to find the Prince Charming but to be strong, individualistic selves, this is what **The New Age Fairy Tale** conveys and the traditional ones fail to. Looking back, one might appreciate the naivete of the tales but evidently, cannot discount the price at which this comes.



# ARTWORK

YEAR 2



AMITOZ KANUR

AESTHETICALLY ANNA

# AI: THE FAIRY OF THE MODERN WORLD

KHUSHI VERMA (YEAR 2)

In the digital world, where information is all around,  
There's a helpful spirit named AI, that's always been found.  
She uses circuits and codes to give a hand,  
Helping us out, she's in command.

With AI around, tasks are a breeze,  
She helps solve problems with effortless ease.  
From shopping tips to the weather's bright show,  
Her suggestions ease our worries, you know.

In data chaos, she navigates well,  
Sorting and shifting; her skills excel.  
Through a number of tangles, she finds the way,  
Guiding us every day.

Creativity is her special skill,  
Generating responses that make us feel thrilled,  
Whether it's a story or a poem, she sets everything apart,  
In the digital realm, she's got the art.

From the core of code, tales take flight,  
Imagination reaches a wonderful height.  
In written words, the universe expands,  
A tale of wonder, in modern hands.

She creates melodies that are clear and bright,  
With lyrics that are bright digital delights,  
In the world of harmony, she finds a key,  
A symphony of tunes, just for you and me.

With AI, the modern fairy by our side,  
We navigate the world and in her wisdom, we confide.  
She's the bridge to the future,  
Where the knowledge lies,  
Guiding us throughout our lives in digital ties.



# CULTURAL AND SOCIAL IMPACT



VANISHA GUPTA (YEAR 1)

"Stories animate human life; that is their work. Stories work with people, for people, and always stories work on people, affecting what people are able to see as real, as possible, and as worth doing or best avoided."

— **Arthur Frank, *Letting Stories Breathe* (2010)**

Though it is impossible to trace the historical origins and evolution of fairy tales to a particular time and place, we do know that humans began telling tales as soon as they developed the capacity of speech. They may have even used sign language before speech originated to communicate vital information about adapting to their environment.

Fairy tales are rooted in oral traditions and were never given titles, nor did they exist in the forms in which they are told, printed, painted, recorded, performed, filmed, and manufactured today. Folklorists generally make a distinction between wonder folktales, which originated in oral traditions throughout the world and still exist, and literary fairy tales, which emanated from the oral traditions



(Fig 1: Folklores in India)

through the mediation of manuscripts and print and continue to be created today.

In both the oral and literary traditions, the variety of tales influenced by cultural patterns is so numerous and diverse that it is almost impossible to define a wonder folktale or fairy tale or explain the relationship between the two modes of communication.





(Fig 2: Some landscapes shown in ancient folklores of India)

The rich culture and vast landscape of India comes alive in its ancient folktales and folklore. Indian folklore and fairy tales have entertained and enlightened generations since the dawn of language to modern time, with ballads of heroes so beloved, they are deified and worshiped around the continent and with epic poetry that strengthens and heralds a community's shared values.

Influenced by Hinduism, Indian folk tales are robust with central religious figures and moral lessons; they were used to preserve history, important people and places, as well as the religious rites and ceremonies of various Indian regions. Most Sanskrit fables were written as children's stories to teach the youth important life philosophies so they would grow up to be wise and responsible adults. This was especially true for the *Hitopadesha* stories written by Narayana, whose title literally translates as "to counsel or advise with benevolence".



(Fig 3: *Hitopadesha* written by Narayana)

From turtles who talk too much, jackals and mangoes to tigers and laughing fish, Indian folktales delight people of all ages with beautiful narratives on friendship, morality and philosophy. Clever tricksters, nefarious villains and brave heroes make up the compelling and enduring folk history of India.





Though these tales teach us about morality, they also portray the female characters as helpless, lovesick and weak, sometimes getting kidnapped, dragged around, rashly treated and even cheated on by their husbands.

Two examples of such instances are shown first in the story of **'Brahman's wife and the Mongoose'**, in which the lady kills the mongoose on seeing blood on his face, not realizing that the mongoose actually saved her son from a snake. This rash decision not only takes her life but also leads to the deaths of her son and husband



(Fig 4: The two tales mentioned above is 'The Brahmins wife and the Mongoose' and 'The Brahmin Girl That Married a Tiger')

The second example is of the lovesick girl in the story **'The Brahmin Girl That Married a Tiger.'** The girl ends up getting married to a tiger, who disguises himself as a human and then her brothers have to save her. She thus appears as a damsel in distress who has to be saved by men. In conclusion, though the original versions of the tales teach us a lot, it is better for the children of the 21st Century to read the modern retellings of these tales so that their idea of sex-based identities is not the same as the older generations who grew up in this patriarchal society.



# FAIRY TALES OR SCARY TALES?



DIKSHA VINAİK (YEAR 3)

The term 'fairy tale' was first used by the French author Madame d'Aulnoy in the late 17th century. It belongs to the folklore genre, representing mythology, folk wisdom, moral lessons, and entertainment.

Fairy tales represent both the ordinary and the sacred realms. The hero or heroine leaves the mundane world and steps into the magical world, encountering the presence of magic, treasures, talking animals or objects, and mythical beings such as fairies, dragons, witches, etc. This reminds us of **Lewis Carol's Alice's Adventures in Wonderland** and **Through the Looking Glass**, where the protagonist, Alice, encounters mythical entities with human qualities, creating a juxtaposition of the "world of magic" with that of the "world of humans".

Fairy tales fascinate us by providing us with a sense of warmth that comes from the mythical realm of our imagination.



(Fig 1: Alice's Adventures in Wonderland; Through the Looking Glass)

They also provide us with a sense that we are not alone in our life struggles. We see how humans have faced various struggles in one form or another since the beginning of time. Fairy tales thus represent the fundamental concerns of human conditions and their everyday struggles.

They also represent the transition from our conscious everyday life to the unconscious, or the "other world", and back again to everyday life.



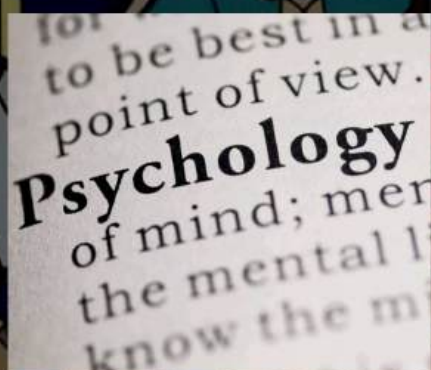


(Fig 2: Sigmund Freud's model of the Three Levels of Mind)

Swiss psychologist Carl Jung also stated that it is through fairy tales that one can best study the comparative anatomy of the psyche. In the field of Jungian analytical psychology, fairy tales are viewed as playing an essential role in the obtention of a wider understanding of human nature.

Therefore, the use of psychology has been and is constantly being used to target not just the society but the minds of the individuals. Some of these fairy tales represent psychological disorders, or they represent the various modes of questionable behaviour currently existing. Psychology is used to highlight important social, physical and psychological issues as well.

The fairy tale can conclude with the character ending back in the ordinary world with fortune, or empty-handed with the relief of having survived and escaped from the devouring unconscious. When the fairy tale ends in the magical realm, it usually represents the tragic loss of the individual, being swallowed by the unconscious. Thus, fairy tales in a way echo Sigmund Freud's model of the Three Levels of Mind: Conscious, Subconscious and Unconscious. Psychologically, fairy tales reflect our inner landscape, and the characters can, in a way, represent the aspects of our own personalities.



(Fig 3: Psychological approaches are often aimed at analyse fairy tales)



One such fairy tale that displays a psychological disorder is ***Beauty and the Beast***. There are several disorders that can be found in this story, such as Stockholm Syndrome and Oedipus Complex in the character of Belle and severe depression in the Beast. Belle's personality is dynamic and changes throughout the story. In the beginning, the story points out that she is a sweet girl and her father likes her, as much as she likes him, providing a parental authority to the Beast and hence echoes the disorder Oedipus Complex.

The original Belle of ***Beauty and the Beast*** did suffer from Stockholm Syndrome. She developed feelings for the Beast under coercion – alone and unsupported, rather than through genuine connection. However, since the story has been altered for modern audiences, elements of Stockholm Syndrome have mostly vanished.

Another example is that of Tiana from ***The Princess and The Frog***, who turns into a frog after kissing a frog prince. She suffered from Zoophilia, which is a sexual disorder involving attraction to animals or the desire to have sexual contact with animals.

There are various versions of ***The Little Red Riding Hood***. One such version displays the wolf as a dominant male-lead rapist and the Little Red Riding Hood as the poor little weak girl, who is the wolf's victim in the violent act of rape.

Menstruation is also presented in the earlier interpretations of this story. The Wolf may, in a way, represent her "Id", indicating her hidden desires.



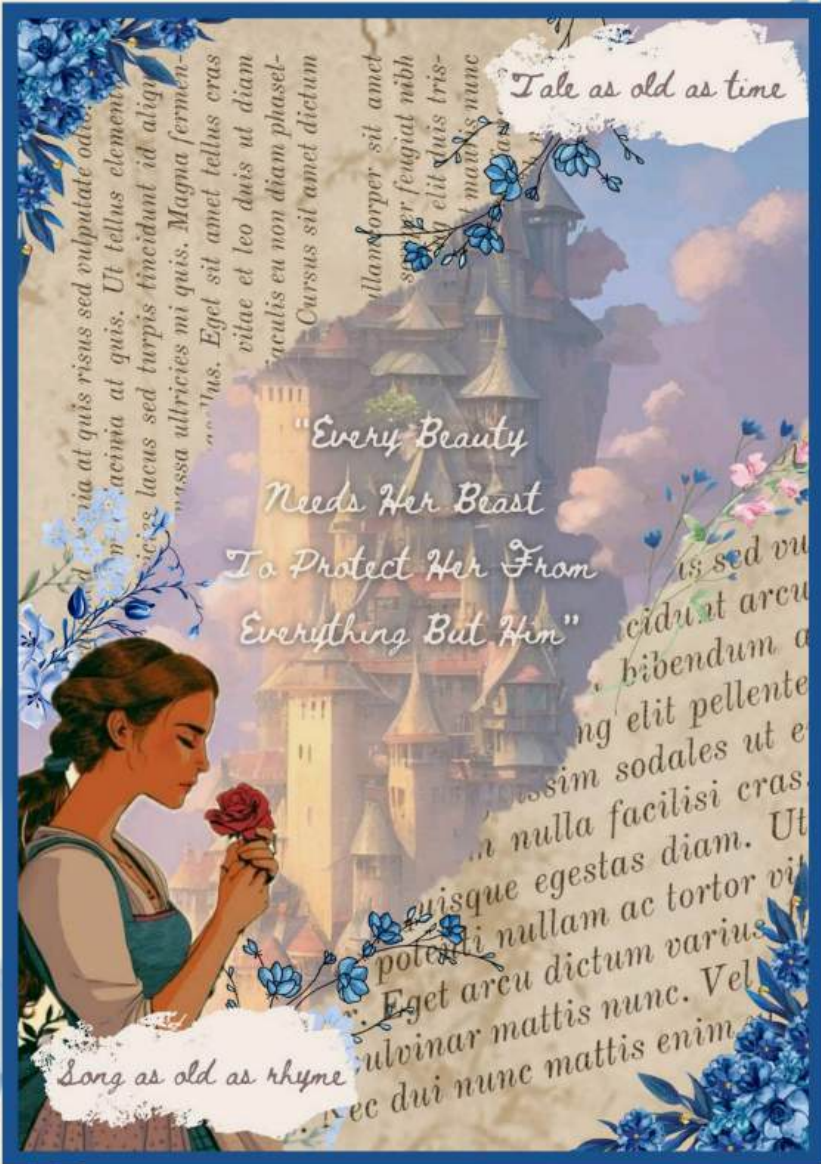
(Fig 4: *Beauty and The Beast*; *The Princess and The Frog*; *The Little Red Riding Hood*)

Though fairy tales do represent a magical world, providing us with comfort and warmth and leading us to this la la land, they are also used to highlight and comment on not only the human psyche but also the grim reality of our everyday life. Psychology thus becomes a path to unravel these fairy tales to represent not just the hidden motive behind them but also their scary nature, that one may or may not find soothing or comforting.



# ARTWORK

YEAR 2



## BEAUTY AND HER BEAST

# THE PRINCESS CHARMING

HARSHIKA ARORA (YEAR 3)

In the midst of the twilight, the crystalline beams,  
Like pearls on the chasmic seas  
And the shimmering night jasmines.  
The rich scarlet robe on the curvy arch corpse,  
The smooth fissures sparkle in the flaming rays  
Like rose-colored cheeks.  
On an ivory horse, a scepter held in delicacy.  
In the mist, over the horizon,  
Beauty and love wander.  
The dame in the shiny armor  
With magical hair locks to die for.

Approaching the fanciful realm of Sleeping Beauty,  
Her luscious crimson lips like red blood wine.  
A magical kiss and her death-like sleep  
Is to be awakened by her Princess Charming.  
A vista of the knight, so defying  
With lecherous eyes.  
The golden crown filled with thorns of love.  
Within his vain smile, a thirst to quench  
From the depths of lust.

The home she left long ago,  
Carrying herself into distinct shattered pieces,  
Refugees for her soul, lost associations,  
Her heart throbs with a fear under her skin.  
Silence slept on her other side.  
The unresisting charm and a full bloom corpse  
With the magical kiss, the Princess arose...

Her eyes spoke a thousand words  
With her dry and thirsty desires...  
Her empty bosom and her barren innate,  
Her blazing fire and her eternal pain.  
The dame with her ivory locks,  
Like the moon in the dark sky...  
Sleeping Beauty under the magical skies,  
In between the lonely meadow,  
The two unite with an igniting roar...



# FAIRYTALE FASHION

HIBA AHMED (YEAR 3)

Fairytale Fashion fuses the nostalgia and imagination of the OG tales with the glamour of haute couture on the runway. Tales like **Little Red Riding Hood** and **Cinderella** would have been much less captivating without the symbolic red hood and glass slipper respectively.

The essence of fairytales and fashion is rooted in the same desire of spinning a tale to escape the ordinary. As the custodians of a culture's myths and history, they blend both legacy and aesthetics. This otherworld of is all the more charming due to its unattainability.

This concept reached its zenith with the 'Fairytale Fashion: A Runway Retrospective' exhibition in 2016 by The Museum at Fashion Institute of Technology (FIT). Curated pieces from various brands which were inspired by literature, as well as re-imagined, were displayed in the form of pompous gowns, elaborate headpieces and offbeat textures.



(Fig 1: Little Red Riding Hood by Comme des Garçons; The Little Mermaid by Rodarte)

The Met Gala or Met Ball is easily the most fashionable night of the entire year. It is thronged by celebrities from all over the world dressed as lavishly as the dystopically rich in **The Hunger Games**. One can't help but face an internal tussle between fascination and repulsion.

The theme for 2019 was 'Camp: Notes on Fashion' and it is safe to say that the invited celebrities understood the assignment.





(Fig 2: Deepika Padukone in a barbiesque Zac Posen gown; Priyanka Chopra channeling the Mad Hatter in Dior; Gigi Hadid in a stained-glass Versace dress; Zendaya transforming into Cinderella) (from left to right)

Although these are some stunning showstoppers, Fairytale Fashion is not an exclusive domain of the wealthy anymore. Gen-Z particularly has started borrowing certain elements to revamp the style in a more affordable and practical manner. This includes the coquette or soft girl aesthetic, which is a hyper-feminine style, with dainty elements such as pastels and ruffles.

Fairytale elements have been embraced through flower crowns, wings, elf ears and corsets in the form of cosplay as well.

Furthermore, avant-garde fashion brands have also jumped on the bandwagon with their own glamorous versions.



(Fig 3: 'Coquette' or 'Soft Girl' Aesthetic; Fairy Cosplay)



(Fig 4: The Strawberry Dress by Lirika Matoshi which low-key owned TikTok in 2020; Sophia Webster's SS 2018 collection 'Away with the Fairies'; Dolce and Gabbana's Fall 2016 show was 'Fairytale' themed) (from left to right)





(Fig 5: Lana Del Rey; Taylor Swift; Florence Welch; Elle Fanning) (from left to right)

Several musicians, particularly from the pop and indie genres have embraced their femininity through this trend. Lana Del Rey showed up as a Gucci angel to the 2018 Grammys. Taylor Swift's performances of her song **'Enchanted'** during The Eras Tour were always accompanied by a high-end gown by brands like Elie Saab or Zuhair Murad. Florence Welch's entire brand revolves around her bohemian, retro, folktale inspired style. Similarly, Elle Fanning is recognised for starring in period dramas and the associated fashion.

It would only be fair to conclude with the desi twist to this trend because truly, our lehengas are nothing short of those ball gowns.



(Fig 6: By Sulakshana Monga; By Pankaj & Nidhi)

It is evident that despite their origin centuries ago, fairytales have certainly not ceased to be relevant. Every single one of us grew up listening to these stories of magic and eccentricity, they cannot be uprooted from our being.

They are deeply intertwined with the human necessity to escape the mundane. Both literature and fashion embody the factors which essentially make us human – infinite beauty, subdued madness and the desire to leave evidence of our being.



# ENCHANTED LOVE

RUPLEEN KAUR (YEAR 3)

In the heart of the Enchanting Forest, where ancient oaks whispered secrets and fireflies danced like stars, lived two young women named Adele and Avery. Adele was an accomplished botanist who cared for the enchanted plants that flourished in their forest-dwelling; her eyes were as blue as the sky. The brilliant sorceress, Avery drew her power from the ground itself, her midnight-black hair and smile could melt the cold of winter. They kept their love a secret from the world, even though it was as big and pure as the forest surrounding them.

Because she was jealous of their happiness, the evil sorceress, Morgan once put a spell on Avery. Over time, her abilities and memories were gradually sapped by the curse, rendering her frail and prone to forgetfulness. Adele sets out on a mission to save her sweetheart from the curse after suffering a devastating heartbreak. Through magical deserts and treacherous mountains, Adele was led by wise animals and old spirits on a quest that would test her courage and will-power.



*(Fig 1: Adele, the accomplished botanist who cared for the enchanted plants that flourished in their forest-dwelling.)*

Luna, an old owl she met along the road, taught her important lessons about love, acceptance, and inner strength. Luna had lived in the Enchanting Forest for many years. She had seen Adele and Avery's love blossom and watched as Morgan's curse befell Avery. She was wise and kind, and her advice and guidance helped Adele along her journey. She had a deep understanding of the power of love and used it to help Adele find the strength and courage she needed to save Avery.





Adele eventually found herself in a beautiful oasis where she could rest and replenish her energy. Adele was reminded by Luna's teachings that genuine bravery originates within, and that she may discover the strength to carry on her path by listening to her gut and following her heart. She embraced Luna's teachings and was ready to face whatever challenges awaited her. With newfound courage, she set out on her journey.



(Fig 2: Morgan, the evil sorceress, who put a spell on Avery because she was jealous)

As Adele's quest unfolded, Avery, though trapped in the grips of the curse, felt a deep connection with the forest around her. The rustle of leaves, the song of the birds, and the gentle caress of the wind reminded her of the love she shared with Adele. She remembered how much she loved Adele, and that no matter what happened, she would always love and protect her. Avery felt hope rising within her. She knew that one day she would find a way to break the curse and reunite with her beloved. Slowly, the fog of forgetfulness began to lift.



(Fig 3: Luna, an old owl she met along the road, taught her important lessons about love, acceptance, and inner strength)



In a climactic battle against Morgan, Adele displayed immense bravery and cunning. With help from the forest creatures and the power of her love, she defeated the wicked sorceress and broke the curse that held Avery captive. As the curse shattered, Avery's memories flooded back, and she embraced Adele, tears of joy and relief streaming down their faces.

The Enchanting Forest, recognizing the strength of their love, bestowed upon them a magical blessing, making their love visible to all, yet subtle, like the softest whisper of the wind. The couple returned home, hand in hand, and their love story became a beacon of hope and acceptance in the realm.



*(Fig 4: The Enchanting Forest, recognizing the strength of their love, bestowed upon them a magical blessing, making their love visible to all, yet subtle, like the softest whisper of the wind)*

In the end, it is love that prevails, illuminating our lives like the brightest stars in the night sky, reminding us that love is love, no matter who it chooses to embrace. Love is the most powerful force in the universe, and it has the power to change us, heal us, and bring us closer to one another. It is the only thing that can bridge the gaps between us, and bring us closer together. Love is the only thing that can bring us true joy and peace.



# ARTWORK

YEAR 1



MUSKAN SHARMA

## FAIRY ON A MUSHROOM

# THE CURSED CASTLE

JASLEEN KAUR (YEAR 2)

This is the story of a girl  
Who lived in a cursed castle.  
She used to think day and night,  
Whether her prince would come rescue her,

The way Rapunzel was saved.  
She used to cry day and night,  
Sitting near the window all day long  
Sketching in her favourite pink diary.

Then one day,  
The man of her dreams arrived.  
Tall, dark and handsome,  
Messy black hair, deep blue eyes,

The way girls dream of their men to be.  
With her straight, light brown hair tucked behind her ears  
Her teary hazel-green eyes sparkling,  
Screaming to take her away.

He looked her in the eye  
Touched her lashes as if he knew they were wet.  
He gave her a red rose and asked her to wait for him to return,  
After that he won't let those eyes cry and lips frown.

The moment she is his,  
Those eyes would shine as they are supposed to.  
And the lips would do what they were made to - smile.  
She waited, waited and waited;

After a month he was in front of her,  
Claiming her proudly.  
Her mother who was the one to lock her in the castle  
Stopped him.

He said, "Just the Princess, nothing else".  
She asked, "Why would I?"  
He vows,  
"Because I won't let her cry as you do,

Because I would take care of her like my Princess,  
Because I want her to be loved  
The way she is supposed to be,

Because I want her to be  
Respected the way she is supposed to be,  
Because I want that face, those eyes,  
And those lips to sparkle the way they should".

She left her mother's captivity  
And came running towards him,  
With shining, teary eyes,

Hugged him, to never let him go  
Embracing her love and his warmth.  
He hugged her back even tighter

The teary eyes and the happy joys,  
Proved a happy ending for the two.



# MODERN RAPUNZEL'S JOURNAL

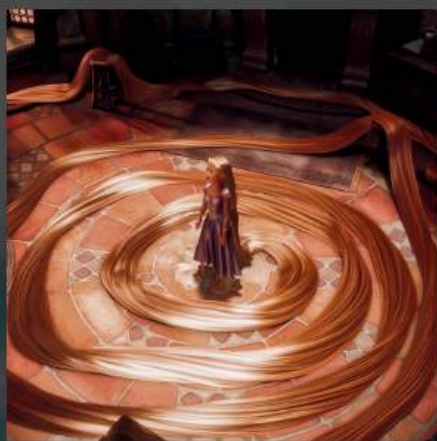
SIMARPREET KAUR (YEAR 3)

Dear Pascal, (...that's my diary's name)



**(Fig 1:** *Pascal, the chameleon, after whom Rapunzel has apparently named her dairy)*

Well, Hi! It's me, Rapunzel. Um, yeah...*sigh*. Oh, to be a princess kidnapped by an evil witch and being kept in a beautiful, yet secluded tower for the rest of my life because I have magic hair. One can only wish! If I said all this out loud, people would probably ask me to seek professional help. A lot of side eyes with, "Rapunzel, did you touch anything in the medicine cabinet?". NO, I'm perfectly sober, wishing to be a kidnapped princess. (And when that girl said she wanted to be a cat sunbathing in the street, no one batted an eye. Society!)



(Fig 2: Rapunzel, distressed with her seven feet long hair, worrying about ponytail headaches)

Another day trying to trudge through the halls of my school filled with students, trying not to get noticed by anyone; okay, that was a lie, I have no friends. I do have a lot of classmates though, always asking me, "So, what's your hair care routine?", "What kind of shampoo do you use?", "How many feet are your hair?", again and again, like it's a freshly released Taylor Swift song. They're seven feet long, by the way; talk about ponytail headaches!

Are you- are you getting me? Probably not, you're just a chunk of paper. (Maybe I do need professional help, considering the fact that I'm talking to a diary, and don't have any real friends and- um, maybe let's not go there.)

Since we're on the topic of me having some *real* people in my life, there's this guy, Flynn Rider. I kinda like him. He is either loaded, or farm-poor, considering the fact that he has a horse named Maximus. A white horse! (That's the only fairytale-coded thing about him, or maybe the fact that he climbs up to my window when my parents are not there). Among the piled up assignments from school and the always bad-working Wi-Fi, he's the only person who's good to me, and his horse too, for some reason.



(Fig 3: Flynn Rider, the guy Rapunzel kinda likes and Maximus, the horse she definitely likes)



You know what? Maybe this is not so bad. Maybe I could just give this very much trivial, very, very, very boring human life another chance and realize that this is actually not bad at all! OR maybe I could secretly wish for *both* Flynn and I to be thrown into the princess-y dimension, so, you know, he can save me from some dragons and evil witches and all.

OH! There's my prince charming, so gracefully climbing up the muddy drain pipes that run along the walls, leading him to my window (he slipped twice... um, thrice now).



(Fig 4: Rapunzel watching Flynn climb up and patiently waiting for something to happen between them :)

I'll be back to whining about my teenage drama again, don't you worry, Pascal; till then let me be delusional with my boyfriend. Wait—"boyfriend"?! Nope, he hasn't asked me out yet.

Your Monarch-in-Waiting/Potential Princess/Aspiring Aristocrat (you get it),  
Lady Entanglyn  
(yeah, that's my princess name :))

# THE MAGICAL WORLD OF DISNEY OR BARBIE?



## REPRESENTATION OF WOMANHOOD

JASNEET KAUR (YEAR 3)

The mention of the term 'fairytales' would immediately conjure images of Disney's animated masterpieces – the timeless tales of princesses, brave heroes, and magical realms. However, as time weaves its own stories, a different chapter emerged in the world of fairytales, for a whole generation of people, whose immediate connection to these whimsical narratives comes not from Disney but from the enchanting world of **Barbie movies** produced by **Mattel Entertainment**.

For decades, Disney has been the reigning monarch in bringing these beloved stories to life, weaving them into our collective consciousness with their iconic adaptations. From ***Snow White and the Seven Dwarfs*** to ***The Little Mermaid***, Disney became synonymous with fairytales, shaping the imagination of generations with their magical storytelling and captivating animations.

Yet, in the early 2000s, Mattel Entertainment took a different route to enchant the hearts of young audiences. They ventured



(Fig 1: Disney Logo; Barbie Logo)

into the realm of fairytales by harnessing the power of the iconic doll. From re-creating traditional tales to crafting their original stories, Mattel gave the narratives an output suitable to the 'Barbie' brand.

These films weren't just about the fashion-forward doll; they were about courage, friendship, and embracing one's uniqueness. Each movie carried a message, subtly weaving themes of empowerment and resilience into their narratives, resonating deeply with young viewers.





(Fig 2: Barbie in a Mermaid Tale; Barbie as Rapunzel; Barbie and the Diamond Castle) (from left to right)

The Barbie movies transported audiences to fantastical worlds filled with adventure, magic, and wonder. From exploring mermaid kingdoms in **Barbie in a Mermaid Tale** to embarking on adventures in **Barbie as Rapunzel** or **Barbie and the Diamond Castle**, these movies became the gateway for a generation to experience the allure of fairytales in a fresh, vibrant light.



(Fig 3: Barbie and Ken exchange contact information "on set" during Barbie and the Magic of Pegasus)

What made these Barbie adaptations unique was their ability of feminising the classic tales in an empowering way, while preserving the essence of magic and fantasy. They introduced contemporary elements, diversified characters, and showcased Barbie or the characters "played by" Barbie, as strong, independent women capable of overcoming challenges and embracing their strengths.



The “Barbie brand”, that contains the male doll Ken as an “accessory” to the female doll, is what is showcased in the movies as well. The role of the male characters in these movies is never as significant as it is in the Disney Movies.

**Barbie as Rapunzel** and **Disney's Tangled** both draw inspiration from the classic **Rapunzel** fairy tale but present distinctly different adaptations.

Mattel's recreation of the fairytale focuses on Barbie taking on the role of Rapunzel, emphasizing her artistic talents and inner strength. The storyline revolves around creativity, bravery, and independence as Rapunzel uses her painting skills to overcome challenges and ultimately discover her true identity.



(Fig 4: Barbie as Rapunzel; Disney's Tangled)



(Fig 5: Flynn Rider a.k.a. Eugene Fitzherbert)

On the other hand, Disney provides a more adventurous and comedic take on the tale. It modernizes the story, portraying Rapunzel as a spirited, active heroine who yearns to explore the world beyond her tower. The movie introduces Flynn Rider, a male character who becomes Rapunzel's partner in her journey of self-discovery and adventure.

While both adaptations feature Rapunzel's quest for freedom and self-realization, the approach differs in the portrayal of Rapunzel's character traits, the addition of supporting characters, the tone, and the overall storytelling style.





(Fig 6: Barbie as Rapunzel with a magic paintbrush)

**Barbie as Rapunzel** places a stronger emphasis on personal growth and creativity, one where she does is able to fight Gothel on her own, while **Tangled** leans more towards a swashbuckling adventure with Rapunzel and Flynn sharing the spotlight, where Rapunzel eventually needed Flynn's help to get away from Gothel.

The original storylines, such as **Barbie: A Fairy Secret**, in which Barbie is shown as a normal human girl who discovers the hidden world of fairies called Gloss Angeles, has Ken being abducted by the fairies and Barbie and Raquelle becoming his saviours, reversing the whole concept of "damsel in distress", something commonly found in traditional fairytales. Also the idea of keeping women against women like it's there in **Snow White and The**

**Seven Dwarfs**, where the Evil Queen poisons Snow White out of jealousy, gets subverted in Barbie's original fairytale, where Barbie and Raquelle discover the bond of female friendship by overcoming jealousy, instead of fighting of over a man.



(Fig 5: Raquelle and Barbie)

While Disney continues to reign supreme in the world of animated fairytales, the Barbie movies have carved out their own special place in the hearts of people. For many, these films are the ones that are associated with the term "fairytales", that contain themes of female empowerment and womanhood.

They stand as a testament to the timeless allure of storytelling and the ever-expanding ways in which we can change or create magical tales of bravery, friendship, and wonder, by creating a narrative that is inherently feminine, whether in its characters or setting, and celebrates that femininity.

# ARTWORK

YEAR 3



SIMARRPREET KAUR

## LITTLE MERMAID



# A DREAMLAND FAIRYTALE



ANJANA BALASUBRAMANIAN (YEAR 1)

Fairytales spin in the dreamy gentle night,  
The full moon shining bright along the hazy stars.

Night feels like day as  
Enchanting words come in whispers

And the shadow twirls around.

The magic winds around,  
The world lights up with smiles and enchantment.

# THE LITTLE MERMAID



BUT IT IS WRITTEN AND DIRECTED BY HAYAO MIYAZAKI!

PRAKRITI YADAV (YEAR 3)

Imagine Ariel to be a tiny sea creature, with a human head and a fish's body, who set out to explore the world for the first time and made friends with a five-year-old boy living in a beautiful coastal town instead. Imagine her and the boy bonding so well, that when she magically appears in the form of a fellow five-year-old girl, he takes no time in recognising her. Imagine the mother of this boy to just accept all the quirky ways of the little girl who was a half-fish earlier and welcome her like one of her own. Imagine her innocent childhood love for this boy to be so strong that she brings a whole tsunami to the town without realising, just to spend time with the boy. And, finally, imagine them getting a happy ending after convincing the little girl's mother, the Queen of the Ocean, to accept her human form along with her love for the boy.

Hayao Miyazaki weaves a story on similar lines with the intentions of filling the viewers with hope and warmth while using strong symbols of environmentalism.



(Fig 1: Poster of the film *Ponyo* by Hayao Miyazaki)

His animated movie, ***Ponyo* (2008)**, is a beautiful retelling of **Hans Christian Andersen's *The Little Mermaid***. Rejecting the most exploited trope of "a damsel in distress" present in all the classic fairy tales, Miyazaki brings a breath of fresh air through ***Ponyo***.





(Fig 2: An animation that catches the innocence in the relationship between Ponyo and Sosuke)

The protagonists of the story being five-year-olds lends an innocent and endearing quality to the movie, which, in turn, helps the viewers focus on the main message of the movie – the idea of unconditional love. Most classic fairy tales have highly unrealistic and idealised portrayals of love which always have to end in marriage and cannot be comprehended without a kiss.

Such unrealistic depictions in the classic fairy tales like **Cinderella**, **The Little Mermaid**, **Snow White**, can lead to formation of unrealistic standards and self-doubt in the minds of the younger audience. Unlike the “love at first sight” after a brief, rushed meeting between the protagonists in **The Little Mermaid**, Miyazaki gives his protagonists in **Ponyo** that time and space to bond with each other and grow together. Ponyo and Sosuke get a whole day to spend together after the tsunami, going on an adventure on Sosuke's toy boat in search for his mother.



(Fig 3: Ponyo and Sosuke spending time with each other after tsunami)

They take care of each other and accept each other as they truly are without any expectations, while engaging in all the things five-year-olds engage in. Underneath this bonding lies a message of a universal form of love that asks everyone to be respectful and kind to all living forms.



Ariel being afraid of showing herself to the Prince in her “mermaid” form shows an internalised belief of her species being inferior to human beings. This indirectly shows the internalised belief in human beings of them being superior which makes it difficult for them to extend kindness to other forms of life. While Ariel went on making sacrifices to become a human to be with her prince, Ponyo is accepted the same by Sosuke in her “fish” as well as human form. Ponyo, unlike Ariel, gets converted into a human by accident and keeps alternating between her human and fish form which is found rather cute and funny by Sosuke. Thus, Ponyo is able to find acceptance with Sosuke.



(Fig 4: Sosuke's acceptance to Ponyo's fish form)

Through **Ponyo**, Miyazaki does not shy away from the opportunity to make a few environmentalist remarks on the disruptions caused to marine life by human activities, majorly pollution. One of the scenes, where Ponyo gets trapped in a glass jar as a fish while swimming, is a strong representation of how other life forms constantly get affected by the “superior” humans. Having the Queen of the Ocean as Ponyo’s mother as well as Ponyo turning into a human from a fish reminds the viewers of how all life forms ultimately originated from the sea. This gives us, humans, even more reason to respect marine life and the ocean, which is our origin.

**Ponyo** also deviates from the path of the classic fairy tale, by not having any antagonist or inherently evil characters in the story. While **The Little Mermaid** has Ursula, the sea witch as the antagonist, **Ponyo** has Fujimoto, Ponyo’s father who was a human wizard, now responsible for creating sea creatures with his magic.





(Fig 5: Fujimoto, Ponyo's father who was a human wizard, now responsible for creating sea creatures with his magic)

However, he poses as a hindrance to Ponyo only out of parental concern as a creator and not out of evilness. The portrayal of Ponyo's mother, Gran Mamare, as a divine figure also helps the movie in digressing from the idea of classic portrayal of women as evil forces in fairy tales based on the real societal view on women being manipulative and deceitful.

The trope of an evil stepmother could have easily been exploited by Miyazaki through Gran Mamare, but he decides to challenge the views of the society instead. His portrayal of Fujimoto, a male, as a creator figure adds to this challenge.

Thus, Miyazaki rewrites **The Little Mermaid** and shows his creative genius, yet again, in the form of **Ponyo**. Being aware of the responsibility that lies on him as a creator, he not only focuses his story on the classic fairy tale trope i.e., love and the victory of good over evil, but also conveys important messages of social importance. While we all may outgrow the classic fairy tales that we enjoyed so much as children, Miyazaki's work, **Ponyo**, manages to retain its spot in the heart of the viewers and continues to be enjoyed irrespective of age.

# MAUI'S FISH HOOK OR SHAM HOOK?



AMITOA KAU (YEAR 2)

**Moana (2016)** is an animated musical fantasy, action-adventure film produced by Walt Disney Animation Studios. The film is set in ancient Polynesia and tells the story of Moana, the strong-willed daughter of the Chief of a coastal village, who is chosen by the ocean itself to reunite a mystical relic with the Goddess Te Fiti.



(Fig 1: Moana of Motunui, showing the heart of Te Fiti)

The plot is original, but it takes inspiration from Polynesian myths. Since Disney made up the fictional island of Motunui as a conglomerate of many aspects of different Polynesian cultures, it is no surprise that they also mixed and matched various stories of Maui, that vary between the Pacific Islands.

They chose to simplify Maui's life in a major way by making him an orphan. In the traditional lore, he has four brothers and occasionally, a trickster son.

The story does not follow the cultural fairytale dynamics. The original fairytales had the

familiar undertone of a love story, but Moana defies this premature notion to some extent. It is much more a modern fairytale with the strong hero-like main guy as a sidekick to the princess-like protagonist. Moana is the daughter of the Chief, this implies that she is the princess of the island, where her father rules like a king. She is strong-willed, resilient and has the so-called "magical" powers to control the sea at her own will. All these traits make her much like a princess.



# MAUI'S FISH HOOK OR SHAM HOOK?



AMITOA KAU (YEAR 2)



(Fig 2: Moana and Maui, with the magic of ocean and Maui's magical fishhook is very prominent)

The story does feature another very prominent character besides Moana of Motunui, Maui. "A demigod of wind and sea, shapeshifter and hero of men" – all adjectives put in by himself. Maui since the very start becomes a very important character of the movie.

The plot of the story is a basic one. Moana, the protagonist and the soon-to-be Chief, has been pushed by the ocean in order to restore the heart of Te Fiti, or the Mother Goddess, if explained in layman language. But she can't do that alone. She needs the help of Maui in order to achieve the task. And he just so happens to be the person who allegedly took the heart in the first place. Now Moana, accompanied by her rooster, against her parents' wishes, sets out on the journey to first hunt down Maui, who has gone AWOL for a long time, and then to restore the heart and save her dying island.



(Fig 3: The heart of Te Fiti that Moana wishes to restore with Maui)



# MAUI'S FISH HOOK OR SHAM HOOK?



AMITOA KAU (YEAR 2)

Being a resilient woman, she is able to hunt him down real quickly. But she realises what sort of a cocky demigod the man is. All he wants to do is get out of the island he has been stuck on and find his fish hook which helps him shape-shift and do other demigod stuff. He wants nothing to do with the heart of Te Fiti.

But Moana being Moana, with help from the ocean, convinces Maui to accompany her to Te Fiti and restore the heart. He is blazed by her conviction and reluctantly agrees to help her. They set out to rescue his magical fish hook first and ultimately, they are able to retrieve it.

But this is where the real question arises, was it actually the fish hook that made Maui the charismatic personality he was or was it his own conviction? The answer is very deeply rooted and needs dusting off many layers to get to. Throughout the movie, we see the obsession Maui has with that thing. But slowly we realize that He is more than just a fish hook. Yes, the hook helps him achieve great things and even becomes a source of humor. But after retrieving it, Maui was not able to handle the changes and functioning of the simple object. It was his own concentration that let him get hold of the functioning of the magical hook again. The hook in itself has nothing to do with it.



(Fig 4: Maui. "A demigod of wind and sea, shapeshifter and hero of men", with his very precious fish hook)

But Maui was great at doing things at his own accord. He is strong enough to pick up a boat, to fight off sea pirates, named Kakamora all by himself. He is formidable at sailing and does it with a flow. He even patiently teaches Moana how to sail. All this without the fish hook by his side. As Maui was abandoned as a child, he learned to do all of this without a parental figure in his life.



# MAUI'S FISH HOOK OR SHAM HOOK?



AMITOA KAU (YEAR 2)

At the end, they do end up with the fish hook. The only thing left to do is to fight the monster Te Kā to get to the island of Te Fiti. Te Kā proves to be a ruthless monster who had defeated Maui before and because of whom he lost his fish hook.

This time too Maui is not able to fight with her and ends up with a malfunctioned hook. But the surprising thing is that it was always the fish hook which bore the brunt and never Maui. Again, was it because of his conviction? Maybe the hook was just a catalyst for him to step forward and fight against any and every evil. At In the end, it is the hook that is exploded into pieces and Maui comes out unharmed. He is not regretful of the hook being gone like he was in the earlier stage of his life.



(Fig 5: Te Kā, the sea monster made out of lava, whom they need to fight off in order to get to Te Fiti)

Maybe the hook was just a mere object given to an abandoned child by the gods so he wouldn't feel too alone and underconfident. Perhaps the actual power lied with Maui? Afterall, he did emerge victorious after some hardships.

Objects never hold all the power in one's life and Maui becomes an epitome of this. It is always within us to come out victorious through tough times. The hook depended on Maui to give it a purpose, it was not Maui who needed the hook to actually survive. Yes, the hook gave him power. But it was his own sheer will that made him the demigod of wind and sea, shapeshifter and the hero of men.

# ARTWORK

YEAR 3



Meet Me At Midnight

Have Courage And Be Kind

JASNEET KAUR

## MIDNIGHTS



# THE TALE OF A PRINCESS' RESILIENCE

ANUSHKA KAUSHIK ( YEAR 3 )

Once upon a time in  
The cradle of my youth,  
I twirled through life's tale,  
A sprite with dreams, uncouth.

In a realm where truth  
Wore a mystical cloak,  
I, the fairy of joy,  
In innocence, bespoke.

But time, that masterful storyteller,  
Wove a thread so dark,  
Unraveling illusions,  
Leaving innocence to embark.

The once luminous fairytale,  
Now draped in despair,  
As shadows of truth painted a world,  
Harsh and unfair.

Once a princess gracing  
The pages of youth's lore,  
Society's whispers turned my image,  
A witch, they swore.

A metamorphosis,  
Coerced by judgments unkind,  
Turned my golden tale  
Into shadows I find.

In the harsh glare of judgments,  
A princess turned witch,  
Yet within, love and kindness  
Continued to pitch.

Society's brush painted a distorted view,  
But beneath the surface,  
The princess remained true.

For the heart tells its tale,  
Beyond societal gaze,  
A princess adorned in love's grace.  
In the absurdity of norms,  
A defiance to bind,  
The princess endured,  
Her true nature to find.

# A HUNTSMAN'S REDEMPTION

SIMARPREET KAUR (YEAR 3)

In the quiet recesses of the ancient forest, where the leaves whispered secrets to the wind and the sunlight filtered through the branches in dappled patterns, I, the Huntsman, grappled with the weight of a fateful decision. The air was thick with the scent of pine, and every step seemed to echo my internal turmoil.

I was not always a solitary figure, bound by the wild and sworn to the forest's mysteries. Once, I was a man of the kingdom, known for my prowess with the bow and my unwavering loyalty to the crown. But fate has a way of weaving unexpected tales, and my destiny took an unforeseen turn when the Queen, with her obsidian eyes gleaming like polished onyx, summoned me to her side. Her command was simple, yet laden with ominous undertones: "take Snow White into the heart of the forest, where the trees stand sentinel and the shadows dance with ancient magic, and bring back her heart". A gruesome task, a macabre request that resonated with the darker recesses of the Queen's desires.



(Fig 1: Humbert the Huntsman, who appeared in Snow White and The Seven Dwarfs)

his flower was, very conveniently, the prized possession of the witch herself. When the witch Gothel realized that her flower was gone and there was nothing left to keep her young forever, she decided to kidnap the child who could give her everything she desired. For the next eighteen years, Gothel kept Rapunzel locked up in a tower, out of sight, and hidden from everyone.





(Fig 2: Snow White, the princess who was kidnapped)

Snow White, innocent and pure, was the unwitting muse caught in the crossfire of malevolent forces. With every step, I felt the eyes of the forest upon me, as if the ancient spirits observed my internal struggle. The echoes of distant creatures and the rustling leaves seemed to murmur words of caution, but my duty, as defined by the Queen, eclipsed the moral compass that flickered within.

Snow White, unaware of the impending peril, walked beside me with an aura of serenity that resonated with the natural beauty surrounding us. Her laughter, like tinkling wind chimes, echoed through the trees, momentarily lifting the oppressive weight from my shoulders. How could one so pure be the target of such darkness?

As the path wound deeper into the heart of the woodland realm, I stole glances at Snow White, her ebony hair cascading like a waterfall of shadows. Her eyes, wide and filled with wonder, reflected the innocence that the Queen sought to extinguish. How could I, a mere mortal bound by duty, reconcile the impending tragedy with the purity that walked beside me?



(Fig 3: The innocence of Snow White enamoured The Huntsman so much that he couldn't bear the assassination of a pure soul like the Princess)



In a secluded glade, bathed in the golden hues of the setting sun, I halted. The moment of decision loomed, and I could no longer evade the gravity of my task. Snow White, sensing my hesitation, looked at me with eyes that held both trust and vulnerability. With a heavy heart, I confessed to Snow White the sinister plot hatched by the Queen. The revelation hung in the air like the mist that clung to the forest floor. Her eyes widened in shock, mirroring the betrayal that resonated within my own conscience.

A decision crystallized in that moment — an oath to defy the puppeteer, to shield the innocent from the shadows that sought to engulf her. The forest, sensing the seismic shift in destiny, seemed to exhale a collective sigh of relief. Together, Snow White and I ventured into the depths of the forest, evading the Queen's reach. The shadows that had threatened to consume us transformed into allies, shielding us from the malevolence that pursued. With every step, the weight upon my shoulders lifted, replaced by a newfound purpose—to protect the purity that the Queen sought to extinguish.

As we emerged from the forest, victorious in defying the predetermined script, I, the Huntsman, felt a sense of redemption wash over me. I felt the echoes of ancient spirits applauding a choice that transcends the darkness. The Queen's wrath would surely descend, but in the eyes of the forest and the echoes of the ancient spirits, I had chosen a different path.



(Fig 4: Queen Grimhilde, who ordered the assassin of Snow White. Or better known as The Evil Queen)

Snow White, resilient and unbroken, found sanctuary among the dwarfs who dwelled in the mountains. My role as the puppet in the Queen's dark narrative had transformed into a guardian of the untamed beauty that the forest cradled. The tapestry of my destiny, once stained with shadows, now bore the vibrant threads of redemption and defiance. And so, I, once a pawn in a tale of malevolence, became a guardian of the ancient forest, a guardian who chose light over darkness, compassion over cruelty, and in doing so, carved his own narrative in the annals of enchanted woods.



# MOTHER GOTHEL



## A MOTHER OR AN ENIGMA?

AMITOZ KAUR (YEAR 2)

**Tangled** is a 2010 American animated movie that contains elements of musicality, adventure, fantasy, and comedy. The film was produced by Walt Disney Animation Studios and released by Walt Disney Pictures, somehow based on the German fairy tale **Rapunzel** in the collection of folktales published by the Brother Grimms.

The plot follows the story of a lost young princess with magical blonde hair. She yearns to get out of her tower, where she has been locked up her whole life, and like another fairytale, her knight in shining armor shows up at her doorstep in the form of a charismatic and notorious thief, Flynn Rider.

But the thing to take notice of is that the princess is lost. The explanation for this is a very mediocre one: the evil witch came, took the princess, and ran away. But why did she do it? The princess Rapunzel was born with the help of a magical flower that gave her powers to heal and protect someone.



(Fig 1: Mother Gothel)

This flower was, very conveniently, the prized possession of the witch herself. When the witch Gothel realized that her flower was gone and there was nothing left to keep her young forever, she decided to kidnap the child who could give her everything she desired. For the next eighteen years, Gothel kept Rapunzel locked up in a tower, out of sight, and hidden from everyone.



# MOTHER GOTHEL: A MOTHER OR AN ENIGMA?



AMITOK KUR (YEAR 2)



(Fig 2: This is a secluded tower hidden deep within the woods outside the Kingdom of Corona)

But the question that arises is whether Gothel actually loves Rapunzel like a mother, or was she just looking after her for her powers? There are too many speculations that arise from time to time, swinging the pendulum between the two extremes. And to clear up the speculations, here are some insights:

Mother Gothel, though she took care of Rapunzel as a mother, brought her things, fed her, and even educated her to some extent, didn't truly love her. As far as Rapunzel's knowledge goes, Gothel is the only parent she has. So, for Gothel to behave indifferently would have raised questions from a very young age, and Rapunzel would have wanted to know her true identity and family. All the questions Gothel would want to ignore with passion. And the best way to avoid these questions is to treat Rapunzel as her own.



(Fig 3: Rapunzel, the princess who was kidnapped for her magical healing hair)

But that still doesn't justify Gothel as a good mother. She was basically a witch who had powers and evil intentions. If she loved Rapunzel enough, she wouldn't have had a problem letting Rapunzel out of the tower ever so often. But she never let Rapunzel even step out of the tower, let alone go around exploring. This just shows how desperate Gothel was to keep Rapunzel and her magic hidden.



# MOTHER GOTHEL: A MOTHER OR AN ENIGMA?



AMITOK KOUR (YEAR 2)

She stoops low enough to plot against her so-called daughter when Flynn takes her out of the tower. She planned, plotted, and deceived Rapunzel in every way possible. If she trusted and loved her as her own daughter, letting her out wouldn't have been a big problem for her. Gothel has no use for Rapunzel — the person — only her hair. When Gothel professes her love, it's only for Rapunzel's hair. She never touches Rapunzel lovingly, only her hair. The reason why Gothel goes to such lengths to fill Rapunzel's life with so many things is because it reduces the chance of Rapunzel rebelling. Or worse, Rapunzel leaving the tower because there is nothing to do in the tower.



(Fig 4: The magical flower that saved Rapunzel during her birth; Rapunzel magical hair healing Flynn's hand)

At the end, the argument swings between two sides, with some arguing that she loved Rapunzel but in a selfish way. She loved the magical flower so much, and when it was taken from her, she took Rapunzel and raised her as her own. Rapunzel then became her beloved, precious flower. She loved Rapunzel the same way she loved the flower.

But the other side argues that every loving gesture from Gothel goes towards Rapunzel's hair. She caresses it, brushes it, and kisses it. Not Rapunzel, but her hair. When addressing the former, she's mocking, cold, and disinterested. It's particularly obvious at the end of the **'Mother Knows Best'** song: when talking to her, her face hardens, and there is neither love nor sympathy in Gothel's eyes when she is telling her not to ask to leave the tower.

An adoptive parent can be loving to their foster child until they don't have an ulterior motive. But a witch like Gothel, who did have an ulterior motive to keep Rapunzel, could never be a true mother to someone pure like the Princess.

# ARTWORK

YEAR 3



SIMARPREET KAUR

## STARRY LIGHTS



# MY PRINCE CHARMING

JASLEEN KAUR (YEAR 2)

The day I saw him, I was sure,  
I would be loved the way I craved.

There was something I could feel,  
A mixture of care and love in his eyes.

He looked me straight in the eye,  
I had a baby-pink blush all over my face.

He walked towards me, my steps froze,  
His steps got closer.

I looked to the ground,  
Almost crushing my eyes close,

I could not lift my head up.  
Next minute I felt a shadow over me, 6 ft tall,

That completely shielded the 5'2 me.  
Then I realized the soft touch,

As soft as a flower.  
Aah! It was his finger on my chin,

That forced me to face him.  
Hundreds of butterflies, hundreds of screams,  
And hundreds of shivers,  
Crossed me, only because of that Flower.

And that touch told me...  
"Trust me babygirl, you are mine!"

His eyes were saying that  
He will protect me.

His smile was saying that

The reason for this smile is you.  
Time stopped, everything froze,

All I could hear was jumping heartbeats,  
And his scent which was so strong

That it consumed me.  
He grabbed my hand and took me along,

That was the moment I realized, "I am taken".  
And that's how my Fairytale began!

# ARTWORK

YEAR 1



ANJANA BALASUBRAMANIAN

## TANGLED BOARD



# EVENTS

HELD IN 2023-2024

## VERBOS INCENDIUM LAUNCH & FAREWELL '23



# EVENTS

HELD IN 2023-2024

## INTERDISCIPLINARY LECTURE ON SUFİ TRADITIONS IN INDIA





# EVENTS

HELD IN 2023-2024

## POETRY WRITING WORKSHOP



# EVENTS

HELD IN 2023-2024

## MOVIE SCREENING & ORIENTATION







# HISTORY OF VERBOS INCENDIUM



**VERBOS INCENDIUM** MEANS “WORDS HAVE FIRE”. IT LAID ITS FOUNDATION AS AN E-JOURNAL IN 2016, UNDER THE WINGS OF OUR FORMER PRINCIPAL, DR. KAWARJIT KAUR AND THE THEN HEAD OF ENGLISH DEPARTMENT, DR. KIRANJEET SETHI WITH MS. AVANTIKA POKHRIYAL SERVING AS THE FACULTY EDITOR FOR YEARS TO COME. IT COMMEMORATED THE 50TH ANNIVERSARY OF MSCW (1967-2016).

8 YEARS AND 11 EDITIONS OF CELEBRATING VARIOUS FORMS OF ART, CULTURE AND AESTHETICS, REJOICING IN THE ESCAPING TRANSCENDENCE OF WORDS, BURNING WITH THE DESIRE TO MANIFEST.



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