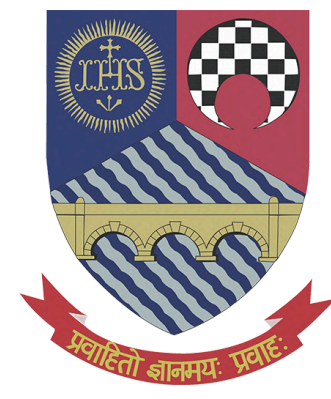




XAVIER'S AHMEDABAD PERIODICAL

XAP

XAP

St. Xavier's College (Autonomous), Ahmedabad

Art Culture & Xavier's

XAP

June 2026 issue

A Mosaic of Art and Culture

Nirjara Poptani, with insights from Prof. Deesha Khetani, Coordinator ECC

Art has always been an integral part of the culture of St. Xavier's College, Ahmedabad. Education on this campus extends beyond just the classrooms and textbooks. Professor Deesha Khetani, Coordinator of the Extra Curricular Committee (ECC) at Xavier's shared her insights about this with Xaveir's Ahmedabad Periodical (XAP). She believes that "the college provides several opportunities that encourage students" to express themselves better, artistically and otherwise. Students regularly participate in several cultural activities and competitions, including those organized by Gujarat University. One such competition is the annual Youth Festival. More than 100 students from all departments of Xavier's participate and volunteer in this, contributing to the event with more than just their artistic skills, but also their leadership and organizational skills. Xavier's always emerges victorious from these competitions, and several performances by Xavierites have also 'earned recognition at the national level'.

This brings immense pride to the college, not because of the trophies, but because the college fosters this creative spirit and encourages students to pursue their talents beyond the classroom.



Professor Deesha Khetani at Culfest 2025

Students also participate in, and organize, internal events. These range from departmental events, promoting a unique blend of academics and real-world applications. Events like Chem Cho, Litanza, and PsychFest, all push students to understand the back-end reality of hosting and organizing events. Working in different roles simultaneously trains students to develop life skills that help them beyond departmental events. This can be best seen in the annual Culfest organized by the ECC. With more than twenty-eight events, the Culfest is the biggest event held on our campus. Prof. Deesha

Khetani shares with XAP how students work in 'marketing, discipline, supply chain, trophy management, logistics,' and more, to facilitate a smooth event for students, faculty, and visitors. All departments of the college participate in events like dance, music, theatre, and writing. This allows both students and faculty to express their creativity, talent, and skills. To find out who emerged victorious in this academic year's Culfest, turn the page.

Essentially, at Xavier's we see a culture that promotes creative freedom. Be it the colorful walls of the campus, the events we organize, or the ones we participate in, 'Xavier's college continues to encourage students', whether new, or returning, 'to explore their creativity, develop talents, and grow into well-rounded individuals', and become ready for the real world. This issue, dear reader, focuses on that spirit of art, and how it teaches one about life and culture.

The Voice of Xavier's, Now In Print

Together, we make XAP and with XAP, we make a difference.

By Niki Raval

Have you ever spotted that eccentric little DIY box near the canteen entrance, hooked on a pole right in the middle of Xavier's busiest spot? It is difficult not to wonder, what's a cardboard box doing there? Well, we call it XAP CORNER, your go-to spot for collecting XAP! But the question is, what exactly is XAP?

Xavier's Ahmedabad Periodical (XAP) is a dynamic, student-run periodical that opens up doors for students, faculty members and, staff to voice their thoughts on everything ranging from global debates to campus life at Xavier's. It is more than just an eight-page periodical; it is a bridge that helps students truly understand Xavier's bond with professors, staff, peers, and the grounded hidden gems of talent across all the departments.

XAP invites anyone from Xavier's to shine. It allows them to submit a heartfelt poem, a witty café review or a book or movie critique. As a safe and multilingual platform, it prioritizes different voices that St. Xavier's College (Autonomous), Ahmedabad is made up of.

XAP is not only limited to students and the faculty members, but it also reaches out to the campus' audience that often goes unnoticed. We strive to make their voices heard, be it our security guards or our housekeeping staff.



Photo: Sahil Harvani

Xavier's Ahmedabad Periodical has it all, from emotions to talents

XAP is not just a piece of paper but is an emotion. It inspires the youth to raise their voices on significant topics from all the corners of the college, and to celebrate talent without any boundaries. This is our space to express, connect, and inspire each other.

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Art: Our Existence

By Naiara Bhatia

From the ruins of Mohenjo-Daro and the Pyramids of Giza, we have seen the Earth endure countless civilizations, empires, and legacies. This history is tangible proof that humans have existed before us; they have enlightened us to their language, behavior, traditions, and day-to-day lives, through different forms, which we like to call art.

Art, for one person; may be a painting in a gallery, for another, it may be a song, a performance, or a poem. The word 'art' brings different connotations to everyone. Culture, the lives of people, their traditions, beliefs, celebrations, and everyday habits, just like art, influences how we think, interact, and what we consider important. Art is the creative expression that gives culture a face and voice.

Every society tells its story through art. Stories and culture find expression in art, whether through films, paintings, or other forms. Such is the culture at Xavier's. The open and curious environment encourages creative exploration through music performances, drama productions, short films, debates, writing, and more.

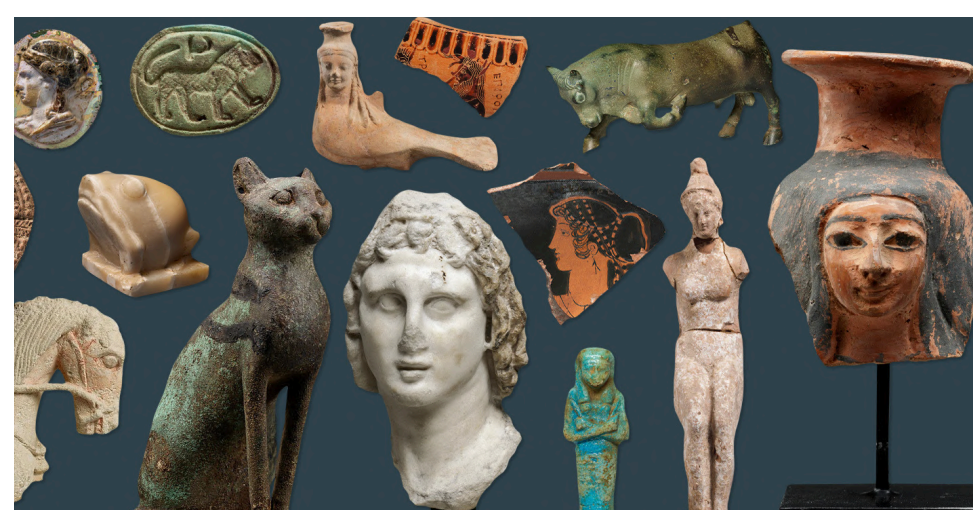


Photo: Open Source

Art and culture that survives across civilizations

At Xavier's, creativity is not judged but nurtured through encouragement and motivation. Students are inspired to think differently, challenge ideas, and bring individuality to what they create. The fests and events that our college participates in, and hosts, are an integral part of our community, increasing artistic liberty with support, and helping students find their voice. This is merely a glimpse of what the Xavierite culture contains.

From Kolhapuri Sandals to Chai Lattes:

The West's Continuing Theft of Indian Culture

By Nupur Vyas

"When chai becomes a latte, Kolhapuri become 'ethnic flats,' and Indian textiles get rebranded as Scandinavian chic, you know culture isn't being shared- it's being sold." Cultural theft did not end with colonialism; it evolved. Today, it appears subtler, trendier, and wrapped in Instagram aesthetics, luxury branding, and "global fashion." The clean girl look, as the "it girls" like to call it, has been the signature hairstyle of almost every Indian woman, be it the braids or the slicked-back bun, which our mothers and grandmothers have been rocking for centuries, not for the sake of fashion, but for functionality. The recent Western obsession with hair oiling, a new self-care ritual, comes from a practice passed down through women from Indians and several other cultures. For decades, Indian girls who oiled their hair were mocked as greasy and backward. Now, the same practice is rebranded as holistic wellness.

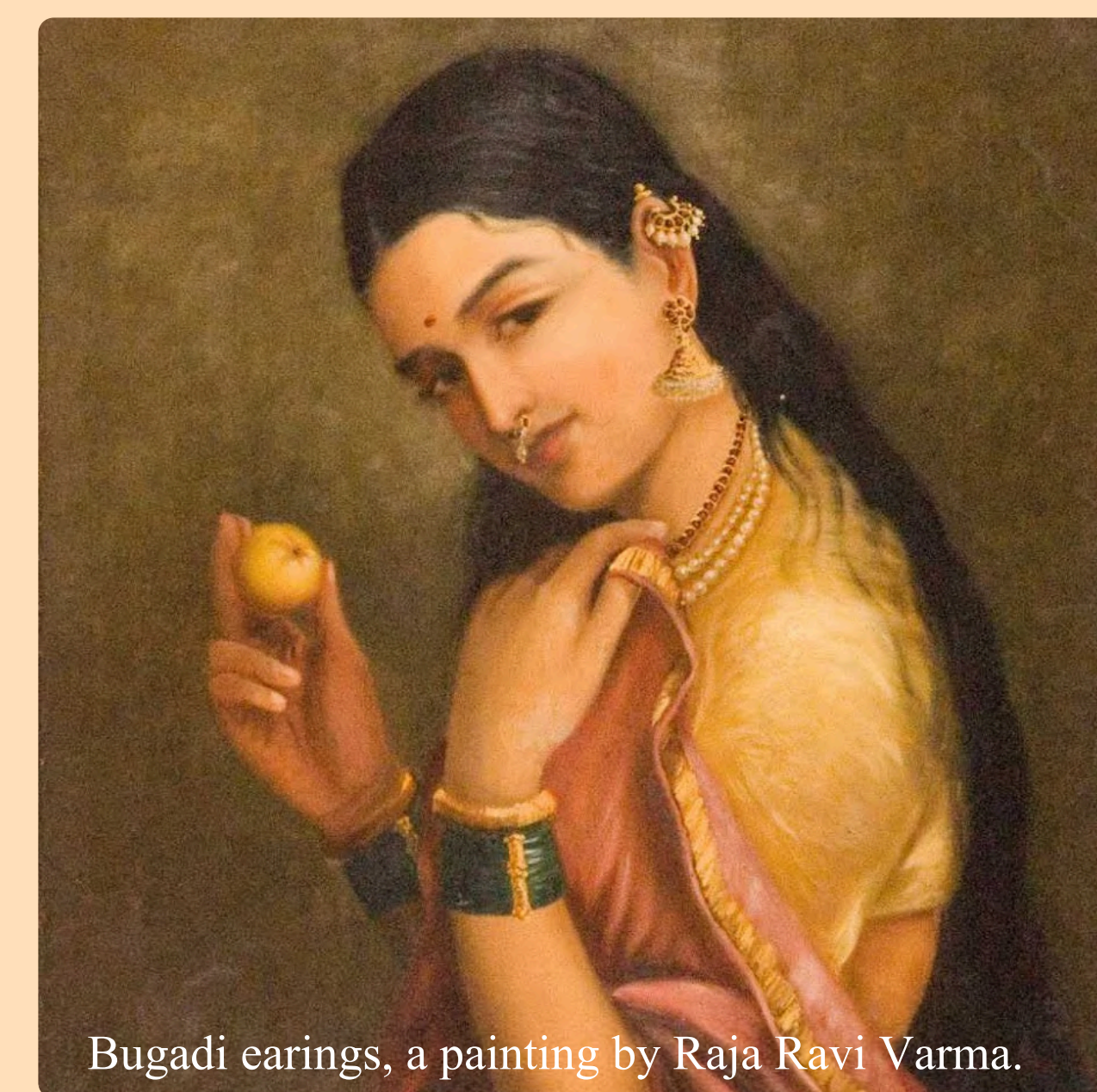
Let's talk about the recent global obsession- Chai-Latte. Chai, a centuries-old Indian beverage rooted in everyday life, is rebranded as an exotic wellness drink, served at inflated prices, stripped of its cultural context, and rarely acknowledged as Indian. The same society that once dismissed Indian habits as "uncivilized" now sells them as lifestyle trends, such as the Prada Chai Santal perfume priced at 190 USD.



Photo: thenodmag

Kolhapuri sandals on the runway.

The infamous Scandinavian scarves and Ibiza dresses with their block prints and embroidery are seen as bohemian, chic, and, fashionable. Yet, when worn by Indians, they are labelled as "traditional and outdated." One of the biggest breakthroughs was Prada copying the Kolhapuri design, the handcrafted leather footwear from Maharashtra, and selling it at luxury prices without giving any credit to the artisans who work day and night. This is not collaboration but exploitation. Walk into any Western fashion feed today, and you'll see the same aesthetic: multiple earrings on their ears, delicate hoops along the cartilage, curated "ear stacks," and edgy piercings described as modern self-expression. What's presented as a Gen-Z fashion discovery is, in reality, something Indian communities have practiced for centuries.



Bugadi earrings, a painting by Raja Ravi Varma.

One of the clearest examples is the Bugadi (or Bugudi), a traditional Maharashtrian ornament worn on the upper cartilage of the ear. Today, Western fashion calls this a helix piercing and markets it as edgy. But in Maharashtra, the Bugadi has been worn for generations as part

of bridal jewelry and festive attire. It is not a rebellious fashion statement but a symbol of grace and tradition. Every season, we see multiple Indian textiles and prints on the runway without any due credit to the local artisans who work hard to make these pieces.



Are dupattas now Scandavian scarfs?

Defenders of these trends, often argue that culture is meant to be shared. But sharing requires mutual respect. When one culture profits while another remains invisible, it is not exchange; it is extraction. The global market continues to reward Western voices for "discovering" what non-Western communities have always known. Indian culture is not a trend cycle. It is a living, breathing tradition shaped by people, memory, and resistance. Until the West learns to engage with it ethically, every chai latte, scarf, sandal, and "wellness ritual" carries the weight of an unfinished colonial story.

Culfest 2025 Highlights

By Dhruvi Prajapati

St. Xavier's College, Ahmedabad, hosted the Cultfest 2025: Antarnaad, from 21st December to 23rd December. Various departments participated in 28 events, showcasing their talents in literary, dramatic, and musical performances, as well as fine arts. Organised by the Extra Curriculum Committee, the three days were planned with eccentric dress codes and unique themes. Antarnaad 2025 was a celebration of talent, friendship, and students' creative imagination.

Winners

Events	1st	2nd	3rd	Events	1st	2nd	3rd
Rangoli	Chemistry and Industrial Chemistry	English	Commerce	Mimicry	English	Commerce	Economics
On the spot painting	English, BCA, CS and IT	Economics, Botany, Zoology and Microbiology	Commerce	Skit	English	Economics	Psychology
Mehendi	BCA, CS and IT	Commerce and Psychology	Botany, Zoology and Microbiology	Mime	Physics and Electronics	Economics	Mathematics and Statistics
Collage Making	Psychology	Physics and Electronics	Commerce	Mono-act	Biochemistry and Biotechnology	Theatre, Sociology and English	Psychology
Cartooning	Biochemistry and Biotechnology	Commerce	Psychology	Jugalbandi (INST)	Biochemistry and Biotechnology	Psychology	-
Poster Making	BCA, CS and IT	Botany, Zoology and Microbiology	English	Indian Solo Singing	English	Psychology	Theatre and Sociology
Sketching	Psychology	Economics	English	Western Solo Singing	English	Theatre and Sociology	Psychology
Spell Bee	Psychology	Physics and Electronics	English	Western Group Song	Psychology	Emglish	Economics
Debate	English	Psychology	Botany, Zoology and Microbiology	Indian Group Song	English	Psychology	Physics and Electronics
Creative Writing	Mathematics and Statistics	Theatre and Sociology	English	Jugalbandi Dance	Psychology	Economics	Commerce
Elocution	Psychology	Economics	English	Classical Dance	Psychology	Botany, Zoology and Microbiology	BCA, CS and IT
Quiz	Mathematics and Statistics	BCA, CS and IT	Botany, Zoology and Microbiology	Documentry	Physics and Electronics	Botany, Zoology and Microbiology	Psychology
Spill Poetry	Mathematics and Statistics	Theatre and Sociology	Botany, Zoology and Microbiology	Western Group Dance	Commerce	BCA, CS and IT	Psychology
Stand-up Comedy	English	Commerce	Mathematics and Statistics	Indian Folk Dance	Botany, Zoology and Microbiology	English	BCA, CS and IT

Sports Fest Final Standings

By Yashvi Asodiya

The annual Sports Fest took place on 13th and 14th December 2025. Various departments were actively involved in different sports events which took place at St. Xavier’s college’s campus, and Gujarat University track. Ultimately, the following departments emerged victorious.

Rank	Department
First 🏆	Economics
Second 🥈	B.Com
Third 🥉	English

FESTS, MEMORIES AND SECRETS: WITH NANDNI RANPARA

- Interviewed by Nupur Vyas, Written by Mitee Patel

We measure our college life by the fests we attend. The days of celebration and fun are all we remember. We often forget those who bring these fests to us— the students organising them. XAP finally got hold of the ever-busy Nandni Ranpara, Marketing Head (2023-2025), Student of the Year (2024-2025), and Culfest Head (2025-2026), for a conversation, and in this interview, she tells us about herself and what the BTS of the campus's most important event looks like.

“When it comes to achieving something, I become an overachiever who cannot resist the urge to learn everything and give my best, be it in academics or extracurricular activities,” she said introducing herself. She jokingly described herself as clumsy by nature, but equally hardworking when it comes to fulfilling her responsibilities with her best effort. Always in search of new experiences and learning through them, she joined the Extra-Curricular Committee (ECC) at the beginning of her first year.

On campus, volunteers often stand out during the beginning and the end of each year. They are manage multiple responsibilities, interact with people, and contribute to organizing committees. Seeing her seniors do this during her orientation, Nandni got inspired to join the ECC. The perks of interacting with new people and gaining experiences further

motivated her to apply.

Her diligence soon carried her from being only a volunteer to the marketing head in her first year. Being selected as the marketing head was intimidating. As a new member, and one of the only first-years in the core team, she understood the importance of proving herself through her capabilities and skills. She expressed gratitude for receiving a bigger platform to present her ideas and serve ECC, and Xavier's, by bringing her vision to life at the Culfest. On one hand, as the marketing head, she handled finance, sponsorships, and a team of 10–15 members. On the other hand, as the Culfest Head, she realized the role required more. From overall management, to overseeing every aspect of the event, this role came with new responsibilities beyond what she was already familiar with. However, managing studies and internships alongside leadership responsibilities often became hectic and tiring.

Every leader comes with their own strategies and ideas. Nandni did too. This year, she mentions, she implemented two major things differently from the previous Culfest Heads. Observing low excitement among students, she collaborated with the core coordinator, Param, to plan pre-events to make students more excited. Jamming sessions and dance-offs boosted energy and encouraged creative expression, as well as making students more interested in the fest. The second change she brought was focusing on quality over quantity. Lesser meetings higher outputs. She paid close attention to management mistakes from previous years to avoid repeating them and weighed in her choices to make a decision better suited

Leadership is seldom without challenges. Event delays, venue clashes and volunteer mishaps— Nandni dealt with all of them with the help and support from her team. She learned to send constant reminders to judges, guide core heads with limited experience, manage last-minute changes, and handle volunteer coordination. Despite challenges, she proudly describes her team as cooperative, willing to learn from the basics, and united in their efforts. Managing a three-day Culfest was a significant responsibility, but what kept her motivated were the memories created. She says, **“I am connected with the Culfest from the start of college, and it means more to me personally than working as a normal college student, because we have formed a great bond with the faculty members and all the volunteers this way”**. She values the nostalgic reflections students will carry from these experiences. Faculty support and the excitement of fulfilling responsibilities stood as pillars of motivation.

Nandni exhibits her overachiever traits and tells XAP how she managed it all, and wishes to host more such events. Keeping it all together, she says, was difficult but fun. Nandni's priority has always been her studies and internship program (especially in her Third Year)



Nandni Ranpara, Department of English
(Batch of 2026)

She also had her fair share of sleepless nights all the while trying to manage it all. Being a part of college extra curricular activities for her is both fun and an opportunity to become better multi taskers. Managing a fest altogether, while trying to deliver undivided attention to the studies called for a worthy challenge that taught her life lessons that she will keep with her forever. Be it dealing with new, inexperienced students, sponsors and their demands, or the stress of it all, she cherishes every memory.

She strongly believes that more such events should be organized in college. The three-day fest allows departments to compete yet unite in celebration, and allows the organisers to be on their toes—always learning, always adapting. Managing the fest helps students build networks and connections. She expresses gratitude to the faculty for their guidance and support, without which, she believes, she would have not survived one day as the Core Head.

Every leader is always a member. Nandni is a student of the English Department apart from being a part of the ECC. And just like any ordinary student, the fest made her want to cheer the loudest for her department, but she managed to remain neutral. Despite sleepless nights managing studies, internships, and responsibilities, the memories made kept her going. For Nandni, Culfest was not just a project, but the heartbeat of college, reminding everyone that meaningful moments happen when one chooses to create the magic rather than merely watch it.

Closing the conversation with XAP, Nandni shares that she had an amazing time working with ECC. She also

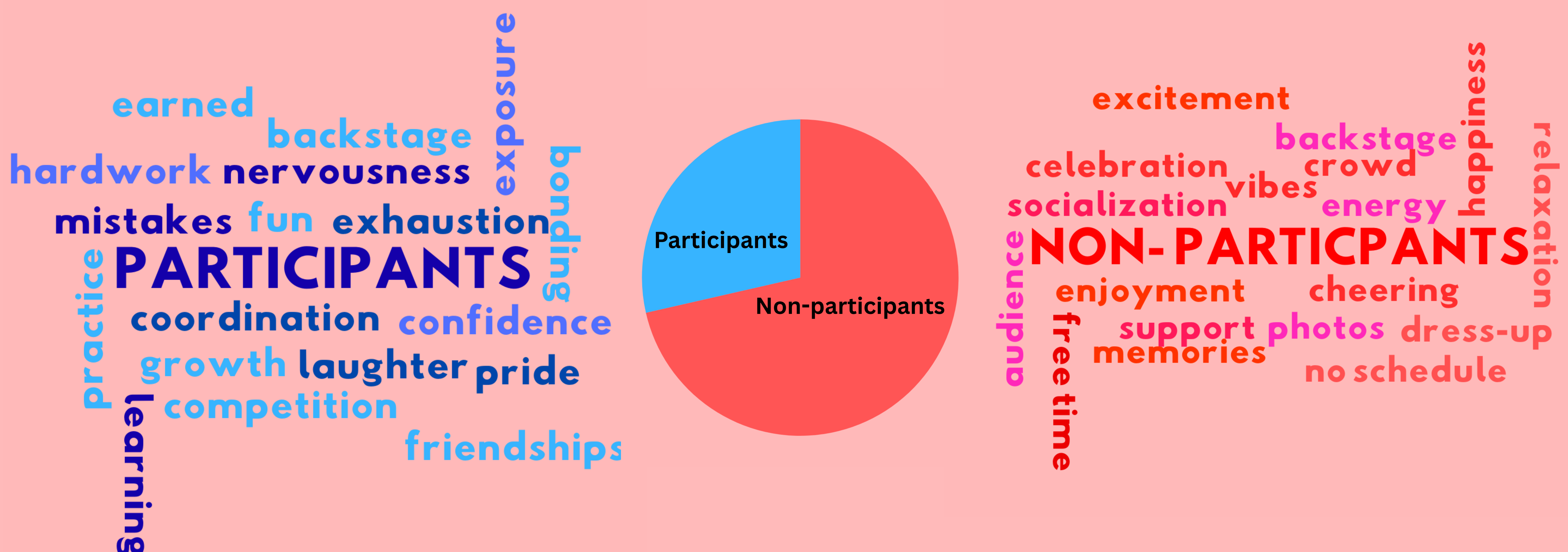
advises all the readers to take up one club or extracurricular activity while in college because real memories are always made outside the classroom.

“ I am connected with the Culfest from the start of college, and it means more to me personally than working as a normal college student, because we have formed a great bond with the faculty members and all the volunteers this way **”**

To Work or To Wander

By Chaitasi Bhatt

What is the best way to experience the Culfest and who enjoys it more? The participants or the non-participants. We asked this to multiple students on campus, and here's what we got:





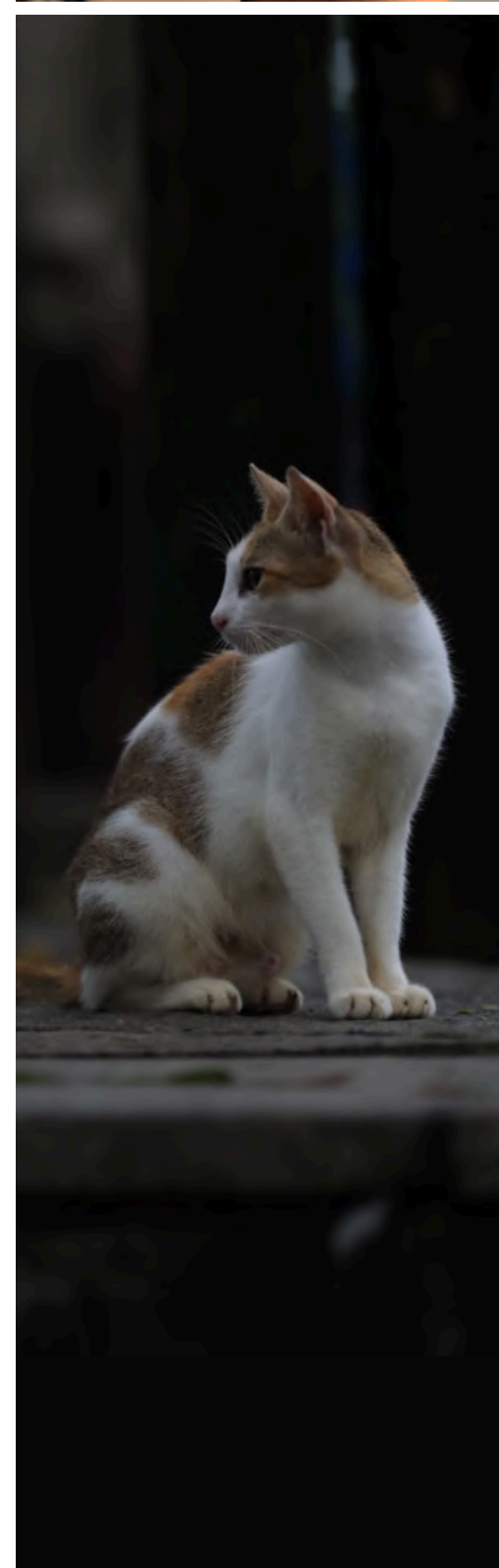
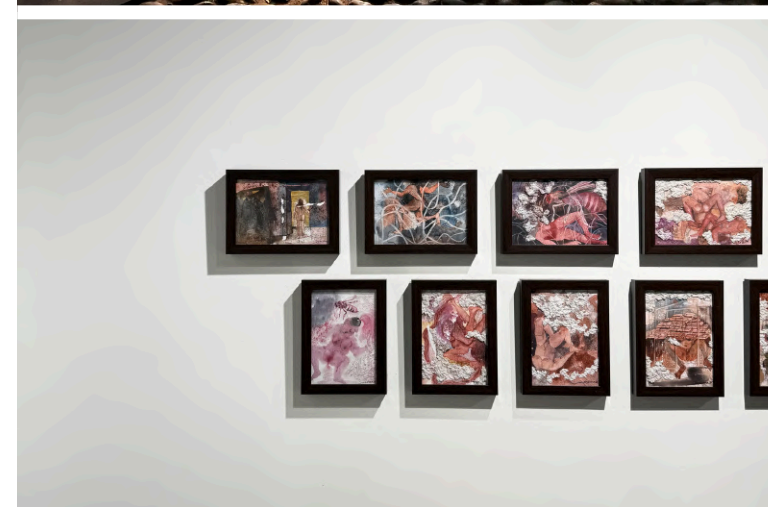
Guilt

What is this heaviness in my chest,
this constant gnawing inside?
Is it the word I shouldn't have spoken,
or the silence I should have broken?

Why does the past linger,
in moments I want to forget?
Is it the wrong I did,
or the right I failed to do?

What is guilt,
if not a question without an answer?

- Saniah Sareshwala



A Lionessheart in disguise..

Wobbly lips and swollen eyes,
She masked her pain in silent cries.
Tightened jeans and collar's so high,
Layered clothes — her daily disguise.

Bruises bloomed beneath her skin,
Invisible battles no one had seen.
A soul once shattered, torn apart —
Yet she stood tall, with a
Lionessheart.

No one knew the weight she carried,
Yet they all judged — made her feel
Buried :)
The bruise had scarred her body and
soul,
But the people around played a darker
role.

How cruel it felt, just to breathe that
air —
But she had no quiet option
anywhere.
She cried in corners no one knew,
Yet she stood in light ; like the
Warriors do...

-Diya Nanda



Benevolence in Hiding.

For the times that you're lonely,
For the times you're not.
There's someone who wishes you
talked to them,
Even when you cannot.

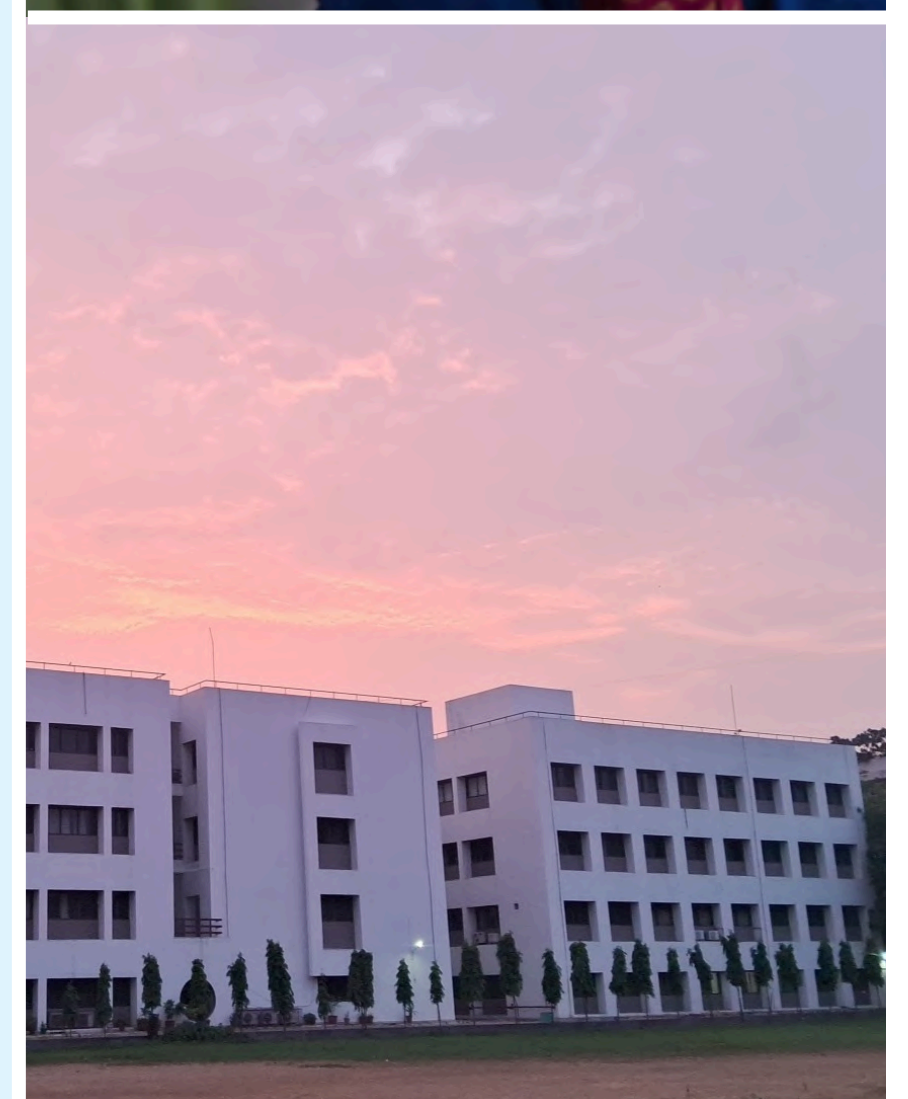
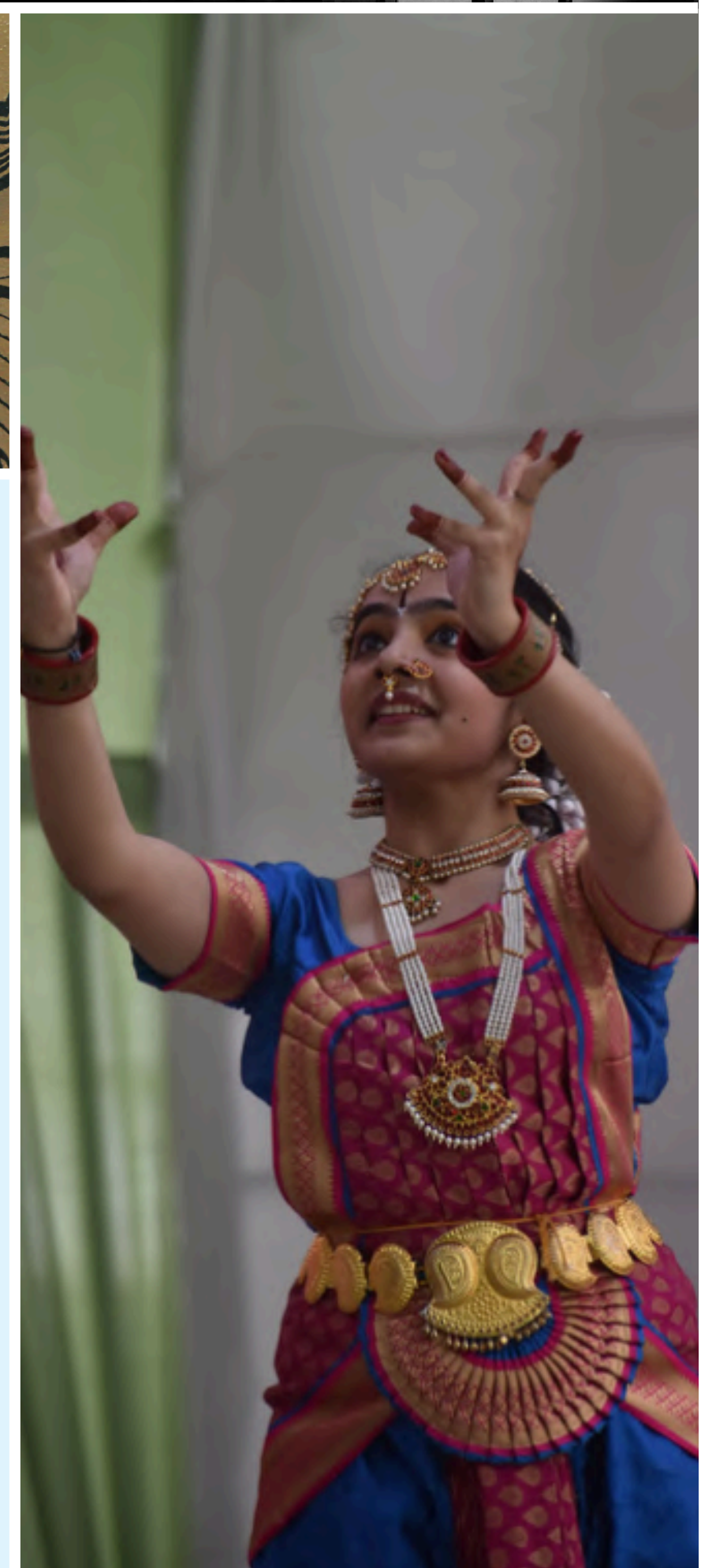
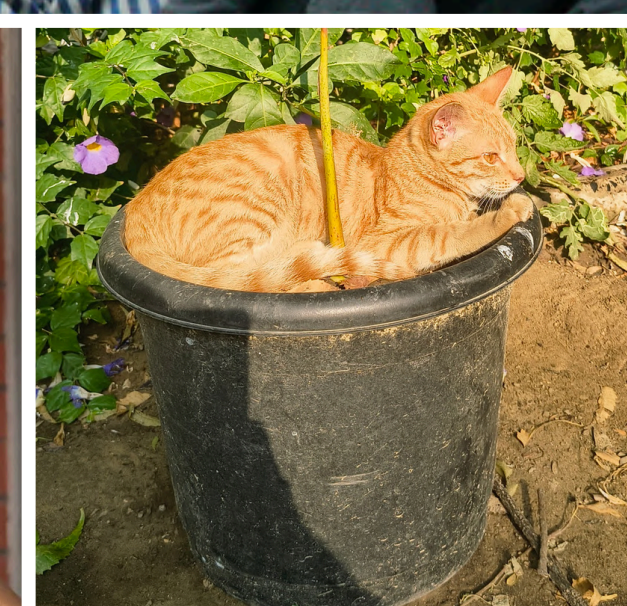
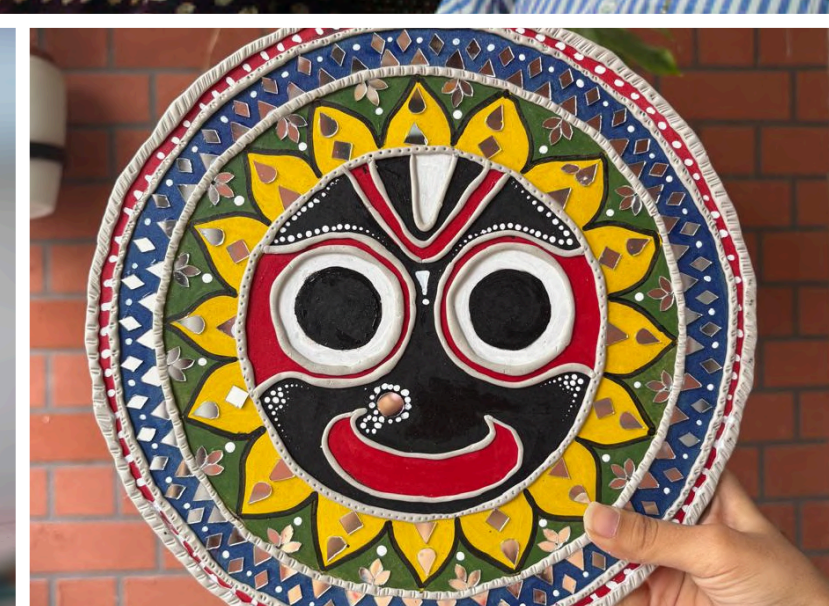
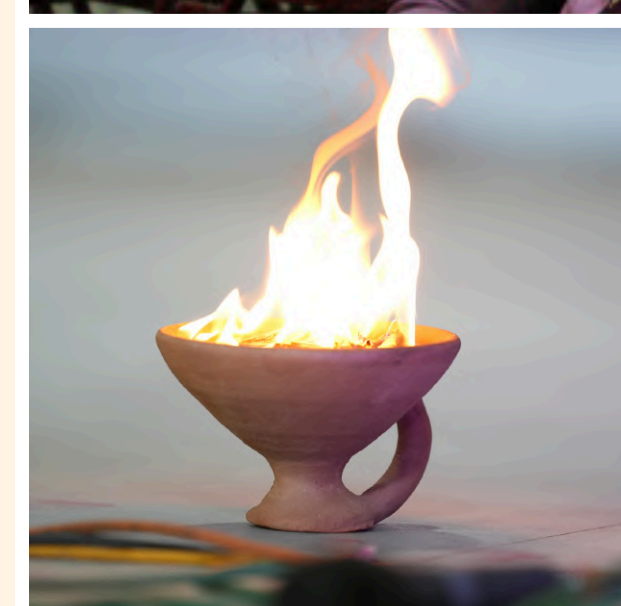
They wish a smile upon you,
They pray in alters for your health.
They bow their head to god for your
being,
They cry to what you've felt.

So benign honesty with them,
Give them a chance to help you.
For it's you helping them love,
With a chance to help you.

They must also want some love,
Some shade and some fire.
In a chance to help a wonder like you,
Might give them a chance to be
higher.

So set pride aside once,
Give them a chance to aid you.
For it's you aiding them love,
With a chance to aid you.

-Melvin Abraham



Is AI Killing the VIBE?

By Nayan Acharya

They say, “*Nakal ke liye bhi akkal chahiye*”, But what if that intelligence is just a cold server room in a multi-storey building, getting the credit for your life’s work without even so much as a “*Thank you*”? Isn’t that a red flag?

AI doesn’t just “get inspired”. It feeds on us, consuming the years that we spent learning to draw, write or sing. It spits out the style that competes with the people it’s copying, ultimately stripping us of our own identity.

Every single caption or messy sketch you post online is your conscious choice. It is your stamp on the world, the reason your vibe cannot be copy pasted. Art is a process, not a product. It grows through trial and error, and that journey is what makes it beautiful.

When AI generates endless ‘Ghibli Pics’ within seconds, it feels like Willy Wonka’s chocolate factory with magic everywhere. But when everything is chocolate, it stops feeling special. Today, the media has turned into Wonka’s factory of endless treats.

An artist’s signature is earned through mistakes, revisions, and sleepless creative nights. When a bot turns this signature into something downloadable, it stops being style and becomes a template.

If this is the direction we are headed to, why would anyone learn to master a craft? We are entering a cultural winter, where everything looks shiny, but creativity feels frozen. We are swapping our individualistic spark for a machine that does not care about the feelings, the grind, or the story behind the art.

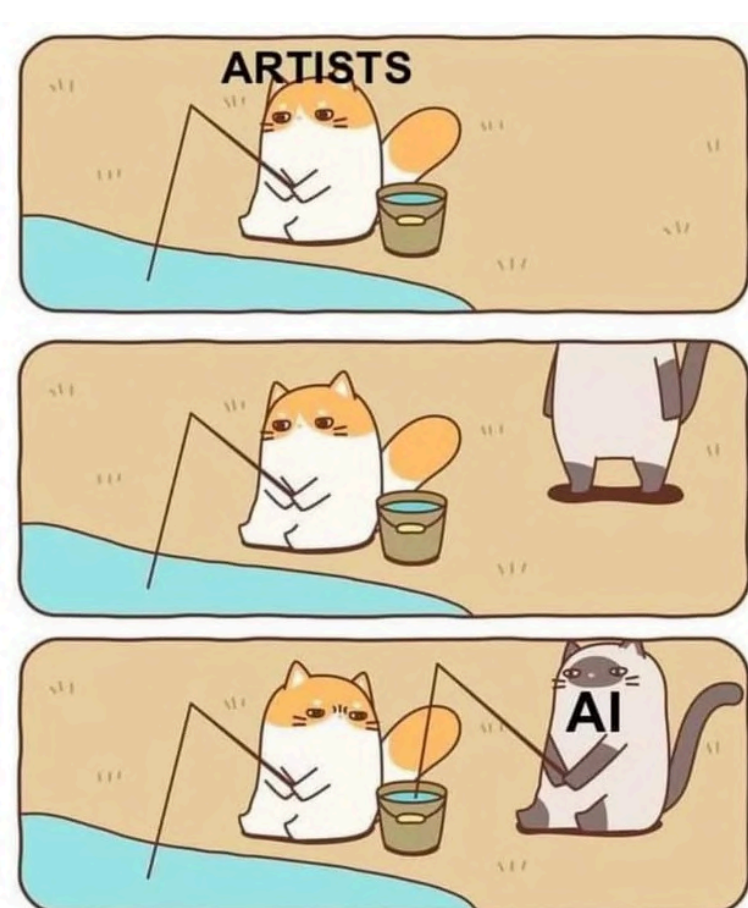


Photo: Federico Selmi on LinkedIn

Art should be inspired, not stolen.

The real glitch is not the artificial *akkal*, but the fact that we might be okay with losing the *akkal* behind the screen.

So, before we click ‘generate’ again to make Hulk play Harmonium, we must ask ourselves: “Are we maintaining the main-character vibe, or are we becoming NPCs with automated souls?”

The Academic Enemies to Lovers

The one about the art-science rift

By Janviba Jadeja

Imagine a world without science. No medicine to ease pain, no understanding of the human body, no explanations for the sky above or the ground below. Life would be filled with uncertainty, and guesswork.

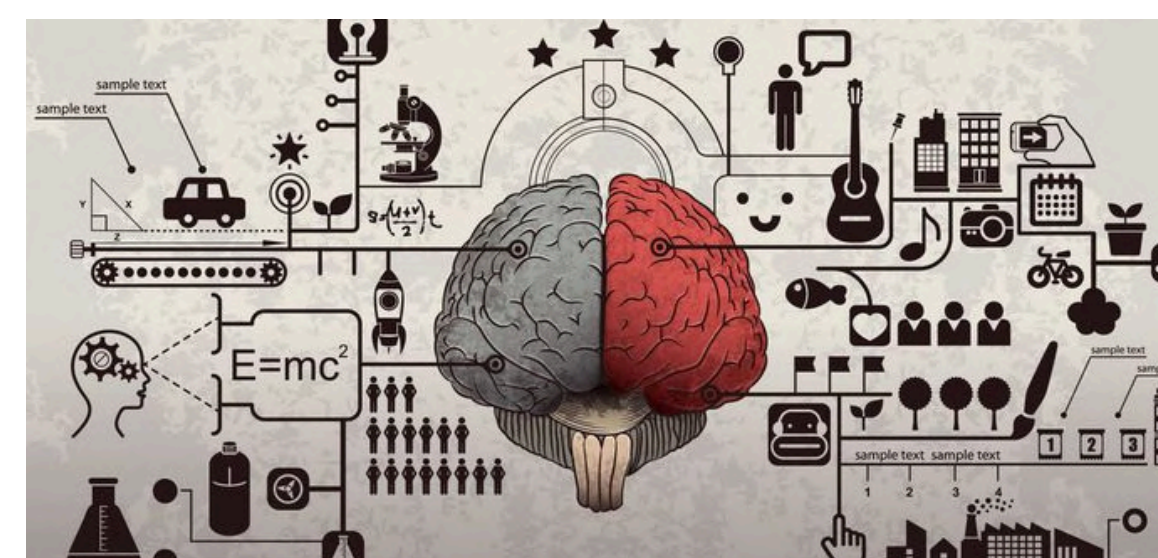
Now imagine a world without art. No stories to carry wisdom, no music to soften grief, and no art to translate emotions. Life would become hollow. Both these worlds seem incomplete. And yet, we are forced to choose between them.

From classrooms to careers, art and science are seen as enemies, members of opposing academic groups. One is emotional, the other rational. Creativity is confined to canvases and poems, and logic to labs and equations. Students are asked to pick, as if the two cannot coexist in one mind.

This is where the conflict begins. Science is told art is impractical, a hobby best kept on the sidelines. Those drawn towards art are told that analysis and logic erode creativity and imagination. Slowly, we start believing that choosing one means losing the other.

But look closer, an artist studies proportions, rhythm, and structure. A scientist forms hypotheses long before proof is available. Both demand patience and leaps of faith.

So, who decided that logic belongs to science and creativity to art?



Art and science, the two tangents of human ability.

Science originates from imagination. Every discovery begins with a question. The scientist imagining the shape of an atom is no different from a writer imagining a world on page. And art, contrary to popular belief, is not chaos without thought. It requires intention, observation, and a careful analysis of the human experience.

At the heart of both art and science, lies curiosity. It is the overlooked common ground that asks, “Why does this work?” “Why does this exist at all?”

Science seeks to understand the mechanics of the world; art explores what it feels like to live in it. They ask the same question in different languages.

When we pit them against each other, we compromise our growth, forgetting that the same mind can calculate and dream, observe and feel, measure and imagine.

At the climax comes the great realization. Art and science have been misunderstood and defined with labels they never chose. A world without science might not survive, and a world without art might not be worth surviving in.

They are not rivals; they are lovers. One helps us live, and the other reminds us why we want to. And like all enemies-to-lovers stories, we thought they were opposites because we never paused to see how intertwined they have always been.

The Intentionality Dilemma

Can you separate the art from the artist?

By Naiara Bhatia

An artist with great creations is a great artist, not a great human being. Enjoying a particular piece of art associates us with it, and oftentimes, with the artist as well. But whether we would like to be associated with the artist is a choice that all should have. Choosing the art should not mean choosing the artist too, since there are many ways, a human may fall short of being good. Which is why we ask: can you appreciate the art while condemning the artist, or are they inseparable?

Humans search for meaning everywhere, so it should not come as a shock when we try to interpret art for ourselves. The modern world’s infamous characteristic - individualism - assures us that the significance will be distinct for each of us. People will have their own definitions and by extension, their opinion of the artist.

An artist creates art by their own volition. It contains their emotions, feelings, thoughts, opinions, views, etc.

The art is a reflection of the artist. The maker is intricately linked with what is made. The artist's own self is involved in what he's created, at least in the version that forged it. The art itself is not a separate entity until it is out in the world.

But sometimes, the piece of art gains a new identity, and the artist remains forgotten due to the way it is received by the masses, which could be a highly relevant point of contention. Sometimes, the artist’s behavior is condemned or condoned so publicly that their art is left lifeless, or the audience willfully removes the association of the artist with their art.

Despite that, I do not believe art can be detached from its artist, not fully at least. It may be diverged, but it will always contain a piece of its originator.

Whether it's a word of a poem, a stroke of a paintbrush, or the note of an instrument, every step in the creation of art involves the entire soul of its artist because he makes it from within himself. No passage of time or change of character can completely disregard that.

Aside from that, art and artists give

each other recognition. Whichever gains pertinence ultimately leads to the other. In layman’s terms, this assertion could be said as a grey area, of sorts.

Regardless of however many degrees of separation we would like to add between creator and creation, the point, unfortunately, remains that if someone asks, ‘Who made that?’, we would have only one answer.



Photo: seamusway on Instagram
Art inevitably carries the artist's reflection.

The Stage & The Mirror

By Prapti Shah

We often brag about our intelligence as a species, but our real beauty lies in our messiness. If you look closely at your day, you’ll notice you’re actually living two lives: one which is private and another one which is performed. There’s the person who hums while doing dishes or doodles when they’re bored, the version of you that exists when no one is watching. Then, there’s the performer, the self that feels the heat of an invisible spotlight and constantly modifies its behaviour for an audience.

Photo: Shutterstock



Is your identity your real self, or a curated act?

The real struggle is staying authentic while the world demands a show. When we create just for ourselves, art becomes our mirror. Whether it’s a frustrated journal entry or a painting meant for a closet shelf, these raw expressions are proof we exist as humans, not just as brands. They provide a psychological safety net where we can simply discover who we are.

When every hobby is a side hustle and every feeling is a “vibe”, we forget how to just be. We start caring more about how life looks than how it feels. Real life only starts when the audience disappears. In a world obsessed with the public, the most rebellious thing you can do is protect your private self.

HUMANE MONSTERS, A MOVIE, AND A NOVEL.

By Ms. Abhignya Sajja, Visiting Faculty, English

Like many in the field of Literature, I am drawn to the intense and pained writings and autobiography of Mary Shelley and P. B Shelley. As a student in school, I enjoyed the beauty and music of Ozymandias, The Skylark amongst other works of the poet; Mary Shelley's quiet charm, however, was discovered later but proved more enduring. I read Frankenstein (or the Modern Prometheus) in the midst of the pandemic. The backdrop of Covid informed my reading of the novel. As I read of the scientist and the 'monster' in the evening light by my terrace, only the jarring, piercing sirens of ambulances kept me company.



Mary Shelley, the author and creator of Frankenstein

Photo: the-talks.com

While with each passing day, I felt more dissociated from real life as I'd known it, Frankenstein's existential anxiety and guilt presented itself as relief and connection. The creature asked the questions we asked: brought to an absurd world through the accident of birth, determined by the givens of life, did fate govern our non-agentic lives, and was there an antidote to the crushing loneliness of our times and selves?

Guillermo del Toro's recent adaptation of the novel for cinema only adds to Shelley's genius. The pervasive images and ideas of the original are retained with aesthetic finesse (although one ought to problematise the notion of the 'original,' as a rule). The director claims to adhere to the "patois and the rhythms" of the novel (from *The Anatomy Lesson*, the making of the film). Yet del Toro lends the creature grace and reinforces Shelley's insistence on sympathy as a moral imperative.

Photo: Netflix



Every soul heals with love.

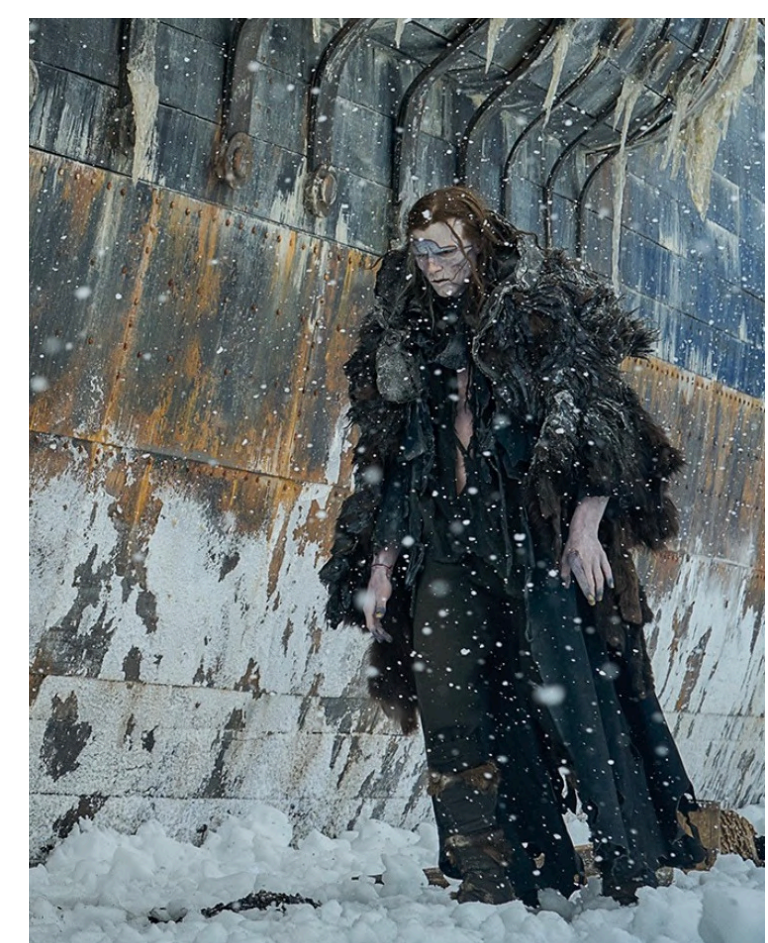
Shelley's monster asserts that he requires a companion of his own kind: *"I do know that for the sympathy of one living being, I would make peace with all. I have love in me the likes of which you can scarcely imagine and rage the likes of which you would not believe. If I cannot satisfy the one, I will indulge the other."* His stance is murderous and violent; it reeks of obsession. In the book, he kills a few characters to further his cause and compel Frankenstein to create a companion for him the reader is often horrified and somewhat disgusted. Empathy is split (unstable, incomplete) and Victor Frankenstein appears to be fashioned as victim. In the movie,

however, the creature does not maim (by design). Del Toro makes no easy heroes or easy villains; he situates both the characters in an ambiguous ethical space. The scientist is only a product of his circumstances (a tragic, almost-Oedipal past with his mother and his father's brash disciplining) and the monster a Sisyphus-like, thinking entity. Both suffer from a fractured sense of self. The creature seeks acceptance and understanding, but so does his creator. Shelley's creature elicits fear. He exclaims, to Frankenstein: *"Accursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours more horrid even from the very resemblance."* Del Toro's creature, on the other hand, is a clean apparition. The makeup team had been instructed to make only a few sutures (especially in the face); the creature was not to be a monster.

Another significant change that del Toro incorporates is that he introduces a sponsor in the dynamic, Heinrich



Guillermo del Toro, director of Frankenstein



The creation of the creature.

Photo: Netflix

Harlander. The mad Harlander, dying of syphilis, pools money and infrastructure for Frankenstein so as to find a way to live on. In doing so, del Toro makes a comment on the institutionalisation of knowledge and the question of ethics in research. Many an invention of the day is driven by the greed of powerful individuals in a capitalistic dog-eat-dog world. Shelley's book does not explicitly address this concern, which, of course, was not a pressing issue of her age. The movie, in deviating and borrowing from the book, holds important truths. None of the additions take away from the beauty of Shelley's story, written in the year without a summer and in the cozy

company of Lord Byron and other friends. Mary Shelley was a thinker born to the feminist Mary Wollstonecraft and the philosopher William Godwin. She was keen about science and love. Were she to watch the beautiful rendering of her novel on screen today, she would approve of del Toro's meta-modernist details and his reaffirmation of her moral stance:

"TO CREATE LIFE IS TO BEAR RESPONSIBILITY FOR ITS SUFFERING".

AN ARTIST'S DUTY, BEYOND BEAUTY

The power to create is the power to influence

By Mahek Yadav

An artist captures the world through their lens with their journey being a rollercoaster of thoughts and imagination. But art is not just about aesthetics; it is a mirror held up to life. And thus, artists bear the responsibility of using their voice thoughtfully.

The words flowing from an author's pen, every brushstroke of an artist, and the rhythm of a musician are meaningless in some ways, until they reach their audience. It is the duty of an artist to make sure their work is authentic and respectful. Art comforts, inspires, and, resonates with every soul it touches. But it can be misleading, offensive, and, harmful when created irresponsibly.

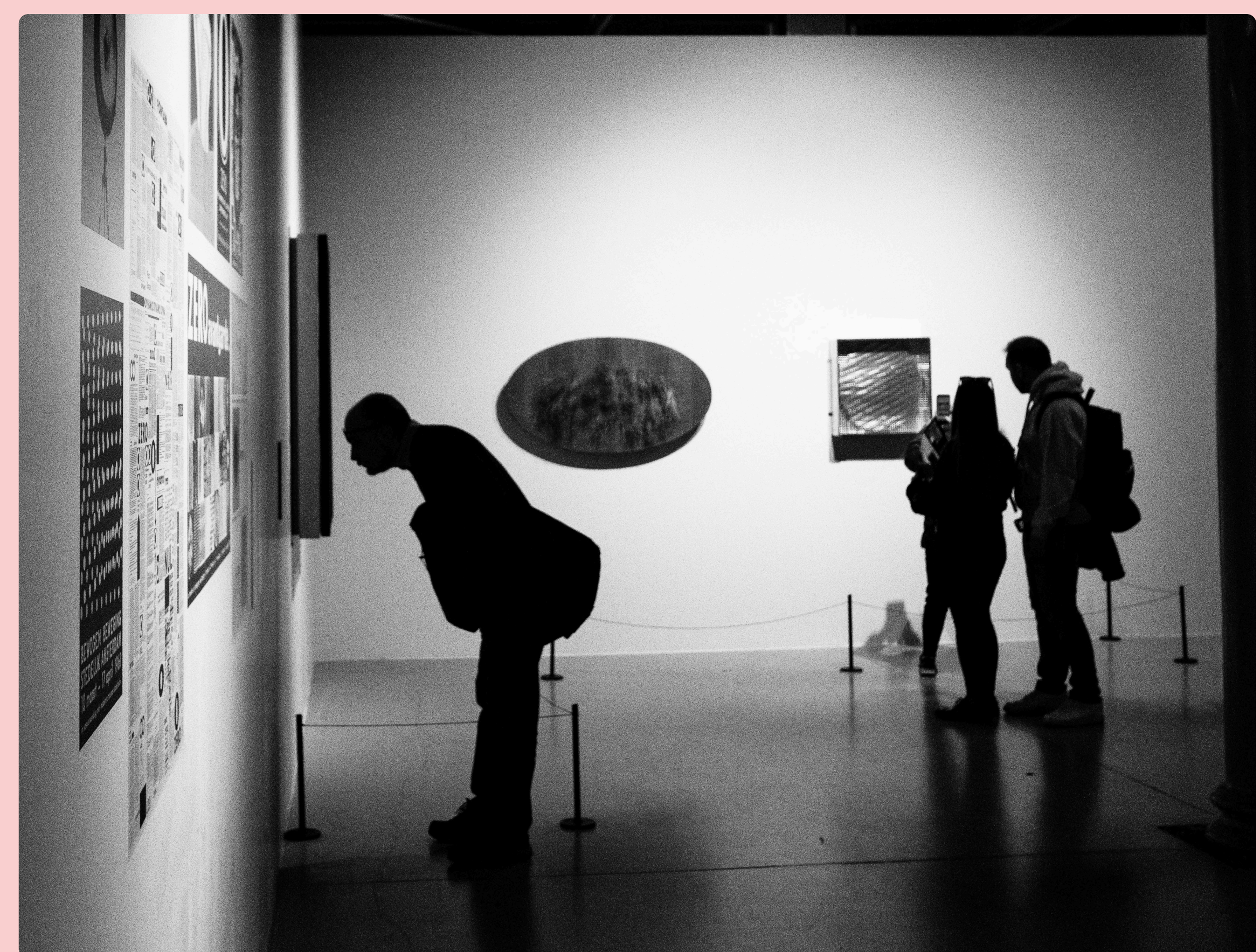
An artist must ask, "What impact does my art have?" Because the power to create is also the power to influence.

True art speaks the language of the heart and connects us all. Creators must acknowledge the power of their work; once art becomes part of public consciousness, it influences thoughts, emotions, and beliefs. When artists misrepresent a culture or community, they fuel prejudice that has deep consequences. For instance, portraying women as fragile, dependent or defined only by appearance reinforces gender bias. Such misrepresentation harms society, and thus art becomes not only a reflection of society but also a tool shaping it.

Responsibilities are not limitations. Art does not limit; it liberates. An

artist feels free when creating but they must balance self-expression with social responsibility. Their work can be bold, yet it must be mindful, because within that balance lies the soul of meaningful art. Art that molds the world into something beautiful does not remain just a piece of work, it starts connecting people. It becomes art in its raw and true form. Perhaps the highest responsibility of creativity is not just to express life but to deepen how we all experience it.

The responsibility of creation is of the artist, while the audience is responsible for holding artists accountable. When art spreads hatred or distorts values, we cannot stay ignorant. We must not exist with a mindset of "Arey, entertainment hi to hai,



sab chalta hai." Because art is not just what we see, it is what we become.

XAVIERITES EVERYWHERE!

By Yashvi Asodiya

The students of St. Xavier's College, Ahmedabad, have once again made the college proud with their outstanding performance in various cultural and academic events.

Zeel Thakkar is the first NSS volunteer from St. Xavier's College to be selected for the prestigious Republic Day Parade Camp to be held at New Delhi from 1st to 31st January 2026. NSS volunteers, Preksha Jani and Zala Dhruvrajsinh were selected for the National Integration Camp, held at Dabhoi, Vadodara from 1st to 7th December 2025. Cadet Lalit Parmar and Cadet Renu Yadav participated in the SNIC Unity Day Camp held on 31st October 2025.

In the 39th AIU Inter-University West Zone Youth Festival, Xavier's College performed with distinction as the representative of Gujarat University, as their One Act Play "Dootvakyaam" got the third rank, which was appreciated for their effective performance and coordination. The college also got a third rank position in MOSAIC - Intercollege Festival, organized by BKSPMS. The students got the first rank in Documentary, Debate, and Brand Tank, and also got several prizes in Poster Presentation, which showed their versatility and enthusiasm.

In Mediostav, organized by the Department of Mass Communication and Journalism, Gujarat University, Xavierites made a remarkable performance in Instrumental Music, Elocution, and Debate, which depicted their artistic and intellectual acumen. Further adding to the list of achievements, the students got the first prize in Art Fusion at Sahitya Sarita 2026, organized by L. D. College of Engineering, and were declared the best out of 17 performances. Individual achievement was also emphasized as Nayan Acharya got the first prize in the Mahadev Desai Elocution Competition at L.D. Arts College.



3rd Rank – One Act Play Dootvakyaam, 39th AIU Inter-University West Zone Youth Festival.



3rd Rank – MOSAIC Intercollege Festival (BKSPMS).



NSS Unit, Stem Cell Awareness Seminar – DKMS Foundation India.

NSS Unit, Nasha Mukta Bharat Abhiyan Awareness Visit



Nayan Acharya, 1st Position – Mahadev Desai Elocution Competition



Jainam Barot & Harit Vaccharjani – Instrumental Music, Mediostav



1st Prize – Art Fusion, Sahitya Sarita 2026



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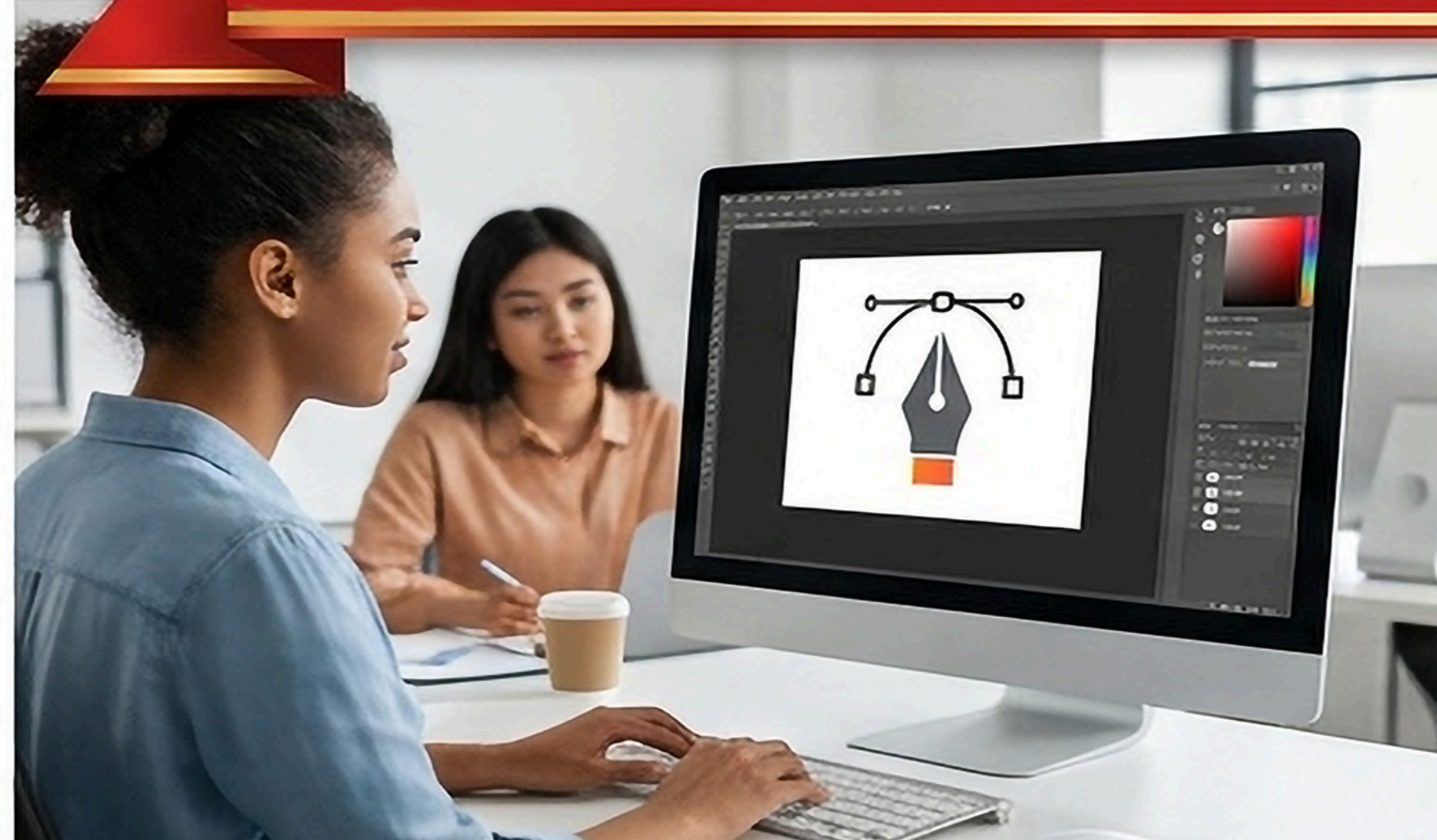


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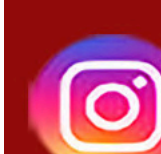
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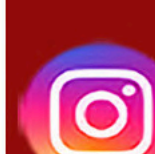
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