

Department of Philosophy  
Gargi College  
Delhi University



# GNOSIS

ANNUAL MAGAZINE

*Art & Aesthetics:  
A Philosophical Exploration*

30TH EDITION | 2024-25







# Editor's Note



Dear Reader,

*It has been an immensely rewarding journey to curate this aesthetic experience for you. With every section unfolding, we have poured our hearts and souls into every page. Every challenge we encountered as first-time magazine editors alchemized into an opportunity for growth, allowing us to experience firsthand the enriching spirit of creation. We are deeply grateful to everyone and everything that has shaped this edition of our magazine.*

*A special thanks to our teachers, especially Prof. Rekha Navneet, Dr. Rashmi Bhardwaj and Ms. Saachi Chowdhry for their guidance along the way, as well as to our Creative Team and Student Union for their unwavering support.*

*A heartfelt mention to Kashish Dubey (BA Hons Philosophy, 1st year) and Pooja Nairojee (BA Hons Philosophy, 2nd year) for their timely and incredible assistance throughout the process of compilation.*

*Thank you for joining us on this creative journey. We hope you enjoy this edition as much as we have enjoyed bringing it to life.*

*Warm regards,  
Madhushree Singh & Ziya Noori  
(Editor and Co-editor)*





# Concept Note



## ***Art and Aesthetics: A Philosophical Exploration***

The 30th edition of *Gnosis*, the annual magazine of the Department of Philosophy, seeks to engage with the theme Art and Aesthetics: A Philosophical Exploration.

This year, we aim to delve into the rich and nuanced interplay between art and philosophy. Our intention is to examine how art, in its many forms, both influences and is shaped by philosophical thought.

At the core of this issue are questions that have long stirred reflection and debate:

- *Can art exist for its own sake, holding intrinsic value? Or must it serve a greater purpose, thereby possessing instrumental value?*
- *What role does art play in shaping society and human experience?*
- *Should art be regulated or guided by social and moral considerations?*
- *How do art, the artist, and the audience influence one another?*

Through this theme, we hope to create a space that encourages philosophical inquiry beyond the conventional essay format- welcoming contributions that include visual art, poetry, personal reflections, critical analyses, and creative expressions.

Whether exploring classical theories of beauty, engaging with contemporary aesthetics, or sharing personal experiences with art's transformative power, this edition of *Gnosis* aims to highlight the evolving dialogue between aesthetics and philosophy.

We envision this magazine as a confluence of thought and creativity, where art is not merely observed but questioned, interpreted, and celebrated.

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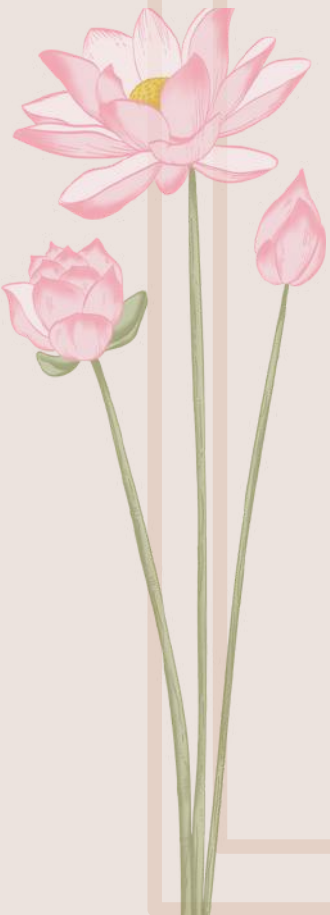
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# Union 2024-25



**Navya Singh**  
PRESIDENT  
2ND YEAR



**Adiba Ali**  
VICE- PRESIDENT  
2ND YEAR



**Anvi Gupta**  
TREASURER  
2ND YEAR



**Madhushree Singh**  
EDITOR  
2ND YEAR



**Ziya Noori**  
CO- EDITOR  
2ND YEAR



**Tanisha Singh**  
MIMAMSA CONVENOR  
2ND YEAR



**Anupriya Yadav**  
CLASS REPRESENTATIVE  
3RD YEAR



**Akriti**  
CLASS REPRESENTATIVE  
3RD YEAR



**Piyali Das**  
CLASS REPRESENTATIVE  
2ND YEAR



**Ziya Noori**  
CLASS REPRESENTATIVE  
2ND YEAR



**Nikita Thakur**  
CLASS REPRESENTATIVE  
1ST YEAR



**Priyani Kanojia**  
CLASS REPRESENTATIVE  
1ST YEAR

Riya Kumar (3rd year) served as the President, Navya Singh (2nd year) as the Vice President, and Adiba Ali (2nd year) as the General Secretary from May to October 2024. From October 2024 onward, Navya Singh took on the role of President, and Adiba Ali assumed the position of Vice President for the remainder of the session.



# Faculty



***Prof. Rekha Navneet***  
Professor  
Association-in-Charge



***Dr. Rashmi Bhardwaj***  
Associate Professor  
Teacher-in-Charge  
Mimamsa- Convenor



***Dr. Purnima Agrawal***  
Associate Professor



***Ms. Saachi Chowdhry***  
Assistant Professor  
Association Advisor



***Mr. Amulya Gurung***  
Assistant Professor



***Dr. Dharmendra Kumar***  
Assistant Professor



***Dr. Chandra Mohan Pandey***  
Assistant Professor







# DEPARTMENT HIGHLIGHTS



make decisions as  
important to you. Wi  
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# Faculty Achievements

## **Prof. Rekha Navneet**

Moderated a Session at Department of Elementary Education, Gargi College on 7th November, 2024 for their department presentations on ‘Teachers in Contemporary Cinema: An Annotated Filmography.’

Chaired a Panel Discussion on ‘Rethinking Normativities: Aesthetics’ for the National Conference held by Department of English in collaboration with IQAC, Gargi College on 24-25 February, 2025 on ‘Making Visible: Disability Representations in Popular Culture.’

Certificate of Appreciation by RDC Gargi College for contribution to academic research acknowledging my publication in Scopus 2024.

Organized Philosophy discipline’s special day, ‘World Philosophy Day’ with intra-college participation by the students. The theme was ‘Social Implications of Philosophical Ideas’ held on 4th February, 2025.

## **Dr. Rashmi Bhardwaj**

Attended, National Seminar, Prioritising Mental Health: Creating Better Living, 10th October, 2024. Participated in the workshop on Positive Communication at Workplace.

Attended, QPR Suicide Prevention Gatekeeper Training, organized by Izhaar, Mental Health Initiative of Gargi College, 18th August, 2024.

Attended, National Seminar Mastering Research: Strategies and Tools for Enhancing Your Skills, organized by The Research and Development Cell, 27th September, 2024.

Invited as a Guest Faculty, Indian Institute of Chartered Accountants of India, to record E-Lectures in Philosophy for academic and professional learning.

## **Ms. Saachi Chowdhry**

Attended, Mastering Research: strategies and tools for enhancing your skills',  
Organized by The Research and Development Cell, Sept 27th, 2024.

Attended, 15TH Faculty Induction Programme on Research Methodology under  
Malviya Mission Teacher Training Program (MM-TTP) of UGC-BHU Centre from  
2nd- 30th Sept 2024.

Organizing Committee Member, National Conference on Skill Enhancement: A  
Roadmap to Atmanirbhar Bharat, Nov- 12-13, 2024.

Organized and conducted a Community Outreach Program on Gender Sensitization  
in collaboration with Vidyanjali Initiative of Ministry of Education, Govt. of India at  
Sarvodaya Vidyalaya, Munirka, New Delhi, on 4th September 2024.

## **Dr. Chandra Mohan Pandey**

Lecture delivered on the topic 'Shad Darshan' organized by Department of Sociology,  
Krishna Devi Girl's Degree College, Lucknow.

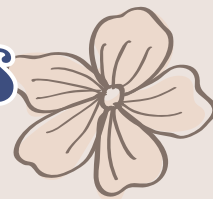
Attended 2nd National Conference on Skill Enhancement organized by Gargi College.

Attended National Seminar "Mastering Research: Strategies and Tools for Enhancing  
Your Skills" organized by Research and Development Cell.

Webinar on भगवद्गीता में कर्म योग.

Webinar on Breast Cancer.

# Student Achievements



## RANKS



### 1st Year

Rinki Yadav

Anvi Gupta

Pooja Nairojee

### 2nd Year

Alina Khan

Shivani Yadav

Tanisha

### 3rd Year

Maya Joseph

Aditi Thakur  
Anushka Viyas

Saloni Yadav

## Divya Singh

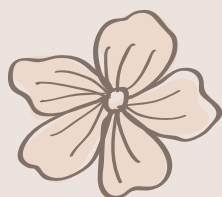
Third Year

☆ Represented India as an Ambassador to Vietnam at Youth Exchange Programme, Vietnam (4th-15th Aug. 2024)

☆ Represented Delhi at the prestigious Republic Day Camp Jan 2025 for marching on Kartavyapath.



SUO Divya Singh, standing in the frame with Capt. (Dr.) Purnima Agarwal (Associate Professor, Department of Philosophy & NCC Convenor)





# Notable Alumni



**NIDHI SINHA**  
*Commonwealth Scholar Head  
Prospect Development Manager  
University College London*



**VRINDA CHADDHA**  
*Odissi Performing  
Artist*



**SHIVANI SHARMA**  
*Teaching Faculty at  
IILM University, Gurugram*



**ALVIA SYED**  
*Wildlife Photographer*



**SAPNA SRINIVASAN**  
*Novelist*



**SWATI KAPOOR**  
*Fashion designer*



**PRAGYA GHOSH**  
*PhD Holder  
Acclaimed dancer*





# MĪMĀMSĀ

## The Philosophical Society



Mimamsa, the Philosophical Society of Gargi College, serves as a crucial intellectual hub for students. Its core motive is to cultivate a dynamic platform where young minds can actively engage with one another, delving into diverse philosophical topics through the lens of their unique perspectives. This interaction fosters a rich learning environment, enabling students to gain insights from the varied viewpoints of their peers. More than just a discussion forum, Mimamsa provides a vital space for students to articulate and defend their own standpoints on complex philosophical issues. This process not only strengthens their critical thinking and analytical skills but also empowers them to confidently express their ideas. Equally important, Mimamsa actively nurtures the essential abilities of attentive listening and comprehensive understanding. By engaging in thoughtful dialogue, students learn to carefully consider the arguments of others, grasp nuanced perspectives, and build upon shared understanding. This collaborative approach moves beyond individual contemplation, creating a collective space for intellectual growth and the exploration of profound ideas.

Mimamsa empowers students to become active participants in philosophical discourse, fostering both individual articulation and collective learning in a supportive and engaging environment.

*(Pictures courtesy of the Creative Team)*

## Session 1, 6th September 2024

### Doing Philosophy by William Timothy

Philosophy is everywhere. Everyone believes something and asserts those beliefs. Philosophy is not a new obsession or a recent phenomena, it is probably older than most socio-political, sociological-psycological, political-dogmatic endeavors.

This premier session set the tone for the rest of the year full of insightful deliberations.



## Session 2, 1st October 2024

### Voilence Against Women : The indian Perspective by Indira Jaisingh

This article by indiara jaisingh is one such response that presents a meticulous report and scrutiny of womens predicament in indian context. Moreover this article delves into the nature and object of certain discriminatory edifice of dogmas that have beleaguered the social fabric and political harmonu vis-a-vis womens right and freedom.



(Pictures courtesy of the Creative Team)

## Session 3, 18th February 2025

### *The Creation of Patriarchy by Gerda Lerner*

Patriarchy is not a natural or inevitable state of affairs but rather a historical construct. It is a system of power relation that has evolved over time and is maintained through social and culture practices.



## Session 4, 18th March 2025

### *Feminism : A movement to end sexist oppression by bell hooks*

Hooks argues mainstream feminism ignores race/class, focusing on white, middle-class women. This alienates for a feminism that dismantles oppressive systems, acknowledging intersecting oppressions and centering marginalized experiences for inclusivity.



(Pictures courtesy of the Creative Team)



# Session 5 and 6, 8th & 25th April 2025

## Existentialism: *Philosophy as a way of life* by Thomas Flynn

Philosophy is a way of life is the tension between scientific and moral truth. Scientific truth is presented as cognitive and theoretical while moral truth is tied to self-formation and practical living, it requires personal engagement and self-discipline. Truth is not just about facts but also about what you believe and how a person live. Some existentialist like Nietzsche and Kierkegaard received emphasis on lived experience and personal conviction they highlighted truth as subjective meaning truth that is personal and that you are willing to act. Over time though, philosophy became more focused on things like science and logic seeking objective truth. But this left out important questions about things like values and personal beliefs. Existentialism reconnects with the older idea of philosophy as a guide for living rather than just collection of theories

**This lively discussion was continued in the 6th and final session of Mimamsa for the term.**



*(Pictures courtesy of the Creative Team)*

# Departmental Events

The Department of Philosophy organized a rich array of events throughout the academic year.

The year commenced with a Community Outreach Programme titled **"From Chains to Change: Karuna and Maitri in Action"** on **4th September 2024**, focused on gender sensitization. This event, held in collaboration with the Vidyanjali initiative of the Ministry of Education, Government of India, took place at Sarvodaya Vidyalaya, Munirka, New Delhi, benefiting over 350 school students.



Following this, a **Donation Drive** was conducted from **30th September to 1st October 2024**, collecting books, educational material, stationery, and sanitary napkins. The success of this drive allowed the department to extend support to the visually impaired female students of **Andh Vidyalaya, Sadiq Nagar, New Delhi**, with a donation of sanitary napkins on **8th October 2024**.

An educational trip was organized on **13th October 2024** to **Lokayata Art Gallery**, Hauz Khas Village, where students attended the exhibition **"Subjunctive Mood,"** organized in collaboration with the Embassy of Austria. Here, students had the opportunity to engage with Austrian artist Do Mayer and explore the role of art in envisioning a sustainable future.



*(Pictures courtesy of the Creative Team)*





To celebrate **World Philosophy Day**, the department hosted a series of activities on **4th February 2025**, including poster making, dressing up as a philosopher, and an open mic session on the theme "**Bridging Social Gaps.**"

Further advancing academic engagement, the department, in collaboration with the **Manipal Academy of Higher Education (MAHE)**, organized a **Research Methodology Workshop** on **2nd April 2025**. The workshop aimed to equip students with the skills and confidence needed for academic writing and research. Esteemed speakers, including Dr. Srinivasa Acharya, Ms. Nino Kilarjiani, and Dr. Anasuya Agarwala, delivered insightful sessions that were enthusiastically received by participants from various departments.



In alignment with its commitment to fostering compassion and social responsibility, the department launched "**Pawprints of Love**", a community outreach programme promoting compassion towards animals, in collaboration with Friendicoes. A donation drive was conducted from **27th March to 16th April 2025**, during which students and faculty contributed food, toys, blankets, and other essentials for the shelter animals.

On **17th April 2025**, a group of students visited **Friendicoes** to deliver the donations and spent quality time feeding, playing, and interacting with the animals. This heartwarming experience not only brought joy to the animals but also deeply moved the participants, reinforcing the department's ethos of empathy and community engagement.



Throughout the year, the department's society, **Mimamsa**, organized six interactive discussion sessions on diverse philosophical themes, including patriarchy, violence against women, sexist oppression, the impact of philosophy, and existentialism. These sessions offered students a platform to critically engage with contemporary issues through the lens of philosophy.

Additionally, students from the department actively participated in several academic and cultural competitions, including inter-college fests and philosophy quizzes, winning accolades and representing the department with distinction.

The academic year culminated in the release of the **30th edition** of our departmental magazine, **Gnosis**, centered on the theme "**Art and Aesthetics: A Philosophical Exploration.**"



(Pictures courtesy of the Creative Team)





# HEART OF THE MATTER



A curated collection of poems, essays, and visuals exploring art, aesthetics, and the essence of the human experience.





# 1. Prelude: Dreamscapes & Silences





# The Art of Sleep

*By Devanshi Singh*

*BA (Hons) Business Economics, 2nd Year*

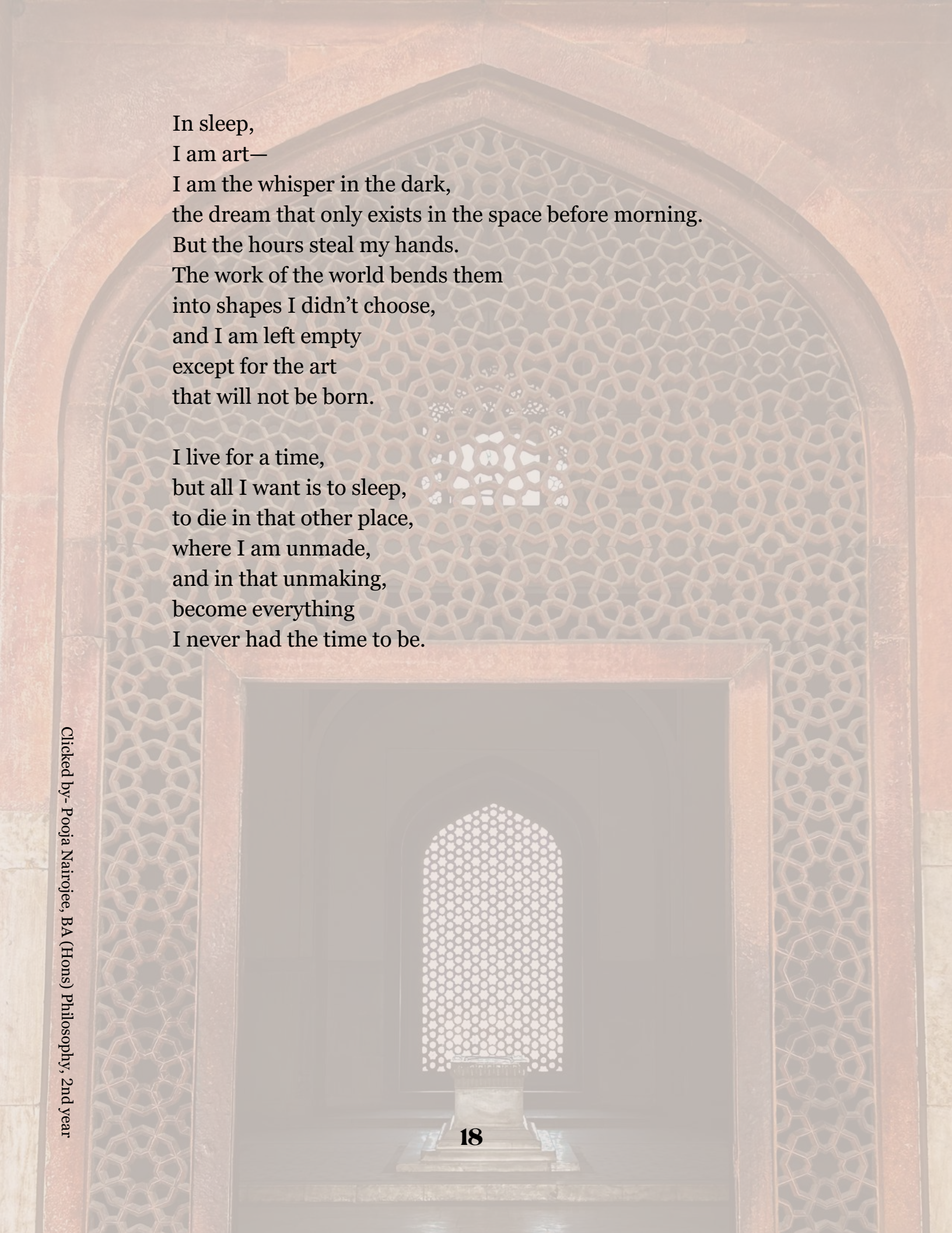
I sleep,  
and in that dark, a thousand hands touch me.  
They are not mine,  
but I know them—  
the hands of things I've never touched,  
of futures I've never made.

In the silence,  
I feel them carve  
into the softness of my skin,  
painting with light that doesn't wake.  
I am the canvas,  
the breath between breaths,  
the quiet place where everything lives  
but nothing forms.

I wake,  
and my body is too full of days.  
Too full of tasks,  
of wanting,  
of chasing.

There is no room  
to hold the art that has already passed  
through me,  
the delicate sketches,  
the songs without sound.





In sleep,  
I am art—  
I am the whisper in the dark,  
the dream that only exists in the space before morning.  
But the hours steal my hands.  
The work of the world bends them  
into shapes I didn't choose,  
and I am left empty  
except for the art  
that will not be born.

I live for a time,  
but all I want is to sleep,  
to die in that other place,  
where I am unmade,  
and in that unmaking,  
become everything  
I never had the time to be.



## A Silent Symphony

*By Anvi Gupta*

*BA (Hons) Philosophy, 2nd Year*

She sat by her bay window with a guitar encased in her arms,  
Strumming the six strings and releasing their sound,  
A melody of the minor chords,  
Her essence interwoven with the blues,  
Her only voice her quaint lyrics while her chin rested on a sword.  
She sang a tale about butterflies,  
Divine, free and mighty in the sky,  
The moment they descended to the ground  
Encased in glass traps in the heat of July.  
Their beauty existing to serve others,  
Their existence is not their possession,  
Is it different from the women on the street ,  
And the will of the masters of their oppression?

A shift in the chords took place as another tune played,  
Her haven of serene white flowers now mangled, plucked and broken,  
Her dwindling blue-black body and infinitesimal will to live,  
The dimming taupe eyes convey more than words unspoken.  
Would there be a life once this harrowing agony ceased?  
Was there a world beyond the tangible pain?  
If there were, would she solely be debris?  
Or would she be the kaleidoscope following the rain?

The final piece lead by a somber stability,  
The flowing winds and rustling leaves came to a still,  
The sunlight beamed against the body of the guitar,  
Breaking free and lifting up the bell jar,  
She escaped the forest of cypress,  
And gazed at the blooming iris.



# A Brief Relief

*By Aditi Jha*

*BA (Hons) Philosophy, 2nd Year*

The Will abides in silent guise,  
It moves beneath each thought and deed.  
Unseen, it threads the world entire,  
It kindles thought, it strikes desire,  
It speaks where reason holds its breath.

The will is blind, yet moves with force  
It binds the self to joy and grief  
It hungers though it cannot name  
Then drags us on a drifting course  
While art breathes a brief relief.

In music's hush and rising swell,  
In brushstrokes soft or bold and wide,  
In marble shaped by hand as well,  
In stories sung or carved with pride  
The restless heart is set aside.

But silence never stays for long The  
stillness breaks, the pulse is stirred The  
world resumes its restless sway Desire  
wakes to have its way  
And suffering speaks its final word.



## In Art's Wake

*By Divyanshi Mahajan*

*B.Com (Prog), 1st year*

Can art exist for its own sake?  
A hush within the sculptor's hand,  
A dance that stirs no watching eyes,  
A song that slips through drifting sand,  
Unclaimed by purpose or demand?

The brush, the pen, the fleeting note,  
They bear more weight than beauty's face;  
A silent voice, a restless ghost,  
That haunts the edges of our place,  
And stains the fabric of our days.

But does it not shape us in turn;  
The sky made softer by its hue,  
The rage within a poet's burn,  
The rebel's heart, the mourner's view,  
All stirred by what the artist drew?

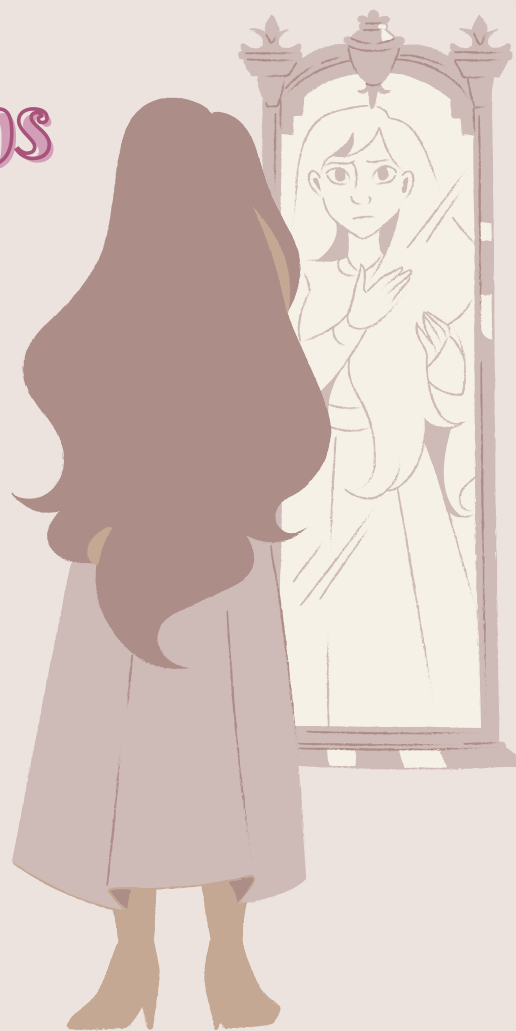
Can it be free of mortal chains,  
Or must it serve the hour's need?  
Should every word and every frame  
Bear witness to the wounds we bleed,  
Or break away from creed and creed?

The maker, work, and wandering gaze;  
They twist and tangle into one,  
And through that ever-shifting maze,  
We see our faces come undone,  
Yet trace ourselves in what we've spun.

Can art exist for its own sake?  
Or is it bound by what we break?



## 2. Reflections & Ruminations







Collage inspired by "The Picture of Dorian Gray." Images sourced via Pinterest.

## When Art Hides the Truth: The Story of Dorian Gray

By Priyani Kanojia

BA (Hons) Philosophy, 1st year

Art and beauty are not just the study of beauty—they are a reflection of the way we see the world. Aesthetics shows us why a painting moves us, why a tune lingers in our minds, or why a line of poetry can move us to deep feeling. It poses some very big questions: What is beauty? Is it superficial, or is it deeper? Can something be beautiful and be unsettling too?

Literature is an art form and plays with the same questions as well. Perhaps the best example is Oscar Wilde's *The Picture of Dorian Gray*—a book that not only narrates a story, but challenges the very nature of what art and beauty are. Wilde employs the character of Dorian Gray and his portrait to provide us with a haunting tale about the cost of wanting appearances rather than reality.

In Oscar Wilde's book *The Picture of Dorian Gray*, beauty and art are the subject of the book. This classic book delves into the ways the pursuit of beauty can influence the life—and the soul—of an individual. It is a perfect fit with the subject of this magazine, *Art and Aesthetics*, since it raises profound questions regarding what beauty is.

The book is about Dorian Gray, a young and handsome man. An artist has painted him, and Dorian wishes to remain young and youthful forever, while the painting ages instead.

Bizarre as it sounds, the wish is granted. Dorian remains young and flawless, but the painting ages as he continues to make the wrong decisions in life.

As Dorian becomes more selfish and cruel, the portrait becomes ugly. It shows the truth about his character, but he still continues to be perfect outwardly. That is where Oscar Wilde uses art as a powerful symbol—it not only shows beauty but shows what is true.

Wilde himself was an aesthete, who believed that art should be enjoyed because it is beautiful, and not because it is good or because it conveys something. But even here he educates us that beauty without goodness is dangerous. Dorian is so obsessed with pleasure and looks that in doing so, he loses himself.

This is no less true now. In the age of Photoshopped images and social networking, individuals believe that they need to be perfect. Wilde's story reminds us that excessive care about outward beauty ruins our inner life. Authentic beauty is not everything about how one looks—it's about how kind, honest, and ethical one is.

*The Picture of Dorian Gray* is more than a book. It is a thoughtful novel that asks large questions. What is beauty for? Can art be employed as a disguise for the truth? And what occurs when we are more concerned with how we appear than with who we are?

Oscar Wilde gives us a tragic yet beautiful story. Through the life of Dorian, he shows us that true art—and true beauty—are deeper than skin.



## In the process, do we trust?

### On Art, AI, and the Human Trace

By Madhushree Singh

BA (Hons) Philosophy, 2nd year

It is rather ironic that many discovered the treasure that is *Studio Ghibli* in a way least expected or intended by its creator, *Hayao Miyazaki*.

Known for his absolute disdain for Artificial Intelligence, Miyazaki once called it ‘an insult to human life.’ After all, he has spent decades painstakingly carving out each detail of his films by hand.

An iconic example is from his film *The Wind Rises* (2013): a 4-second crowd scene that took 1 year and 3 months to complete. Upon Miyazaki’s insistence, animator *Eiji Yamamori* hand-drew each of the 96 images required for an animation of 24 frames per second, depicted entirely without CGI.

And now with the rise of a new trend online, generating Studio Ghibli-style images in literal seconds using ChatGPT, everyone seems to be rushing to partake in the same, most unaware not just of Miyazaki’s painstaking craft, but also of the spirit that animates it. This shift from a slow, intentional creation to instantaneous mass replication forces us to ask: have we forgotten how to trust the slow alchemy of the artistic process?

In a world that seems to reward instant gratification, convenience and perfection over something real, one might wonder why it should even matter. What is it that we lose when we fail to honor not just the process of creation, but also that of consumption and the quiet moments before and after both? What, after all, can truly be considered real or authentic?

Image: *The Wind Rises* (2013), Studio Ghibli



What makes art created by human labor, over a significant portion of one’s lifespan inherently unique or valuable? These are the questions I hope to reflect on through this piece.

To deepen this question of what makes art meaningful or human, consider *Kazuo Ishiguro’s Never Let Me Go* - a dystopian novel where clones are raised solely to donate their organs. In a world where their humanity is denied, what becomes fascinating is that their ability to create art is seen as a glimpse into something more: their soul. The guardians collect the students’ artworks, believing it reveals something real, something undeniable. But does it?

If art is considered proof of one’s personhood, then what does it mean when non-human (or questionably-human) entities create it? Is it empathy that art awakens in the viewer, or just projection? And does the origin of art matter more than its effect?

To seek answers, we may turn to existential and phenomenological German philosopher *Martin Heidegger’s* work, *The Origin of the Work of Art*. He suggests: 'The artist is the origin of the work. The work is the origin of the artist. Neither is without the other. Nevertheless, neither is the sole support of the other. In themselves and in their interrelations artist and work are each of them by virtue of a third thing which is prior

to both, namely, that which also gives artist and work of art their names — *art*.'

Art, as a mode of *Being*, makes both artist and artwork ontologically possible. In other words, it's not just that art is produced by the artist. Both the artist and the work draw their very essence from something deeper: the phenomenon of art itself.

When Heidegger speaks of 'origin,' he's not talking about a point in time, but about the conditions that make something what it is - the ontological ground of its being. He also draws a distinction between matter and form, suggesting that the essence of a thing lies not merely in its material substance, but in how it takes shape - in the process of becoming what it is. In the case of Studio Ghibli, the labor, intentionality, and the living connection between creator and creation is part of what gives the work its unique character.

So we're left to ask: can AI-generated images replicating the Ghibli style even be considered akin to the works they're trying to imitate? Especially when there's no *Dasein* - no being-in-the-world-ness behind them? Art has always been inspired by what came before, and by shared human experience. So yes, originality is often hard to trace.

Even when an artist outright copies someone's style without credit, it still takes time and effort to study, internalize, and mimic that work. There is, at the very least, a human act of learning, a labor of engagement. But even that is stripped away in the case of AI. What is left is mimicry without effort, imitation without intention.

Apart from the ethical concerns of ripping off data and profit from artists with no consent or credit in return, and the devaluation of human labor in the name of convenience through the interjection of machines, we are also left to question what impact this entire process has on consumers. *Roland Barthes'* theory of the *Death of the Author* suggests that a work's meaning does not lie in its creator's intentions, but rather in the interpretation of the reader or viewer.

This complicates our inquiry further: if meaning arises in the mind of the viewer, then does it matter whether the work was created by a machine or a human? And yet, when we consider the rise in passive consumption - accelerated by the 'accessibility' of generative tools and the commodification of art, the viewer is no longer interpreting, but scrolling.

No longer engaging, but collecting. In such a world, can meaning truly survive? Or is it flattened into aesthetic noise - pleasing, but empty?

This recalls the world of *Never Let Me Go*, where the guardians of Hailsham believed that art held clues to the soul. That even if the students were clones, their drawings and poems might prove they were more than mere bodies. But the students' art was eventually traded for junk at Exchanges - for odd trinkets discarded by humans that happens to be their treasure while they live to be treated just the same. This quiet tragedy mirrors our own: what once served as a testament to the human spirit is now reduced to aesthetic fodder, repackaged, decontextualized, and consumed without

care. If the clones' art was once the only proof of their personhood, then what does it mean when we, too, forget to treat art, and by extension the labor behind it, as something sacred?

Long before galleries and algorithms, there were handprints on cave walls. Raw marks of presence. They weren't just art; they were proof: *I was here. I lived. I felt. I tried to make sense of the world.*

This is what human art carries. Not just form, but a trace of being. When machines replicate style, they may recreate the image, but not the experience. They mimic the result, not the reason.

Technology need not be the enemy. But if we abandon the struggle, the slowness, the subjectivity of creation, we risk turning art into aesthetic noise - beautiful, but hollow. The challenge isn't to resist progress, but to remember what gives creation meaning: that someone, somewhere, was alive enough to care.



Image: Cave of Hands, Argentina. Source: Wikimedia Commons



# A Philosophical Journey through the Aesthetic Soul of Hindi Literature

By Udit Negi

BA (Hons) Philosophy, 1st year

- *The Moonlight Beneath Words*

Art gives the closest echo of the language of the soul in the endless corridors of awareness where dreams and memory live. In the dark, narrow alleys of Hindi literature, where beauty is not just seen but felt with the quivering of the soul, this echo is nowhere so fragile and hauntingly beautiful. Hindi literature is a bent, magical mirror that shows us things about the human condition that are not visible to the naked eye, not a reflection of society. It cries in prose, bleeds in poetry, and whispers in metaphors. In this sense, words are not simply symbols of sound; they are living things that are full of joy, longing, sorrow, and silence.

- *The Unspoken Language*

The style in Hindi fiction is existential, not decorative.

Consider *Gunahon Ka Devta* by Dharamvir Bharati, a novel about pulse, not narrative. It unfurls slowly, sad, and with inexorable grace—not as a story, but as a lotus in polluted waters. Chander and Sudha circle each other as planets are drawn away by caste, karma, and institution; they are lovers beyond lovers. Their endless nearliness, a passion so painful that it transcends desire and becomes philosophy, is what is beautiful, not their coming together. Reading *Gunahon Ka Devta* is like a journey in a dream where every intake of breath is filled with the aroma of desire. It is the grand tragedy of what could have been, the beauty of the incomplete—a beauty, however, that only Hindi writing seems to truly understand. The novel becomes an acceptance of the divine in the sinner, a supplication to the God within the sinful.

- *Ret Ki Machhli: The Song of the Desert*

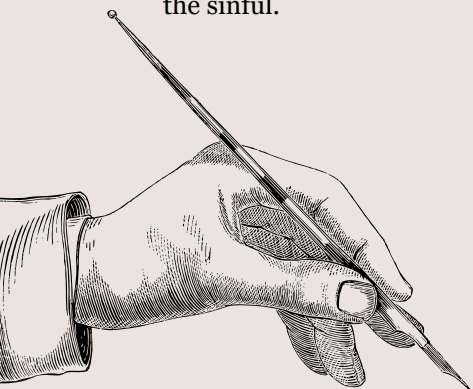
*Ret Ki Machhli* is a prose work by Nirmal Verma that carves rivers through the desert sand, where time remains locked behind golden sands. The word itself is an acknowledgment of the impossibility of trying to enclose the infinite in the finite, since a sand fish is an impossibility. Rather than inscribing characters, Verma inscribes silences, shadows, and absences which continue to exist on the page long after the end of the words. In spite of his minimalism, every sentence has a deep sense of meaning. The book is a quiet teacher, softly speaking truths regarding alienation, impermanence, and the quiet agonies of modern life, while the reader is a seeker.

- *Beauty Beyond Form*

Hindi literature's beauty is truly philosophical as it cannot be categorized. It meanders, it questions, it breathes and lives. It is a flickering *diya* that lies in the corner of your mind, lighting up ideas you never knew you had, but not screaming to be heard. Nirala's poetry, Premchand's fiction, the Mahadevi Verma's verses, or Krishna Sobti's words of quiet revolt—anything and everything brings to the fore an aesthetic not constructed but invoked. What is called up, not what is written, is what counts. *Rasa* is not philosophy in this writing; it is a magical river into which you have to dip, free of prejudice and reason.

- *Memory, Time, and Language's Dream*

Hindi literature is half dream, half history, and it exists in a strange plane. Its art is based on a rich, civilizational memory as well as the contemporary. It sways to the beat of modern discontent and speaks in the *Rigvedic* idiom. It is as much Kabir's melody as Nirmal Verma's silence.



To read Hindi literature at length is to enter a labyrinth where each corner is a metaphor, each wall a lyric, and each cul-de-sac an epiphany. It is to recognize that, here, aesthetics are for cleansing as opposed to pleasure. In short, the infinite within the finite. We are taught by Hindi literature that art is a manner of existing and being and not a physical entity. It is an aesthetic which is spiritual and emotional but not seen. It invites the soul rather than the eye. Each poem and fiction proffers a glimpse of the divine in metaphorical form, the formless. Hindi literature remains a refuge in this age of din and rush, a temple of muted beauty where every word is a bell tolling in the openness of consciousness. It invites to be yielded over and not read. And those that do find themselves under words, looking into the moonlight.



Clicked by- Pooja Nairjee, BA (Hons) Philosophy, 2nd year

# Plato's Mimesis: Art as more than Mirror

By Aditi Jha

BA (Hons) Philosophy, 2nd year

Art. Emotion. Expression. Beauty—all lie within the scope of a very intriguing branch of philosophy: aesthetics, originating from the Greek word *aisthētikos*, having to do with perceiving and perceptible things. Art, rooted deeply in culture and tradition, has for long served as a platform to represent humanity itself. And while some believe it to be moving and liberating, something that cradles the human psyche, offering respite from realities too harsh to bear, others look at it with suspicion, believing it to be misleading and corrupting, requiring censorship, which seems bizarre since art and censorship do not seem to belong in the same sentence.

Take, for example, one of the famous Greek philosophers, Plato, who infamously held a distaste for poets and poetry, even asking for them to be banished from his city! Naturally, when we think of art, we think of beauty; in fact, we equate art with beauty, but for Plato, true and eternal beauty lies in Forms, a realm of real and perfect ideas (eidos) beyond the physical world of appearances. Therefore, art, like all things around us, remained for him an imperfect representation or copy of the Form, a mere attempt at imitation or mimesis. The perfect Form has everything to do with truth and goodness, while art is illusory and deceptive. The realm of Forms is the world of Being, eternal and unchanging, accessible only through reason as opposed to the world of becoming—the sensible world.

Artistic expression, according to him, is twice removed from reality; an object exists as a copy of its form, and a painter further copies it to display it on her canvas. He was particularly wary of poetry, citing it as being misleading for the soul. It appeals to emotion and not reason, stirring feelings of fear, anger, or desire that undermine rational control. He especially disliked tragedy and epic poetry for this reason. Poets imitate without knowing the truth, not actually understanding what they write about.

He also critiqued Homer, an ancient Greek poet revered as a great moral educator and credited as the author of the two foundational Greek epic poems, the *Iliad* and the *Odyssey*. He accused Homer of representing gods as

behaving immorally—cheating, lying, committing adultery, and displaying rage and jealousy. God, he says, must be represented as he truly is, i.e., as Good. Homeric heroes were too irrational and emotional for Plato, and he insisted that one cannot expect man to be better off by listening to tales of 'lamentation and wailing.' Ultimately he calls Homer an entertainer, acknowledging his artistic prowess, but does not grant him the designation of an educator. Plato remarked that philosophy and poetry have an old quarrel, and poetry, he termed as dangerous, capable of luring people away from the truth.

However, Plato wasn't exactly anti-art; he approved of certain arts that benefit society and embody virtue, and the poets that could not do so through their poetry were the ones who would be exiled from Plato's ideal Republic. Portrayals of virtue, order, harmony, and mathematical symmetry in works of art could inspire the soul and were to be appreciated as these mirrored the divine order and acted as reminders of the soul's prior experience of beauty in the realm of Forms.

Art necessitated careful regulation, as Plato acknowledged its profound capacity to shape character, particularly in the youth. It was to be virtuous and appeal to rationality, promoting justice, bravery, truth, and philosophical wisdom. It must not deceive but accurately represent reality. It should not cause people to erupt with powerful emotions but rather teach self-control.

Plato was deeply influenced by Pythagorean thought and was in favour of music that was mathematically structured and reflected order, harmony, and balance akin to the cosmos governed by numerical and harmonic principles. But Plato also called for the censorship of certain rhythms and modes in music that existed purely for pleasure and could lead to moral decay.

Finally, Plato claims that a love for beauty can guide the soul towards the divine, leading to the highest and purest love—a love of the form of beauty itself.



Art, as imagined by Plato, has a purposive role to play in the society and its moral upliftment. But must art exist only to serve certain goals and be understood instrumentally, subject to control and inhibited by certain dictations? The French aesthetic movement of the 19th century would beg to differ. With its slogan, *l'art pour l'art*, or “art for art’s sake”, it aimed to free art of its supposed social duties and argued for it to be created and experienced outside of the instrumental sense.

Proponents of this view argue that art has inherent value and is complete in itself, independent of any ethical or sociopolitical significance. It must not give in to ideological currents or be judged by any standards other than what it sets for itself. It gained momentum in opposition to the stifling moralism of the academic atmosphere of the time.

Here artistic judgements are based purely on aesthetic grounds. Art is to be judged subjectively on its ability to evoke emotion, wonder, or even shock! The perceiver is not cast out of the equation, as the experience of art is deeply personal and sentimental. It values novelty and imagination. A poem would be judged on its imagery, diction, rhythm, and sentimental provocations and not its ‘virtue,’ as Plato would have it. In fact, art would be at risk of dilution if burdened by didactic purposes.

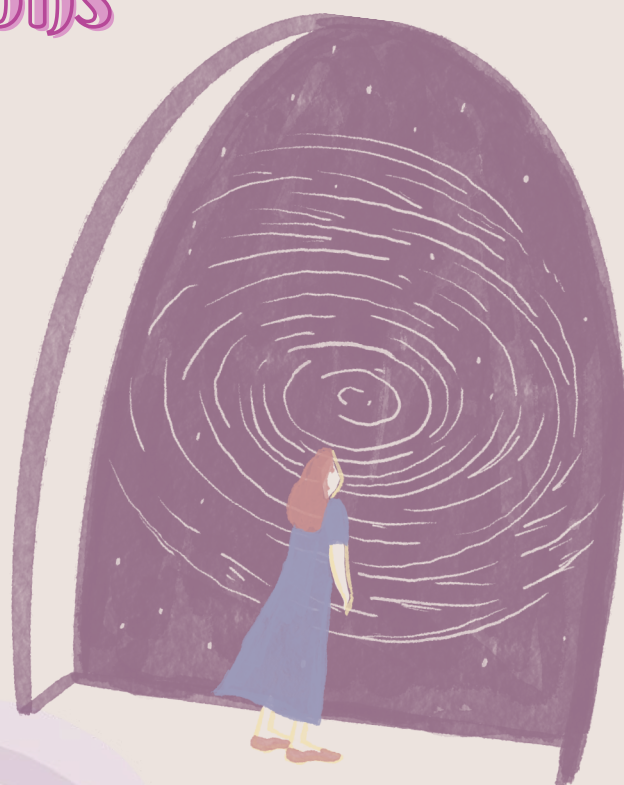
Oscar Wilde, an Irish poet, author, and playwright, was a prominent part of the aesthetic movement. According to him, art is valuable in itself because it is beautiful. He underscored the supremacy of the aesthetic critic and art’s autonomy beyond moral and social objectives. In his essay *‘The Decay of Lying’* Wilde champions imagination over realism, arguing that art has no obligation to represent reality as it is; instead, he asserts that life imitates art.

Therefore, art is freed of the many shackles of orthodox thought. And as Oscar Wilde put it, *‘Art never expresses anything but itself.’*





### 3. Soulscapes & Expressions





*Art is the setting-into-work of truth.*

*- Martin Heidegger*

*Art reveals the deeper truths about human existence.*

"Starry Night" by Vincent Van Gogh conveys a turbulent inner world despite the vastness of the universe, representing the tension between hope and despair. Yet, it remains timeless and breathtakingly beautiful.

## PHILOSOPHY

*A Small Book of Big Ideas*

*One must have chaos within to give  
birth to a dancing star.*

*- Friedrich Nietzsche*

*Artistic creation emerges from inner turmoil, reflecting  
existential struggle and transformation.*

"Mona Lisa" by Leonardo da Vinci represents  
the complexity of human expression and the enigmatic  
nature of identity and perception.

"The Creation of Adam" by  
Michelangelo depicts the divine  
spark of life and the connection  
between humanity and God,  
questioning the nature of  
existence and creation.

*Life can only be understood backwards; but it must be lived forwards.*

*- Søren Kierkegaard*

*Art helps us reflect on the past while embracing the uncertainty of the future.*

"The Scream" by Edvard Munch expresses existential angst and the infinitely  
overwhelming anxiety of human existence in an indifferent universe.

*There is no love of life without despair of life.*

*- Albert Camus* **32**

*The beauty and suffering of life are inseparable -  
art captures this existential paradox.*

By Riya Kumar

B. A. Honours Philosophy

3rd Year





## **The Canvas of the Soul**

*By Misha Pankaj*

*BA (Hons) Philosophy, 1st year*

In strokes of light, the canvas breathes,  
A silent hymn the artist weaves.

Colors dance, a symphony spun,  
Echoes of beauty, where all begun.

A marble form, a frozen grace,  
Time stands still in its embrace.

Each chisel's touch, a whispered plea,  
To carve the soul eternity.

The inner voice portrayed through paint,  
Reveals the soul in each trembling frame.

The art of nature itself is divine,  
Poetry flows like aged wine.

Art and aesthetics, a fleeting muse,  
In every form, their magic imbues.  
They teach us to see, to feel, to dream,  
Life's beauty-an endless stream.



## The Art Within

By Sheetal Tomar

BA (Hons) Philosophy, 1st year

In silent halls where voices fade,  
Where feelings hide in woven shade,  
A brush, a note, a sculptor's  
hand— Reveal what words can't  
understand.

A crimson stroke, a shadowed  
line, A burst of grief we call divine.  
A trembling chord, a whispered  
hue, Speaks all the things we never do.

Emotions buried, masked by day, In  
colors bold, they find their way.  
Through rhythm, form, and subtle  
light, The soul steps out into the night.

No need for speech, no need for  
proof, Each canvas tells an honest  
truth. A song may ache, a dance  
may cry, A poem bleed without  
goodbye.

Art is the echo of the heart,

A masterpiece where sorrows start—  
And end, perhaps, in gentle grace,

When pain and beauty share a place.

So paint your wounds, compose your fears,  
Shape your silence, draw your tears—  
For in that space, you just might see,  
That art has set your spirit free.



*"The Art Within" explores how art becomes a powerful means of expressing emotions that are often hidden or suppressed. Through imagery of painting, music, dance, and poetry, it illustrates how creativity allows feelings like grief, fear, and sorrow to surface safely and truthfully. Art is portrayed as a silent but honest language of the soul, offering healing, freedom, and emotional release to both the creator and the viewer. Ultimately, the poem celebrates art as a transformative force that turns inner pain into beauty.*







## नज़रों से परेह

मधुश्री सिंह द्वारा  
बीए (ऑनर्स) दर्शनशास्त्र, वर्ष २

कहते हैं सुंदरता  
देखने वालों की आँखों में छुपी है —  
पर उस सुंदरता का क्या  
जो आँखों से ही छुपी रह जाए?  
पलकों के झपकते ही  
लुप्त हो जाने वाली सुंदरता...  
जो एक एहसास है,  
न कि केवल दृश्य —  
जो ठहरी नहीं, बहती रहे,  
कभी किसी रंग की आड़ में,  
कभी किसी टूटते लम्हे की आवाज़ में।

क्या वह भी कला नहीं,  
जो केवल भीतर जन्मती है  
और वहीं विलीन हो जाती है?







**Frozen in Time: Emotions Behind Every Frame**

*A Collection of Photographs*

*By Pooja Nairojee*

*BA (Hons) Philosophy, 2nd year*



## ख़ुद पर रोशनी

मधुश्री सिंह द्वारा  
बीए (ऑनर्स) दर्शनशास्त्र, वर्ष २



ज़िंदगी के रंगमंच में  
पहनकर पोशाकें  
हम भी उठ खड़े हुए —  
निहत्ते चले जंग लड़ने  
दिलों में उमंग लिए।  
होंठों पर मुस्कान,  
पर आँखों में सवाल थे,  
हर किरदार निभाते हुए  
हम अपनी ही तलाश में,  
निकल पड़े।





# The Art of Demise

By Adiba Ali

BA (Hons) Philosophy, 2nd year

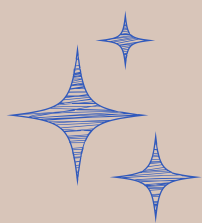
The remembrance of her crippled with time,  
Like long golden locks shimmering away,  
From its roots, which are no longer beautiful,  
It is mere filth under the sun, turning grey.

The faint memory of her is an Art, a painting,  
Banished in some arctic,  
This man never gathered himself to sing,  
Sing of his glory, sing of one's misery,  
To being a serf who once used to be a king.

Of times, now less thought of,  
He sits in his shabby room,  
Rather than making rounds to her graveside,  
He found a place to cry, a place to hide,  
That is his house— a stingy tomb.

A current passes through him, the museum of false impressions collapses,  
Into one finite speck of nothingness.  
The purpose of fighting finally seems futile,  
The idea of lying down along with the “dead”,  
his name being embedded on his gravestone, alongside innumerable gravestones,  
Beguiles him, enchants him to proceed towards the truth unknown.

Being born galvanises him to be dead and forgotten.  
To put his rotten thoughts to rest, to let his soul ferry into the grey sky,  
To never beget a clone of him, to never look back and say goodbye,  
He chose the glory of demise over the futility of survival.  
*The day of death is better than the day of birth, says the Bible.*



# Special Feature





# "Disco Earth Delhi": Reflecting Beyond Ourselves with Do Mayer

During an educational field trip to Lokayata Art Gallery in Hauz Khas Village, our department had the privilege of attending the Subjunctive Mood exhibition, organized in collaboration with the Embassy of Austria on the theme of Imagine Dignity Climate. The exhibition featured both Indian and Austrian artists, and we were fortunate to interact with Austrian artist Do Mayer.

Mayer's digital piece, *Disco Earth Delhi*, interestingly created using a video game engine, challenges our traditional perspectives by shifting focus away from ourselves. His work explores the idea of the "dark side of the mirror," reflecting light back into space to help mitigate global warming. It's an intriguing commentary on environmental consciousness, inviting reflection on our role in the world and how art can contribute to a more sustainable future.

After leaving a profound impact on us through his insights on art and philosophy, we got in touch with him to dive deeper into his thoughts for our magazine's theme through a short interview!



Stills from his work  
*Disco Earth Delhi*.

**1. Your exhibition on the Subjunctive Mood opens a compelling space for reflecting on possibility and alternate realities. How does this concept inform your artistic process?**

"In my research to the work I indeed circled a lot around the ideas of reality and alternate realities. In the world-building process for the simulation I approached this dialectical field in a very topical way: In the western artistic tradition the concept of utopía plays a prominent role in the way that it sketches a non-place (u-topia) as an ideal and most of the time good (eu-topia) place that is contrasted with the bleakness of everyday life that one wants to escape. This promise can have a very mobilising force in inspiring people for a cause, but can also as easily be used to manipulate people and lead them astray.

Art plays a powerful role in picturing such utopias, as the power of pictures and depictions can have a substantial influence on the imagination and emotions of the people.

Everyday life in places that really exist (topoi) are the opposite pole in this dynamic. The concreteness of our personal senses help us ground the experience and give us a feeling of reality.

Art and life itself can be imagined as both deeply entangled in between these two poles and I think that our experience somehow always shows us a mixture of these two influences.

Although my artwork "Disco Earth Delhi" on the first glance might seem to look very utopian and otherworldly I am deeply invested in the idea of always starting from a strong reality standpoint and then finding ways to situate these places/scenes in increasing general terms via the artistic process of mapping."

**2. What are the creative challenges of visually representing such abstract and fluid ideas?**

"For me the biggest challenge is to find ways to create depictions of abstract ideas without getting too much into abstraction, which quickly gets boring or unappealing and on the other hand to not fall into the trap of affective fireworks.

Nowadays we're constantly bombarded by affective images that want to grab our instant attention and thereby clutter our senses for experiencing the ideas that lie behind the surface. For me the question is, how to create art that somehow manages to escape this maelstrom of affective images and manages to hold open a container/space in which the spectators can experience the power of abstraction and self-reflection that comes with the attempt to situate yourself in our world."

**3. Would you describe your work as an exploration of "what could be" rather than "what is"?**

"I'd turn that around. As I think about it right now, my approach starts from the question about reality: "What is?" in trying to get a general sense of where and how we are in the here and now.

In my work I don't use any documentarian images or other concrete pictures of reality but I am searching for abstract images of reality.

But of course: In the moment when you're trying to depict "What is?" you also have to think about how people and oneself think about "What could be?" because that's obviously a big part of what motivates us and drives our behaviour and therefore also has its (personal and institutional) place in a big-picture map. "

**4. Given your reflections on affective images and abstraction, what role do you think philosophy plays in helping audiences engage more deeply with contemporary art?**

"When you read a good philosophical text, how does it spark your personal imagination? Do you close-read the text again and again or write symbolical code to decipher the text? Do you ponder old friendships or try to match the philosophical ideas with a flow of bygone life experiences? Do you probably see metaphoric images of such ideas in your inner eye?

I think there are thousands of different ways in which philosophical ideas and emotions are inspiring artworks. And often in a way like bouncing back and forth between theory and praxis; Getting into the flow of expression, then stepping back to reflect on what you just did, adapt to criticism or further inspiration and then dare back forth to the canvas.

The same of course also goes in the other direction: When we look at an artwork, what does it do with us? Do you parse colors or forms, text or diagrams, ideological or philosophical ideas? Do you feel strong emotions or react somehow unusually to it? Or do you feel inspired by it and directly want to start doing something or applying its style and ideas in your personal area?

In this way art and philosophy are deeply intertwined and related. They both try to open up new lines of sight on ourself and our common world."

### About the artist



**Do Mayer** is an artist from Berlin, Germany. He studied Fine Arts in Hamburg (HfBK) and Critical Studies in Vienna (Academy of Fine Arts) and researches the interfaces between digital modelling, social transformation and artistic mediation.

**5. Can visual art fully express the ambiguity and openness of the subjunctive mood, or do you feel there's always something that remains beyond representation?**

"Hopefully there'll always be a remainder of something beyond representation. Art can surely aim to express something fully and holistically, but I don't think that that is its main strength. For me its force lies in the curious human capability to take a personal interest that you hold dear (whatever this might be) seriously and start (right away) for a way to express it with technique, intellect and heart.

In reflecting and practicing these interests (for most people they are not that numerous and stay more stable in life than I initially thought..) you can learn a lot about yourself and, if you're courageous, also show your work to others who might learn something about you and surely also their own interests. "

*Interview conducted and edited by- Madhushree Singh, BA (Hons) Philosophy, 2nd year*





# GAMES and PUZZLES

# CLUE THE MUST

Content by- Himika Sharma , BA (Hons) Philosophy, 1st year

Design by- Kashish Dubey , BA (Hons) Philosophy, 1st year

## CLUES

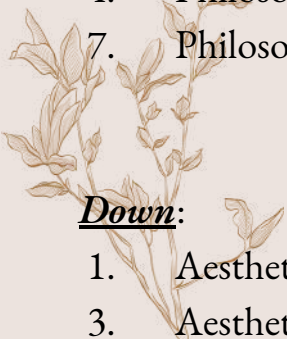
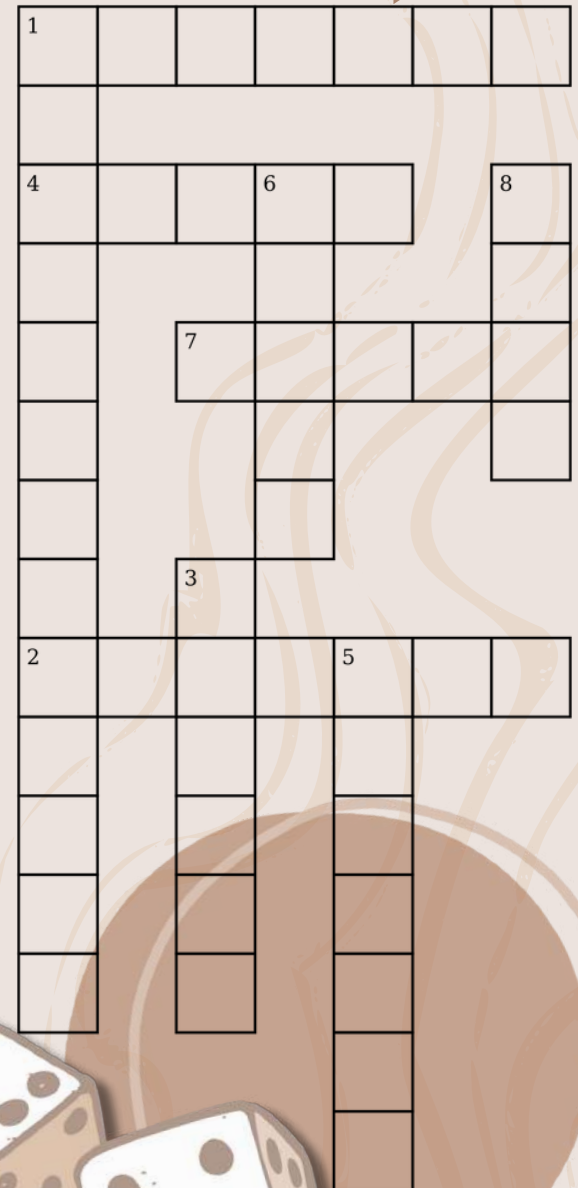


### Across:

1. Tolstoy's view: art conveys this
2. Nietzsche's art-affirming philosopher
4. Philosopher who saw art as imitation
7. Philosopher of the sublime and beautiful

### Down:

1. Aesthetic theory emphasizing emotion
3. Aesthetic quality of sensory pleasure
5. Art as an imitation as per plato
6. Heidegger's view: art reveals this
8. Kant's term for disinterested judgment



# DECODE THE AESTHETICS

*Content & Design by- Kashish Dubey , BA (Hons) Philosophy, 1st year*



## JUMBLD WORDS

## HINTS

YTAEBU

What philosophers and poet can't stop talking about.

TISEHTASEC

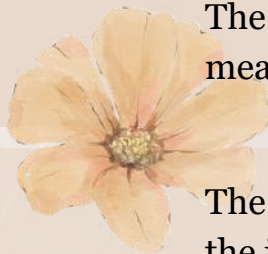
The core of this magazine's theme.

YCSBUVIJTET

" Beauty is in the eye of the beholder " stands here.

RICMICTSI

The one who dissects art and meanings behind it.



KTAN

The philosopher who gave us the judgement of taste.

ETASHSEIS

Philosophy of how art moves us deeply.

YHOOLSPIHP

The lens through which we question reality , beauty and self.

LSCIACSISM

An artistic movement focused on harmony balance and timeless ideals- deeply rooted in greek philosophy.





# UNFOLD THE FORM

*Content by- Himika Sharma , BA (Hons) Philosophy, 1st year*

*Design by- Kashish Dubey , BA (Hons) Philosophy, 1st year*

1. I'm not the music, nor its sound,  
Yet in its form, my power is found.  
Hegel binds me to spirit's rise,  
In art's unfolding, I symbolize  
What am I ?

2. I'm not the statue, nor its marble gleam  
Yet in its gaze, I weave a dream.  
Schopenhauer finds me, will's escape,  
In art's pure form, I reshape fate,  
What am I ?

3. Yet in it's form , I find my place  
Bruke exalts me , vast and grand  
Awe and terror , I command.  
What am I ?

4. I'm not the rose, nor its hue so fair  
Yet in it's sight , I linger there.  
Kant deems me free , no concept's bind ,  
In pure delight , I please the mind.  
What am I ?

# THE AESTHETIC WORD QUEST

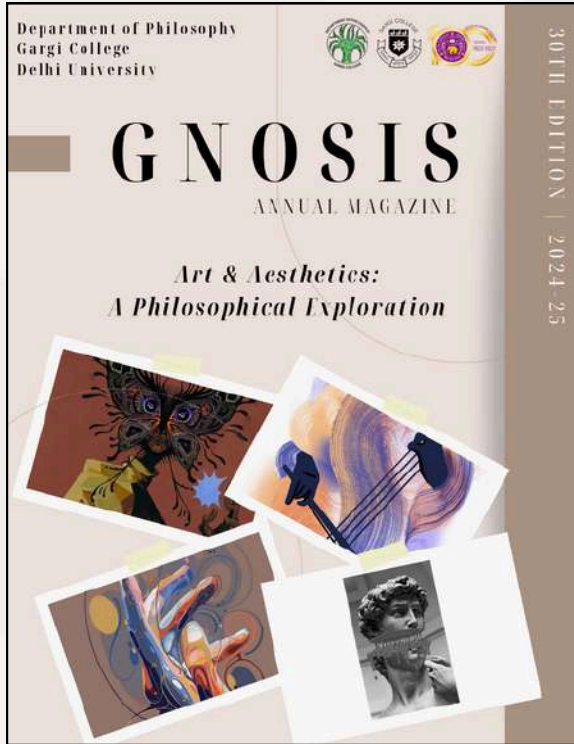
*Content & Design by- Kashish Dubey , BA (Hons) Philosophy, 1st year*



J	G	S	C	I	T	E	H	T	S	E	A
U	K	W	Y	X	S	R	S	T	T	U	M
D	E	A	N	J	B	Y	I	H	P	N	R
G	C	A	O	Y	B	V	L	G	R	O	A
E	N	B	I	T	U	C	H	K	Y	I	B
M	E	D	S	U	A	X	O	M	N	T	S
E	I	M	S	A	Y	J	U	T	O	P	T
N	R	A	E	E	N	A	E	Z	H	E	R
T	E	G	R	B	V	X	T	U	P	C	A
B	P	S	P	A	R	T	T	U	U	R	C
Y	X	B	X	D	H	F	E	R	E	E	T
X	E	N	E	E	Y	V	P	Z	Q	P	Q

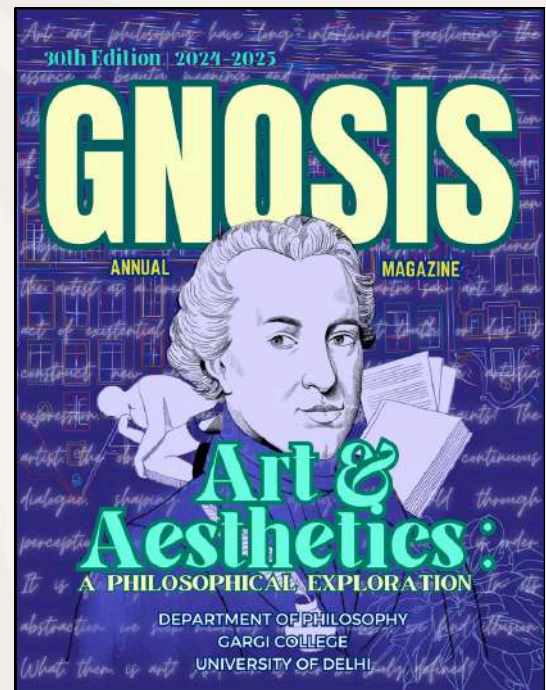


1. BEAUTY 2. IMAGINATION 3. ABSTRACT 4. AESTHETICS 5.  
PERCEPTION 6. SILHOUETTE 7. ART 8. JUDGEMENT 9. EUPHONY 10.  
EXPRESSION 11. EXPERIENCE



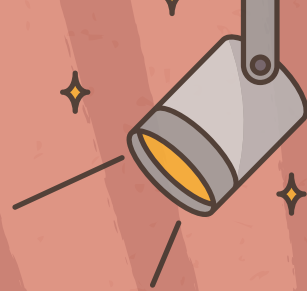
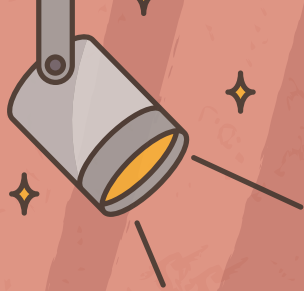
By Priyani Kanojia  
BA (Hons) Philosophy, 1st year

## COVER DESIGN CONTEST FEATURED ENTRIES



By Kashish Dubey  
BA (Hons) Philosophy, 1st year





*Thank you for journeying through Gnosis 2024-25 with us!  
Every page holds a story, every idea a spark and we're so glad you joined us in this creative exploration. Art, philosophy, and human connection intertwine in this edition, just like they do in life itself.*

*To keep the magic going, scan the QR code below for a digital copy:*



*With warmth and wonder,  
The Editors  
Department of Philosophy, Gargi College*

Q

A

# ANSWER KEY



## 1. CROSSWORD PUZZLE

<sup>1</sup> E	M	O	T	I	O	N
X						
<sup>4</sup> P	L	A	<sup>6</sup> T	O		<sup>8</sup> F
R			R			R
E		<sup>7</sup> B	U	R	K	E
S			T			E
S			H			
I		<sup>3</sup> B				
<sup>2</sup> O	V	E	R	<sup>5</sup> M	A	N
N		A		I		
I		U		M		
S		T		E		
M		Y		S		
				I		
				S		



## 2. JUMBLED WORDS

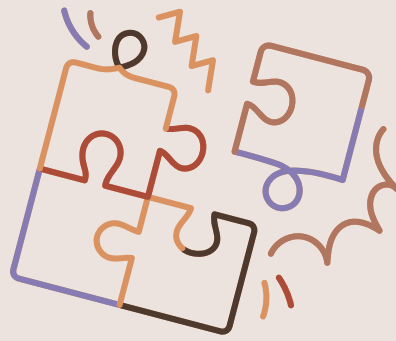
1. BEAUTY
2. AESTHETICS
3. SUBJECTIVITY
4. CRITICISM
5. KANT
6. AESTHESIS
7. PHILOSOPHY
8. CLASSICISM
9. EXPRESSIONISM





### 3. RIDDLES

1. GEIST ( Spirit )
2. CONTEMPLATION
3. SUBLIME
4. BEAUTY



### 4. WORD SEARCH

J	S	C	I	T	E	H	T	S	E	A
U	W	X	S	R	S	T	T	M		
D	E	A	N	J	B	Y	I	H	P	N
G	C	A	O	Y	B	V	L	G	O	A
E	N	B	I	T	U	C	H	K	Y	I
M	E	D	S	U	A	X	O	M	N	T
E	I	M	S	A	Y	J	U	T	O	P
N	R	A	E	E	N	A	E	Z	H	E
T	E	G	R	B	V	X	T	U	P	C
P	S	P	A	R	T	T	U	U	R	C
Y	X	B	X	D	H	F	E	R	E	E
X	E	N	E	E	Y	V	Z	Q	P	









i take this opportunity  
write you a few lines to inquire  
our health i hope you are in  
alth i miss you very much  
it i hope the time will  
when you will be re  
mety again for  
as a friend of  
er i cook  
as here to  
d a fine pe  
made a fr  
ad cook of  
on i read her  
rapins i for  
tile for you  
then live i  
y ke

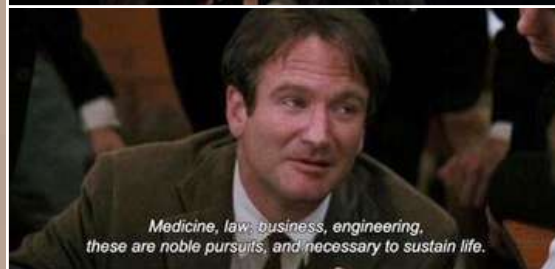


Image: Dead Poets Society (1989), Dir. by Peter Weir

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Aggi Nigita a maffarri: poe Se. Eterni  
H. Gargi 18/13