



OCT 2020

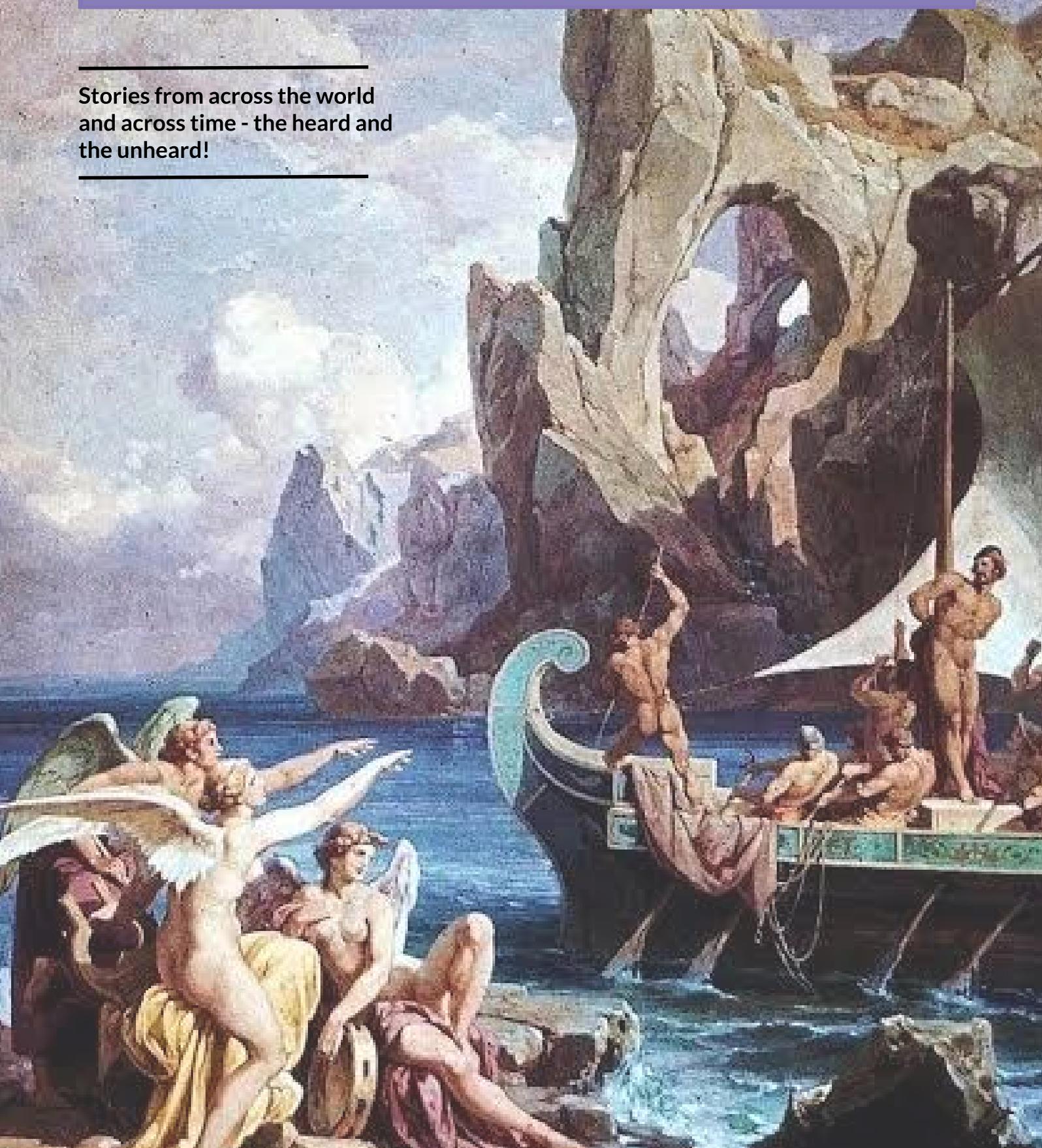
MYTHS AND LEGENDS

# THE TRUMPET

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Stories from across the world  
and across time - the heard and  
the unheard!

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# Editor's Note

*"Alone we can do so little, together we can do so much."*

Breaking the barriers between the two curriculums, the CBSE and the IBDP boards are now collaborating on the Trumpet. Despite all the challenges and the differences of opinions, we have accomplished the task of working as a team with flying colours. We have developed peer-learning skills and team-work. Our belief towards the saying 'big challenges lead to bigger results' has also strengthened. That is how life always changes us, it throws challenges at us when we least expect them, but also gives us the opportunities to learn from them, to mould ourselves and to always try and become a better version of our own self.

Inspired by the sense of positivity and the festive air in the month of October, we proudly present the October issue's theme: Myths and Legends. L. Frank Baum once said, *"Folklore, legends, myths and fairy tales have followed childhood to the ages, for every healthy youngster has a wholesome and instinctive love for stories fantastic, marvelous and manifestly unreal."*

“

**we proudly present the October issue's theme: Myths and Legends.**

## **INTERESTED? REACH OUT TO OUR EDITORS:**

Interested in sending in articles, poems, photographs, or artwork? Unaware of the theme, or have queries? Contact us!

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**come  
back &  
haunt  
me.**



One day, a young siren named Selene was wandering around the South Atlantic Ocean. She was a curious 14-year old siren, having only explored the western sea and aching to know every nook and cranny of the eastern. During her explorations, after a long long while, she happened to come across the Ganga River located in India. Having heard stories about it all her life, she dove in deeper.

On the way, Selene was surprised to find a tunnel. She swam in without a second thought, assuming it were safe to enter. Grappling towards the end, Selene stumbled upon many great surprises, one being the broken bilge of a grand red ship. The closer she got, the greater the stench of blood.

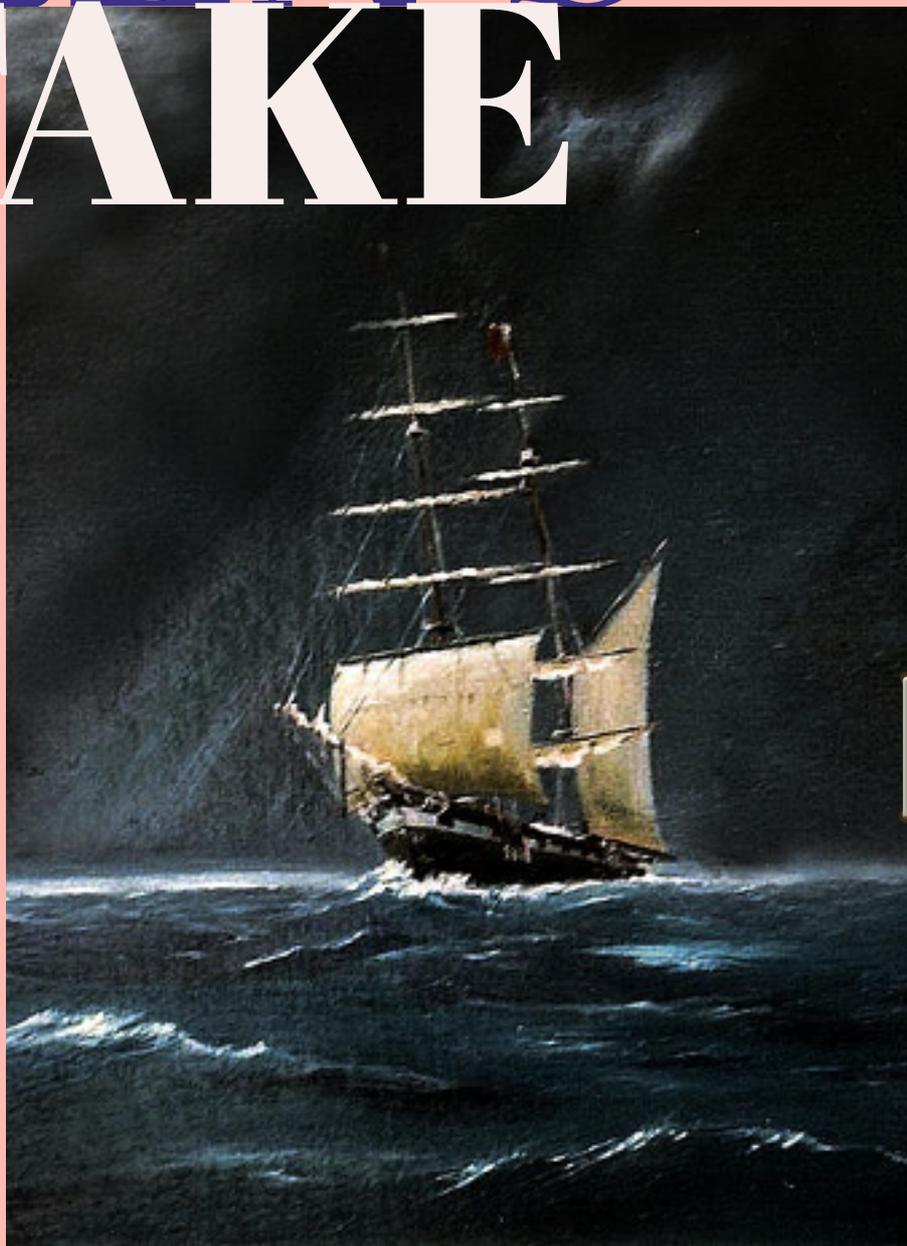


# A SIREN'S MISTAKE

She was starved, her days spent sustained on seaweed and the occasional mollusk if she got lucky. Her desires bested her yet again, and so Selene went right into the ship and began feeding on these dead souls. But, without a second's warning, Selene heard a quiet humming behind her. The hums started out quiet and gentle: like the quiet love of your mother, the deep belly laugh you're supposed to experience with your friends, like knowing you're safe.

However, the humming only grew louder. And louder. And louder And louder. Until, until--

-- it was just the sheer pain from screaming. Selene was absolutely still: unable to move, unable to bat the eyelid, unable to breathe.





A searing bright white light, goosebumps trickling down from her neck, and a whisper somewhere by the nook of her shoulder, her left ear.

28, 5, 21. 28, 5, 21. 28, 5, 21...

By the time she opened her eyes, she was outside the shrine her family dedicated for their ancestors. Her eyes, ears, and mouth were all pouring blood. She later died on 28th May, 2021.

Legend goes that she's now wandering hell.

**MYRA  
MAHESHWARI  
NOSHI BATWAL  
NAISHA KAPOOR  
GRADE VII**

# Mythology behind spirited away

- Rida Athar, Grade XI

Myths can sometimes be even stranger than movies, and Studio Ghibli makes no compromise in reiterating this concept through the otherworldly characters that unravel and bloom with simplistic (but no less fascinating) stories.

July 15th, 2020 marked the 35th anniversary of one of the world's greatest wonders: the studio which has been creating animations since 1985, and it would be a shame not to talk about one of their best-acclaimed films (even winning a 2003 Oscar for the Best Animated Feature!) that connects audiences young, old, tired, and wary: Spirited Away.

Studio Ghibli's Spirited Away is possibly the best-animated film of all time, transcending borders.

It is steeped with Japanese Mythology and Shinto tradition (partially because Miyazaki himself places a lot of importance on the weight of the lessons taught through Shintoism), that it is entirely impossible not to pick out a few after a dozen rewatches of the film.

One of the well remembered aspects of the film, is Chihiro finding Haru in his dragon form, outside of the bathhouse, being mercilessly attacked by paper birds, scampering in mid-air. These "paper birds" are *Shikigami*, meaning Ceremony God or spirit. These "servant spirits" are conjured during a complex ceremony, and summoning a Shikigami means to summon a god, a demon, a yōkai, or a ghost and to utilize its power for exercising risky orders, such as spying around, stealing, or tracking an enemy. However, if the summoner is careless, his Shikigami may get out of control and gain its own consciousness, leading to a possible raid of his master as well as killing him in revenge. Shikigami are powerful and terrifying, and having them come after





you (as they did Chihiro in the film) is more than enough to scare you out of your wits!

If not that scene, it is daring to even try and forget Yubaba: the wicked witch who runs the bathhouse (where the story is set). Whether it be her mammoth-like head or her wide, pesky eyes: there is nothing to leave amiss when talking about this truly unforgettable character!

The shape-shifting Yubaba is thought to be Ghibli's iteration of Yama-Uba, a mythical "witch", occupying regions deep into the

into the mountains and forests, awaiting the arrival of weary and lost travelers. They pose as beautiful young women, offering them food and shelter. Supposedly though, late at night when their guests are fast asleep, these Yama-Uba transform into their true shape: an ugly demonic witch! They then attempt to eat their guests, using powerful dark magic.

The origin of this story can be explained by an old custom during times of famine or economic hardship; when it became evident it was impossible to feed every mouth in the family, they had to make a

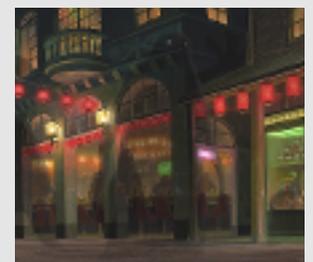
choice - abandon one member of the family so that the rest can survive. Often, the choice boiled down to either the newborn child or the eldest member. Some families left their mothers down, deep into the woods, and left them there to die. These abandoned

“ **her mammoth-like head or her wide, pesky eyes: there is nothing to leave amiss** ”

“ **blend of the spiritual, the realistic, the fantastic, and the human.** ”



(the alcove of the main room).  
Interesting, right?



women, old and weak, "transformed" into horrible monsters, even forming horns and sharp teeth, that fed on humans and practiced dark magic.

Eventually, as these tales were passed along, they have come to be told as bedtime stories - even as a retort to naughty children: "Be good or Yama-Uba will come get you!"

Yubaba's ability to take away people's name indicates her ability to practice dark magic, added to the fact that she is able to turn into a monstrous bird.

If you thought that was strange or scary, wait until you hear about the origins of *Oshira-sama*, or "Great White Lord"!

Ghibli re-imagines this old folklore as a radish spirit with a great hefty build, somewhat like a sumo wrestler, with 2 large appendages on either side of his face, and covered in white fur. We mustn't forget to mention the upturned sake bowl on his head!

However, the slow-paced spirit is nothing like the original legend: in fact, radishes have nothing to do with it at all!

This Oshirasama has just, as said, crawled out out of Miyazaki's (blessed) overactive imagination. Oshira-sama are dolls, often worshipped as protective deities: one with a woman's head, the other with a horse's.

The legend behind this actually commemorates the deep love of a girl, Tamaya Gozen, for her horse, which was killed and skinned by her father. When she went to pray in front of the skin, it wrapped itself around her and carried her high up into the sky, never to return. In that moment, a shower of black and white insects fell from the sky onto a mulberry tree, and began eating their leaves, and thus: the very first silkworms were born.

Every year, the Oshirasama are covered in different silks and prayed over by a blind shaman, and many old families (usually from Japan's northeastern region) place the Oshirasama on

Spirited Away truly captures and re-imagines traditional lore, adorning cultural ties on its sleeve. Though it has been said before, the film allows for a heartfelt journey with its gentle consideration of its characters' emotions and scenery that spares no detail. Spirited Away thus remains as the only animated feature allowing for the "*blend of the spiritual, the realistic, the fantastic, and the human*" (translated message on the 15th Anniversary of Spirited Away, Studio Ghibli).



# this is part of indian culture

Isha Kaul,  
Grade IX

बापू ने दिखाया अहिंसा का मार्ग,  
भगत सिंह ने त्याग दिए अपने प्राण,  
झांसी की रानी ने छोड़ा स्वतंत्रता राग,  
ऐसे ही हुआ हमारा देश भारत आज़ाद।

कथक कली में रंगे चेहरे,  
ओडिसी में छनछनाते घुँघरू,  
गरबा में लहराते घाघरे  
आओ हो जाएँ भारतीय संस्कृति से रूबरू।

फूलों से सजा दूल्हा,  
ज़ेवरों से सजी दुल्हन,  
हवा में उत्साह,  
यह है भारतीय संस्कृति का एक अंग।

प्रकृति के भिन्न-भिन्न रंग,  
आज़ादी की आवाज़ बुलंद,  
प्रगति के नित - नए दंग,  
यही है भारतीय संस्कृति के अंग।

## **Prometheus: the friend of man**

As the age of heroes faded, and monsters were cast aside, Zeus brought together the Titan brothers: Prometheus, meaning forethought and Epimetheus, meaning afterthought.

He trusted them with the task to create all living creatures. Epimetheus was to distribute the gifts of God among the creatures. To some he gave flight, to others the ability to move through water or to race through grass. He gave the beasts glittering scales, soft fur and sharp claws.

He was filled with pride when suddenly he came upon man. Man was naked and defenseless. He, alone, of all Prometheus' creatures, had received no gifts. How would man ever survive? So, Prometheus made him stand upright like the Gods and gave him fire.

Of all his creations, Prometheus most loved man. He resolved to do whatever was necessary to ensure man's survival. So when Zeus decreed that man must present a portion of each animal they sacrificed to the Gods, Prometheus decided to trick him.

He created two sides, on one side he concealed the succulent flesh and skin under the unappealing belly of the animal. On the other, he hid the bones under a thick layer of fat.

When Zeus chose the seemingly best portion for himself, he was outraged at Prometheus' deception.

Fuming, he forbade the use of fire on Earth. In spite of the devastating power of Zeus' thunderbolt, clever Prometheus stole fire from Olympus and brought its bright flame safely back on Earth within a huge hollow fennel stalk.

When Zeus came to know, he inflicted harsh punishment on Prometheus. He was to be chained to a cliff for eternity. Each day a vulture would come and tear out his liver and each night his liver would grow back to be eaten again the following day.

But Zeus was not yet done with his revenge. And thus comes the story of Pandora's Box, which shall be saved for some other time.

- Mohana Krishna, Grade IX

“

***Each day a vulture would come and tear out his liver, and each night his liver would grow back to be eaten again the following day***





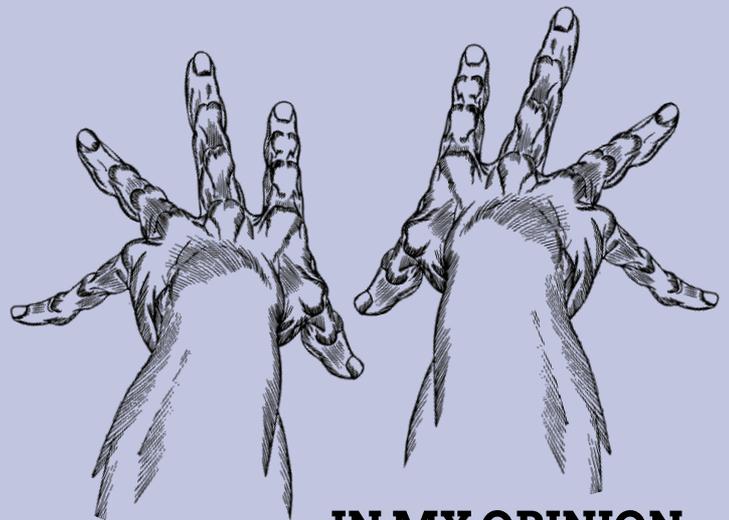
# The curse of la llorona, movie review

The movie "The Curse of la Llorona" was based on a folklore, initially narrated by parents to discipline their children.

The story states that a girl named Maria married a rich man and had two children with him. As time passed, her husband seemingly got bored with her and decided to be disloyal to her. One day, Maria sees her husband with another woman and in a fit of rage, she drowns the children in a river, which, she immediately regrets. Unable to save them and consumed by guilt, she drowns herself as well but is unable to enter the afterlife without her children. With this, she goes on a quest to find the lost souls of her children and enter the afterlife.

The movie unfolds in 1970s Los Angeles, the legendary ghost La Llorona stalks the night and the children. Ignoring the eerie warning of a troubled mother, a social worker, and her own kids are drawn into a frightening supernatural realm. Their only hope of surviving La Llorona's deadly wrath is a disillusioned priest who practices mysticism to keep evil at bay.

**“ She drowns herself as well but is unable to enter the afterlife without her children. With this, she goes on a quest to find the lost souls of her children, and enter the afterlife.**



## IN MY OPINION IT IS INTERESTING THAT...

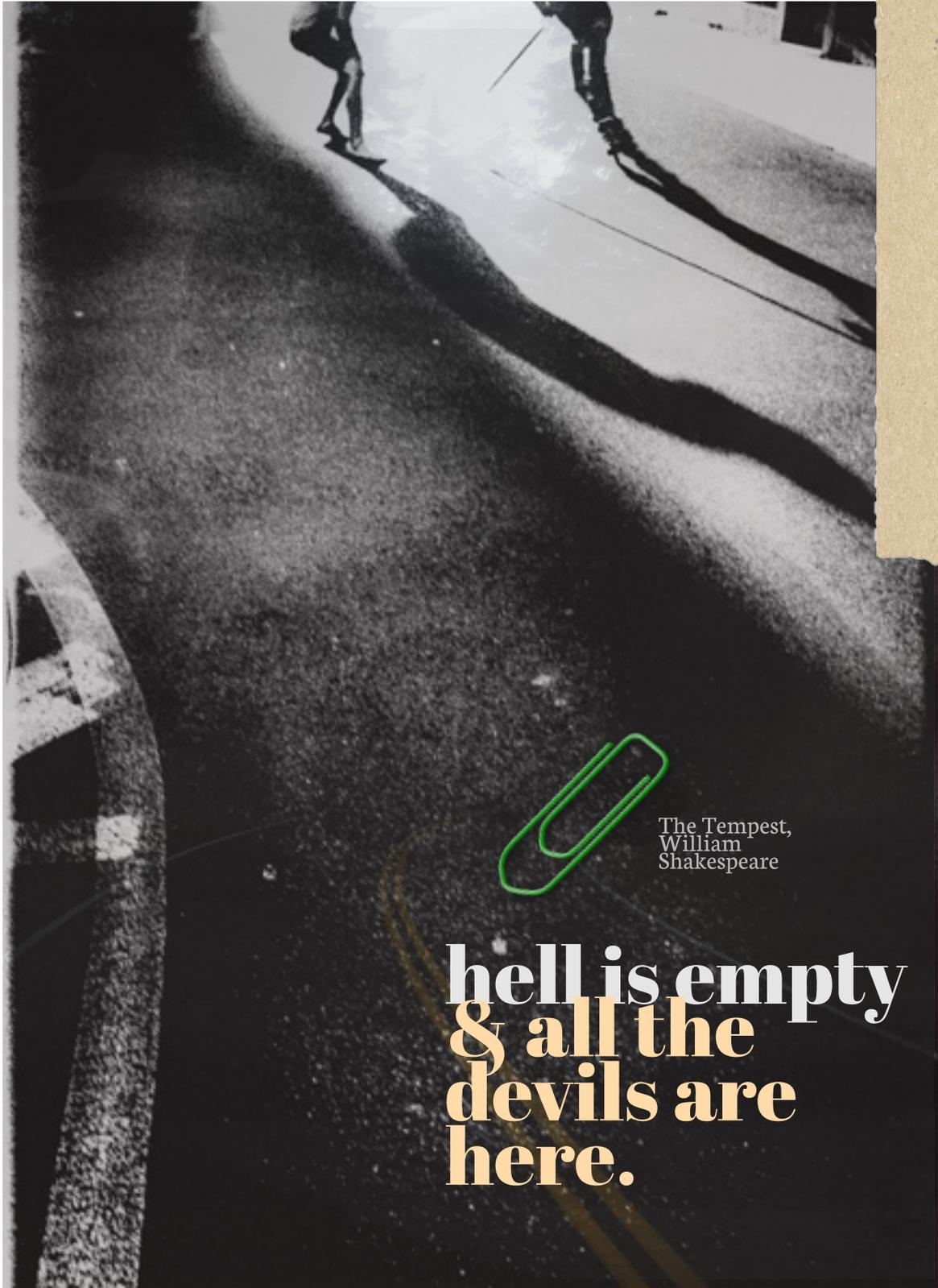
In my opinion, it is interesting that the movie is based on folklore, because it showcases the culture and tells us the story that kids in Mexico would hear from their parents. One thing I can say is that even though it is based on folklore, it can still be considered a basic horror movie that has an antagonist ghost trying to steal children. I did like the fact that a snippet of Annabelle was seen in the movie as it grabs the attention of the viewer even more. 95% of times La Llorona appears on screen it's a quick jumpscare situation, real quick they never really keep going with the "terror" they had like multiple quick jumpscares in a row, instead of just playing it all out. It is kind of infuriating, but I guess they had to create as much tension as they could since the story is not that unique.

Concluding this review, I recommend watching the movie, it is terrifying at the time of jump scares but it's a good movie to watch for people who enjoy the horror genre. Overall, I think it'd be better if the movie was filmed in Mexico instead of L.A. since la Llorona is Mexican folklore, and she and her children also died in Mexico, therefore it would have been more fitting to the plot and pay deserved respect to the tradition of the folklore.

- Sanskriti Srivastava, Grade IX

## IS THERE ANY OTHER REASON WHY SHOULD I WATCH THIS FILM?

any other ever before. If you enjoyed his previous work: La Llorona will be a hit success. Plus, James Wan, director of La Llorona, has also directed the widely-acclaimed *Conjuring*, the Annabelle series, and *The Nun*. His depiction of the cinematic horror universe is unlike Raymond Cruz -or Tuco from *Breaking Bad*- makes an appearance: it'll be hard to not watch the film, at least for him.



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# Die Seeunge- heuer der Welt

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**Aks Arora,  
Grade XI**

Auf alten Weltkarten wimmeln die Meere nur so von Monstern. Das hat nicht nur mit Angst vor dem Unbekannten zu tun, sondern auch mit Geschäftstüchtigkeit, wie ein US-Wissenschaftler entschlüsselt.



Auf alten Weltkarten wimmeln die Meere nur so von Monstern. Das hat nicht nur mit Angst vor dem Unbekannten zu tun, sondern auch mit Geschäftstüchtigkeit, wie ein US-Wissenschaftler entschlüsselt.

Seeleute, die auf dem Rücken von Monstern ankern, setzen sich oft einer tödlichen Gefahr aus“, schreibt Olaus Magnus im Kommentar zu seiner „Carta Marina“ von 1539

Wehe den Seeleuten, die den nötigen Abstand von der norwegischen Küste nicht einhielten. „Fischer und Kaufleute geben einhellig Zeugnis für ein wunderlich Ding: nämlich wie bei den Felshöhlen oder Gruben des Meeres um die Stadt Bergen eine erschrecklich große Schlange sich aufhielt, die über zweihundert Schüh (Fuß) lang und zwanzig dick sei.“

So warnte im Jahr 1539 der schwedische Bischof und Kartograf Olaus Magnus seine Zeitgenossen. „Schwarze, scharfe Schuppen und feuerrote Augen“ habe die Kreatur, vertilge ganze Kälber, Lämmer, Schweine sowie „Vielfüß“ (Polypen), und sei „den Schiffen gefährlich, richtet sich im Wasser auf so hoch wie eine Säule, zieht die Menschen aus den Schiffen und verschlingt sie“.

So stellte man sich die Monster der Tiefsee vor.

Immerhin hat man heute eine ungefähre Vorstellung davon, wie womöglich noch unbekannte Monster der Tiefsee aussehen. Die Abbildungen auf den alten Karten zeigen, dass man damals weit davon entfernt war. Als Anhaltspunkt benutzte man die einfache Regel, die der römische Gelehrte Plinius der Ältere im ersten Jahrhundert aufstellte: „... dass die gewöhnliche Meinung stimmen mag, dass alles, was in irgendeinem Teil der Natur entsteht, auch im Meer vorkommt“ – jedes Tier an Land hat demnach ein Pendant im Meer.

Entsprechend fielen markante Körperteile der Seeungeheuer auf den frühen Karten aus. Löwengesichter, Wolfsschnauzen, Elefantenrüssel und vieles mehr von Landtieren wurde dort der maritimen Fauna angedichtet und angezeichnet. Auch auf der Karte des Olaus Magnus tauchen Vogelschnäbel und Schweinsgesichter auf. Duzer führt aus verschiedenen Weltkarten ganze Stammbäume von Ungeheuern an, dokumentiert, wie sie sich über die Generationen entwickeln, erst nach und nach den tatsächlichen Meerestieren angleichen.

Wer genau hinschaut, entdeckt unter den Ungeheuern auf alten Karten immer mal wieder ein ganz besonderes Motiv: Menschen stehen auf dem gewaltigen Rücken einer solchen Kreatur und haben dort sogar ein Feuer entzündet, ganz offenbar, um sich ein Gericht zu bereiten.

**ABOUT THE DIFFERENT JAILS**

Aomori Prison: It is located in Arakawa. Shiratori was a Japanese national born in Aomori Prefecture.

Akita Prison: It is located in the Akita city. During the world war, this was one of the safest prisons, as it was far away from the targeted sites.

Abashiri Prison: It is located in Hokkaido, and is one of the coldest prisons in Japan. It was re-created to be a museum and contains a memorial dedicated to Shiratori.

**MORE INFORMATION-ON..**

Sapporo Prison: It is located 2-3 miles South east of the city of Sapporo. It was one of the high security prisons at that time.

Fuchu prison: It is located in Tokyo, and the guards were not brutal against the prisoners they respected their prison rights (not being tortured until asked too, etc).

**The story of Yoshi Shiratori, Japan's anti-hero**

- Atharva Anand, Grade XI

Yoshi Shiratori was not fortunate enough to have a happy playful childhood. His father died when he was 2 and then, his mother abandoned him. Working odd jobs, at a Tofu shop then later as a fisherman, going onto to have founded several failed businesses, he eventually became addicted to gambling. Unable to pay off his debts, he began stealing and it wasn't long until Yoshi landed himself in hot water, apprehended on the suspicion of murder and robbery. Now this is where the story truly begins.

Sent to Aomori prison, he spent three long years skittering with worry on the possibility of a death sentence.

He escaped, however, picking his handcuffs with the lengthy wire forged from a rickety old wooden bathing bucket. But, he ended up circling back to prison only three days later, for supposedly being caught stealing medical supplies. He was sentenced to life in prison, and in 1942, transferred to the Akito prison.

Yoshi was placed into solitary confinement for extended periods of time,



in a special room made for convicts like him: a place with no windows, tightly compressed, with a ceiling so high, it was almost dizzying. The guards, having heard of his audacious getaway, wanted to ensure Yoshi would stay put. Consequently, he'd suffer months of tribulation: harsh beatings and berating, icy winters on stone floors, not to mention the long tedious hours spent working.

But, fortunately for Yoshi, he was able to somehow escape by climbing up the smooth towering walls of the cell, eventually

reaching the air vent. He would do this nightly, as a sort of ritual, inevitably coming to loosen the hinges of the vent and making his second daring escape!



***..slide food in and out of the cell, and ran bare naked in his underwear!***

## **After three months of aimless wandering Shiratori thought hard about his next move.**

Perhaps it was because he was worn from all the running and hiding, but he decided to pay a visit to the only person who had extended even the slightest gesture of warmth throughout his stay at the Akito prison: the head guard.

He went there with the intention of offering himself up, in return for sharing his time at the prison to the court, with the head guard to act as witness, hoping for changes in the attitude of the sadistic guards, as well as general reform in the Japanese prison system.

However, the officer eventually handed Yoshi over to the authorities and it was in this moment that Shiratori swore to never place his trust in another police officer ever again.

He was transferred to Abashiri Prison, located in northernmost Japan.

The temperature here was so low that his food would freeze to be rock solid, and his hands were tied with specially-made iron handcuffs, weighing 20 kilograms each.

However, he still managed to escape.

Every morning, Shiratori would spit miso soup on the door frame of his cell so that the salts and moisture of the scalding liquid corroded and weakened the door frame. During the blackout in August of 1944, Shiratori weighed his chances and decided to make a break for it: dislocating his shoulder, he squeezed through the small space of the metal frame fixed in the door, used to slide food in and out,

and ran naked in his underwear!

However, because of the harsh climate, it would've been hard to travel far. Not to mention - it was northern Hokkaido: the only plausible direction for him to go was the cold snowy mountains. At a mountainside in the wilderness, Yoshi found an abandoned mine. Preparing himself a small shelter, for 2 years he led a steady life in solitary.

How, you may ask?

At the time, America had taken over the country, after having dropped 2 nuclear bombs resulting in the surrender of the Japanese. The hunt

“ **Shiratori ended up accidentally piercing the old farmer**

for the infamous Yoshi Shiratori was left to sizzle out at the back of their minds, as everyone struggled adjusting to the changes being implemented in Japan.

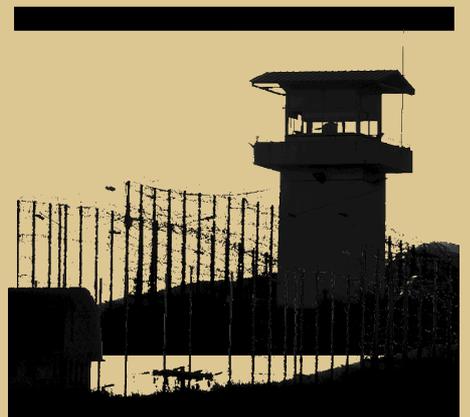
So, shrugging off the possibility of being caught, thinking it were pointless to remain in self-isolation for any longer, Shiratori walked and walked and walked for fifty long days, trudging to the train station hoping to make it to the city of Tokyo. On the journey there, feeling a little peckish, he marched over to a nearby field, picking off a ripe tomato. The farmer, thinking he was the local thief, started towards Shiratori, shouldering a sharpened sickle. In the small brawl, Shiratori ended up accidentally piercing the old farmer with his blade, meaning he ended up in police custody yet

again.

At the Sapporo Prison, not only was he incarcerated in a cell that prevented him from escaping through the air vent, but he was also under surveillance of six armed guards, 24 hours per day.

However, because the guards who held immense faith in the renovated cell, they didn't even bother putting cuffs on Shiratori: their prisoner was able to make his "last bid at freedom". In 1947, awaiting his execution, Yoshi unlocked the bolts that held the wooden floorboards, digging his way out using a bowl, and his silent desperation to live.

Months passed, and at 41, he found himself seated on an old wooden bench, and so *incredibly tired*. It goes that he was greeted by a police officer, who offered him a cigarette, which were incredibly expensive. This was what moved Shiratori, who ended up admitting he was an escaped convict. When tried again by the High Court of Sapporo, they decided to revoke his death penalty and was given a final sentence of 20 years. Yoshi's wish to be imprisoned in Tokyo was granted, spending his last few years in Fuchu prison.



Yoshi Shiratori is history's anti-hero, Japan's Harry Houdini: the man *no prison could hold*.

# WHAT'S IN THE BOX?

Pandora was one of the first human gifts. One of the gifts was the gift of a distracted mind and unafraid to question Zeus, the God of the Sky, she got a punishment. Zeus said, in his best authoritative voice, "This box is not meant for mortal eyes. No one is to open this box."

For ages, Pandora kept her promise. She never opened the box. But as she grew, so did her curiosity. "Why never be seen by my eyes?" Pandora asked herself. She heard strange callings from the box on some nights. Sometimes calling her name, shouting for her to open it.

One day, she could bear it no longer. "One peek and I would immediately regret it." She thought. At the first crack, Pandora knew that she had opened the box. Dreams, betrayals and all the things she had feared. Monsters. Immediately, she tried to close the lid, but they became unstoppable. Pandora wept.

Just as she thought that every attempt to close the lid was in vain, she caught and that everything was lost. Pandora woke from inside shook awake. The ball of hope. Hope, would make you feel better. Hope would remind you of the best version of yourself. Pandora closed the lid tight again, but she wouldn't let hope go, no. She had to strive relentlessly.

The lesson of the story stands that hope, come what may. It also teaches that things aren't happening, good ones. Evidently, the box didn't only hold monsters. It held hope. If the monsters hadn't been released, Pandora wouldn't have hope today.

Hope, my friend, is the only thing that matters every day.

# IVANA SAJJANHAR

## Grade VI

ans to be created. The Gods gave her many  
of a burning curiosity, born with an easily  
question everything around her. From Lord  
an unusual yet, exceptional gift. Lord Zeus  
e, "Pandora, thou shalt never open this  
s. Neither shalt thou release the contents

se and never even dared to touch the  
curiosity. "What gift could be so great, it can  
ra often wondered. She would hear some  
ome days. As if, the contents inside were  
to open the box.

er. Her fingers itched to open the box.  
ly close the box and leave it forever." On  
t great trouble awaited her: failure, broken  
gs one dreads, escaped in form of  
to direct each monster back to its cage,  
ndora then sat on the floor and began to

empt counted for  
ost, a glittering ball  
inside was the only  
warm inside and  
sion of yourself.  
concealing it. She  
to hold onto it and

t we shouldn't give up  
hes us that if bad  
s can't happen either.  
monsters, but it also  
been unleashed,  
y.  
that gets us going,

" Pandora  
knew that  
great trouble  
awaited her:  
failure,  
broken  
dreams,  
betrayals.. "

**RETELLING  
OLD MYTHS  
IN TODAY'S  
SOCIETY**

Myths, in particular Hindu myths, have started to be retold through a feminist lens.

For example, Draupadi, the wife of one of the central characters, Pandavas in Mahabharat, was seen as a tale of caution. This is due to her acts of polyandry, manipulation of men and kingdoms, among many other things. These were, up until recently, chastised. Now, she is extolled, regarded as an extremely powerful woman.

**WHY IS  
THIS  
RETELLING  
NECESSARY?**

It is no secret these stories have been heavily influenced by the male fantasy: this results in stories wherein women are reduced to pawns used to fuel the story, with very little substance, or used by men to attack each other: as seen with Sita and Draupadi. These retelling thus are vital to an evolving society.

# A deeper look into Indian history: fascinating India

The rich past of India has not only brought to the fore many historical facts but have also carried many stories in the form of myths and legends. Mythology plays a huge role in modern India and thus it is not surprising that the Indian myths and legends have been derived from the two great epics, Mahabharata & Ramayana.

One might wonder, what are myths and legends? To explain briefly, a myth is a

legendary or traditional story explaining an inexplicable phenomena. Legends are also a kind of fiction, but their origin is based on something which is true.

Did you know that life was created when took place when the King of Naag, the five headed Shesha Naag, uncoiled himself. Similarly, the world will come to an end when he coils itself back. The sediments of the Seven 'Pagodas' found after

the Tsunami of December 2004, were believed to have been submerged by Lord Indra's storm.

This is all because the Gods were jealous of the temple's heavenly beauty!

Heard of Setu or the bridge built by Lord Ram to rescue Sita with the help of an army of monkeys?

It is interestingly presented in the documentary 'What on Earth'. It claims the bridge is actually man-made and not as natural as previously assumed.

Another legend straight from the Himalayas!

The abode of the destroyer amongst the Trinity, that is Lord Shiva.

**“ ..found after the Tsunami of December 2004, were believed to have been submerged by Lord Indra's..**

**THE LEGEND  
STRAIGHT FROM THE  
HIMALAYAS**

The snake Vasuki along with the Lord consumed the poison when the world was going through the process of churning.

The stories are unlimited, carrying with them a sense of mysticism, providing much excitement and a sense of being surreal to it's readers.

India was considered a great confluence of spiritualism, knowledge and culture in the past, and these myths and legends have greatly influenced in

crystallising this image even today.

- Madhavi Krishna, Grade X





**We ask only to be reassured  
about the noises in the cellar,  
and the window that should not  
have been opened.**

The Family  
Reunion,  
T.S. Elliot