

October
2024

Tajurba | Experience

Issue
I

THE SELF

Where the world comes together,
where experience meets you,
where it's simply not a zine but a gallery of life and its undertones....



TABLE *of* contents

Letter from the Editor-in-Chief 06

Akshara Nair

Foreword 09

Dr. Amit Singh

Untitled 13

Athira Nair

Who are you when you are alone? 15

Jassifat Kaur Khurana

A sacred silence: filling the soul with gratitude 18

Varun Sugathan

Untitled Series (1/3) 19

Muskan Lamba

Is it you or your imposter? 20

Saachi Grover

The Joy Within	21
<hr/>	
Komal Kapoor	
Sociability in Limbo: Navigating the shift from face-to-face interaction to virtual empathy	22
<hr/>	
Dr. Kavita Girdhar	
Untitled Series (2/3)	25
<hr/>	
Muskan Lamba	
Unravel	27
<hr/>	
Rythm Verma	
Faith and Doubt - Unpacking the religious contradictions in Dostoevsky's 'The Brothers Karamazov'	29
<hr/>	
Tejasvee Nagar	
Time to forgive yourself!	35
<hr/>	
Harshita Puri	
Where love follows	36
<hr/>	
Jassifat Kaur Khurana	
'Work Without Attachment'	37
<hr/>	
Venugopalan Balan	
The warm drive home	38
<hr/>	
Jassifat Kaur Khurana	

Rumi's Path to Self	39
<hr/>	
Ananya Chhabra	
5:45 PM Death and Resurrection	41
<hr/>	
Katyayani Rana	
Untitled Series (3/3)	42
<hr/>	
Muskan Lamba	
The Ripple	43
<hr/>	
Ananya Chhabra	
About the Contributors	45
<hr/>	
Team Tajurba	50
<hr/>	

Copyright 2024 Tajurba | Experience,

All Rights Reserved. Tajurba | Experience does not allow any part of this publication to be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, storing or other electronic or mechanical methods, without the prior written permission of the publisher.

For permission requests, write to the publisher under the subject - **Grant of Permission** to use copyright content to tajurbaexperience@gmail.com.

Please note that the views represented in this Zine are the author's own and do not represent any official position of Tajurba | Experience.

Cover picture by Muskan Lamba



where Tajurba | Experience meets you

LETTER *from the* Editor-in-Chief



Akshara Nair
Editor-in-Chief

If you had told me two years ago that I would start a zine, I would have stared at you with utter disbelief. I have always considered myself to be a work - ever-evolving, and I aspire to be for years to come.

2016 marked donning the cap of an 'editor' as part of my school, Ahlcon International's magazine. It was the first

time I heard the word 'editor' and learned about the role and its responsibilities. I remember being handed over a thick bundle of sheets which involved an array of content. The picture of one particular sunny afternoon comes to mind and as I write this, a smile takes shape on my lips. I still recall the exploration of a previously uncharted and unknown field.

I remember feeling a sense of accomplishment upon pointing out mistakes and correcting them. I also remember feeling at ease, followed by a sense of familiarity and confidence. The rest is history. I went on to work as a co-editor-in-chief of the ISA (India School Awards 2019) Newsletter and co-editor-in-chief of my school's first e-magazine. During, and post the COVID-19 pandemic, I worked as a contributing writer to 6+ anthologies, co-compiled, compiled, proofread and edited 3 diverse anthologies, with around 20+ writers onboard. In 2023, I had a meeting with one of my professors who taught me across different semesters - Dr. Amit Singh. I discussed a long-due dream of mine - an anthology endeavour, and during the course of discussion, the thought of releasing a literary magazine popped up in my head. It was a life-altering moment. Under his expert guidance and later on independently, after months of reflection, technical work and teamwork, Tajurba | Experience e-zine was set in motion in March 2024, and now the first issue is here. The new upgrade is that we no longer identify solely as a literary zine, but welcome works from a wide range of genres and disciplines beyond literature.

I wish for this endeavour to remain deeply embedded in its Indian roots but at the same time branch out internationally. The idea is to provide a platform for voices from around the world. My experience while working as a submission reviewer and editor for different literary magazines made me realise that there's a lot of talent out there. There are voices craving to scream at the top of their lungs and let the world know of their existence. Individuals are yearning for a platform to simply express themselves. The idea is far from simple, but with us as a team, we are striving together to make this idea and intent come to life and thrive for the longest time. I ardently wish for Tajurba | Experience to offer our contributors and team members a space for exploration, experimentation, safety, inclusivity and freedom of expression.

After a point of time, you let go of the objectivity that comes with your role as an editor. You begin to view each submission as a storytelling in passive action, and that someone somewhere in this world is showing up for themselves and their craft, every day. Revisiting my statement - "I remember feeling a sense of accomplishment upon pointing out mistakes and correcting them" - is something which an editor over a period of time should try to detach themselves from. Over the years, I have learned that the beauty of being an editor is in the privilege of having someone believe in you, enough to leave their work in your able hands - a part of them is now a part of you. With this, social responsibility and accountability comes into picture. As an editor, you are polishing a contributor's work while ensuring that the essence of their message is not taken away.

Issue I includes works by contributors from different Indian states, Malaysia and the United Kingdom. The first edition is a special amalgamation of voices who have different experiences with interpreting the title, 'The Self'. The writings, artworks and photographs published herein offer a peek into the lives of individuals of varied age groups and backgrounds. Issue I invited contributors to share and submit vulnerable and introspective pieces about mental health, psychology, healing and recovery. This issue includes exploration of personal narratives, philosophical and sociological takes on individual identity. Towards the end, you might want to ask yourself - how and who am I, really?

The contributors and contributions are saying something to you and I hope you, dear community member, will take out some time to listen and take it all in. You might or might not resonate with what has been expressed herein, but every time you open this Issue or share it further, you are acknowledging talented voices who deserve to be heard and seen. I could go on, but I must let the voices speak for themselves.

As I bring my words to rest, my resolve is stronger than ever to build a meaningful and impactful space where actions reinstate the belief in creatives from around the world, to continue doing what they are for themselves and their craft. My gratitude to our contributors, my team at Tajurba, Amit sir, mentors, family, friends, God and myself.

*"But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep".*
(Robert Frost)

FOREWORD *by*

Dr. Amit Singh,
Assistant Professor,
School of Undergraduate Studies,
Dr. B. R. Ambedkar University Delhi

"What you see is what you are. I have seen wonderful things."
(N. Scott Momaday)

"I believe in the stayed hand,
I believe in the ruined career,
I believe in the wasted labor of many years,
I believe in the secret taken to the grave."
(Wisława Szymborska)

Poetry resides in all of us. Poetry, in other words, comprises our experiences, our *tajurba*. This assertion may surprise "the un-poetic ones", but if one were to believe great poets, like the ones quoted above, there exists a link between poetry and our lives: seen, shared, and concealed. Poetry, for me, is an act of atonement for everything that's amiss in one's life. Margaret Randall in her article "Can Poetry Matter?" gives a brilliant insight on this: typographical layout and rhythm emerge from how life is lived or it is retrospectively desired to have been lived (emphasis mine). All philosophy of grandeur and sublimity cannot deny those brief yet intense moments of witness limited to one's happiness and recognition shared through our experiences, even if they happen to be as brief as smiles or casual glances.

In her Nobel Acceptance Speech in 1996, Szymborska declares the first sentence to be the hardest one on stage: "They say the first sentence in any speech is always the hardest. Well, that one's behind me, anyway". This very first statement defines Szymborska's literary style succinctly and appropriately; her "ironic precision" which made her the first woman Nobel laureate in Poland, is reflected in this statement. Is this "ironic precision" the gist of life as well? Did Szymborska intend to show the truth behind the continuity of life with the style she adopted? The Nobel Prize Committee recognized her "for poetry that with ironic precision allows the historical and biological context to come to light in fragments of human reality". Fragments, as if a prophecy, were something essential for Szymborska as a poet.

Wonder as a tool of great poets works along with these fragments for her. She asserts, “I value that little phrase “I don’t know” so highly... If Isaac Newton had never said to himself, “I don’t know”, the apples in his little orchard might have dropped to the ground like hailstones and at best he would have stooped to pick them up and gobble them with gusto. Had my compatriot Marie Curie never said to herself “I don’t know”, she probably would have wound up teaching chemistry at some private high school for young ladies from good families, and would have ended her days performing this otherwise perfectly respectable job. But she kept on saying “I don’t know”, and these words led her, not just once but twice, to Stockholm, where restless, questing spirits are occasionally rewarded with the Nobel Prize”.

I’m always engaged in a perpetual search for some student in a couple of batches, if not in every batch, who values this philosophy of my favourite poet, and whose ardent faith is that the language of beauty is poetry. Whose passion for poetry is reflected not just in reading, reciting, or even composing poetry but something “plus” to that whole experience, the larger and eclectic range of experiences. Needless to say Tajurba | Experience is a significant need, a continuity, a legacy that has created a long history of poetic compositions in the Indian subcontinent. One does not need to enumerate the diverse poetic traditions in Indian vernacular languages here to illustrate this argument. The correlation between experience as the unit of Indian poetry and its vast and varied manifestations in different poetic traditions of this subcontinent is transparent to the discerning eye.

Coming back to my search for genuine lovers of poetry in every batch of my students, I sometimes find young bright students brimming with enthusiasm as well as a flair for poetry. I must confess that Akshara Nair, the editor of this e-zine, has been a pleasant and memorable discovery. I’ve always found her commitment and passion for poetry both inspiring as well as worth admiration. The first issue of the e-zine of Tajurba | Experience has similar minds coming together to find poetry in the larger oeuvre of their experiences and commitments, desires and aspirations, and so on. The compositions/contributions in this e-zine are in English, but no doubt the *je ne sais quoi* (something that’s very significant/essential but can’t be seen/described) of this entire project undertaken by these bright, promising, and passionate young scholars is certainly multilingual and inclusive. It is my ardent hope that this team will attract celebration of their experiences by strong, confident, humble, and wise voices from all quarters.

As a student and for quite some time now a teacher of literature, I cherished (at least in my “blue silent zones”) chewing the words I heard, played with Phaedrus-like tricks and transformations of the patterns in what I heard, thought, or said, with the hope to tame the monster named enactment or understanding, riding on almost shapeless and ungraspable beast of patterns granting base, grace, meaning and messages of poets a palpable form. But these oracles transform their experiences into a craft that creates something that anyone would have loved to create. The abyss between the experiences that are merely quotidian, find images in the sacred landscapes of the experiences of a poet. That’s sublime, I believe!

So, what does a sublime feeling or identification need to be worthy of being part of the imagination of a poet, of poetry itself? Poetry is not just meaning, not just what the words convey. It isn't the rhythm, pattern, and the assembling either. It isn't the flower or the fragrance alone. It isn't just the two combined together, too. So, what is it? It is "both-plus-something". So are we, humans. So are our experiences. The magic that's a little more than the whole. The magic that connects "us" with "our" body and soul. And, "our self" with the cosmos - that ultimate site of experiences in our highest of conceptions.

As students of poetry we, I strongly believe, aren't limited to the dictates and demands of academia. Or else 18th century poetry will only be iambic pentameter, as it generally appears to be. 19th century would be more liberal. 20th century would mean only *vers libre*, i.e. free verse. But the *je ne sais quoi* of poetry that transforms our Tajurba | Experience into poetry is much more than its morphology. That aspect of poetry helps and heals us. Our experiences adorning the clothes of poetic compositions save us. As a teacher I take pride that in the eyes of my student and her companions, the clothing and the body have merged: one does not differ from the other. It is indeed the beginning of a beautiful journey.







Untitled

Sometimes, the heart clings desperately to memories that once brought solace, like a lifeline in the midst of turmoil. We hold on, hoping to preserve the comfort they once provided, but as time passes, those memories - once so vibrant - begin to wither. Like the petals of a flower, they don't fall away all at once. Petal by petal, they slowly lose their bloom, revealing the impermanence of what we once held dear. Our hearts, too, experience this slow unraveling, letting go piece by piece as new perspectives and experiences reshape who we are.

It's a curious thing, the way the mind and heart mourn in silence, even as we go about our daily lives. Beneath the surface, there's a quiet grieving process unfolding, often unnoticed amidst our responsibilities. Yet, in the brief moments between tasks, the pain rises to the surface, reminding us of the withering process within. We might try to shake it off, to move forward, but deep down, we know our heart needs time to mourn in its own way.

This mourning isn't just for what was lost; it's also for the slow, inevitable withering of what once felt so precious. It's the painful realisation that no matter how tightly we hold onto those cherished moments, they cannot escape the passage of time. Just as a flower loses its petals one by one, the heart mourns the end, then the absence, and finally understands that what it once held so dear is slipping away. It's like trying to grasp sand too tightly; eventually, the grains begin to slip through our fingers, no matter how much we try to hold on.

But there is a quiet wisdom in this process, a lesson in the gradual release. As we open our minds to new thoughts and possibilities, we allow ourselves to unlearn and to heal. The heart, like a delicate flower, must learn to let go, to wither with grace when the time comes. It's not easy - this process of releasing what was - but it's necessary. In those moments when we weren't understood, when our mourning wasn't given the space it needed, we must now extend that kindness to ourselves. We must give our hearts the time and the freedom to grieve, to let go, and to heal.

In the end, this process of withering is not just about loss; it's about transformation. Once the mourning is complete and the withering has run its course, our hearts can finally move on, not unscathed, but stronger, more resilient, and wiser for the journey. It's in letting go that we find the strength to embrace what comes next, free from the weight of the past, ready to bloom again in a new season of life.

By Athira Nair
Painting by Athira Nair

Who are you when you are *alone*?

By Jassifat Kaur Khurana

If I ask you - "who are you?", will you be able to answer me? No, this is not a job interview. The trick here is that I want to know who you really are - not how old you are, where you were born or where you live, what occupation you're in, what you studied in university, or what your dream job is. I want to know who you are when you are alone. Who are you when stripped of societal labels and expectations? This question has echoed in my mind countless times, and I find that it is a deep question, one that makes us squirm a little because it hits us at the very core. When it's just you and your thoughts, without the noise of the outside world drowning everything out, that is when you find out what you're made of.

Growing up, I was always surrounded by my friends. I didn't have a large group of them, so when they would miss school and I was the only one present, I would be terrified of being seen alone. In such situations, I would often go to the quietest corner of the building and have my lunch, clutching my lunch box like a shield against judgmental stares. Sometimes, in a desperate attempt to escape the label of "loner" or even "loser", I would strike up conversations with strangers in hopes of blending in. The idea of looking alone filled me with a sense of unease. What was more interesting was that I was an introvert at home and loved being by myself. I was only terrified of being seen alone because of what people would think of me.

When I turned seventeen and stepped foot into university, it felt like déjà vu. Once again, I found myself with a small circle of friends, but more often than not, our schedules used to clash, or they had to skip classes. Those moments of solitude on campus felt like a trip down memory lane, back to the days of my childhood. Surrounded by unfamiliar faces and scrutinizing gazes, I could never shake the feeling of being vulnerable. Every glance seemed to carry an unspoken judgment, as if my mere presence disrupted the harmony of unspoken social norms. And then there were my thoughts, lingering like shadows in the corners of my mind. It was, and still is, terrifying to confront them head-on.



Your emotions are what make you human, and they also make you strong. It takes courage to face your fears, to confront your vulnerabilities, and to acknowledge your deepest emotions. It's our ability to feel deeply that gives us strength. It allows us to connect with others on a profound level, empathize with their struggles, and offer support and compassion. So, do not be afraid to embrace your emotions, whatever they may be. Whether it is joy, sadness, anger, or fear, each emotion contributes to resilience and your capacity for growth.

It is also important to remember that self-discovery is not a linear journey. It is a series of victories and setbacks. And that is perfectly okay, in fact, it is something to be proud of. So often we are taught to strive for perfection, and to measure our worth by our accomplishments and achievements. But the truth is, life is messy, and we are all works in progress. I wish I could tell you that I am now completely okay with being seen alone. However, the truth is that I have come a long way from where I started, and I too am a work in progress. Embracing your victories, no matter how small, is the core of building confidence and self-esteem. But equally important is embracing your reality, flaws and imperfections, and being able to recognize that they are an integral part of what makes you human. So, celebrate your successes, learn from your failures, and be proud of the person you are becoming.

Often real happiness cannot be found in what we own or who we're with, but in those moments when we are alone, just being ourselves. Finding joy in your own company is one of the greatest strengths in the world, and it is a matter of pride if you have it. When was the last occasion you allowed yourself to simply exist, fully immersed in your surroundings? When was the last time you watched the moon in the night sky, without feeling the need to capture it for your Instagram? Whether it is watching the sunset, listening to the sound of rain on the roof, or simply sitting in silence, these are the moments that remind us of our inherent worth and value.

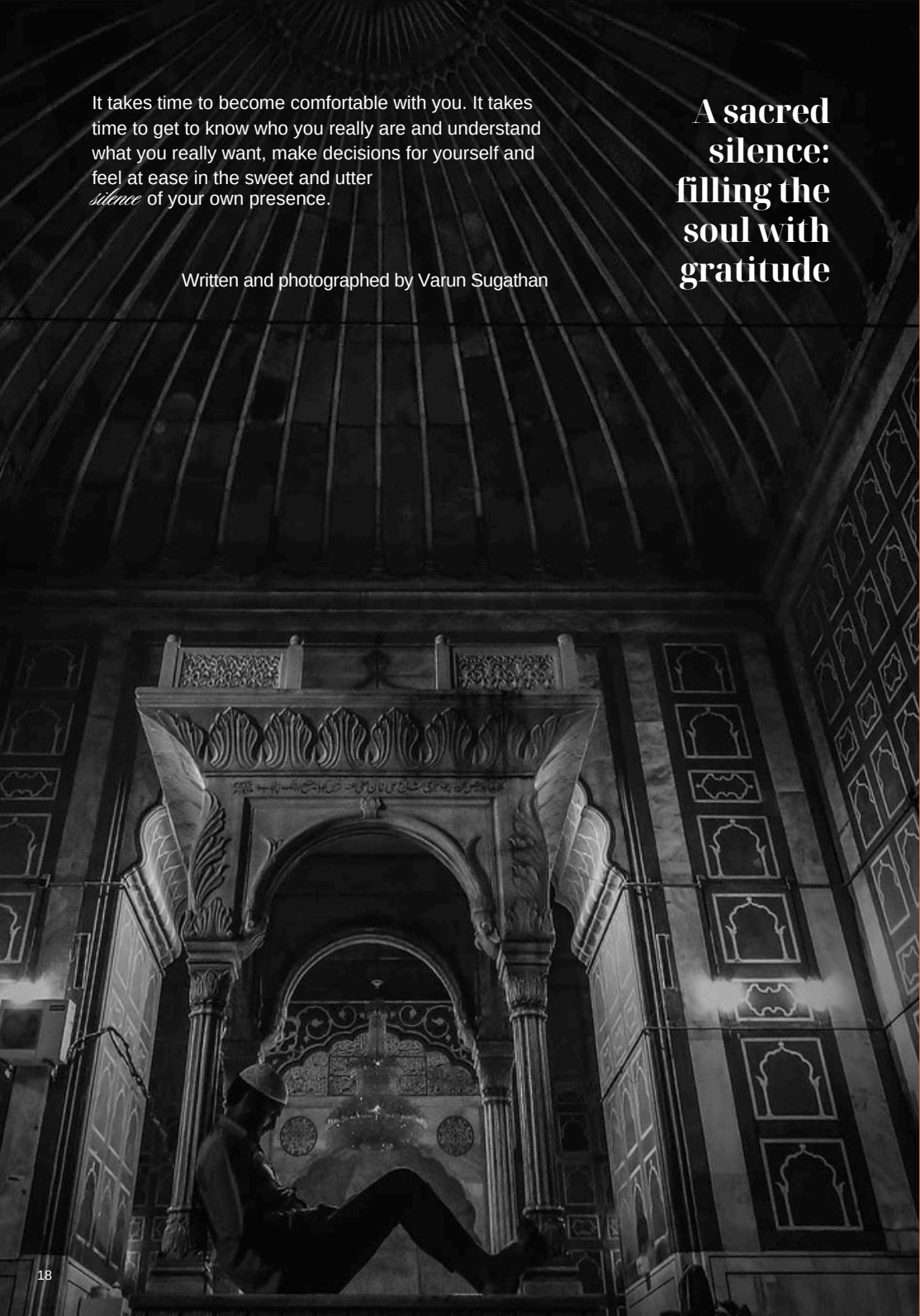
So, do not be afraid to embrace solitude. Take the time to explore your interests and passions, free from the constraints of societal expectations. And remember, it is okay to be happy in your own company. Remind yourself that it is more than okay - it is downright beautiful.

In the end, the person you are when you're alone - your authentic self - is your greatest ally. This is the essence of self-discovery: not just knowing who you are, but embracing and celebrating that person in all their complex, beautiful individuality. So, I ask you again: Who are you when you are alone? The answer may surprise and delight you.

It takes time to become comfortable with you. It takes time to get to know who you really are and understand what you really want, make decisions for yourself and feel at ease in the sweet and utter *silence* of your own presence.

Written and photographed by Varun Sugathan

**A sacred
silence:
filling the
soul with
gratitude**



Each photograph captures moments where I experience nature and people through tactile encounters. By physically interacting with my surroundings—be it the texture of a tree bark, the softness of grass, or the warmth of another person—I aim to illustrate how *touch* becomes a pathway to self and presence of mind.

Untitled Series (1/3)

Written and photographed by Muskan Lamba



IS IT YOU OR YOUR IMPOSTER?

when did you see yourself last?
i remember seeing you walking to the grocery store
with the list of items and answers to your assignments
and excuses for bunking the classes, all going on in
your head.

was it you?
or was it someone else?
i wish someone knew
what is for certain,
that there's a long distance to cover
to bridge the gap between your imposter and you.

look back at the trail of your footsteps
maybe slow down a little
the things you're missing, carefully rewind
don't go so fast
that you end up crossing the finish line
and life itself is left way behind.

By Saachi Grover

The Joy Within

Where is it?
Have I spent it all?
Searching day in,
Searching day out,
And here I stand
Without
The joy within.

It wears out with day,
But I had it here -
The joyous crown,
Until I went too far
Away with a frown,
Away from home,
In a land astray.

I found what I had lost:
Those memories
Those days.
Now I crave for
What I left behind
The joy that could have all been mine.

The joy of living in the moment now,
Is my only true vow.

By Komal Kapoor



Sociability in Limbo:

Navigating the shift from face-to-face interaction to virtual empathy

By Dr. Kavita Girdhar

As the sun dipped below the horizon, a group of teenagers gathered at a local park, their laughter mingling with the rustle of leaves. Yet, amidst the joy, one girl sat quietly, her gaze fixed on her phone. As her friends shared stories and jokes, she scrolled through Instagram, longing for connection but feeling more isolated than ever. Later, as they snapped a group photo, she smiled, but her heart ached—her presence felt both real and virtual, a paradox of belonging in a world where genuine interaction seemed just out of reach. This moment encapsulates the struggle of youth today: navigating a landscape where sociability hangs in limbo, and empathy often exists only in the digital ether.

German Sociologist Ferdinand Tönnies Quotes:

“Sociability is the foundation of human society, and it is through our social interactions that we create and sustain communities, cultures, and civilizations”.

In layperson terms, sociability refers to the tendency or capacity of individuals to associate, interact, and form relationships with others in a social setting. It encompasses aspects of human behavior, personality, and culture that shape and influence the ways in which people interact with each other, including communication, cooperation, and other forms of social exchange. It is considered an important aspect of socialization and personal development.

Children learn to engage in life through their natural capacity to interact with others. We often call this sociability, and we recognize it in children when we observe their enjoyment of being together—chatting, joking, laughing & sharing. Key aspects of sociability are derived from skills that help children understand and express feelings and behaviours in ways that facilitate positive relationships.

Technology can be a big hindrance to interpersonal relationships. The increasing use of digital and screen-based media is impairing children's abilities to develop social skills, as they have less opportunity for face-to-face interaction. Today making a new connection is as easy as sending a Facebook or Instagram request or clicking 'follow'. So, indirectly, this is virtual empathy.

This phenomenon, termed "**sociability in limbo**," refers to the ambiguous and uncertain nature of social interactions among adolescents in the digital age.

The digital revolution has produced many new forms of communication that present us with the risk of losing touch with one another. Researchers suggest that excessive usage of digital communication and social media amongst adolescents have led to **declining sociability and rising virtual empathy**.

Our empathy has deep roots in our biology. Without it, we could not "anticipate the reactions of others to what we do and to use those reactions to tailor our behavior to various social situations."

As our society increasingly relies on technology as a substitute for face-to-face interaction, there is a tendency among adolescents to form online social groups that reinforce their existing biases and exclude alternative points of view. As a result, social networks, though designed perhaps to cultivate connections—may in fact be promoting a more narcissistic society.

So, declining sociability has not only led to growth of virtual empathy but has also produced a cohort of narcissists. Research suggests that there is a correlation between excessive digital usage and narcissistic tendencies.

Generation Z (also known as Gen Z) today exhibits excessive self-focussed online behaviour (selfies, self-promotions), as they look for constant validation through likes and comments, showing signs of increased anxiety and depression.

Narcissism can, and often does, act as a catalyst for feelings of disgust and hatred toward people who do not conform to their worldview. Since narcissists "don't value warm or caring relationships," it follows that they have little use for genuine compassion and tend to view others as "tools to make themselves look and feel good."

What do adolescents face today?

As we navigate this shift, it is important that we understand the challenges faced by adolescents.

This shift towards digital communication has led to an erosion of traditional social bonds. While technology allows for rapid exchange of information, it frequently sacrifices the depth and nuance inherent to in-person conversations. The subtle cues of body language, tone, and emotional resonance are often lost in the digital realm, leaving many individuals feeling isolated despite their apparent connectivity. It can be seen that while we may be more "connected" than ever, our relationships are often superficial. Adolescence is a critical stage in the life of a social being. It is a period marked by intensive exploration, and internalization. Today the technologies of modern life have

completely altered the Socialization process of adolescents. Through sociological lens it can be highlighted that adolescents are torn between lack of sociability and Increased Virtual empathy.

In order to tackle this paradox, we need to highlight the factors leading to the situations in the life of our children:

- Digital native culture
- Social media dominance
- Fear of Social rejection
- Social isolation
- Reduced emotional intelligence
- Changing social norms and values
- Lack of parental control

Instead, as responsible stakeholders we need to resolve the paradox. It requires taking simple steps like:

- Parental monitoring- establish clear boundaries & expectations
- Practice empathetic and active listening
- Encourage face-to-face interactions through social gatherings
- Technology detox
- Community engagement

**Empathy is the bridge that connects us, even in a digital world.
Let's build stronger bridges, not higher walls.**

Citations and references -

Narcissism and Social Relationships:

Goffman, E. (1959). The Presentation of Self in Everyday Life. Doubleday

Hammick, J., & Lee, M. (2014). Virtual empathy.

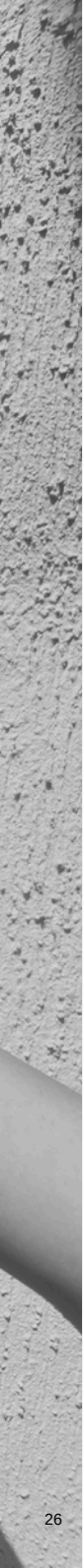
The Relationship between Social Media and Empathy

Franklin M. Collins

<https://journals.sagepub.com/doi/abs/10.1177/1745691617746509>

<https://www.connectedpapers.com/main/85faeab194181b856d9fcec77f91d32d6367feec/From-Narcissism-to-Empathy%3A-Ibsen's-Plays-in-the-Digital-Age/graph>





Each photograph captures moments where I experience nature and people through tactile encounters. By physically interacting with my surroundings—be it the texture of a tree bark, the softness of grass, or the warmth of another person—I aim to illustrate how *touch* becomes a pathway to self and presence of mind.

**Untitled
Series
(2/3)**

Written and photographed by Muskan Lamba

Unravel

By Rythm Verma

As I have trodden on this beautifully arduous journey called *life*, for the last 23 years, I have come across a series of peaks and valleys, each moment having a profound impact on me, leading to this moment here, as I write this essay. It is through this intricate dance of experiences that we come to understand ourselves more deeply. My own journey has attested to this reality by unraveling aspects of my character that I never knew existed. As I reminisce about my younger self, I waver towards the thought I mostly subconsciously held throughout, of not being enough. But today I ask myself, what is enough? Can someone ever be enough in this world?

The answer I now have for this is - Yes, I can be enough in this world, but only when I look at it from my lens. Allow me to explain this. When we start seeing our worth through other people's eyes, we can never be enough, since it is not humanly possible for anyone to encompass such different versions of ourselves, in lieu of the unrealistic expectations they have set for us. Their expectations stem from their own set of experiences, which might differ for the person delivering the expectations. On the other hand, when we see ourselves from our own eyes, we realize how much we are capable of doing. The only catch is to believe our inner instinct, that we did the best we could do back then, to the best of our knowledge. Our knowledge is ever-evolving and so are we, grasping new skill sets everyday and discovering ourselves in a new light.

As life would have it, my journey also included significant downs that tested my resolve. A few months into my university experience, I faced academic struggles that shook my confidence to its core. The pressure to excel was overwhelming, and that too with the subjects that I had never studied. I was always the one answering in my classes back in high school, but university had other plans for me, as I never answered. It felt as though the ground had fallen out from beneath me.

In those dark moments, self-doubt crept in like a thief in the night. I questioned my abilities and worthiness, wondering if I was truly cut out for this path. I tried quitting the course too, but my family kept me from doing so, saying that they saw a spark of potential, which I just needed to wait on and refine. This period of turmoil made me discover the resilience within myself. Instead of succumbing to despair, I sought help from professors, learning to navigate the academic landscape with newfound strategies and the most important thing - a sense of belief in myself.

This experience was pivotal; it revealed not just my capacity for perseverance but also the importance of community and support. I learned that vulnerability is not a weakness but a strength—an acknowledgement that we are all human and need each other to thrive.

Reflecting on my life, I can pinpoint several instances that felt like the light peeking through the clouds. One such occasion was getting hired after my very first job interview and being accepted into a revered organization. On a chilly Monday morning during spring, as I revised my final notes for humanistic psychology paper, I received a call that I had been accepted and that I could join just after my last paper ends. This news came as a wave of exhilaration washing over me. I had worked tirelessly for this opportunity, sacrificing countless weekends and late nights for the sake of my dreams. I learned the value of perseverance and hard work from this experience. I just remember walking to the horizons of my unexplored future with uncertainty holding my hand to land up at a destination that I can call my own. Sometimes not knowing is the best we can do for ourselves. It reveals a strength within that lain dormant, waiting for the right circumstances to unveil itself. It sounds tiresome, but it gives you the most beautiful experiences since one doesn't cast an expectation. It's all about believing in yourself, to continue treading and taking a leap of faith.



Faith and Doubt- Unpacking the Religious Contradictions in Dostoevsky's 'The Brothers Karamazov'

By Tejasvee Nagar

Introduction

Fyodor Dostoevsky's magnum opus, 'The Brothers Karamazov', is a sweeping exploration of faith, morality, and the human condition. Written in the late 19th century, this novel grapples with the religious contradictions of Dostoevsky's era. This essay will delve into the novel's exploration of faith and doubt, and examine the tensions between Orthodox Christianity, nihilism, and existentialism. We will also consider how Dostoevsky's historical context, specifically, the rise of secularism and the crisis of faith in 19th-century Russia, influenced his writing style and thematic concerns.

The Russian Context: Influences on Dostoevsky's Writing

Dostoevsky wrote 'The Brothers Karamazov' during a transformative period in Russian history. The 1860s saw the emergence of radical intellectual movements, which challenged traditional Orthodox Christianity. The Nihilist movement, led by thinkers like Nikolai Chernyshevsky and Dmitri Pisarev, rejected the authority of the Church and promoted scientific rationalism. This intellectual ferment shaped Dostoevsky's concerns with faith, doubt, and the search for meaning.

Dostoevsky's own experiences also informed his writing. His involvement with the Petrashevsky Circle, a group of intellectuals advocating for social reform, led to his arrest and exile. This traumatic event deepened his spiritual crisis, influencing his exploration of faith and redemption in the novel.

The Russian context in which Dostoevsky wrote 'The Brothers Karamazov' was marked by significant social, political, and intellectual changes. The emancipation of serfs in 1861, rapid industrialization, and urbanization led to widespread social upheaval, poverty, and inequality. Intellectual movements like nihilism, positivism, and Slavophilism also shaped Dostoevsky's writing. Literary influences from Russian realists like Gogol, Turgenev, and Tolstoy, as well as European writers like Hugo, Dickens, and Poe, further informed his work. Dostoevsky engaged with contemporary issues, critiquing nihilism and exploring social justice, Russian identity, and Orthodox Christianity. These influences are evident in the novel, where Ivan Karamazov's nihilism reflects Dostoevsky's critique, Father Zossima's Orthodox Christianity embodies Russia's spiritual heritage, and social commentary addresses pressing issues like poverty and inequality. By understanding this context, we gain deeper insight into Dostoevsky's writing and the themes, characters, and ideas that shape the book.

Oversimplification of Dostoevsky's intentions

Critics argue that Dostoevsky's exploration of faith and doubt in the novel is often oversimplified, neglecting the complexities of his intentions. While some view his work as a straightforward affirmation of Orthodox Christianity, others see it as a stark critique of religious dogma. However, this binary perspective overlooks Dostoevsky's nuanced and multifaceted exploration of faith. For instance, Ivan Karamazov's nihilistic worldview is often reduced to a simplistic representation of atheism, disregarding the character's intellectual and emotional turmoil. Similarly, Alyosha's unwavering faith is sometimes seen as a one-dimensional portrayal of religious devotion, ignoring the depth of his spiritual struggles. Dostoevsky's own letters and notebooks reveal a more ambiguous and questioning author, grappling with the intricacies of faith and doubt. By oversimplifying Dostoevsky's intentions, readers risk neglecting the novel's rich subtleties and complexities, reducing its exploration of faith and doubt to a simplistic dichotomy. A more nuanced understanding of Dostoevsky's work recognizes the interconnectedness of his themes, characters, and philosophical debates, acknowledging the novel's enduring relevance and depth.

Limited Historical Context

The novel has been criticized for its limited historical context, neglecting the broader social, economic, and political upheavals of 19th-century Russia. While Dostoevsky masterfully captures the intellectual and spiritual ferment of his era, the focus on individual spiritual struggles and philosophical debates overlooks the seismic changes transforming Russian society. The emancipation of serfs in 1861, the rise of industrialization, and the growing discontent among the working class are barely acknowledged, despite their profound impact on the Russian psyche. Furthermore, the novel's setting in a provincial town, removed from the urban centres of St. Petersburg and Moscow, isolates the characters from the radical intellectual and artistic movements shaping Russian culture. This limited historical context has led some critics to accuse

Dostoevsky of elitism, prioritizing the concerns of the nobility and intelligentsia over the struggles of the common people. However, others argue that Dostoevsky's introspective focus allows for a deeper exploration of universal human experiences, transcending the specifics of historical context. Nonetheless, recognizing the novel's historical limitations provides a more nuanced understanding of its themes and characters, highlighting the tension between Dostoevsky's philosophical ambitions and his engagement with the world around him.

Religious Contradictions: Orthodox Christianity and Nihilism

The novel's central characters embody the conflicting ideologies of Dostoevsky's era. The devout Father Zossima represents Orthodox Christianity's emphasis on compassion, forgiveness, and spiritual guidance. Conversely, Ivan Karamazov's nihilistic worldview rejects the idea of a benevolent God, instead embracing a bleak, deterministic universe.

Dmitri Karamazov, the passionate and conflicted elder brother, struggles to reconcile his desire for spiritual authenticity with his own moral failings. His inner turmoil reflects Dostoevsky's own spiritual struggles, as well as the tensions between faith and reason.

The character of Alyosha Karamazov, the youngest brother, serves as a mediator between these opposing worldviews. His unwavering faith and compassion embody the Orthodox ideal, yet he also acknowledges the complexity of human experience.

Existentialism and the Search for Meaning

Through the characters' experiences, Dostoevsky probes the existential implications of faith and doubt. The novel's exploration of free will, moral responsibility, and the nature of evil raises fundamental questions about human existence.

The novel's infamous "Grand Inquisitor" chapter epitomizes this existential crisis. Ivan's parable, which posits that humanity requires spiritual tyranny to ensure social order, challenges Alyosha's faith and forces the reader to confront the ambiguities of human nature.

The novel is a profound exploration of existentialism, probing the fundamental questions of human existence. Dostoevsky delves into the complexities of free will, moral responsibility, and the nature of evil, raising essential questions about the human condition. The novel's exploration of absurdity, epitomized in Ivan Karamazov's declaration that "if God does not exist, then everything is permitted," confronts the abyss of uncertainty. The "Grand Inquisitor" chapter serves as a powerful allegory for existential despair, while Alyosha's unwavering faith and compassion demonstrate that meaning can be found in the midst of absurdity. Dmitri's tumultuous journey illustrates the existential struggle, raising questions about finding meaning in suffering and reconciling desires with moral responsibility. Through its exploration of freedom, responsibility, evil, and authenticity, Dostoevsky's work has profoundly influenced

literary and philosophical thought, shaping existential literature and inspiring thinkers like Jean-Paul Sartre and Albert Camus. Dostoevsky's engagement with existentialism also influenced his writing style, incorporating psychological insight, philosophical dialogue, and complex characters. As a result, 'The Brothers Karamazov' remains a timely and timeless exploration of human existence, continuing to resonate with readers and inspire new generations of thinkers.

The Role of Suffering and Redemption

Dostoevsky's exploration of suffering and redemption is deeply rooted in Orthodox Christian theology. The novel's characters grapple with the problem of evil, questioning how a benevolent God can permit human suffering.

Father Zossima's teachings on the importance of suffering as a path to spiritual growth and redemption offer a profound counterpoint to Ivan's nihilism. Alyosha's own experiences, particularly his encounter with the grieving Captain Snegiryov, illustrate the transformative power of compassion and forgiveness.

Dostoevsky's Literary Style: Influences and Innovations

Dostoevsky's writing style in *The Brothers Karamazov* reflects his engagement with the intellectual and literary currents of his time. His use of philosophical dialogue, multiple narrative voices, and psychological insight creates a richly layered text.

The novel's innovative structure, which blends elements of mystery, philosophy, and psychology, influenced the development of modernist literature. Dostoevsky's exploration of the human psyche, particularly through the characters' inner monologues, anticipates the stream-of-consciousness techniques of James Joyce and Virginia Woolf.

Analysis of Intentional and Affective Fallacy in The Brothers Karamazov

The Intentional and Affective Fallacies are literary criticism concepts that caution against misinterpreting a work's meaning. The Intentional Fallacy, coined by W.K. Wimsatt and Monroe C. Beardsley (1946), occurs when a reader assumes a work's meaning is solely determined by the author's intentions, biography, or personal experiences, neglecting the text's internal dynamics and complexities. In contrast, the Affective Fallacy (Wimsatt and Beardsley, 1949) arises when a reader confuses a work's emotional impact with its artistic value or meaning, prioritizing personal emotional resonance over critical analysis. Both fallacies limit understanding by oversimplifying the relationship between author, text, and reader. By recognizing these fallacies, readers can engage more critically with literature, considering multiple interpretations, textual evidence, and literary craftsmanship to uncover a richer, more nuanced understanding of the work.

This work of literature is susceptible to both Intentional and Affective Fallacies. The Intentional Fallacy arises when readers overly rely on Dostoevsky's personal beliefs, biographical influences, and explicit intentions, neglecting the text's complexity and multiple interpretations. For instance, assuming Dostoevsky's Orthodox Christianity directly informs the novel's themes overlooks its nuanced exploration of faith and doubt. Meanwhile, the Affective Fallacy occurs when readers prioritize emotional resonance over critical analysis, such as when Dostoevsky's vivid descriptions of suffering or empathetic characters cloud judgment. Recognizing these fallacies encourages critical reading, nuanced understanding, and appreciation of Dostoevsky's literary craftsmanship. By acknowledging the limitations of authorial intent and emotional resonance, readers engage more thoughtfully with the novel, uncovering a richer understanding of its exploration of faith, morality, and human existence (Wimsatt and Beardsley 468-486, 31-55; Dostoevsky 1990).

Conclusion

The novel remains a profound and timely exploration of faith, doubt, and human existence. Through its complex characters, philosophical debates, and nuanced exploration of existentialism, Dostoevsky's masterpiece continues to resonate with readers. While critiques of the novel's oversimplification, limited historical context, and emotional manipulation are valid, they overlook the text's rich subtleties and complexities.

By acknowledging the Intentional and Affective Fallacies, we engage more critically with the novel, recognizing the tension between Dostoevsky's philosophical ambitions and his engagement with the world around him. This nuanced understanding reveals 'The Brothers Karamazov' as a work of enduring relevance, inviting readers to confront the fundamental questions of human existence.

As literary critic Harold Bloom notes, "Dostoevsky's greatest strength is his capacity to make his characters' spiritual struggles seem universally relevant" (Bloom 123). Similarly, philosopher and critic Nikolai Berdyaev argues that 'The Brothers Karamazov' "is a novel about the search for meaning, about the quest for spiritual truth" (Berdyaev 187).

In conclusion, 'The Brothers Karamazov' is a masterpiece of literary and philosophical thought, offering insights into the human condition that transcends time and culture. Through its exploration of faith, doubt, and existentialism, Dostoevsky's novel continues to challenge and inspire readers, solidifying its place as one of the greatest works of literature ever written.

Citations -

Bloom, Harold. "Dostoevsky: Modern Critical Views." Chelsea House Publishers, 1988.

Berdyaev, Nikolai. Dostoevsky: An Interpretation. New York: Meridian Books, 1957.

Dostoevsky, Fyodor. The Brothers Karamazov. Translated by Richard Pevear and Larissa Volokhonsky, Farrar, Straus and Giroux, 1990.

Frank, Joseph. Dostoevsky: The Mantle of the Prophet, 1871-1881. Princeton University Press, 2002.

Terras, Victor. A History of Russian Literature. Yale University Press, 1985.

Wimsatt, W.K., and Monroe C. Beardsley. "The Intentional Fallacy." The Sewanee Review, vol. 54, no. 3, 1946, pp. 468-486.

Wimsatt, W.K., and Monroe C. Beardsley. "The Affective Fallacy." The Sewanee Review, vol. 57, no. 1, 1949, pp. 31-55.

Time to forgive yourself!

By Harshita Puri

I wish I could teach myself,
That it's okay to make mistakes
For they're just part and parcel
And not the whole chapter of my tale.

I wish I could teach myself
Not to fear taking risks or to err
To shed the weight of the forever entrenched guilt
To trust that my strength can be rebuilt.

I wish I could pause and remind myself,
That mistakes ultimately pave my path
Towards good, towards my destiny
And not to stop or break me.

I wish I could make myself understand
That life is all about learning and growing.
For both the Sun and the rain are equally essential,
To nurture seeds after sowing.

Life offers experiences,
With mistakes as the ladder
That helps you get closer to your goal
For fearing may only bring you down;
but faith will help you strengthen your soul.

Faith - that it's going to be alright
Faith- that the Sun will shine again
Faith - that you are more than your missteps
Faith- that it's time to forgive yourself,
Not for others, but for your own sake.



"Where love follows" captures the love language of two people holding hands. In this simple yet profound moment, holding hands feels like a pause in time, offering a glimpse into the warmth and security that love brings. It's in these gentle touches that we find a sense of home, where the world slows down and the bond feels more profound than the world itself.

Where love follows

Written and photographed by
Jassifat Kaur Khurana

‘Work Without Attachment’

By Venugopalan Balan

One of the intriguing insights I gained after reading the Bhagavad Gita about 30 years ago was this statement - ‘Work without attachment’. The gist is that a person is expected to do the best they can in any endeavour but they should not be subsequently attached to the results of their effort, be it positive or negative - as the final outcome is not decided by them.

A practical example is a complicated surgery performed by a renowned cardiac surgeon. The surgeon performs his best, but the final outcome is still out of his hands. He cannot be overly proud if the surgery succeeds or become dejected if it fails as the final outcome was already decided and he was just an ‘actor’ in the final drama. This philosophical argument can further be stretched when looking at ‘negative’ scenarios. In the Gita, there are really no ‘good’ or ‘bad’ individuals, but everyone is expected to do their duties to the best of their abilities irrespective of the already decided outcome.

Coming back to the negative scenario, let's assume that your home had been broken into by robbers late at night. Apart from stealing your valuables, they are now physically threatening your family members. You have 2-options.... remaining docile (non-work) or fighting back with whatever skills/resources you can muster (work). Whether you succeed or not is not decided by you, but you are expected to ‘work’ to the best of your abilities.

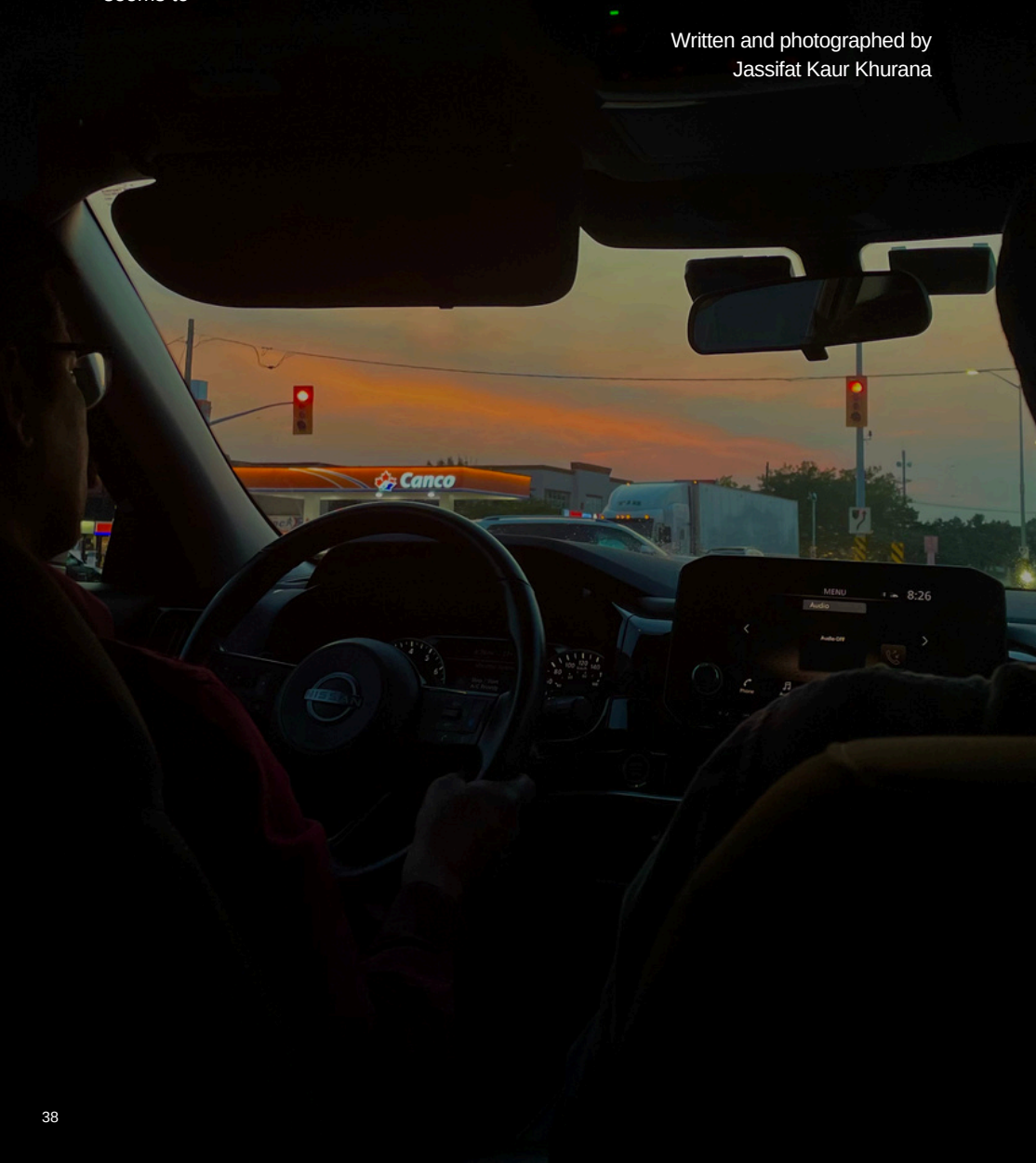
Unfortunately, this philosophy is usually misinterpreted because if every outcome had already been pre-determined, why ‘work’ then?.... the typical fatalistic interpretation and questioning. To understand this further, we need to revisit the definition of good/bad, success/failure, rich/poor etc. If we look at these situations closely, we find that their interpretation is closely linked to the feelings attached to them e.g. feeling happy when rich or sad when your career stagnates. Just imagine that a person can go through these states with an even disposition.... neither overly jubilant nor crushingly depressed. Then, life becomes a series of colourful pre-determined scripted chapters that a person ‘sails’ through.

So, what is the purpose of life? The best response I had come across is this - ‘Humans are too insignificant to understand the cosmos, so the next best thing is just to live and enjoy the various tapestries of life’. This is akin to the absurdity of explaining to a snail how airplanes fly through the air.

Finally, I believe that the best answer to why a person should ‘work’ was given by Lord Krishna when he remarked that if he himself had to work to maintain the cosmos, humans should really have no hesitancy in ‘working’.

The sunset, with its warm, fading light, casts a golden glow that transforms the ordinary drive into a moment of calm. As you watch the sun dip while being driven home, there's a sense of peace that washes over you. This photograph feels like home because it captures those fleeting, tranquil moments that bring a sense of belonging and calm. It's the warm end to a day - a visual reminder of the comfort found in routine. One of the very few times where the world feels right and time seems to *slow down*.

Written and photographed by
Jassifat Kaur Khurana



Rumi's Path To *Self*

By Ananya Chhabra

I go through restless nights, tossing and turning in bed, overwhelmed by tremendous confusion and find myself pondering over the question, again and again, and without amiss, everyday; "Who am I?" Rumi is a trickster, instead of serving me with answers, he showers me with questions. However, in these questions I see a speck of myself staring back at me. Rumi has become my timeless guide to navigate through the complexities of self-discovery. When you read his words, you come to realize that he knew everything and yet he knew nothing.

Rumi's path to self-discovery requires the seeker to look deep down into his soul and introspect; to know the soul, you must understand its purpose, which Rumi firmly believes, is union. Union with the divine or beloved. It is central to Rumi's philosophy that the human soul is connected to a higher consciousness and that its purpose is to drown in the divine and become one with it.

As Rumi is a deceiver, he will use all the metaphors in the world and leave it up to the reader to interpret them. Metaphors of love and longing - a longing such that it twists your insides out, and makes it unbearable for the soul to delay the union for even a speck of time. This deep yearning is not merely for worldly pleasures but for the experience of being something beyond a physical body and a union which is divine and eternal that it makes you inseparable from the beloved or the divine.

To know yourself, you must also transform and purify your soul. The soul is veiled behind various layers of ego and false identities - things you are not, yet you think you are, behind fears and doubts. Behind these layers, is a hidden vessel of soul that is capable of containing the entire universe within itself. It is that voice which comes from within, that talks to you, an echo, a scream from your soul. To witness the endless soul, one needs to go beyond what is negative and materialistic, be one's purest form, and have the heart of a child.

Contrary to the above notion, Rumi also provides a holistic view of the soul, one which encourages you to embrace all the aspects of your being, broken and unbroken, the light and the shadows, this is also supported by the Japanese philosophy of Yin and Yang, there can't be an angel-like soul without a monstered aspect. We all have faults and broken parts, and sometimes they can't be mended or transformed or purified, at such times, one must learn to embrace them, to consider them a part of your being.

This journey is not just taken by one soul, but every existing soul. These experiences of the divine are collectively shared by all beings. Every soul is intertwined with every other soul through tales, incidents, realizations and destiny. We must realize that by showering others with compassion and humility, a rope pulls us closer to the divine, towards discovering ourselves.

The more you understand, the more there is to understand. This transformative journey is a sacred quest guided by love, longing and desire for the union with the divine. Rumi's ideas have forever inspired the seekers of truth, like you and me, throughout different generations.

He illuminated our path towards realizing the beauty and endlessness of a mere human soul. It is our solemn duty to walk on this path, it might not have a destination, but you might still find yourself along the way.



5:45 PM Death and Resurrection

By Katyayani Rana

As I sit alone in one of the prettiest places I have ever come across in Bangalore, watching rain pattering outside and listening to the humdrum of the crowd, my mind wanders off as it often does when I have the rare company of my thoughts and music. Rains and monsoons often just lazily make your mind creep into the darkest corners of your head and deliciously make you realize the many trials and tribulations you've been through or are going through.

I reached for the caffeine relief to get my mind back to the present. A statement by one dear friend I finally met after three years flicked through my mind, the bottom line of which was how much I had changed in the past few months. Now, on a typical non-gloomy day, this statement would've made me proud of how far I've come. Still, thinking and overthinking statements are some masochistic pleasures that my mind enjoys, along with the caffeine only accelerating the same.

My hands reaching out for the caffeine - Hazelnut Latte - no sugar, my now regular order at any place seemed like a habit from another lifetime, freeze instantaneously as I suddenly, vaguely remember a person - her memories, dreams, and most importantly, the hope she held in people seem buried under a giant black tombstone, long dead and their screams lost in the cold air of the graveyard. She feels like an actual human being capable of living, while I feel like a hollow apparition haunting the world in her carcass as she silently screams in my head with all the memories bursting with light that I know will burn me and the armor that I have built so intricately, away.

Now, mind you, the cost of burying voices from the past in the head, no matter how used you become to it, burns right through you; even when you're sitting in a small beautiful cafe surrounded by humans, you feel something scratching at the center of your chest full of screams and pain trying to cut you open from inside. However, when you have wilfully stifled and killed yourself in the past, its haunting becomes a brown noise you can tune out, and the pain is a potent reminder of why you killed her in the first place.

Teary-eyed as I grab my umbrella and get out of the cafe, I see her across the road with a bunch of sunflowers and a white sundress holding on to her umbrella, too bright for the gloom that surrounds her, and before I can tear my eyes away she waves at me with a heart-melting smile. I wave back as my grey jacket, and black trousers are drenched in the rain. She runs across the street and holds her umbrella out, and right before she melts into the gloom, I see a sunflower lying stranded on the pavement, a reminder of *death and resurrection*.

Each photograph captures moments where I experience nature and people through tactile encounters. By physically interacting with my surroundings—be it the texture of a tree bark, the softness of grass, or the warmth of another person—I aim to illustrate how *touch* becomes a pathway to self and presence of mind.

Untitled Series (3/3)

Written and photographed by
Muskan Lamba





She gazes at me through great
turbulence; can I touch her or can I not?
She seems to be trapped behind the far
reaching wavelets; shall I let her free?

The Ripple

Written and painted by Ananya Chhabra



ABOUT *the* Contributors

1. Ananya Chhabra

Ananya is an artist by soul, who loves to paint and can paint all day. She gets absorbed and lost in the specks of time when she paints. She usually starts to make a happy painting but it somehow ends up looking like a dark, conjured-from-hell, kind of artwork. Ananya uses her paints to bleed onto the canvas all of her negative emotions and fears, hence when she paints she is the happiest she can be. At Tajurba, she feels like a bird, given a sky to fly, and finally gets to paint the way she likes to and people get to see the paintings she so cherishingly creates.

2. Athira Nair

Athira is a dog mom who works in the pet wellness and sustainability space through impact communication.

3. Harshita Puri

Harshita Puri is currently pursuing MA Economics from Delhi School of Economics, University of Delhi. An Economics enthusiast, she has done her BA (H) Economics from Hans Raj college, University of Delhi. She has co-authored a book called 'Decalcomania' published by Flairs and Glairs Publications. She has exhibited exceptional oratory and writing skills at various school events and has been awarded the title of 'Budding Writer' by her school, Ahlcon International. She was also the co-Chief Editor of her school's first e-Magazine titled, 'One with Yourself'. Her creative side is well reflected through her fashion designs - something she is very passionate about.

4. Jassifat Kaur Khurana

Jassifat, a Staff Writer and Photographer at Tajurba | Experience, is a self-proclaimed connoisseur of daydreams and collector of life's little mysteries, who finds herself constantly drawn to the stories hiding in plain sight. Jassifat was born and raised between Toronto and New Delhi, and recently graduated in Psychology and turned into a freelancer. She spends most of her days finding stories and evenings watching airplanes paint stories across the sky. Here at Tajurba, she writes about modern struggles, mental health, personal growth, and more; unafraid to dive into the depths of human experience while keeping her humour intact. Jassifat believes in the extraordinary power of observation and reflection to transform ordinary moments. Her writing, like her aspirations, aims for simplicity and authenticity.

5. Katyayani Rana

Katyayani is an impact communicator during the day, doing storytelling and strategy for non-profits for over five years. Post work hours she code switches to a writer and coffee enthusiast who apparently can't have enough caffeine in her system.

6. Kavita Girdhar

Dr. Kavita Girdhar is a seasoned sociologist and educator.

As a dedicated educator, she seamlessly integrates technology into their pedagogy, fostering an engaging and inclusive learning environment. With over 17 years of experience as senior faculty in an international school, Dr. Kavita has inspired countless students to critically examine the social world. She has a track record of producing excellent CBSE results. Holding a PhD in Sociology, Dr. Girdhar's expertise spans over social theory, Geriatrics, social research methods, and social change. She aims to empower future generations to become informed, empathetic, and active global citizens.

7. Komal Kapoor

Komal is a teacher who has taught in India, Dubai and currently teaches in the UK. Inspired by her mentor Dr. Daisaku Ikeda, she tries her best to cherish herself and people around. Komal says, "As a young girl, I had always believed that life would be super happy when I accomplish my dreams" however, this was not true. Through her experiences and interactions with people around the world, she believes that the happiness she was seeking is here and now. It lies in its simplicity and having soulful connections no matter where we are. She quotes, "the real treasures are of the heart." Her goal is to empower young people to believe in their boundless potential and create value out of their hardships.

8. Muskan Lamba

Muskan identifies as a creative who likes to experiment with different mediums, leading with intuition, intent, joy, and flow. She finds solace in nature, values building connections with people from around the world, and nurtures her creative side through music, cooking, journaling, and visual media.

9. Rythm Verma

Rythm Verma is a 23-year-old psychologist, whose wholehearted belief lies in the magic powers: empathy and compassion. The famous quote by Morgan Freeman in 'Evan Almighty' is something she puts her ardent faith in, which has also time and again made her feel grounded in life. She loves to dance, which pretty much justifies her name. Rythm believes that one can acquire peace by immersing in the flow of life, rather than the stagnant destination that one looks forward to.

10. Saachi Grover

Saachi is a simple, artistic and social person. She likes to try out new forms of art, be it writing, oratory, dancing, sketching or playing instruments. She is a budding poet who feels that poetry is the best way to express herself. She is trustworthy, understanding and approachable. She wants good for all and loves to help everyone.

11. Tejasvee Nagar

Tejasvee Nagar is a staff writer working at Tajurba | Experience zine. She has been an avid lover of poetry since an early age. Her interests lie in environmental humanities and plant studies, the role of media in shaping an individual's idea of gender and the impact of acronyms on contemporary romance writings. She is interested in studying the evolution of language, through linguistics and etymology. Her love for writing fuels her spirit, and as a writer, she is always taking risks, experimenting with new forms that are visible through her writing. As a staff writer at Tajurba, she has valued consistency as well as quality. The role of a staff writer has helped her stay disciplined in her approach of writing. Her works at Tajurba highlight her immense dedication towards the team and the zine.

12. Varun Sugathan

Varun is a cinema lover who cherishes nothing but the world created in a film. He is also a contemporary poet. Having said that, he has also contributed his voice to a number of boutique films. With Cinema being his second language, he has done a Master's degree in Mass Communication with a specialization in Film & Television production. Varun's love interests often circulate between the likes of Gulzar, Al Pacino and Andrea Tarkovski. You can always hit him up for an impromptu shayari session.

13. Venugopalan Balan

Retired doctor in the civil services.

Team Tajurba

Akshara Nair

Founder | Editor-in-Chief

Anonymous*

Legal Consultant

Katyayani Rana

Advisor

Athira Nair

Head, Social Media and Design

Shama Bhat

Graphic Designer

Jassifat Kaur Khurana

Interim Editor | Photographer | Staff Writer

Muskan Lamba

Photographer

Ananya Chhabra

The Modern Picasso | Staff Writer

Rythm Verma

Staff Writer

Saachi Grover

Staff Writer

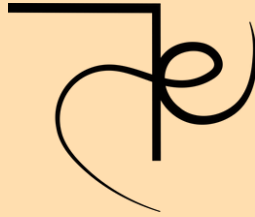
Tejasvee Nagar

Staff Writer

*name redacted upon request

where the world comes together,
where experience meets you,
where it's simply not a zine but a gallery of life and its undertones....

जहां दुनिया एक साथ आती है,
जहां तजुर्बा आपको मिलता है,
जहां यह महज एक पत्रिका नहीं
बल्कि जीवन और उसके पहलुओं का एक संकलन है |



where Tajurba | Experience meets you



@tajurbaexperience



www.whereexperiencemeetsyou.substack.com



www.linkedin.com/company/tajurba-experience-zine



tajurbaexperience@gmail.com



www.tajurbaexperience.co.in



Coming Soon

