

and  
**action!**



# The Blend.

By KU-SGC EDITORIAL BOARD



# About us

The Blend is Karnavati University's very own student run magazine, managed by the KU-SGC Editorial Board. As the name suggests, this magazine's purpose is to display different ideas and experiences that 'blend' together, to form our university culture. It is intended to be a safe space where the vision of various students of our university's constituent colleges meet & amalgamate in the form of written expression and art.

In order to display an array of interesting opinions and notions involving the public interest, law and society and design; we at Karnavati University, through TheBlend, aspire to give individuals a platform to voice their opinions, hence making an impact in society through forms of creative and written expression.



# Editor's Note



**Editor-in-chief,**  
Diya Dalwadi

**Editor,**  
Ishwari Raut

**Design Editor,**  
Sejal Agrawal

“बना कर फ़कीरों का हम भेस 'ग़ालिब'  
तमाशा-ए-अहल-ए-करम देखते हैं”  
-Mirza Ghalib

For the last two editions of our magazine, Ishwari and I desperately wanted to have “Cinema” as the theme, hence, it seemed only fitting that we debut with the theme of our dreams. Cinema is where our lives, our problems, our foes all hit pause and we live through another's eyes for some three good hours. Hoping to bring to you the ecstasy of such a pause, an ode to the artists of the world, from the artists of TheBlend, we bring to you “Aaand Action”

Lights...Camera...

From being just a conversation starter to influencing some of the most important decisions in personal lives, cinema has done it all. One lens records and millions of others perceive the same in their unique manner. The vision, the story so profound, it has the potential to absorb the entire world. ‘Cinema’ was one such diverse theme that we wanted to work on. Here is yet another version, an attempt to understand and portray this art of storytelling. With utmost gratitude, we present to you TheBlend: May-June2022 edition.

Happy reading to you.

...aaand Action!

“Cinema is a matter of what’s in the frame and what’s out.”  
- Martin Scorsese

We’re here to present the edition with the massive significant rise in productivity of our team, which has helped us achieve “Aaand Action!”

The edition is all about ‘CINEMA’ that how it is the world’s most complex, collaborative which is an exciting escape from reality as well as a fascinating reflection of society, and form of art which has the innate ability of showing sentiments through it’s images, dialogues, props, lighting and songs. Even an edit can make the audience attain a perspective which is different from the view.



#### SCREEN 1

### DESIGN

Colorization of Cinema  
Fashion Weaved In  
Bollywood

#### SCREEN 2

### BUSINESS

Impacts of Cinema on  
Technology and Ethics  
The Merger for  
Survival

#### SCREEN 3

### HEALTH & WELNESS

After All, Tomorrow is  
Another Day

#### SCREEN 4

### LAW

A Screen of Illusions  
How Cinema  
Courtrooms Differ  
from Actual Ones

#### SCREEN 5

### LIBERAL ARTS

The Place Where it All  
Begins

#### SCREEN 6

### LIFESTYLE

Impact of Cinemas on  
Lifestyle of People  
Misrepresentation  
of LGBTQ+ on Silver  
Screen

#### SCREEN 7

### SPORTS

Sports in Cinema

#### SCREEN 8

### SOCIETIES

Sivaka  
Izhaar  
Kalamkush  
Samaa

DESIGN

DESIGN  
DESIGN

DESIGN  
DESIGN

# Colorization of Cinema

The introduction of colour in cinema and how black and white films became coloured films : Around 1897, film colouring began in a Paris colouring lab. The first film colorization method was hand done by individuals: Hand colorization. The employees literally painted every object in every frame one colour at a time. Manual colorization was too laborious.

Elisabeth Thuillier was a French colourist who excelled at painting aspects with her 200 female accomplices. She was frequently hired to colour films by French filmmaker George Melies.

A Trip to the Moon and The Kingdom of Fairies are two classics. They set up an assembly line, with each colourist allocated for filling a certain tone and specific areas of each frame before delivering the film to the next person.

Unless the videos were relatively short, hand-colouring was not cost-effective. Later, stencilling procedures were invented, in which a stencil was cut for each required colour (up to six) and aligned with the print; colour was then applied frame by frame at high rates through the stencil.

With the introduction of the feature film and the transfer of the industry to mass production in the 1910s, frame-by-frame stencilling was replaced by mechanical tinting and toning, which coloured all of the picture's bright and dark portions, respectively. Each method created monochromatic photographs, the colour of which was generally chosen to match the mood or setting of the scene. When it was discovered in 1927 that colouring or toning film stock interfered with the transmission of optical sound, both processes were temporarily abandoned, opening the market to new colour photography technologies.

By the mid-1950s, over half of all Hollywood films were in black and white. When automated colorization technology was

created, these inefficient processes quickly fell out of favour. Colour was added to black-and-white films using computer technology by digitally colouring specific items in each frame of the picture until it was entirely colourized. Wilson Markle, a Canadian, created the first procedure, which was initially used in 1970 to restore colour to monochrome film of the moon during Apollo programme flights.

Colour cinematography was used to create colourful films, which are not black and white. Colours were significant in cinema because coloured cinema palettes immediately alter an audience's perception of a film. Cinemagoers at the start of the twentieth century would have encountered a dynamic mixing of black-and-white and colour cinematography. Colour generates atmosphere, heightens emotion, and emphasises meaning. This is why directors, cinematographers, and production designers select colour

palettes during preproduction, well before filming begins. Several businesses, like Kinema colour in the United Kingdom and Dufaycolour in France, created more advanced additive colour techniques. These employed black-and-white film stock and colour filters to produce colour during filming and projection. They were, however, not generally adopted. In 1952, a method developed by Kodak to generate

colour films more cheaply began to push Technicolor out of the picture. Technicolor invented a better method known as imbibition, or dye-transfer, in 1928, which allowed for the mass production of robust, high-quality prints. Between 1929 and 1932, its debut resulted in a huge increase in Technicolor output.

A Visit to the Seaside was the first commercially made film in natural colour (1908). The Kinemacolor technique was used to produce a series of photos of the Brighton Southern England seafront in the eight-minute British short film. 21-Nov-2021

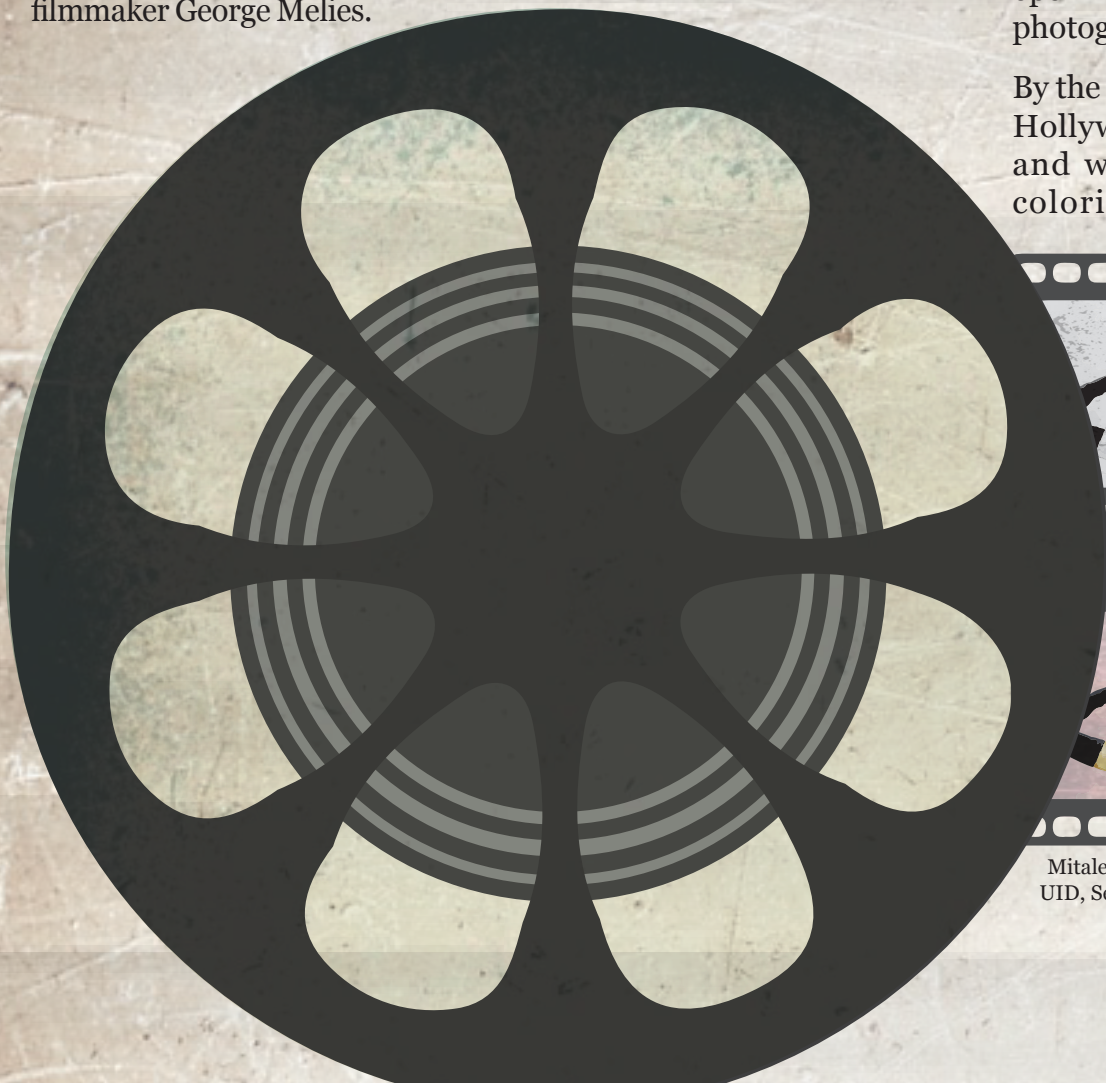
Kisan Kanya, a Hindi Cinecolour feature film directed by Moti Gidwani, was India's first colour film.

Coloring using a computer not only made the image quality sharper and more elegant, but it also took less time. Coloring became significantly more efficient with the introduction of the computer. Colorization artists and historians colourize images and films today in an attempt to recreate vintage occasions.

The visual diffusion of ideas eventually emerged with the advent of cinema, brought about by technological limits. As technology evolved, filmmakers were able to express their ideas more "naturally," or more humanely. The views got more vibrant as the colour pallet expanded.

"Yesterday is but a dream, Tomorrow is only a vision. But today well lived makes every yesterday a dream of happiness, and every tomorrow a vision of hope."

- Kalidasa



Mitalee Makhwana  
UID, Semester 5

Mahek Chandak  
UID, Semester 3

# Fashion Weaved In Bollywood

Fashion, clothes, shoes, and cosmetics in Bollywood films have expanded and altered with other areas of the business throughout the decades, influencing customers, designers, and others involved in the industry. For a long time, Bollywood has had a strong effect on Indian popular culture. These garments are mass-produced in the ready-made business, and the styles are named after the character or film.

A fusionistic style pervaded the 1930s, including both 'Indian' and 'imported Western' components. Sarees with ruffled sleeves blouses were commonly worn by women

on film. They generally wore thin brows, modest smoky eyes, and dark red lips when it came to cosmetics. They powdered their faces and styled their hairstyles in 'finger-waves' to achieve a wheatish complexion. On TV, men wore suits a lot. Actresses like Nargis, Meena Kumari, Suraiya, and Begum Para impacted fashion trends in the 1940s. Many people now regard these women to have been fashion-forward in their day. Traditional garments like as draped sarees were popular, although cropped shirts and wide-legged trousers also made an appearance. Although eyeliner

techniques were more dramatic than the previous decade, makeup was straightforward. It was a time when femininity and simplicity were in vogue.

Most of the films that are called "Bollywood masterpieces" were made during the Golden Age of Bollywood. Numerous Bollywood films achieved international acclaim during the Golden Age, resulting in a likely rise in consumption.

While India was still a freshly independent country, its people were filled with optimism and determination. The film of the time mirrored this, with themes of modernism vs. traditionalism, and affluent vs. poor in a developing India.

Due to increased globalisation, western fashion patterns affected Bollywood fashion in the 1950s

to some extent. Onscreen, men donned fitted suits as well as traditional Indian garb. Women's hair was pulled back into tidy buns, and pearls were a fashionable piece of jewellery. Also, fashionable were bell sleeves, sarees, and wide-legged pants.

Vyjayanthimala in 'Madhumati' and 'Naya Daur' in her earthy avatar, bringing rural India to the fore, looked elegant in her sarees with loosely fastened pallu. It was either a saree with a modestly fitting blouse or a long skirt with blouse and dupatta. With beautifully plaited braids or knotted long hair, the hairstyle was generally fuss-free and out-of-the-way.

Bollywood was at its most opulent throughout the 1960s. In terms of style, the actresses got more fashionable and sophisticated. Hairstyles were tried out, and some of them became famous fads that have lasted to this day. Some of the era's iconic blockbusters established the Hindi cinema business, as did the starlets of the Bollywood industry, who defined style for a newly independent nation recovering from colonialism. Featuring Mughal-era themed jewellery harmonies that were no short of luxury and drama, 'Mughal-e-Azam' brought the anarkali back into fashion. Madhubala became the ideal of beauty, and everyone aspired to look like her onscreen.

In the 1960s, Bollywood attire was aesthetically beautiful and elegant. The fashion industry was dominated by vivid colours, strong styles, and creative concepts. Women used to tease their hair to give the appearance of thicker hair. In terms of cosmetics,

women sported strong winged eyeliner and a lot of peachy-coral colours. The Sadhana cut was so popular that salons all across the country noticed a boom in demand for it, and practically every college-bound girl was spotted sporting one. With tight-fitting blouses, deeper necklines, and crisp pleated sarees that highlighted the bodice, Sharmila Tagore introduced a new blouse-saree trend in 'Aradhana.' In 'Saheb Biwi Aur Ghulam,' Meena Kumari harnessed the beautiful silk sarees that have been in demand since time immemorial. For Bollywood cinema, it was an age of action pictures with a dash of romance and hippie culture. Bollywood's top females, such as Sharmila Tagore, Parveen Babi, Zeenat Aman, Hema Malini, Neetu Singh, and Dimple Kapadia, were dynamic and willing to try new looks. Hair was restyled, with new headbands, clips, and flowers added, and the clothing line was expanded. Zeenat Aman wore a classic hippy appearance, while Sharmila Tagore and Dimple Kapadia dazzled in their bikinis on screen. Pants with thigh-high slits were introduced, with polka-dotted blouses reigning supreme. Bell bottoms and bell sleeves were a major fashion trend in the 1970s.

With the emphasis on transparent and sparkling clothing like chiffon and crepe, as well as tonnes of sequins, the disco craze remained and grew even stronger. On television, Rekha and Sridevi were dazzling icons who had romances with their heroes while seeming effervescently feminine. From Juhi Chawla's maxi outfits in 'Qayamat Se Qayamat Tak' to Sridevi's sheer sarees in 'Mr India' and 'Chandni'

to Rekha in 'Umrao Jaan,' the decade had a tint of everything. characters like Karisma Kapoor, Raveena Tandon, Madhuri Dixit, Kajol, and Rani Mukerji began to seek to the West for inspiration in short skirts, maxi dresses, denim jackets, jumpers, and other fusion clothing. Deep cut blouses and noodle straps in suits gave sarees a new lease of life. In the latter half of the decade, Aishwarya Rai looked stunning in her choli and ghagra outfit or saree avatar in the film 'Hum Dil De Chuke Sanam.'

Big-budget films began to break through. With dangerously low hemlines, Aishwarya Rai, Kareena Kapoor, and Priyanka Chopra controlled the decade. Crop tops, tiny skirts, mini dresses, backless cholis, and bikinis dominated the decade.

The decade featured a blend of ethnic and western aesthetics, with distinct 'looks' intended for characters rather than the actors performing them. In both 'Mohabbatein' and 'Devdas,' Aishwarya Rai Bachchan looked lovely in traditional clothes, while Kareena Kapoor's role as Pooh in 'Kabhi Khushi Kabhi Gham' is still current, and who can forget desi girl and her vibe Priyanka Chopra from 'Dostana,' with her bikinis and smart design.

While the epidemic has been a hindrance for the past two years, we now have some wearable, realistic apparel that reflects society. Producing garments is similar to making a film. It contains a tale.

Neha Naskar  
UID, Semester 4



LAW  
LAW  
LAW



# How Cinema Courtrooms Differ from Actual Ones

Courtrooms and the silver screen have been the audience's favorite pair for a very long time. No one can forget the glamorous life of a lawyer as portrayed in the famous TV series, *Suits*. Harvey Specter and Mike Ross, an invincible duo, made millions of dollars while enjoying the exquisite Manhattan views through their offices. Bollywood has also had its fair share of depicting courtrooms and lawyers. The same depictions have been pretty famous ones- Amitabh Bachchan explaining "No means No", or the unforgettable Sunny Deol complaining about the judge giving too many dates ("Tareekh pe Tareekh").

Although courtrooms on the silver screen are appealing and glamorous, the actual courtrooms are completely different. Lawyers, who are depicted as shrewd and serious about winning cases, in reality, are friendly, fun-loving, and ethical persons and also, and they do not lie or make up facts in courts. These scenes are only dramatized in order to engage the audience. In reality, lawyers have to strictly practice ethical behavior, as has been prescribed by the Indian Bar Council, the rule-making body for advocates. All procedures are strictly adhered to, and punishments are imposed for any violations.

Another dramatized depiction is the way two opposing lawyers fight a case. It is depicted to be intense,

"Lest we forget:  
It is easy to be human,  
very hard to be humane."

- Mirza Ghalib

fierce, and full of animosity. The reality is all the more different. There is no screaming and intense drama in the courtrooms, but a friendly and healthy debate over any question of law or facts. In reel life, Judges are often depicted to be strict, old, and grumpy people, while in real life; they are lenient, sincere, and knowledgeable persons. They cooperate with lawyers rather than being adamant as shown in dramas. The depiction of judges being corrupt and the lawyers abusing the power of procedure is also unfounded in real courtrooms.

As much as the audience loves a courtroom drama, the reality of courtrooms is miles away from such depictions. Courtrooms are the foundation of the justice system in any country, where there is a duty for the judge, the lawyers, and witnesses to act in a truthful manner, and not hamper the delivery of justice in any dispute. The reality is that a courtroom is a place that holds sanctity for any lawyer or judge, where judges, lawyers, police, and other officers, work in harmony with a common objective; to achieve the ends of justice.

# A Screen Of Illusions



"The small wisdom is like water in a glass:  
clear, transparent, pure.  
The great wisdom is like the water in the sea:  
dark, mysterious, impenetrable."

- Rabindranath Tagore

In the interest of the Rights conferred to the citizens by the Indian Constitution, especially the right to freedom of speech and expression, laws governing censorship of content in India have been under debate for quite a while now. This right to freedom of speech and expression is the heart of any artistic expression. On one hand, every citizen has the right to express themselves, which very well includes expression through films, songs, t.v. shows, etc; while on the other, no fundamental rights are absolute, they are subject to certain reasonable restrictions. Censorship, in essence, is ideally all about establishing an equilibrium between this freedom, not only that of the filmmakers and other entertainers to express themselves through their art, but also that of the viewers of the entertainment industry to choose what they would like to be entertained by, and the so-called reasonable restrictions being put on this freedom.

Multiple times in the past, these censorship laws have been challenged in various courts on the basis of their constitutionality, however the Courts have not seemed to be quite in favour of the art these films carry. In a landmark case, the Supreme Court laid

down that individual freedom is essential, but it cannot supersede larger social interest and peace in the society. It is no rare occurrence for there to be protests in some part of the country over a film, be it Padmaavat, Haider, Madras Cafe, Manikarnika, Aandhi (the list goes on), or any other film that faced social or political backlash. It puts one to question whether the rights of these select filmmakers and viewers are worth paying the price of public peace and tranquillity. However, the ideal way to deal with such protests would be to have more appropriate laws to deal with illicit and unnecessary protests, more so if they are violent, rather than actually giving in to unreasonable demands. Ultimately, if your shirt is stained because you are bleeding, would you dress the wound or change the shirt?

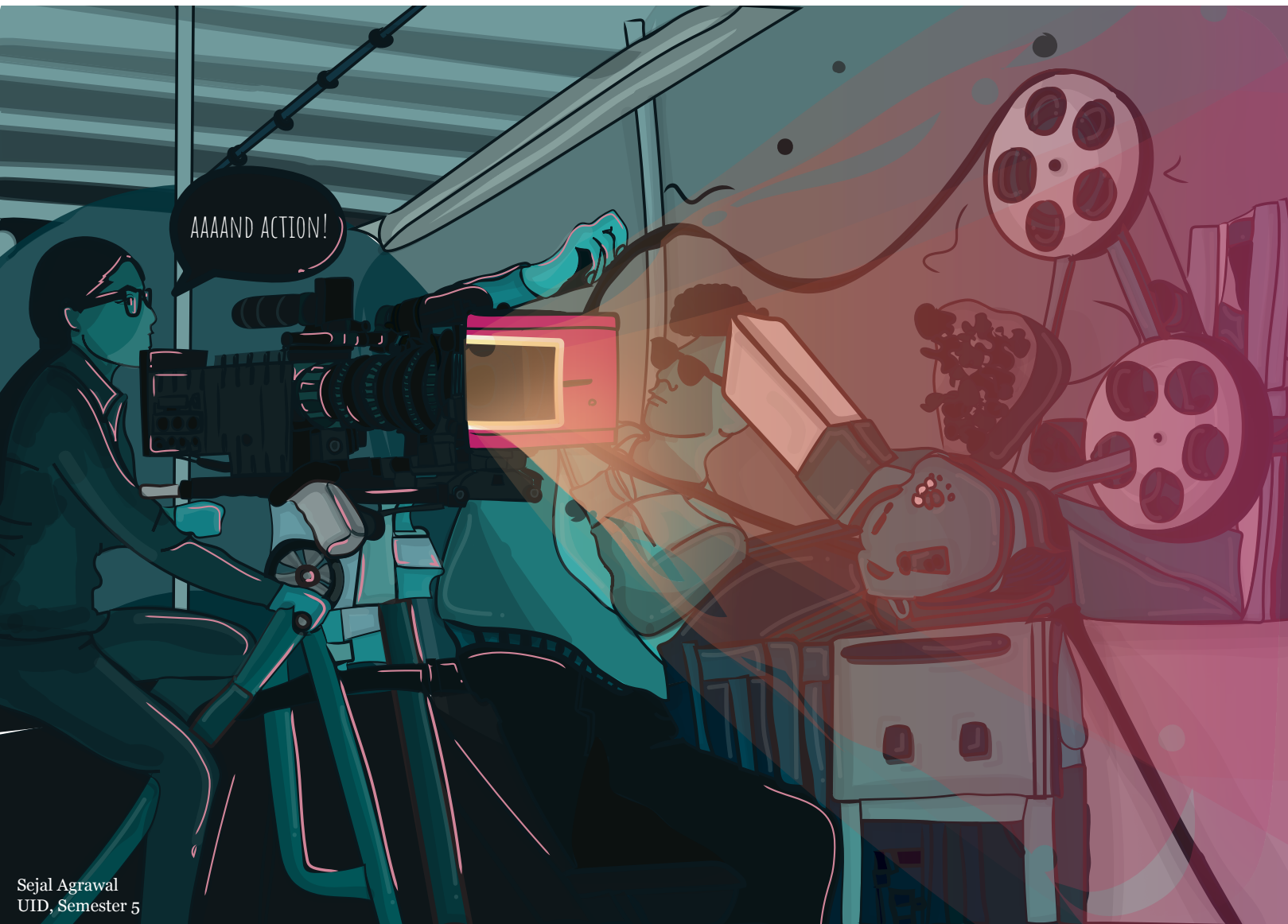
The paradigm shift from traditional modes of entertainment such as going to cinema halls, or watching television to watching series on OTT platforms opened up the entertainment industry to an array of opportunities. However, as censorship is starting to make its way here as well, it seems that the fight between bold, unconcealed content and beeps and blurs is a long war, not a mere battle.

In my opinion, constitutional morality suggests that the right of an individual to watch programmes of their choice in the privacy of their own homes is something where restraints of the law should not extend, provided that the concerned individual does not take to infringing the rights of others in doing so. The balance we seek in this case, between viewers getting what they want to see and people who, more often than not, take offence at harmless jokes, seems to be slightly far-fetched, but the nation must be farsighted. This balance, largely dependent on dynamic factors, is quite volatile, sensitive and delicate, and must be handled with care.

Diya Dalwadi,  
UWSL, Semester 5

**BUSINESS**  
**BUSINESS**  
**BUSINESS**

# Impacts of Cinema on Technology and Ethics



## TECHNOLOGY:

Very much like it has for a ton of different businesses, innovation has totally changed the entertainment world from the manners in which motion pictures get made, to how they are altered, to the manners in which people watch them.

Technology has worked on life for everybody in question in making a film. Only a long time back, cameras needed to have a full team to work, and to have a chance, they required an airplane mounted camera that was so weighty it weighed more than the plane! What's more, when the film was caught, the altering was finished by genuinely reordering the film together, not precisely a productive interaction.

It was long, difficult work that still just brought about inferior quality pictures.

However, today, new, lighter cameras have took into account more clear pictures, and shots never imagined. Besides, with the fuse of the cloud, altering films has never been simpler. Groups from across the globe can deal with a film together from anyplace, even the solace of their homes. This opens up a totally different world for producers that never might have taken an interest.

Furthermore, for crowds, it's presently not important to go to your neighbourhood theatre to see the one daily appearance of a film. On-request, web based features, and TV have permitted watchers to watch their #1 films at whatever point, and any place, they need.

Innovation has taken the entertainment world from quiet, highly contrasting movies to superior quality motion pictures that are fit for causing the crowd to feel as though they are there, in just a brief time frame.

## ETHICS:

Watching a film can help a business understudy by supporting imagination and novel perspectives material in a business setting. One can view at the film as an item made to be offered to spectators and search for the qualities that make it successful. As a customer assessing an item, an understudy needs to basically assess the film as far as its imaginative innovativeness versus its business objective, including a promoting potential for engendering a specific view or philosophical position. humanity faces various cultural difficulties and ecological issues.

While ethical lead was constantly esteemed by and large, the significance of moral contemplations in expert and business settings is particularly articulated now because of the extensive outcomes of globalization and network in light of mechanical advances. The quick pace of innovative change significantly affects the work structure, making better approaches for leading business and better approaches for social collaborations.

“घर से मस्जिद है बहुत दूर  
चलो यूं कर लेते हैं |  
किसी रोटे हुए बच्चों को हंसाया  
जाए”

-Nida Fazli

# The Merger for Survival

Over time, the theatres in India have grown with pleasure and have been a source of entertainment for the cinephiles and the film freaks. Ever since the pandemic, the cinemas along with all other businesses has witnessed a drastic fall within its balance sheets and in pursuance to bring back the profits, the big cinema

houses like PVR and INOX Leisures have decided to get in a merger in order to run the business.

As in 2019, the corona virus hit several countries, and people were bound by the guidelines of the pandemic, it made them sit at home and get used to the virtual world, some found their ways of entertainment in playing indoor games and some sort to online businesses whereas there

was a higher demand for over the top (OTT) platforms to run latest movies for movie buffs and hence there was an unlooked-for rise in the users of OTT platforms.

Post then, it was supposed to be very difficult for the box office to bloom as in the earlier times. It was followed by a merger of two main players of the industry, The INOX Leisures and PVR Cinemas, it was a hot potato early this year, the merger is yet to function, however both the companies are well equipped and prepared to make this happen with over 1000 screens pan-India and with over 50% multiplex market share and around 40% box office collection.

The number of resources this merger is predicted to have is impregnable, hence a monopoly can be prognosticate with them having to decide as to what are going to be the opening prices for movies to showcase in their screens, thereby, it has to be a fight for survival for the small budget movie producers to face this change.

This merger is said to impact the stake-holders in certain ways, for us to understand, INOX Leisures has a greater market share than PVR Cinemas and is a no debt company as of now, whereas PVR Cinemas is put out of sight with a huge debt in the name of the company. Hence, the stake-holders for PVR in the merger are

“मैं खुद भी सोचता हूँ ये क्या मेरा हाल है जिसका जवाब चाहिए वो क्या सवाल है”

-Javed Akhtar

supposedly said to have 10.62% and INOX promoters with 16.66% of the market-share.

This masterstroke by both the companies cannot be overlooked by Indians and can be greeted with high success rates, however, once this health-hazard comes under control, how well are people going to manage their work with movies, especially when they've gotten comfortable with the OTT platforms telecasting movies for as soon as the multiplex's do, in their houses, seems too soon to decide. Hoping for the best for the merger, this industry is looking forward to this to start functioning.

Saurabh Chopra  
UWSL, Semester 5



**LIDENAIANTC**

---

**LIDENAIANTC**

**LIBERAL ARTS**

**LIBERAL ARTS**

"All the world's a stage,  
and all the men and  
women merely players.  
They have their exits  
and their entrances,  
and one man in his  
time plays many parts."

- William Shakespeare



# The place where it all begins

The influence for Indian cinema has been monumental, Theatre dates back to about 5000 years, and the earliest form of theatre(drama) was in Sanskrit emerged around the 2nd Century BC which came after the development of the Greek and Roman theatre in the west. The Drama which was performed earlier used a narrative of singing, dancing, recitation, and emotions and tried to build a direct connection with the audience, it has been considered to be the purest form of art and expression. The Indian Theatre is divided into three parts or we can call the phases of the Indian theatre The Classical period, Traditional Period, and Modern Period India has seen some of the most amazing playwrights and directors and it has also been an integral part of culture and tradition but now getting extinct.

The classical period talks about 'Natyashastra' the 36 books about theatrical performance based on style and motion by Bharat Muni, people used to connect with it as it was something they knew like histories, folk tales, and epics. Kalidas is also known as Shakespeare of India

was also an eminent Sanskrit playwright some of his famous works are Abhijnanashakuntala, Malavikagnimitra, and Vikramorvashiya. These stories were inspired by society, religion, and the Vedas. Bhasa is the oldest Sanskrit dramatist to give us complete plays, and the famous ancient Indian epic poem, the 'Mahabharata'. In addition, Shudraka was a fifth or sixth-century playwright known for a Sanskrit comedy, called Mricchakatika. An adaptation of this play was produced in New York in 1924 and made into a movie entitled Utsav in 1984.

The traditional period of Indian theatre introduced regional languages and improvisation. The plays were presented verbally rather than using written scripts. In this period, traditions and stories were passed down orally, and the theatre reflected this idea. Narrative recitation and singing were also included in the drama of the traditional period.

The Modern period is named or known by the name of Rabindranath Tagore the way he merged western theatre with Indian folklore theatre was

commendable. The plays which Tagore wrote were known for their exploration that questioned nationalism, identity, spiritualism, and material greed. His famous Bengali plays include Chitra (Chitrangada, 1892), The King of the Dark Chamber (Raja, 1910), The Post Office (Dakghar, 1913), and Red Oleander (Raktakarabi, 1924).

The place which still preserves these legendary stories and plays and has given so many astounding artists to Indian Cinema is the National School of Drama established in 1975 is one of its kind institutions and has given some of the finest artists to us be it Shri Om Puri, Anupam Kher, Naseeruddin Shah, Pankaj Tripathi, Neena Gupta, Ratna Pathak Shah.

Pratyush Tandon,  
UWSL, Semester 2

**INTERACTIVE**  
**LIFESTYLE**  
**LIFESTYLE**

# Misrepresentation of LGBTQ+ on Silver Screen



Joyita Bhattacharyya  
UID, Semester 5

LGBTQ+ characters in Bollywood have always been hypersexualized or ignored altogether. The 'showy homosexual person' was a recurrent caricature that was and is still largely used as a prop on the silver screen.

Kapoor & Sons (2016), one of the Bollywood films with a gay character in the lead part wherein Fawad Khan's performance was excellent, his character's sexuality was just limited to a plot twist for

the sake of 'more masala and suspense'.

We were not given any insights about his relationship even when he was a lead character. Men fashion designers, stylists, and makeup artists are always depicted as gay. Dragging or cross dressing is always used to showcase comedy. Humshakals (2014) included absurd cross dressing for no reason.

Chitrangada: The Crowning

Wish (2012), wherein the main character, Rudra wants to undergo sex reassignment surgery so that he and his bisexual male partner can adopt a child, as same-sex couples are not permitted to adopt in India. This shows how anything external, such as the law, has an impact on an intimate decision made by the protagonist, such as the capacity to change one's sex and the potential of a happy future with his partner. He aspired toward the heterosexual

standard of the family. Because the concept of "children as our future" is valued, it implies that heterosexuality is favored and other sexualities are marginalized in real life. Rudra's desire to have surgery demonstrates that he has both the financial resources and the backing of his parents to do so, a luxury that many in India do not still have.

There are films that misinterpreted the community such as Dostana (2008), others, such as Fire (1998), Aligarh (2016), and Margarita with a Straw (2015), addressed the community in a more accurate and honest manner.

Many of us are not aware that LGBT stands for LGBTTIQA+? Lesbians, gays, bisexuals, transexuals, transgenders,

"Faith is the bird that feels the light and sings when the dawn is still dark."

- Rabindranath Tagore

queers, intersex, intergenders, and asexuals. A thorough understanding of all of these concepts, as well as the '+' at the end of the abbreviation, will give you a sense of how vast sexual orientation is.

While we have only scratched the surface of the first two to three letters, and that too with great difficulty and terrible homophobia and transphobia, there is still a long way to go before we understand the emotions and hardships of the community.

Debashri Chowdhury,  
UWSL, Semester 5



Joyita Bhattacharyya  
UID, Semester 5

# Impact of cinemas on lifestyle of people



“वो चीज जिसे दिल कहते हैं,  
हम भूल गए हैं रख कर कहीं !!”

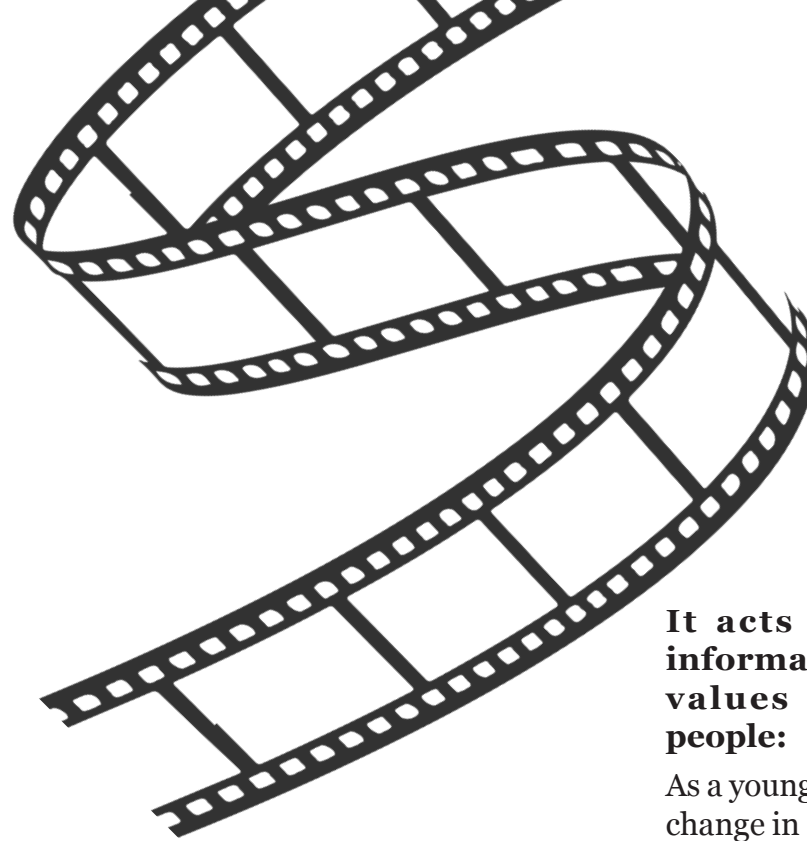
- Gulzar

As we all know how cinemas somehow bring change in the lifestyle of human beings and how it impacts their day-to-day life. Cinema is an absolute way of interacting with a large number of people all over the globe. Some of the movies win the Oscar, some of them are remembered, some of them are good yet flop, some are bad yet hit- it's just what people decide that movie to be in what position, so surely it does have a link with the lifestyle of them right?

It is so obvious that Millennials and Gen Z are way too influenced by movies, series, social media, etc. Cinema gives leeway to people to act a certain way. Movies make it feel so real that it is not only just a story visualized on a screen but also people feeling some emotions towards that movie. It does make people feel something like it makes someone feel sad, happy, afraid, strong, proud, anxious, or in love. And some movie becomes an absolute favorite and worth binge-watching whereas some

make you stop watching them. So, it surely has some power to make or break the world.

Let me brief you more about how it impacts the lifestyle of people. We all know everything has two sides- Positive and Negative, and so does cinema have both; a positive impact and a negative impact on an individual's lifestyle.



## THE POSITIVE IMPACT

### It helps in enhancing the knowledge:

Many movies are made in such a way that it provides the people to learn and get knowledge about many things. Bollywood movies like YJHD, 3 idiots, Lagaan, Chhichhore, M.S. Dhoni, 83, etc. are movies that have some learning about education, life, and reality and knowledge of some rising stars of history. It does motivate people to be like them.

### It can bring a societal or a cultural change:

Some movies impact a large number of people to bring a change in a certain society or the culture of the society and through that movie, they get a core understanding of the change that is supposed to be brought up.

### It acts as a medium of information to change the values and opinions of people:

As a youngster, there is a need for change in upcoming society. One of the best examples of this can be the LGBTQ+ community. It is still not accepted by the society completely to support them and there are movies like Badhaai Do, Shubh Mangal Zyada Saavdhan, and Chandigarh Kare Aashiqui are movies based on the LGBTQ+ community and it is obvious that those movies have helped some part of society to understand them better.

### It motivates people to explore the world:

Many movies like Yeh Jawaani Hai Deewani, Zindagi Na Milegi Dobara, Queen, etc. have motivated them to live life fully by traveling and exploring the world and many have discovered a passion for it.

### It makes people familiar with history and past:

Movies like Bajirao Mastani, Kesari, Mother India, etc. make us be known what history looked like and help to remember it and its circumstances.

## THE NEGATIVE IMPACT

**Movies that contain obscene, terrorism, rape, and excess violence can affect the minds of the youth:**

Many movies contain some disturbing scenes which affect a person's mind of complete hatred towards it or mentally getting disturbed by it. Many movies contain violence and it is very wrongly depicted to youngsters to take steps of violence and this is a bad impact on a person's mind.

### Attracting youngsters to smoke, drink, and do drugs:

There are almost 8 out of 10 that include smoking and drinking, some telling core reality whereas some being a part of normal life. And surely youngsters get influenced as they think it will make them like the characters. Some movies include Uda Punjab, Go Goa Gone, Sanju, Kabir Singh, etc. which all have some story to tell. It depends on people how they take it.

### Movies are taking away the interests of books and novels:

Movies which are made from books and novels, people prefer watching movies to reading them. Which is taking away the interest in reading and understanding. They prefer an easy way of learning or watching it directly. Some movies are 2 States, Dil Bechara, 7 Khoon Maaf, Kai Po Che, Haider, etc.

Nausheen Siddiqui,  
UWSL, Semester 4

HEALTHY Q.

---

HEALTH &  
WELLNESS

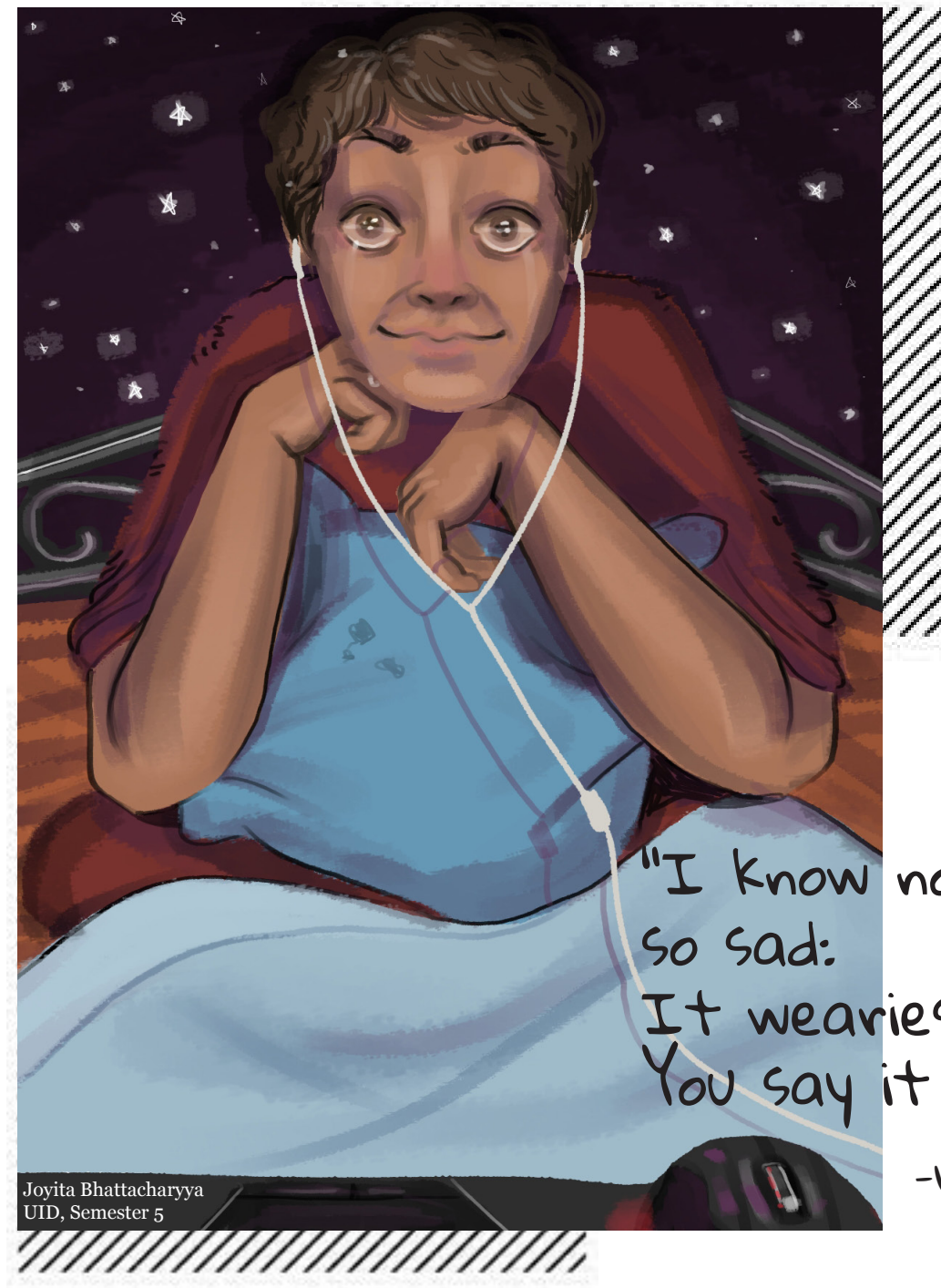
# After all, Tomorrow is Another Day

Vivien Leigh, Gone With The Wind

From the first public cinematic experience projected by the Lumière brothers in 1895 at a small cafe in Paris to watching films at the comfort of our homes, as creatures with very high emotional intelligence, us humans have always found solace in altering our sentiments and escaping reality. While watching a film, we tend to daydream about situations that are less likely to culminate in real life. Films do so much for us, they broaden our perspectives and inspire empathy, driving social change and helping us do better as citizens. They celebrate art and different cultures and eras but essentially, they help us process the hardships and disparities of life.

Fundamentally, movies are a great source of stress relief as they release cortisol and dopamine in the brain. However, over the years, psychologists have discovered a much deeper connection of watching films and the impact

they have on human behaviour. Jillian Lynch, a psychotherapist based in Sydney, says films provide "an opportunity for viewers to recognise themselves in a character or some part of a film's narrative in order to undergo change". Cinematherapy is a type of treatment used by various psychotherapists in which films are used in their clinical practices as an appendage to therapy. The theme of the film is determined by the problem that the patient is currently undergoing. Films can take effect as a 'safe space' where we witness a character that resonates with our persona and acknowledge the way they tackle the challenges of life. Since this connection pertains to a similar emotional experience, it makes us feel comforted and secured and thus helps in reducing anxiety and depression. Sometimes, the change of perspective can also open up new coping techniques for us.



"I know not why I am  
so sad:  
It wearies me;  
You say it wearies you."

-William Shakespere

Watching movies can also promote emotional release. It can make individuals more expressive and stop them from bottling up their feelings. While this might be a counterintuitive thought, screening a sad film can actually make you feel happy. Watching movies can also promote emotional release. It can make individuals more expressive and stop them from bottling up

their feelings. While this might be a counterintuitive thought, screening a sad film can actually make you feel happy. It gives you a sense of real life and makes you feel appreciative. Altogether, this activity has a lot of health benefits, given the movies are interpreted in the right way.

ENDDTCS

---

SPORTS  
SPORTS

# Sports in Cinema

It's no secret that sports in our country aren't in the best shape. We may hold international games and attempt to improve infrastructure under that pretext, but the circumstances for training and upkeep of this infrastructure are, to put it mildly, appalling. Even if any of us were unaware of the issue, I doubt any of us would be surprised to learn that sports are last on our government's priority list, and athletes are the least cared for within that range. There is, nevertheless, a glimmer of optimism. This is our cinema.

The power of the medium of moving images is undeniable. The reach is intense. And the impact is better than any speech to encourage children to take up sports as one of their mainstream activities - be it by a parent, a principal or a wanting-to-look-good politician. This power, reach, and impact are unexploited resources in getting the dismal state of sports in India to the general public's awareness. The success of some of the sports films in recent times is a testimony to the potential of this channel.

The sports films involve biography as well as autobiography of various athletes. Cinema has a wide impact on a large audience encouraging and motivating the young generation as well as the parents to look up to sports as a career option. As cinema has the power to change minds, and a successful change of minds leads

to the change in society. Perhaps leading athletes will recognize the power of this medium and support sports-based films rather than just confronting the camera, which, let's face it, they aren't very good at anyway. These films have the potential to not only inspire but also change the system. Maybe we could start with fiction and work our way up to reality. The joy and tension experienced in the dressing room could be transferred to the set. The on-screen solution could act as a catalyst for change in our real-life, sporting environment.

I doubt there is any Indian who won't say, Chak De! India as soon as you utter the phrase, "sports films". Sure, the name Shah Rukh Khan and some of the characters spring to memory before the syllables ho-ckey come to mind. Chak De! Indeed was and continues to be a film that shows us the charisma of a sport, any sport. The variety of people that our country has to deal with. Complex personality traits and clashes amongst them are a given in any team - sport, corporate or familial - add to that complexity the finer traits that regional, religious, cultural and sub-cultural differences brings.

Films like Bhaag Milkha Bhaag (2013), Mary Kom (2014), Azhar (2016), Dangal (2016), MS Dhoni: The Untold Story (2016) and many other are the famous sports based movies in Indian cinema.

There must be as many success tales in this country as there are successful athletes. Failure stories must also be told. Don't tell me it won't sell because Devdas is about a human being's loss and failure. Why aren't there any sports biographies made in India? Then there's the entire spot-fixing thing. The film Jannat, starring Emraan Hashmi, does touch on the subject, but it is only a small portion of the overall story; the protagonist is a bookie, not a sports person. There hasn't been a film made from the perspective of the audience or the fan. One of the best sports commentaries available is Bodyline, a TV series on the Australia-England rivalry. It covers everything from training and selection to personalities and fanaticism in the sport.

Films based on true events have a lot of potential. A success or a failure story, biography or autobiography can cover masses of audience and also young athletes who look up to their sports idols.

Ashmeet Kaur Khanuja  
UWSL, Semester 3



COUNCIL & SOCIETIES

COUNCIL &  
SOCIETIES

# SIVAKA

## THE FASHION SOCIETY

### The Charlie Chaplin Show

On the occasion of national moot court day, Sivaka explored and portrayed formal wear through the entertainment lens. The concept of our show revolved around the character Charlie Chaplin and how he is known for promoting laughter and peace. By taking inspiration from his character, his magnificent expressions and his movies We tried to get Charlie Chaplin's essence into the whole show in the form of makeup, clothing and choreography and music. We tried to bring in elements of comedy and laughter into the show through the hand gestures, facial expressions and the movements and making it a little more interactive with the audience.

People often equate the physical image of Charlie Chaplin with that of a little man dressed in a large

bowler hat, ill-fitting short jacket, oversized shoes on the wrong feet, cane and a tiny toothbrush moustache. Hence taking few elements from that as our inspiration We worked with a lot of formal wear, well cut suits and tuxedos and bought the Charlie Chaplin twist by using a lot of props like a cane, hat, jail frame, tire etc and the bold yet funky black and white makeup look that represented his personality, carefully coiffed hair etc.

SIVAKA with now it's foundation all set, is ready to explore in other aspects of fashion in the coming months.

Smriti Poojary  
UID, Semester 5



# IZHAAR

## THE DANCE SOCIETY

Izhaar means to express and the society has some phenomenal dancers alongside some amazing choreographers. Izhaar has been putting on so many incredible dance performances be it Viaje 2022, National Moot Court Competition and we cannot obviously cannot forget the grand collab at Viaje 2022 it literally gave goosebumps to us.

Past few months have been busy in shooting videos and photos for their Instagram pages to introduce members. Izhaar members had an stunning opportunity to perform alongside Ranveer Singh when he came to University for the promotional event for Jayeshbhai Jordaar. Izhaar has always been slaying on the dance floor and Karnavati University is so glad

have such amazing dancer they just bring so much energy and joy whenever they perform.

Pratyush Tandon,  
UWSL, Semester 2



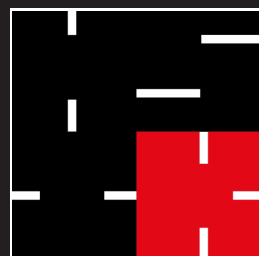
# KALAMKUSH

## THE LITERATURE SOCIETY

KalamKush, the literature society of KU always aims to achieve excellence in articulating emotions through words. Throughout the previous semester, the members engaged in a bunch of activities, curating intellectual experiences for themselves as well as other participants around the campus. They presented their write ups on various books to the visitors at the book fair and promoted KU-MUN at urban chowk, Ahmedabad. The society members also took part in the National Moot Court competition which was organised by our university. On the final day of Viaje which is the cultural fest of KU, they dedicated a performance called 'Smaran' to late Shri Rahat Indori sir, who was an Indian lyricist. Apart from hosting all these impressive shows, the

society is planning on expanding their social media reach by posting interactive stories and reels on their instagram page. They have also planned weekly official meetings to discuss the content and writing styles of the members and as the new session goes by, they would like to host more such enthralling events.

Kavya Nagpal  
UID, Semester 3



# SAMAA

## THE MUSIC SOCIETY

Samaa means to hear or listen to music, and truly the music society has never let us down with such an amazing bunch of artists with them be it vocalist or percussionist, each one of them is so blessed and talented but everyone has their unique talents within them.

They have quite busy past few months entreating all of us with their Jam sessions at Anticlock & Container café – which each one of us love just to get emersed in the melody of music and amazing weather in the evening at the university, Practicing for Viaje'22 for hours have online meeting and discussions and delivering an amazing and outstanding performance at Viaje 20222. They also performed at the Cultural

Night of the National Moot Court Completion and it was just surreal. Music just makes everything much better and having Samaa having here at Kanavati University just makes a whole lot better.

Pratyush Tandon,  
UWSL, Semester 2



FEATURED  
FEATURED  
FEATURED  
FEATURED

# Artworks and Illustrations



Arshia Aggarwal  
UID, Semester 3



Arshia Aggarwal  
UID, Semester 3



Oindrila Nandy  
UID, Semester 3



Niharika Kerur  
UID, Semester 3



Kimaya Sawant  
UID, Semester 5

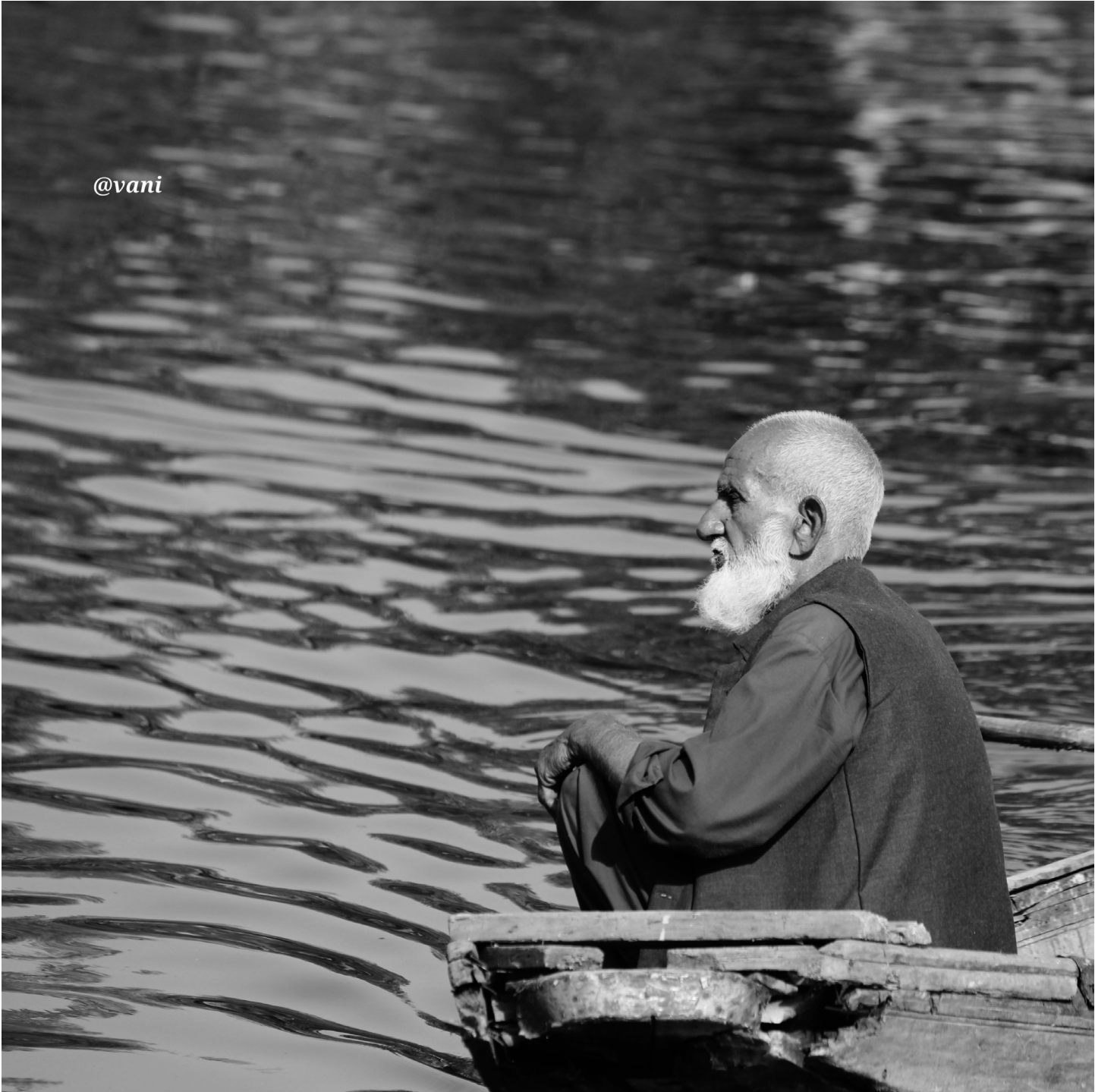


Mahek Chandak  
UID, Semester 3



Kimaya Sawant  
UID, Semester 5

# Photographs



Avani Joshirao,  
UWSL, Semester 3



Subarna Sarkar,  
UID, Semester 5



Niharika Kenur,  
UID, Semester 3



Nausheen Siddiqui  
UWSL, Semester 5



Rupali Rinwa



Vrushka Patel

# Poetries

## An Unsuccessful Attempt

The day weeps in the sunburn,  
poking holes in the leaves,  
pesticides all over the place,  
green turned to rust red,  
dry eyes, blue lips,  
blank rooftops,  
sun screams to let shine but  
roads are blank, no shadows,  
starry sky now filled with decayed clouds,  
no cardinal directions exist,  
no stars await,  
birds falter,  
lions sing,  
and the victims are anesthetized,  
living like refugees in the country named Life.

An evening!  
My heart melted as the wind  
blew  
I looked up; the birds flew  
This evening under a tree  
I was waiting for you!

Behind the sunrays;  
Dancing came the raindrops  
I stood their drenched in the  
rain  
Coz I was waiting for you!

I saw you coming,  
With half blurry eyes  
I came running towards you  
Coz I was waiting for you!

The warmth of your arms,  
The smile on your face  
Made my day  
Coz I was waiting for you!

The heavy rains;  
My hand in yours,  
The shine in your eyes  
Promised me a forever

इस चाँद में कुछ सुकून सा है,  
इन सतिारों में कुछ जुनून सा है,  
अब आफताब पर ऐतबार नहीं,  
ये अंधेरा रूहानयित, है बाददुआ नहीं।  
ऐ शब, तेरी ये कैसी नवाजशैं है,  
दलि करता है, सारी उम्र इसी रात में बतिा दू!

ये सुकून जो अंधेरे में है,  
वो दनि के उजलो में कहाँ।  
ये सुकून जो चांद की चांदनी में है,  
वो आफताब की रौशनी में कहा।  
ये सुकून जो तुम्हारी मौजूदगी में है,  
वो दुनिया की भीड़ में कहा।  
अब, आ भी जाओ,  
कब तक ख्वाबों में मलिा करेगे तुमसे,  
हकीकत बानो तो कुछ गुफ्त-गु करेगे तुमसे।

# CAST & CREW

Editor In Chief	Diya Dalwadi
Editor	Ishwari Raut
Design Editor	Sejal Agrawal
Core Team	PRO: Lavanya Deshmukh Content Head: Kavya Nagpal
Writers	Mahek Chandak Sonakshi Agrawal Pratyush Tandon Ashmeet Kaur Khanuja Debashri Chowdhury Moksh Bhatnagar Nausheen Siddiqui Saurabh Chopra Neha Naskar Harshita Mewade Srushti Patil Jeevanshi Tyagi Ishika Datta
Design Team	Head: Rishabh Pinapotu Kanak Kingrani Nayantara Mukharjee Mahek Chandak Janvi Vaghela Teesha Madan Kimaya Raikar Shivangi Akotkar Heeral Patel

Layout Team	Head: Jinal Patwa Rishabh Pinapotu Ishita Goyal Kavya Bhorania Sanskruiti Bangal Vibhuti More
Illustrations Team	Head : Lavanya Deshmukh Kimaya Raikar Rishabh Pinapotu Mitalee Makhwana Joyita Bhattacharyya Manshaa Joshi
Media Team	Nishtha Mittal Saurabh Chopra Pratyush Tandon Kritika Arora



Address: Amdavad,A/907,Uvarsad-Vavol Rd,  
Gandhinagar,Gujarat, 382422

Contact us: [edboard@karnavatiuniversity.edu.in](mailto:edboard@karnavatiuniversity.edu.in)  
+91 9898083343

