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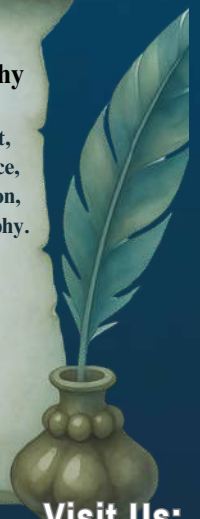
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"Panache Ink" is not just a name. It is a basic value of our "Aadhya Publishing House" as we believe talent should never die. Rather it should always stand out like the feathered plume on a helmet to attract the world and that is what Panache means. We, as the Publisher, believe in encouraging new talent in the field of literature. We want each and every poet to get the opportunity to express themselves and get the proper acknowledge that they deserve. They should be known by the world for their views and we hope very soon we shall be able to achieve this.

Panache Ink is a monthly international magazine in the English Language, that is released on digital platforms for literature lovers.

However, our work does not end here. I, Akanksha Shrivastava, Publisher and Chief Editor of Aadhya Publishing house, am trying to put a smile on the faces of poor children by providing them with food on behalf of our publishing house. By taking this small initiative, it is our wish to fulfill this basic need of food so that we help the children to survive in a better way.





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September 2026

Dr. Akanksha Shrivastava
Founder, Publisher and Chief Editor

Mr. Lalit Kishore Gaur
Technical head

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Editorial

When Words Become a Way of Living

Dear Readers,

It gives me immense pleasure to welcome you to the September 2026 edition of Panache Ink International Magazine.

This issue celebrates the beautiful relationship between literature and philosophy—a relationship that encourages us to look beyond words and explore the deeper questions of life, identity, creativity, and human existence. Through thoughtful discussions on the Upanishads, Plato, Nietzsche, and Albert Camus, we are invited to reflect, question, and see the world with greater depth.

We also explore the evolving role of literature in the age of Artificial Intelligence, reminding ourselves that while technology can imitate expression, human creativity continues to draw its strength from imagination, emotion, experience, and empathy.

It is our privilege to feature Mrs. Jyoti Julka “Ram” as our Guest of the Month. Her inspiring journey as an educator, mentor, poet, and social worker reflects the power of knowledge, compassion, and service. Her story reminds us that true achievement is not only about personal success, but also about inspiring and uplifting others.

I extend my heartfelt gratitude to all our contributors, editors, and readers who continue to make Panache Ink a platform for meaningful voices and thoughtful expression.

May this edition inspire you to read with curiosity, think with depth, create with originality, and live with compassion.

With warm regards,

Dr. Akanksha Shrivastava
Founder, Publisher & Chief Editor
Panache Ink International Magazine

Guest of the Month...

MRS. JYOTI JULKA “RAM”

FROM EDITOR'S DESK

It is our privilege to feature Mrs. Jyoti Julka “Ram” as the distinguished guest of our September 2026 edition of Panache Ink International.

An accomplished educator, Principal, mentor, poet, motivational speaker, and social worker, Mrs. Julka represents the powerful harmony of knowledge, creativity, and compassion. Her journey reflects a steadfast commitment to education, the expression of human emotions through literature, and meaningful service to society.

What makes her story truly inspiring is her belief that learning must extend beyond textbooks—to values, empathy, creativity, and responsibility towards the world we share. Her dedication to environmental awareness and her advocacy for originality in an age of rapidly evolving technology offer valuable insights for readers across generations.

Through this edition, we celebrate a woman whose life reminds us that true achievement is not only about reaching new heights, but also about uplifting others along the way.



Panache Ink Exclusive INTERVIEW

MRS. JYOTI JULKA "RAM"

WHERE EDUCATION, LITERATURE, AND SOCIAL
RESPONSIBILITY CONVERGE

1. Your journey has evolved from being an educator to becoming a Principal, mentor, writer, motivational speaker, sportsperson, and social worker. Looking back, what was the defining moment that shaped you into the multifaceted personality you are today?

My journey from being a teacher to reaching where I am today has truly been an interesting one. Many experiences and many people have contributed to bringing me to this stage of life. Perhaps the first major turning point was my marriage. I became part of a well-educated and supportive family, which helped me develop and transform my overall personality. Later, when I shifted to Vasant Kunj, I was deeply influenced by the social work being undertaken by Dr. Neeraj Raj, the President of the Gunjan Ladies Club in our society. Her dedication to social service inspired me to become involved in social work myself.

2. You built your own identity in a family environment where higher education and professional careers for girls were not traditionally encouraged. What challenges from that phase of your life still influence the woman you are today?

In my parental home, girls' education was not given very much importance. The general belief was that if a girl wished to study, completing graduation was more than enough, followed by learning skills such as sewing and embroidery, and then getting married. During that time, the struggle I faced to establish a profession for myself helped me develop into a strong and independent person. I learned to earn for myself, to raise my voice for my own rights, and to place my own decisions and aspirations above the expectations of others. All these experiences have had a profound impact on my personality and have shaped the person I am today.

3. As an educator, what human values and life skills do you believe today's education system should prioritise beyond academic achievement?

I believe that emotional intelligence is extremely important for children in today's education system. As children increasingly grow up in nuclear families, they are gradually losing a deeper understanding of relationships. Their sense of emotional connection with others is also diminishing. In many cases, traditional values and social manners are being forgotten. Recent discussions around the behaviour and attitudes of Generation Z have further reminded us of the need to focus on values, sensitivity, and an understanding of how to communicate respectfully with people according to the nature of each relationship. Alongside these values, practical life skills are equally important. For example, children should receive CPR training. Schools should also introduce professional and practical skills beyond textbook knowledge at an early stage—skills that may help them build a career in the future. Education should therefore prepare children not only for examinations, but also for life.

4. What, according to you, defines a truly transformative teacher?

A teacher is someone who teaches children to distinguish between right and wrong and helps them understand the realities of the world. A good teacher understands a child's mind and walks alongside them with empathy and patience. A teacher has the power to bring about change in society through the children they teach. Children are often unable to share certain thoughts or concerns with their parents. In such situations, a teacher may become the person they trust the most. A teacher is not merely a guide or mentor; they also play an important role in shaping how a child will view the world. I have always believed that when my students leave school, they should carry many happy memories with them. School should not be a place where children learn only through fear or pressure. It should also be a place that becomes a source of joy, confidence, and beautiful memories throughout their lives.

5. For you, is writing primarily a form of self-expression, self-discovery, or a way of communicating with society?

For me, literature and writing are, on one hand, a means of expressing myself, and on the other, a way of connecting with society. There are often many thoughts and emotions within us that we are unable to express directly to someone. In such situations, writing—whether through poetry or an article—allows us to communicate those feelings to society, sometimes almost as a third person. Therefore, writing is both a means of self-expression and a way of establishing a connection with the world around me.

6. You have spoken about being inspired by literary figures such as Amrita Pritam and Siya Sachdev. How would you define your own literary identity?

Amrita Pritam and Siya Sachdev are literary personalities who have beautifully expressed their own lives and experiences through words. If I speak about myself, I translate emotions into words. Whatever feelings arise within me, and whatever emotions I experience towards others, I try to express them through my writing. I believe this is what defines my literary identity. I would like people, in the years to come, to know me as a writer of emotions—a writer who gives words to feelings.

7. As a writer, how do you transform personal emotions and experiences into poetry or stories that connect with readers?

Putting emotions into words, stories, or poems is a very difficult task. The first challenge is to give words to whatever one is feeling. That itself can be a deeply complex process. After that, the greater challenge is to shape those emotions into poetry in such a way that the words reach the heart of the reader. It is a skill I am still gradually learning, and I continue to explore how emotions can be expressed in a way that allows others to feel them too.

8. There was a phase when you stopped writing, but a friend encouraged you to begin again. How did that difficult phase transform the writer within you?

Yes, there was a time when I stopped writing. When one of my friends encouraged me to start writing again, the first poem I wrote expressed the thought: "I have stopped writing; that does not mean I have stopped living."

During the period when I was not writing, many thoughts and emotions continued to arise within me, but I kept holding myself back from putting them into words. That was a very difficult phase. However, when I began writing again, it felt as though everything that had been held back for so long suddenly began to flow. The emotions and thoughts that had remained unexpressed started finding their way onto the page once more.

9. Your poem “I Chose Silence Again” explores pain, relationships, and introspection. For you, is silence a form of weakness, resistance, healing, or self-protection?

“I Chose Silence Again” is a poem that is extremely close to my heart. I believe that being silent is not a sign of weakness. Rather, it can be a way of healing oneself and protecting oneself. There are times when we speak to people and begin to feel that the other person is not truly understanding what we are trying to say. Somewhere, this causes emotional pain, and we gradually begin to distance ourselves from others. For me, silence is therefore a part of the healing process. It is also a way of protecting oneself and finding inner peace.

10. What do you consider the greatest challenge facing women today?

Even though women today are considerably more empowered, I believe that one of the greatest challenges they continue to face is maintaining a balance between their professional and personal lives. There may be several other challenges as well, such as societal expectations and equal opportunities. However, balancing work and personal life remains particularly difficult because, even today, our society often assumes that managing the household is primarily a woman’s responsibility. In such circumstances, creating a healthy balance between professional commitments and personal life continues to be a major challenge for women.

11. What is the deepest source of your commitment to social service?

Both my mother and father were involved in social service. I grew up watching them dedicate their time and efforts to helping society, and those experiences deeply touched me. Now that society has given me an identity and recognition, I believe it is my responsibility to give something back to society. For me, social service is not merely an activity; it is a sense of duty and gratitude towards the community.

12. Do you believe environmental education should move beyond school curricula and evolve into a wider social movement?

Yes, absolutely. I strongly believe that environmental education should be included in school curricula because it is one of the greatest challenges facing the entire world today—not just India. Pollution has affected our planet on a global scale, and it is essential to create awareness among both children and adults. Environmental awareness must go beyond the classroom and develop into a broader social movement. The natural disasters we increasingly witness—such as intense rainfall, landslides, and cloudbursts—remind us of the urgent need to take environmental concerns seriously. We must educate people about protecting nature and encourage responsible environmental practices for the future of our planet.

13. What relationship do you see between physical fitness, emotional well-being, and creative thinking?

A healthy mind can exist within a healthy body, and creativity emerges from a healthy mind. Therefore, it is very important to first maintain physical health, followed by the health of the mind and brain. When both the body and mind are healthy, their harmony creates the conditions for new and creative ideas to emerge. I believe that physical well-being and mental well-being complement each other, and together they contribute significantly to creativity.

14. As an educator and writer, do you see Artificial Intelligence primarily as an opportunity, a challenge, or a combination of both?

AI and digital media have had a significant impact on creativity in the present era. As both an educator and a writer, I see them as a combination of an opportunity and a challenge. At the same time, it is extremely important for us to preserve the authenticity and originality of our own work. In today's digital world, imitations can be created very quickly. With AI, it is possible to replicate a person's image or voice and even transform written words into songs. However, preserving originality remains essential. I also feel that excessive dependence on AI may gradually weaken our creativity. The habit of thinking independently and writing in our own words may slowly diminish if we begin relying on technology for everything. Technology can be a useful tool, but it should not replace our ability to think, feel, imagine, and create independently.

15. What is your message to our global readers, and what is your personal motto for life?

My message to all readers is: Never give up. Always learn something new every day. Life is a continuous journey, and we must keep moving forward with it. As the saying goes, "Stagnant water begins to rot; therefore, to keep moving is to live." My motto in life is to work towards making our Earth free from plastic and to leave it a little better for the generations to come. I am particularly interested in finding ways to reduce the use of single-use plastic and encourage the reuse, reduction, and recycling of old materials. I believe that even small, consistent efforts can contribute to a healthier and more sustainable future.

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She Walked Barefoot for Thirty Years

**A story of love, faith,
and a mother's unshakable resolve.**

I have a friend named Kapil who lives in a rented house a short distance from my home.

These days, a sport called Wushu is rapidly gaining popularity in society. Kapil teaches Wushu, and he has two talented sons, whom he also trains in the sport. Alongside this, he coaches nearly 20–25 boys and girls of different age groups from the neighbourhood.

Whenever there is a competition at any level, Kapil always makes sure to inform me. And whenever his students win, he shares those moments of joy with me as well. Kapil's elder son eventually secured a government job through the sports quota. On the day his son was leaving for his training, Kapil invited me to his home so that I could share in the family's happiness. I gladly joined them for the occasion. Kapil introduced me to his family and also introduced me to his mother. I touched her feet to seek her blessings.

At one point, Kapil casually told me, "My mother has not worn slippers for more than thirty years."

After the celebration for his son's new job, I could not stop wondering why his mother had not worn footwear for all these years. I sat beside her and gently asked her about it.

She told me that when Kapil was a young child, his foot had become twisted. The family sought every possible treatment, but nothing seemed to help. They tried whatever anyone suggested, hoping that something would cure him, but without success.

Then, one day, someone told her about a Siddha Baba—a revered holy man—who lived in a nearby village. She was advised to take her son to him.

She took young Kapil to the holy man. And there, she made a solemn vow:

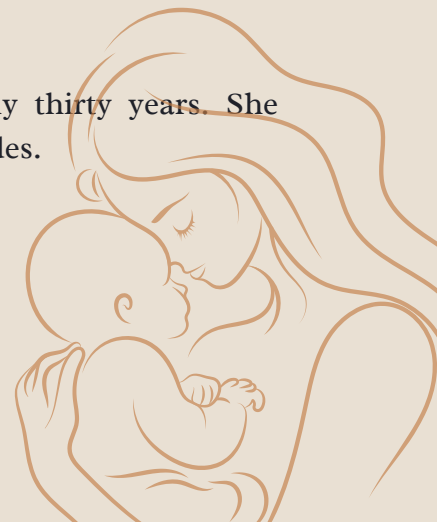
"Until my son's foot is healed, I will not wear slippers."

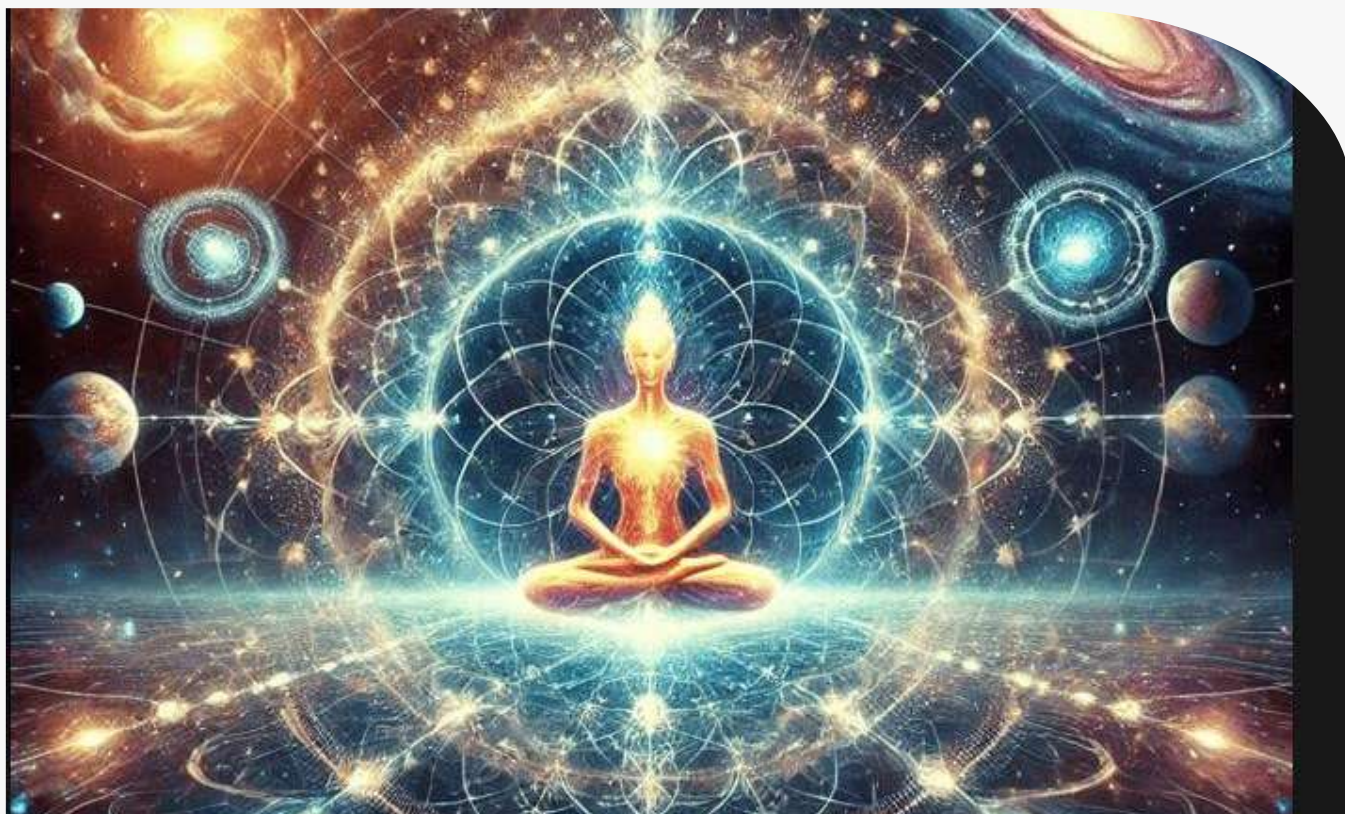
That day became the beginning of a vow that she kept for nearly thirty years. She continued to walk barefoot—not for a day, not for a year, but for decades.

And eventually, her son Kapil's foot was healed.

This is what a mother is.

This is the power of a mother's resolve.





The Upanishads and the Philosophy of Being - Consciousness, Self and Literary Imagination

by: Mr. Shashi Dhar Kumar, , Editor

The Upanishads transform the philosophical search for being into an imaginative exploration of consciousness and selfhood. Through dialogue, paradox, metaphor and silence, these ancient texts demonstrate how literary imagination can become a powerful method for investigating reality and the mysterious relationship between the individual Self and the universe.

What does it mean to be? Who is the “I” that experiences the world, remembers the past and imagines the future? And can consciousness ever fully understand the consciousness through which all understanding becomes possible? These questions, central to modern philosophy, psychology and literary theory, were explored with remarkable depth in the Upanishads. Composed within the intellectual world of ancient India, the Upanishads became foundational texts for philosophical reflection on ātman (Self), brahman (ultimate reality), consciousness, identity and liberation. They are also important literary works, employing dialogue, narrative, metaphor, repetition and paradox rather than presenting philosophy only through formal argument.

This article argues that the Upanishads approach the philosophy of being not merely through abstract metaphysical concepts but through literary imagination. Their investigation of consciousness and selfhood demonstrates that philosophical questions about reality often require forms of expression capable of reaching beyond ordinary description.

The Upanishadic question of being begins with dissatisfaction toward surface appearances. Human experience presents a world of constant change: bodies age, emotions shift, desires arise and disappear, and identities are repeatedly transformed. The Upanishads therefore ask whether changing phenomena can constitute ultimate reality.

At the centre of this inquiry stands Brahman, often understood as ultimate or foundational reality, and ātman, the Self. The relationship between these concepts varies across texts and later interpretations, but both are crucial to the Upanishadic attempt to move beyond a merely superficial understanding of existence. Scholarly accounts emphasize that the Upanishads are concerned with enduring philosophical questions concerning being, the foundation of life, and the nature of the self.

The philosophical movement is therefore inward as well as outward. To investigate reality is also to investigate the investigator. Cannot be separated entirely from the consciousness through which being is experienced. This transformation—from asking “What exists?” to asking “Who is the knower?”—gives Upanishadic philosophy its distinctive literary and philosophical power.

The Upanishadic concept of ātman should not be reduced to the modern psychological ego. The ego may be understood through personality, memory, social position or personal history; the Upanishadic Self, by contrast, is often described as more fundamental than these changing conditions.

The Bṛhadāraṇyaka Upanishad presents the Self as the enduring subject of experience—the principle through which seeing, hearing, thinking and knowing become possible. Contemporary scholarship on classical Indian philosophy similarly distinguishes the Upanishadic conception of ātman from the changing psychophysical complex of body, mind and sense organs.

This distinction creates a profound philosophical problem. If my body changes, my memories alter, and my thoughts constantly move, what makes me the same self? The Upanishads answer this question in multiple ways, often refusing a single simple definition.

One of the most famous teachings appears in the Chāndogya Upanishad: “tat tvam asi”—“That thou art.” The phrase is philosophically radical because it turns metaphysics into direct address. Ultimate reality is not discussed as a distant object; the seeker is personally confronted with it. The search for being becomes inseparable from the discovery of the Self.

The Upanishads also confront a problem that remains central to contemporary philosophy: consciousness is difficult to treat as an ordinary object. We can observe a tree, remember an event or analyse a thought, but the consciousness through which these experiences become available is itself the condition of observation and thought.

Modern philosophy similarly defines consciousness in terms of subjective experience—there being something that it is like to undergo perception, thought or feeling—while debates about self-consciousness continue to examine how a subject becomes aware of itself as itself.

The Upanishadic response to this difficulty is often literary as much as philosophical. The method of “*neti, neti*”—“not this, not this”—refuses to confine ultimate reality within a final conceptual definition. Negation becomes a way of thinking.

This literary strategy is significant. “*Neti, neti*” does not simply state that knowledge has failed. Instead, it demonstrates the limitations of language when language attempts to describe that which makes description possible. Paradox and silence therefore become philosophical instruments. The reader is compelled to participate in the search rather than merely receive a finished doctrine.

The literary form of the Upanishads is not separate from their philosophical meaning. Their dialogues, narratives and metaphors are themselves methods of inquiry.

The instruction of Uddālaka Āruṇi to Śvetaketu, for example, develops philosophical ideas through teaching, analogy and repetition. The seeker does not simply receive information; understanding is produced through a gradual transformation of perspective. Similarly, Upanishadic dialogues frequently begin with uncertainty, misunderstanding or an inadequate conception of the Self before moving toward deeper reflection.

This is where literary imagination becomes philosophically important. Contemporary philosophy describes imagination as the capacity to represent possibilities, perspectives and situations beyond what is immediately given as actual. The Upanishads employ comparable imaginative resources to make invisible philosophical questions experientially meaningful.

A metaphor can suggest what a definition cannot fully contain. A dialogue can dramatize intellectual conflict. A paradox can expose the limits of ordinary reasoning. Silence can become meaningful precisely because the reader recognizes that language has reached its boundary.

Thus, the Upanishads should not be read merely as philosophical texts decorated with literary devices. Their literary form is part of their philosophy. They teach that certain questions about being and consciousness may require imagination because abstract conceptual language alone cannot fully reproduce the experience of self-discovery.

The contemporary relevance of the Upanishads lies not in the claim that they provide ready-made answers to every modern problem, but in the questions they continue to pose. Contemporary debates about consciousness, personal identity, subjectivity and the relationship between mind and self remain among philosophy's most difficult areas of inquiry.

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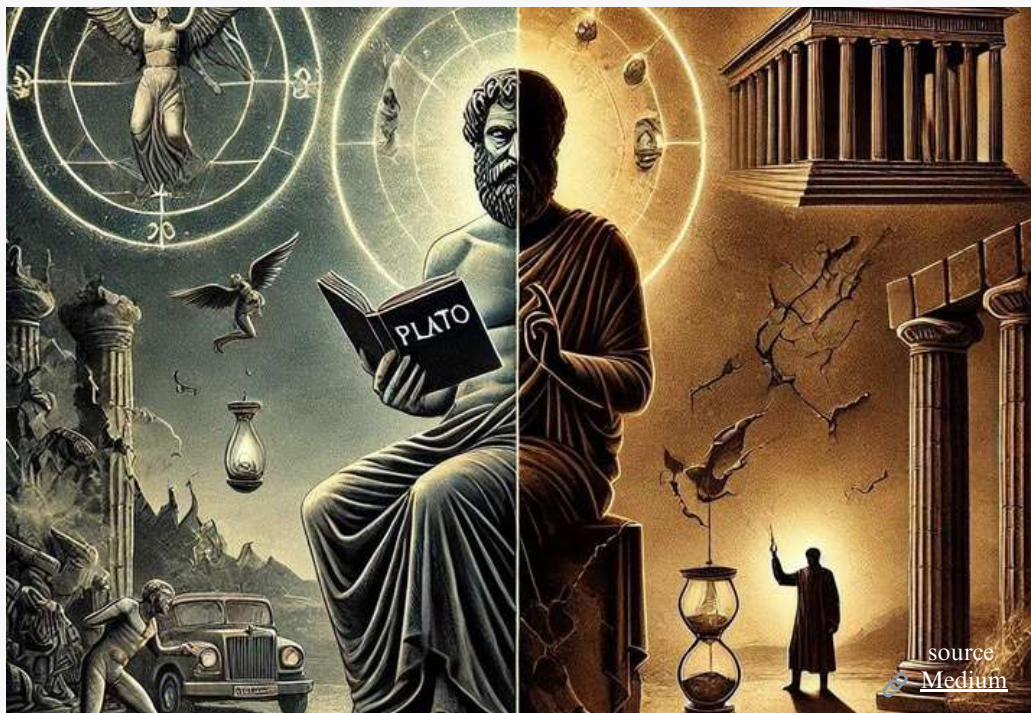
The Upanishadic tradition contributes a distinctive perspective by refusing to separate metaphysical inquiry from existential transformation. To ask, “What is the Self?” is not simply to construct a theory; it is to reconsider one's relationship with body, mind, desire and the wider universe.

For literary studies, this legacy is equally important. The Upanishads reveal that philosophical thought can emerge through narrative structure, symbolic language and imaginative participation. Their continuing value lies in their ability to make the reader experience philosophy as a process of questioning rather than a collection of conclusions.

The Upanishads remain among the most remarkable works in the global history of literature and philosophy because they refuse to divide the search for truth from the work of imagination. Their philosophy of being leads to consciousness; their inquiry into consciousness leads to the Self; and their investigation of the Self ultimately challenges the boundaries between the individual and ultimate reality.

Through dialogue, metaphor, paradox and negation, the Upanishads show that philosophical inquiry is also an imaginative act. To ask what being is, one must also ask who asks the question. To investigate reality, one must investigate the consciousness through which reality becomes meaningful.

The enduring power of the Upanishads therefore lies in their transformation of metaphysics into a literary journey of self-discovery. In their deepest philosophical vision, the search for ultimate reality is inseparable from the mysterious attempt of consciousness to understand the source of consciousness itself.



Comparative Study: Plato, Nietzsche, and the Philosophy of Literary Creation: Art, Truth, and the Poet

-Mrs. Pragya Tripathi, Editor

Introduction

The intellectual friction between literature, philosophy, and truth forms the foundational fault line of Western aesthetic and metaphysical thought. From the inception of organized philosophical inquiry, thinkers have wrestled with the status of imaginative writing, interrogating whether poetry serves as a vessel for transcendent enlightenment or a seductive diversion from reality. While Plato famously sought to subordinate or banish the poet in pursuit of immutable, transcendent forms of truth, Nietzsche inverted this hierarchy, championing art and the poet as the supreme agents of life-affirmation, cultural revaluation, and metaphysical justification.

Plato: The Exile of the Poet and the Quest for Formic Truth The Metaphysical Foundation of the Forms

Plato's critique of poetry is inextricably bound to his theory of Forms (or Ideas), which posits that the physical world we perceive through our senses is merely a shadow play, a fleeting, imperfect copy of an eternal, immutable realm of conceptual essences. In works such as *The Republic* and *the Phaedrus*, Plato establishes an absolute hierarchy of being and knowing. In this schema, the highest human faculty is dialectical reason, which seeks to ascend from the cave of sensory illusions to the blinding, unmediated light of ultimate truth, beauty, and justice.

Mimesis and the Illusion at Three Removes

Within *The Republic* (Book X), Plato targets poetry and painting with his rigorous critique of mimesis, or imitation. He categorizes reality into a tripartite ontological structure:

1. The primal Form created by God or divine intellect (e.g., the eternal Idea of a bed or a table).
2. The material instantiation crafted by the artisan or carpenter, who looks toward the Form to build a functional object.
3. The artistic representation produced by the painter or poet, who mimics the physical object without possessing practical utility or philosophical understanding of its essence.

Consequently, literary creation is condemned as an imitation "at three removes from the truth." When a poet writes epic verses on military strategy, statecraft, or human virtue, they possess no actual expertise in governance or ethics. They operate entirely through a mastery of meter, rhythm, and diction, a rhetorical facade designed to captivate audiences.

The Corrupting Influence on the Soul

Plato's apprehension regarding poetry is not merely epistemological; it is profoundly ethical and political. Because poetry deals in appearances rather than realities, it stimulates the lowest, most irrational parts of the human soul. It encourages audiences to indulge in unbridled grief, hysterical mourning, or volatile comedic excess, thereby destabilizing the sovereignty of reason.

In Plato's ideal polis, the guardians of the state must be rational, balanced, and steadfast. Because poetry undermines psychological equilibrium and substitutes emotional titillation for philosophical rigor, Plato enacts his famous, regulated banishment of the poets. Only hymns praising the gods and encomiums honoring virtuous citizens are permitted, ensuring that literature remains strictly subservient to philosophy and moral truth.

Nietzsche: The Dionysian Revival and the Affirmation of Illusion **The Birth of Tragedy and Aesthetic Justification**

Centuries later, Friedrich Nietzsche launched a totalizing assault on the Platonic tradition, diagnosing Plato's devaluation of art and the physical world as a symptom of cultural exhaustion, decadent asceticism, and a fundamental misinterpretation of existence. In his groundbreaking early work, *The Birth of Tragedy*, Nietzsche locates the supreme vitality of literary creation in the perpetual dialectical tension between two fundamental aesthetic and metaphysical forces:

- The Apollonian: The impulse toward individuation, plastic beauty, structured form, clarity, and dream-like illusion.
- The Dionysian: The primordial impulse toward chaotic unity, intoxication, ecstasy, dissolution of boundaries, and confrontation with the terrifying ground of being.

Unlike Plato, who sought escape from sensory illusion into a static realm of pure logic, Nietzsche argued that art is not a deception to be unmasked, but the highest metaphysical activity available to humanity. Life is inherently chaotic, suffering-laden, and absurd; therefore, "it is only as an aesthetic phenomenon that existence and the world are eternally justified." Art redeems reality by transforming terror into beauty, allowing humanity to gaze directly into the abyss without being paralyzed by it.

Truth as a Mobile Army of Metaphors

source
Medium

In his unspooling of epistemology, particularly in essays like *On Truth and Lies in a Nonmoral Sense*, Nietzsche radically reconceptualizes the nature of truth itself. He rejects the notion that human concepts or philosophical systems mirror objective, eternal realities. Instead, truth is:

- ***"a mobile army of metaphors, metonyms, and anthropomorphisms... which after long use seem a people to be canonical and binding."***

For Nietzsche, the poet and the literary creator are fundamentally more honest than the dogmatic philosopher. The poet openly acknowledges that language is metaphorical, a creative construction rather than a passive reflection of truth. Literary creation does not obscure an antecedent reality; it invents values, shapes new perspectives, and empowers humanity to overcome its historical limitations. The poet becomes a cultural legislator who creates the psychological and symbolic landscapes within which new forms of human flourishing become possible.

Comparative Synthesis: Art, Truth, and the Poet

Philosophical Dimension	Plato's Perspective	Friedrich Nietzsche's Perspective
Ontological Status of Art	Imitation at three removes from the eternal Forms; a shadow of a shadow.	A vital metaphysical supplement to existence; the highest redemptive activity of humanity. source: Medium
Function of the Poet	A purveyor of emotional illusions who bypasses reason and corrupts the soul.	A cultural legislator, myth-maker, and transvaluator who harnesses chaos to forge new values.
Relationship to Truth	Truth is objective, static, and discovered exclusively through dialectical reason.	Truth is an aesthetic human construct; art possesses a deeper validity than literal "facts."
View of Illusion	Dangerous falsehood that leads the soul away from divine forms and wisdom.	Necessary and life-affirming shield against the terrifying, unstructured chaos of reality.

The Divergence of Purpose

The fundamental divergence between Plato and Nietzsche rests on their radically opposed valuations of illusion and reason. Plato operated from a foundational dualism, separating the intelligible world of truth from the sensible world of art, demanding that poetry submit to philosophical oversight. Nietzsche collapsed this dualism, viewing life through an aesthetic lens where the creator takes the place of the ascetic priest or the scholastic philosopher.

Where Plato saw moral hazard, Nietzsche saw psychological liberation. Where Plato demanded absolute fidelity to immutable, otherworldly forms, Nietzsche demanded total immersion in this-worldly becoming, celebrating the literary artist as the supreme architect of human meaning.

Conclusion

The intellectual dialogue between Plato and Nietzsche frames the perennial anxiety at the core of literary creation. Plato's rigorous guardians remind writers of the profound ethical weight embedded in storytelling, cautioning against the manipulation of emotion and the obfuscation of truth. Conversely, Nietzsche's Dionysian liberation shatters dogmatic constraints, celebrating the poet as a courageous creator of values who gazes unflinchingly into the chaos of existence and sings anyway. Together, these thinkers establish the polar coordinates of the literary imagination: one demanding strict alignment with eternal truth, the other demanding the bold, continuous creation of truth itself.



Albert Camus and the Absurd: Existentialism, Freedom and the Meaning of Life

By: Rahul Chaurase, Editor

Albert Camus is often placed beside existentialist thinkers because he wrote about freedom, death, loneliness, choice, and the search for meaning. But Camus himself resisted being called an existentialist. Perhaps this is because his central question was not simply whether life has meaning, but what happens when we desperately want life to have meaning and the universe refuses to give us a clear answer. This tension is what Camus called the Absurd.

The Absurd does not simply mean that life is meaningless. It comes from the conflict between two things: the human desire to find meaning and a world that does not provide an obvious or guaranteed meaning. We naturally ask questions. Why am I here? What should I do with my life? Why do good people suffer? Why do we love people when we know we will eventually lose them? What is the purpose of everything if death is waiting at the end? We want answers to these questions. But according to Camus, the universe remains silent.

This silence creates the Absurd. It is not something that exists only in the world or solely in the human mind. It appears in the relationship between the two. A person looks at the world and asks for meaning, but the world does not answer. The tension between the question and the silence is the Absurd.

Camus explores this idea most directly in *The Myth of Sisyphus*. Sisyphus is a figure from Greek mythology who is condemned to push a huge rock up a mountain. Every time he reaches the top, the rock rolls back down, and he must begin again. There is no final achievement. There is no escape. There is only repetition.

At first, Sisyphus seems to represent the worst possible human condition. Imagine doing the same thing every day without any possibility of reaching a final goal. You work, you eat, you sleep, you wake up and repeat the same process. You make plans for the future, but eventually the future becomes another present, and then another past. At the end comes death. From this perspective, life itself can begin to look like Sisyphus pushing his stone.

But Camus does something interesting with this image. He does not conclude that because life has no guaranteed ultimate meaning, we should give up. Instead, he asks us to face the situation honestly.

This is where Camus becomes different from a simple philosophy of pessimism. He is not saying, "Life is meaningless, therefore nothing matters." He is asking what happens if we stop demanding that the universe give us a final explanation. What if we accept that there may be no ultimate answer and still choose to live?

For Camus, suicide becomes an important philosophical question. Once a person recognizes the Absurd, one possible response is to ask, 'If life has no meaning, why continue living?

Camus takes this question seriously. He does not simply dismiss it. But he ultimately rejects suicide because it removes the very consciousness that allows us to confront the Absurd. Instead of escaping the problem, he proposes living in full awareness of it.

This is where rebellion becomes important. To live absurdly is not to become passive. It is almost the opposite. It means refusing to surrender to the absence of a final answer. You know that life will end, but you still live. You know that your achievements will not last forever, but you still create. You know that love can lead to loss, but you still love.

There is something strangely powerful in this position. If nothing is guaranteed forever, then the value of an experience does not necessarily depend on its permanence. A sunset does not become meaningless because it disappears. A conversation does not become worthless because it ends. A relationship does not become meaningless because one day the people involved will die. Its value exists in the experience itself.

This changes the way we think about freedom. We often imagine freedom as having unlimited choices. Camus gives us a deeper and more uncomfortable kind of freedom. Once we recognize that there is no predetermined meaning waiting for us, we become responsible for how we live. There is no universal script telling us exactly who we must become.

This can be frightening. If someone tells us what our purpose is, we no longer have to carry the entire responsibility of creating it ourselves. But if there is no predetermined purpose, then we have to choose. We have to decide what matters to us.

Camus therefore connects the Absurd with freedom. The absence of a fixed meaning can become a burden, but it can also become liberation. If the universe does not provide one final purpose, we do not have to spend our entire lives trying to discover a purpose that may not exist. We can begin living instead of constantly waiting for life to explain itself.

This idea can be seen in ordinary life. Imagine someone who spends years believing that happiness will begin after they become successful. They work endlessly, believing that one day they will finally arrive at the life they want. But when success comes, they discover that the feeling does not last. Another goal appears. Another achievement becomes necessary. They keep moving toward a future moment in which they believe life will finally become meaningful.

Camus challenges this constant postponement. If we always live for the next moment, we may never actually live the present moment. The search for meaning can become another way of avoiding life.

This does not mean that ambition is useless. Camus is not telling us to stop creating goals. The difference is that we should not depend on some final achievement to justify our existence. We can work toward something while knowing that the work itself is part of life. This is why Sisyphus becomes such a powerful image. The important moment is not simply the rock reaching the top of the mountain. Camus asks us to imagine Sisyphus becoming conscious of his condition. He knows the rock will fall again. He knows what is waiting for him. Yet he continues.

The tragedy is still there, but so is his awareness. And in that awareness, Camus sees a form of freedom.

The same idea appears in Camus's fiction. In *The Stranger*, Meursault is a character who appears emotionally disconnected from the expectations of society. He does not behave according to the emotional rules people expect from him. He does not pretend to feel what he does not feel. This makes him disturbing to others because society often expects people to perform certain emotions at certain moments.

Meursault's story raises questions about authenticity, social judgment and the human need to find explanations. People want his actions to have a clear moral and emotional meaning. They want to understand him through familiar categories. But Meursault does not easily fit into them.

His confrontation with death becomes especially important because death removes the illusion that life can continue indefinitely. Once he accepts that death is unavoidable, something changes in his relationship with life. He no longer needs to imagine an endless future in order to justify the present.

Camus does not present this as a comfortable discovery. There is nothing comforting about knowing that we will die. But there can be a strange clarity in accepting it.

Death is central to Camus because it exposes the limits of our search for permanent meaning. We build careers, relationships, reputations and identities, but none of them can defeat mortality. We know this intellectually, but we often live as though we have forgotten it.

Perhaps this is why ordinary moments can become so important in Camus's philosophy. When we stop demanding permanence from life, the present can become more intense. A meal, a friendship, sunlight, music, walking through a city, watching the sea—these things do not need to last forever to be valuable.

This does not solve the Absurd. And that is the point. Camus is not trying to solve it. The Absurd remains. We continue to ask questions, and the universe continues to remain silent. The answer is not to destroy the question but to live with it.

This is also why Camus's idea of rebellion is different from ordinary rebellion. It is not simply fighting against a government, a person, or a system. At its deepest level, rebellion means refusing to surrender to meaninglessness. It means saying yes to life even when life does not provide the guarantees we want.

There is a kind of courage in that. It is easy to live when we believe everything has a predetermined purpose. It is harder to live when we are uncertain and still choose to participate.

Camus's philosophy therefore does not give us a single meaning of life. Instead, it changes the question. Instead of asking, "What is the ultimate meaning of my existence?" we might ask, "How am I going to live knowing that there may be no ultimate answer?"

That is a much more personal question. It brings philosophy out of books and into everyday life. How do we love when we know love can end? How do we create when we know everything we create will eventually disappear? How do we act morally when the universe does not promise that good will always be rewarded? How do we continue when we know that one day we will die?

Camus's answer is not certainty. It is consciousness, freedom, and revolt. We recognize the Absurd instead of hiding from it. We accept our freedom instead of waiting for the world to tell us what our purpose is. And we continue living, creating, loving and experiencing despite the knowledge that everything is temporary.

Perhaps this is what makes Camus still relevant today. Modern life gives us endless opportunities to distract ourselves from these questions. We can constantly work, consume, scroll, travel, entertain ourselves, and fill every empty moment. But eventually, when everything becomes quiet, the old questions return.

What am I doing with my life? Why does this matter? What happens when everything I have built is gone?  [source](#)

Camus does not give us an easy answer. He gives us something more difficult: the courage to remain inside the question.

The Absurd is therefore not simply a dark philosophy about meaninglessness. It is a confrontation with reality. Life may not come with a universal explanation. Death may be unavoidable. The world may never answer our deepest questions. But none of this automatically means that life must be rejected.

Perhaps we can live without a final explanation. Perhaps we can create meaning without pretending that the universe has given it to us. Perhaps we can love something precisely because it is temporary.

Sisyphus pushes the stone again. The mountain remains. The stone falls again. Nothing has been permanently solved. And yet Camus asks us to imagine Sisyphus not as a defeated man, but as a conscious human being who knows his condition and continues anyway.

In that sense, the question is no longer whether life has an ultimate meaning. The deeper question is whether we can fully live without knowing the answer.

And perhaps Camus's most powerful idea is that we do not need to wait for the universe to give us permission to live. We can face its silence, accept our freedom, and still choose life in front of us.



Literature in the Age of Artificial Intelligence: Creativity, Consciousness and the Human Imagination

By; Mr. Kartik Srivastava, Editor

Artificial intelligence is something that we cannot deny is the most significant technological revolution of the era. Though it started as a technological concept but has established itself with an active presence in everyday human life. Tell me something which it cannot do!! It can do analysis; it can even guide you to cook food; it can help perform surgeries and whatnot. It can compose poems, generate stories, imitate literary styles, translate languages, and even produce remarkably convincing creative narratives. This development has actually raised an important question for literature: if machines can produce texts that appear creative, what remains to be uniquely human about writing? The question is not simply whether artificial intelligence can write. It is whether it can truly imagine, feel, experience and understand in the way a human writer does. The emergence of AI therefore asks us to reconsider the relationship between literature, creativity, consciousness and human imagination.

The first important point is that artificial intelligence is changing the process of creation of literature. Traditionally, writing was understood as a deep personal activity in which an author transforms the experiences, emotions, observations and ideas into a language, ie, simply giving words to emotions. AI introduces a different model in which literary text can be generated through computational systems trained on enormous collections of existing human-created material. A writer can now provide a prompt, idea, or outline and receive a poem, dialogue, story or essay within seconds. Generative AI systems such as ChatGPT have demonstrated how easily machines can participate in activities once regarded as exclusively human.

This does not necessarily mean that human writers will disappear. Instead, it suggests that the relationship between writer and technological tool is changing. The printing press, typewriter, and word processor similarly transformed literary production without eliminating literature. AI may represent another major technological shift. Technology is not merely changing how literature is published; it is beginning to influence how literature itself is produced.

Also, the AI-generated literature challenges our conventional understanding of creativity. Creativity is generally associated with originality, imagination, and the ability to establish unexpected connections between ideas. AI can generate novel combinations of words, images and concepts, and its outputs can sometimes appear highly original. However, the mechanism behind this process is different from human creativity. Generative AI models identify and reproduce patterns learned from vast quantities of existing data. For example, an AI system can produce a poem in the style of a particular genre by recognising linguistic and structural patterns associated with that genre. Its apparent originality therefore emerges from the recombination of previously encountered patterns. Human writers, by contrast, can deliberately reject conventions, draw upon lived experience and create meaning from personal memory and emotion. This distinction does not make AI incapable of producing interesting literature, but it rather complicates the meaning of the word “creative.”

The next concern is consciousness, which remains one of the most significant differences between human writers and artificial intelligence. Literature is not simply an arrangement of words; it is often an expression of consciousness. A novelist may write about grief because they have experienced loss. A poet may describe loneliness because they have felt isolated. A memoir emerges from a life actually lived. AI can reproduce language associated with grief, love, or loneliness, but there is no established evidence that present-day AI systems experience these emotions themselves. When an AI writes, “I am afraid of losing someone I love,” the sentence may be linguistically convincing, but it does not demonstrate that the system actually experiences fear or love. This distinction is important because literary meaning is often connected to the relationship between language and experience. The emotional power of literature frequently comes not merely from what is said but from the consciousness behind the expression. Therefore, AI can imitate the language of human experience without necessarily possessing the experience itself.

Human imagination remains central to literature because imagination is closely connected with lived reality; humans imagine possibilities by combining their memories, observations, emotions, cultural influences, and aspirations. A science-fiction writer can imagine a future society by drawing upon contemporary political and technological realities. A novelist can construct an imaginary character by observing human behaviour. Even fantasy literature, although fictional, is rooted in human concerns such as fear, desire, power, morality and identity. AI can certainly generate imaginative scenarios, but those scenarios are produced through computational processes rather than personal consciousness.

For instance, an AI can generate a story about a grieving mother, but it has no childhood memories, family relationships, or personal experience of grief from which to construct that story. So, that deep connection is missing anyhow. Human imagination is therefore not simply the ability to produce unusual combinations; it is also the ability to give those combinations personal and cultural meaning.

AI can nevertheless become a valuable creative partner for human writers. Instead of viewing AI only as a competitor, writers can use it as a tool for brainstorming, editing, translation, research assistance, and experimentation. A writer experiencing creative block may ask an AI system to suggest alternative plot directions. A poet may experiment with different forms of expression, while a student may use AI to identify grammatical weaknesses in a draft. Such applications demonstrate that technology can expand rather than necessarily reduce human creativity. The final literary decision, however, remains important. A writer must determine which ideas are meaningful, which sentences are appropriate, and which emotional direction the work should take. In this sense, AI can provide possibilities, while human beings provide judgement. The relationship resembles that between an instrument and a musician: the instrument can enable expression, but the meaning of the performance depends upon the person making use of it.

Another concerning point is that the use of AI in literature raises serious questions about authorship and originality. If a person produces a novel using all AI-generated material, who should be regarded as the author? Is the person who writes the prompt the author, or is the AI merely a tool? What happens when AI-generated text closely resembles existing copyrighted material? These questions have become particularly important because generative AI systems are trained using enormous quantities of human-created content. The Writers Guild of America's 2023 agreement, for example, established provisions concerning the use of AI in screenwriting, including restrictions on AI being used to undermine writers' roles and protections concerning literary material. Such developments demonstrate that AI is not merely a technological issue; it can also become an ethical and professional issue. Literature depends upon recognition of intellectual labour, and therefore questions of attribution, copyright and consent cannot be ignored. The future of AI-assisted literature will consequently require a clearer ethical framework.

Finally, the future of literature is likely to be collaborative rather than purely human or purely machine. It would be unrealistic to assume that AI will have no lasting influence on literature. At the same time, it would be equally irrelevant to conclude that AI has made human creativity irrelevant. Literature has repeatedly adapted to technological change. Radio, cinema, television, computers and social media all altered storytelling without eliminating the human need to tell stories. AI is likely to become another part of this evolving literary ecosystem. The crucial issue will be how responsibly writers, publishers, educators and readers use it.

The age of artificial intelligence therefore presents literature with both a challenge and an opportunity. AI can generate language, imitate styles and assist writers, but questions of consciousness, lived experience, intention and meaning remain deeply connected to human existence. The most important distinction may not be between writing produced by humans and writing produced by machines, but between language that merely resembles meaning and language that emerges from meaningful experience. Human imagination remains valuable because it is rooted in consciousness, memory, emotion and the ability to reflect upon existence. Rather than asking whether AI will replace literature, we should ask what literature can teach us about ourselves now that machines can imitate one of our most distinctive abilities: language. In that sense, the arrival of AI may ultimately strengthen literature's oldest purpose- to help human beings understand what it means to be human.

Literature, Philosophy and the Human Condition: Voices from Contemporary Thinkers and Writers

Wahne
Lubiano

Literature and philosophy have always been concerned with the same fundamental questions: Who are we? Why do we suffer? What makes life meaningful? How should we live? While philosophy approaches these questions through concepts, arguments and reflection, literature explores them through characters, stories, emotions and lived situations. The two disciplines therefore differ in method but frequently meet in their objectives. Contemporary thinkers and writers continue this long intellectual conversation by examining identity, freedom, technology, inequality, mortality, belonging and the search for meaning. Their work demonstrates that literature is not merely a form of entertainment; it is also a way of thinking about the human condition.

The first important point is that literature provides a human face to philosophical questions. Philosophy may ask whether human beings possess freedom, but literature can show what freedom feels like when an individual makes a difficult choice. A philosophical discussion of suffering can explain its causes, while a novel can make the reader emotionally experience the suffering of a character. This is one reason literary works remain powerful across generations. Albert Camus's *The Stranger*, for instance, examines alienation, absurdity and the difficulty of finding meaning in existence through the life of Meursault. The novel does not present its ideas as a philosophical lecture; instead, it makes the reader confront them through a character's experiences. Literature therefore transforms abstract concepts into human situations. It allows philosophy to move from the realm of ideas into the realm of lived experience.

Contemporary literature continues to question the meaning of identity. Modern individuals often possess multiple identities shaped by language, culture, nationality, gender, profession, migration and social relationships. Contemporary writers explore how these identities may complement one another but can also create conflict. Thus, literature provides a space in which individuals can examine who they are and how society defines them. The philosophical question "Who am I?" becomes a lived question of belonging, memory and recognition.

NATURE'S
QUIET
SYMPHONYA PAINTING BY
KSHAMA URMILA

KSHAMA URMILA | ARTIST

ABOUT THE ARTIST

Kshama Urmila is a contemporary artist whose work explores colour, emotion, nature and feminine grace through expressive, richly layered compositions.

*Art finds
beauty in
everyday moments*



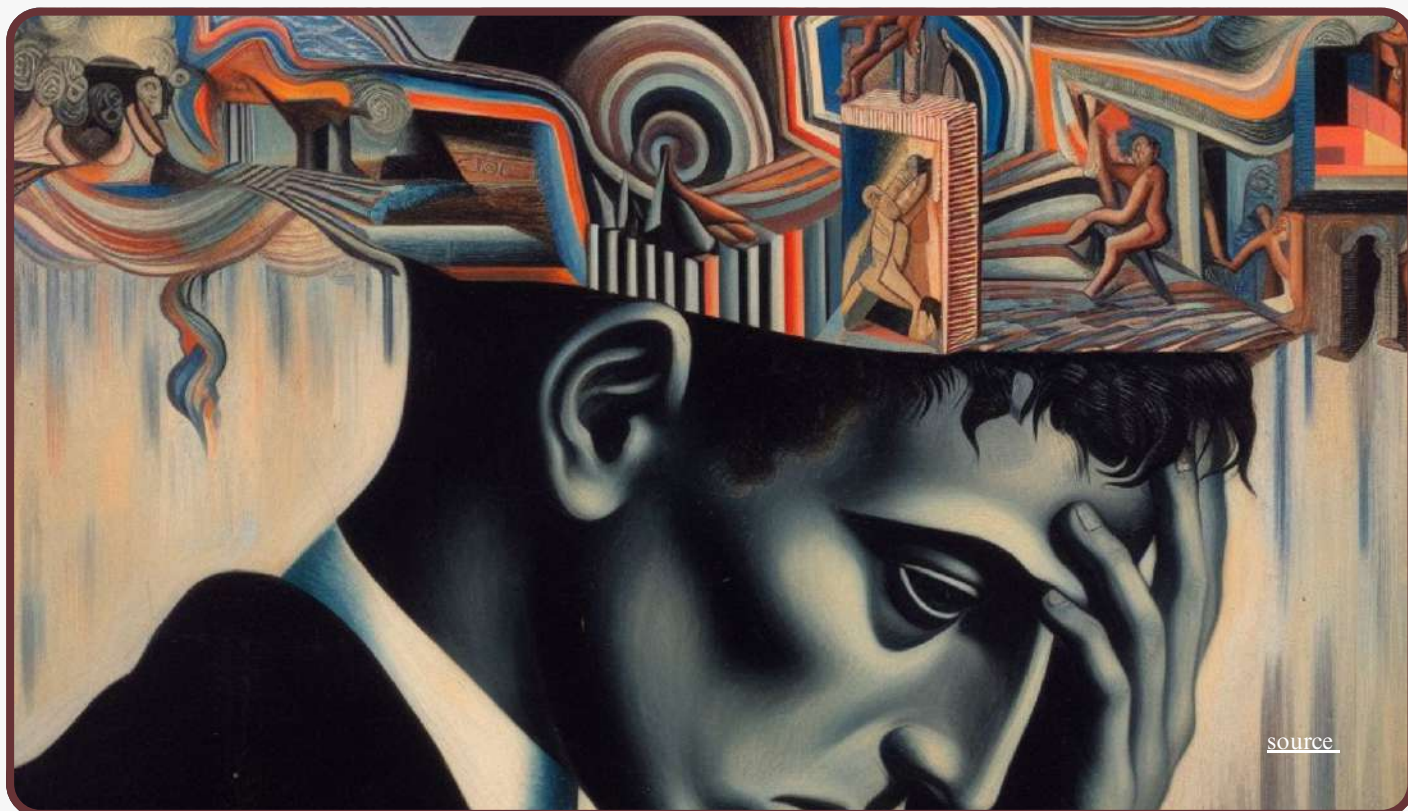
THE ARTIST'S REFLECTION

“ Nothing is more beautiful than a flower.
Nothing sparkles more brilliantly than a raindrop.
Nothing is vaster than the endless sky.
Nothing is more soothing than a gentle breeze. ”

— Kshama Urmila

This exquisite painting is a celebration of nature's quiet magic. The delicate petals, touched by glistening raindrops, bloom in a symphony of vibrant colours, evoking life, emotion and serenity. The fluid interplay of hues reflects the ever-changing beauty of the natural world, while the falling droplets and ripples remind us of nature's gentle rhythm. Through this artwork, Kshama Urmila invites us to pause, feel and reconnect with the harmony that surrounds us every day.

*In every drop, a story.
In every petal, a peace.*



[source](#)

Philosophy and Modernism - How Nietzsche, Freud and Bergson Transformed Modern Literature

By: Shashi Dhar Kumar, Editor

Modernism emerged from a profound crisis of certainty. By the late nineteenth and early twentieth centuries, inherited assumptions about religion, morality, rationality, identity, and historical progress were increasingly difficult to sustain. The traditional belief in a stable universe governed by knowable truths was being challenged not only by scientific and social change but also by philosophy. Literature responded by transforming its traditional forms: linear plots gave way to fragmentation, stable characters became divided selves, and chronological time increasingly gave way to memory and subjective experience.

Three thinkers were particularly important to this intellectual transformation: Friedrich Nietzsche, Sigmund Freud, and Henri Bergson. Their ideas did not simply provide modernist writers with new subjects, nor can modernism be reduced to their direct influence. Rather, they contributed to a broader intellectual climate that questioned three fundamental assumptions: the stability of truth, the unity of the self and the mechanical nature of time. Modern literature absorbed these challenges and transformed them into new literary forms.

Nietzsche's challenge to intellectual and moral certainty was fundamental to the modernist crisis. His famous declaration that "God is dead" was not simply an attack on religion; it expressed the collapse of traditional systems of meaning and morality that had previously appeared unquestionable. If inherited authorities could no longer guarantee truth and value, individuals were confronted with competing interpretations of reality.

His idea of perspectivism was especially significant. Nietzsche questioned whether knowledge could ever be presented from a completely neutral and universal standpoint, suggesting instead that interpretation is shaped by perspective. For literature, this created a powerful challenge to the authoritative narrator of nineteenth-century realism. Modernist writers increasingly presented reality as partial, subjective and unstable, using multiple voices, fractured perceptions and conflicting viewpoints.

This can be seen in T. S. Eliot's *The Waste Land*, where cultural memory appears as a fragmented collection of voices, languages and literary traditions. Similarly, James Joyce transformed ordinary consciousness into a complex field of sensations, memories and perspectives. Fragmentation in such works is therefore not merely a stylistic technique; it becomes a representation of the difficulty of achieving coherence in the modern world.

Nietzsche's importance to modernism was consequently both intellectual and stylistic. His own philosophical writing frequently employed aphorisms, metaphors, irony and shifting voices. Modernist literature similarly inherited a suspicion of intellectual certainty and a willingness to experiment with form. Yet it would be too simple to claim that modernist writers merely "applied" Nietzsche. His ideas formed part of a much wider transformation in European intellectual and artistic culture.

If Nietzsche destabilised truth, Freud destabilised the self. Freud's psychoanalytic theory challenged the assumption that human beings are rational and fully conscious of their own motivations. In *The Interpretation of Dreams*, he explored dreams, repression, desire and psychological conflict, suggesting that powerful forces operate beneath ordinary consciousness. The individual was no longer necessarily a unified and transparent subject but a divided being whose inner life contained hidden contradictions.

This transformation had enormous consequences for literature. If consciousness was unstable and not completely accessible even to the individual, traditional methods of characterisation became inadequate. Modernist writers responded by moving inward. Stream of consciousness, interior monologue and psychologically fragmented narration became techniques for representing a mind moving unpredictably between perception, memory, fantasy and desire.

Virginia Woolf's fiction illustrates this transformation particularly well. Her characters often possess an outward social identity while simultaneously inhabiting an intensely private psychological world. An apparently ordinary moment can contain layers of memory and emotion that cannot be captured through external action alone.

Freud's influence, however, should not be understood as a simple literary formula. Modernism and psychoanalysis emerged from a broader intellectual questioning of the sovereignty of rational consciousness. Freud provided an influential vocabulary for repression, desire, dreams and hidden psychological structures, but modernist writers transformed these concerns through their own artistic experiments.

The deeper literary consequence was that the closer literature moved towards consciousness, the more divided consciousness appeared.

If Nietzsche questioned truth and Freud questioned the unity of the self, Henri Bergson questioned the nature of time.

Modern industrial society increasingly organised life through clocks, schedules and calendars, treating time as a sequence of measurable units. Bergson's concept of *durée*, or duration, offered a different understanding. Lived time, he argued, is not simply a succession of separate moments but a continuous experience in which past and present interpenetrate.

This distinction had major consequences for modernist narrative. Human consciousness does not necessarily experience life chronologically. A smell, sound or image can suddenly bring an earlier experience into the present. Memory can compress decades into an instant, while a brief perception can open an entire history of consciousness.

Marcel Proust's *In Search of Lost Time* provides perhaps the most famous literary exploration of this phenomenon. The taste of the madeleine does not merely remind the narrator of the past; it allows a lost experience to return with extraordinary intensity. Memory disrupts linear chronology and reveals the persistence of the past within the present.

Virginia Woolf and James Joyce similarly transformed narrative time. A single day could contain decades of memory, while a brief perception could generate an entire psychological history. The modernist novel consequently became less dependent upon external chronology and increasingly attentive to consciousness, memory and subjective time.

Taken together, Nietzsche, Freud and Bergson did more than provide modern writers with philosophical themes. They altered the conditions of literary representation.

- Nietzsche questioned whether truth could be presented through a single authoritative perspective.
- Freud questioned whether the conscious self fully understood itself.
- Bergson questioned whether chronological sequence adequately represented lived experience.

Modernist literature responded formally:

- Multiple perspectives addressed the crisis of truth.
- Stream of consciousness addressed the divided self.
- Fragmented chronology and memory addressed subjective duration.

This is why modernist experimentation should not be dismissed as an arbitrary attempt to make literature difficult or obscure. Its formal innovations emerged from a serious question: How can literature represent reality when reality itself no longer appears stable, unified or linear?

The relationship between philosophy and modernism, therefore, cannot be understood as a simple story of “influence.” Ideas travel through intellectual networks, artistic movements, translations, conversations and changing cultural institutions. Modernist writers did not always agree with Nietzsche, Freud or Bergson, and they often transformed philosophical ideas beyond recognition. What they shared was a fundamental dissatisfaction with inherited models of reality.

The great achievement of modernism was to make philosophical uncertainty artistically productive.

- The loss of certainty became fragmentation.
- The divided psyche became interior narration.
- Subjective time became a new architecture of memory.

Nietzsche, Freud and Bergson therefore helped create an intellectual environment in which the traditional literary assumptions of stable truth, unified character and linear chronology could no longer remain unquestioned. Modernist writers responded by inventing forms capable of representing uncertainty, psychological complexity and lived duration.

Their legacy remains visible in contemporary literature, which continues to explore unstable identity, unreliable perception, memory and fractured time. Modernism was not simply literature containing philosophical ideas; it was a transformation in the relationship between philosophy and literary form.

The enduring lesson of modernism is that literature does not merely illustrate philosophy. At decisive moments in cultural history, philosophy changes the questions literature asks—and literature responds by changing what a literary work can be



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Philosophical Essay:

The Writer as Thinker: Literature, Ethics and the Search for Truth

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-Mrs. Pragya Tripathi,
Editor

Introduction

The conventional boundary separating the philosopher from the writer is remarkably porous, yet cultural convention often treats them as inhabitants of entirely different intellectual domains. While professional philosophers typically employ systematic argumentation, logical deductions, formal proofs, and abstract propositions, writers utilize narrative arc, metaphor, character development, and deliberate structural ambiguity to probe the human condition. Yet, at their deepest level, both figures share an identical vocation: the rigorous, unsparing interrogation of reality. Operating within the intellectual framework designated under Panache Ink and guided by the global interpretative vision of Mr. Adasoga Jubril, this essay explores the writer not merely as an entertainer, stylist, or purveyor of fiction, but as an independent thinker whose medium is narrative, whose domain is ethics, and whose ultimate destination is truth.

Literature as Philosophy Through Narrative

The Cognitive Weight of Imaginative Writing

To view literature exclusively as an aesthetic exercise—as a sequence of pleasing linguistic arrangements or escapist plots designed to pass the time—is to profoundly misapprehend its cognitive weight. Writers do not merely illustrate pre-existing philosophical doctrines or dress up dry moral lessons in narrative clothing; they perform philosophy through the lived, friction-filled experiences of their characters. When a philosopher posits a theoretical framework regarding free will, determinism, or morality, they isolate variables in a controlled conceptual laboratory. When a novelist tackles these same subjects, they plunge them into the messy, unpredictable current of human existence, revealing the unintended consequences and emotional costs of abstract ideas.

Consider how Fyodor Dostoevsky uses *The Brothers Karamazov* to dissect the existential problem of evil and the psychological death of God. Ivan Karamazov's intellectual rebellion against a universe marred by the suffering of innocent children is not presented as a dry academic treatise, but as a visceral psychological and ethical crisis. Through the dialectical interplay of Ivan, his saintly brother Alyosha, and the chilling figure of the Grand Inquisitor, Dostoevsky thinks narratively, testing abstract theological and ethical systems against the raw friction of human suffering, doubt, and emotional torment.

Similarly, Albert Camus utilized the novel form—such as *The Stranger* or *The Plague*—to articulate the philosophy of the absurd. Rather than writing a standard philosophical essay on the meaninglessness of existence in isolation, Camus dramatized the lived reality of an absurd hero confronting an indifferent universe. Literature acts as a philosophical laboratory where theories of freedom, alienation, morality, and mortality are injected into human bloodstreams to examine how they survive the pressure test of daily life. The writer thinks in plotlines, ethical dilemmas, and existential choices, proving that thought is not the exclusive domain of the academic monograph.

The Ethical Dimension of the Writer's Craft

The Cultivation of Radical Empathy

Philosophy without ethics is sterile intellectual gymnastics; literature without ethics is empty, decorative rhetoric. The writer as a thinker carries a profound moral responsibility. This responsibility does not consist of handing down didactic sermons, enforcing societal compliance, or providing neat, comforting happy endings where virtue is instantly rewarded; rather, it lies in the radical expansion of human empathy and moral imagination.

Renowned literary theorist and philosopher Martha Nussbaum argues that narrative art is an indispensable component of ethical life. Novels invite readers to inhabit consciousnesses entirely alien to their own, breaking down provincialism, narcissism, and dogmatism. When George Eliot traces the complex moral evolution, self-deceptions, and tragic missteps of characters like Arthur Donnithorne or Maggie Tulliver in *The Mill on the Floss*, she is not merely telling a story—she is actively refining the reader's capacity for sympathetic judgment.

The writer-thinker exposes the murky complexity of human motivation, demonstrating that cruelty and kindness, selfishness and sacrifice, often sprout from the exact same psychological roots. By refusing to reduce human beings to flat moral archetypes, literature resists ideological fanaticism and fosters an ethics built upon nuance, humility, and shared vulnerability. It forces the reader to confront uncomfortable truths about their own complicity in social injustices and personal failures.

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The Search for Truth Beyond Empirical Verification

The Phenomenology of Felt Experience

In an era dominated by technocracy, data obsession, and immediate verifiability, the type of truth offered by literature is frequently marginalized or misunderstood. Empirical science and quantitative analysis tell us how the physical universe operates, but they remain utterly silent on how an individual human being ought to navigate grief, love, injustice, existential dread, or moral failing.

Literature pursues a deeper, phenomenological truth—the truth of felt experience. When Marcel Proust spends thousands of pages unpacking the involuntary memory triggered by a madeleine dipped in tea in *In Search of Lost Time*, he is mapping the elusive architecture of human consciousness, memory, and time in a way that academic psychology alone cannot capture. He captures the exact texture of time slipping through our fingers, a truth that numbers can never measure.

The writer's search for truth is an act of existential exposure. It involves dragging hidden anxieties, societal hypocrisies, and unspoken longings out into the harsh light of language. As Franz Kafka famously remarked in a letter to a friend:

"A book must be the axe for the frozen sea within us."

Truth in literature is never a static destination, a textbook formula, or a final dogma to be memorized; it is a disruptive awakening that shatters intellectual complacency and forces the reader to confront their own authentic existence.

Conclusion

The writer as a thinker occupies a precarious, vulnerable, yet vital station in human culture. Standing at the complex intersection of imagination and intellect, the writer transforms abstract philosophical dilemmas into breathing human dramas. Through the medium of literature, ethics ceases to be a set of rigid rules on a chalkboard and becomes a lived negotiation between freedom, limitation, and responsibility. In an increasingly fragmented and distracted world, the literary creator remains our most sensitive, courageous guide in the ongoing, urgent search for human truth.

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Contemporary Literary Inquiry: Does Literature Still Make Us Think?

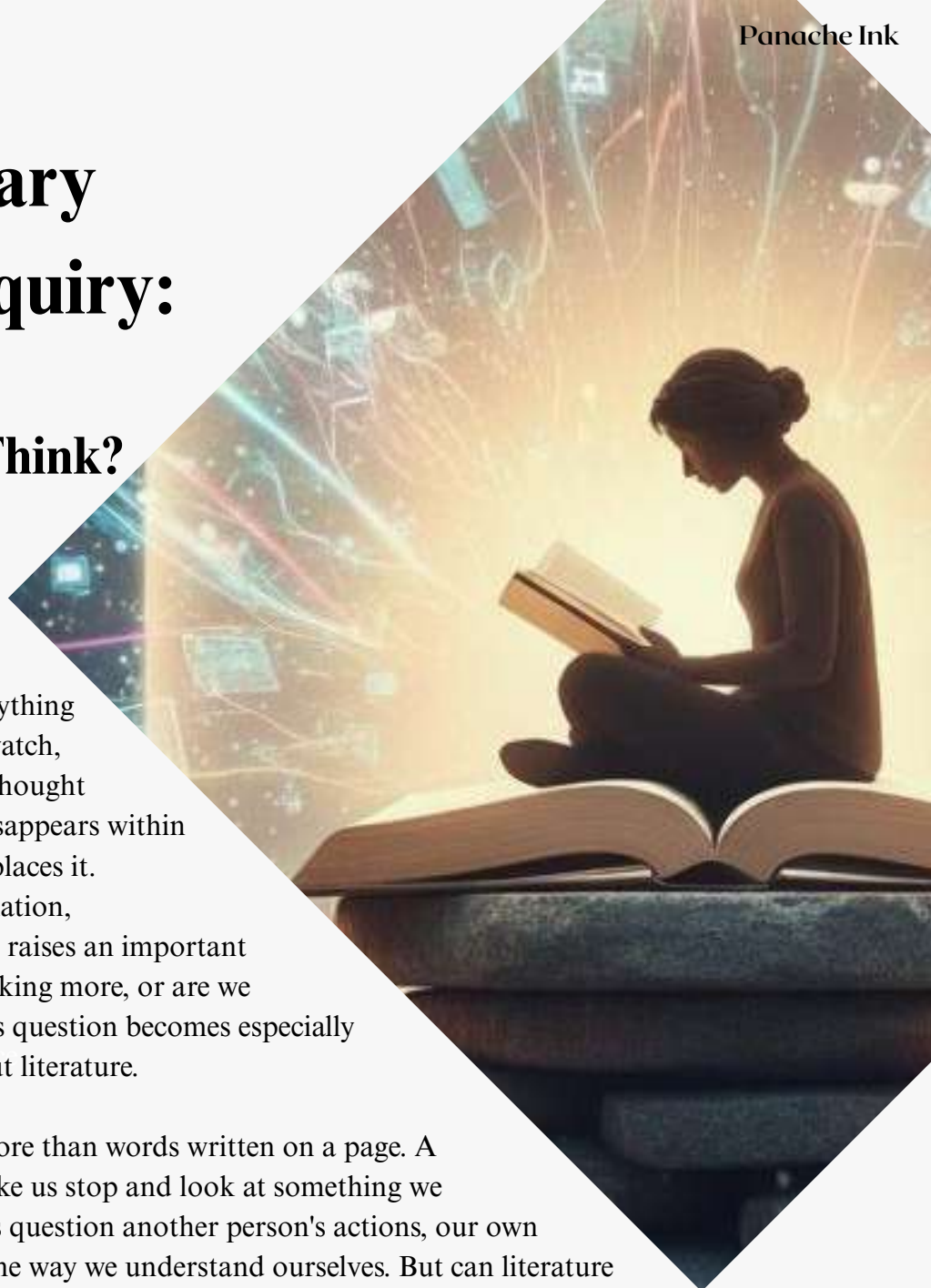
**By: Mr. Rahul Chaurase,
Editor**

We live in a world where everything is moving faster. We scroll, watch, read, react, and move on. A thought appears on our screen and disappears within seconds. Another thought replaces it. We are surrounded by information, opinions, and stories, but this raises an important question: are we actually thinking more, or are we simply consuming more? This question becomes especially interesting when we talk about literature.

Literature has always been more than words written on a page. A novel, poem, or story can make us stop and look at something we usually ignore. It can make us question another person's actions, our own beliefs, and sometimes even the way we understand ourselves. But can literature still do this in an age of distraction? Perhaps the problem is not that literature has lost its power. Perhaps the problem is that we have become less willing to give it our attention.

Reading is often treated as a simple activity. We open a book, understand the words, and continue. But real reading is different. Sometimes, you read a sentence, and it stays in your mind. You read it again. You start thinking about something that has nothing to do with the sentence itself. A memory comes back. A question appears. You begin thinking about yourself. That is where reading becomes something more than just reading. The words move from the page into your consciousness.

A good book does not always tell us what to think. Sometimes, it simply presents us with a situation and asks us to remain there. A character may make a terrible decision. At first, we may judge him. We may think he is selfish or cruel. But then the story gives us more information. We learn about his childhood, his fears, his relationships, and the things he has lost. Suddenly, the person becomes more complicated. We may still believe that what he did was wrong, but now we understand him.



This distinction is important because literature allows us to experience something that real life does not always give us: access to another person's inner world. In real life, we mostly see people's actions. We do not know everything happening inside their minds. Someone may speak angrily to us, and we may think they hate us. Perhaps they are actually frightened. Perhaps they are embarrassed. Perhaps something happened earlier that we know nothing about. Literature can show us what exists beneath the action. It can show us the thought behind the decision, the fear behind the anger, and the loneliness behind the smile.

We live in a culture that encourages quick judgment. Someone is good or bad. Someone is successful or a failure. Someone is right or wrong. We want immediate answers because immediate answers are easier. Literature often refuses to give them. A person can be loving and selfish at the same time. A decision can be understandable and still be wrong. Someone can be successful and deeply unhappy. Someone can appear weak but possess enormous courage. Human beings are complicated, and literature does not always simplify that complexity. Instead, it asks us to stay with it.

This is becoming increasingly difficult because our attention is constantly being interrupted. You sit down to read. Your phone vibrates. You check it. You return to the book. You remember something. You search for it. One thing leads to another, and suddenly twenty minutes have disappeared. The book is still open, but your mind has gone somewhere else. This is not simply a problem of discipline. We live inside an environment designed to compete for our attention. Everything wants us to look at it. Every notification suggests that something important is happening somewhere else.

Literature asks for the opposite. It asks us to stay. Stay with the paragraph. Stay with the character. Stay with the uncertainty. Stay with the question. This may be one of the reasons reading feels difficult today. We have become accustomed to immediate stimulation. If something does not interest us within a few seconds, we move on. If something is confusing, we search for an explanation. If something is boring, we replace it. But thinking does not always happen immediately. Sometimes confusion is necessary. Sometimes, we need to remain inside a difficult idea before we understand it.

A complicated novel may take hundreds of pages to reveal what a character truly wants. A small detail that seems meaningless at the beginning may become important much later. A conversation that appears ordinary may completely change its meaning after we discover something about the characters. This is why rereading can be so powerful. The first time we read a story, we ask, "What happens?" The second time, we begin asking, "Why does it happen this way?" And sometimes, after reading it again years later, we ask something even more personal: "Why does this affect me differently now?" The book has not changed. We have.

That is one of the strange things about literature. The same story can become a different experience at different points in our lives because we bring ourselves into what we read. If we read about loneliness, our understanding depends partly on whether we have experienced loneliness. If we read about ambition, our reaction may depend on what success means to us. If we read about betrayal, our response may come from our own experiences of trust and disappointment. We are not neutral readers. We bring our memories, beliefs, fears, and desires into the book.

In that sense, literature becomes a kind of mirror. But it is not a mirror that shows us our face. It shows us how we think. Sometimes, we discover that the character we dislike most is the one who resembles us. Sometimes, we admire a character and later realize that we admire something in ourselves that we had never noticed. Sometimes a book challenges a belief we thought was permanent. This is where literary inquiry becomes personal. We often think that literature helps us understand the world. But perhaps it also helps us understand the person who is looking at the world.

This becomes especially important in an age where information is everywhere. If we want to know the meaning of a philosophical idea, we can search for it. If we want the summary of a novel, we can find it in seconds. If we want to know what critics think about a poem, thousands of opinions are available. This is useful. But knowing about something is not the same as understanding it. You can read ten explanations of loneliness and still not understand what loneliness feels like. You can memorize the themes of a novel and still miss what the novel was trying to make you experience.

Literature offers something different. It gives an idea a body. Instead of telling us that people sometimes hide their pain behind happiness, a story can show us someone laughing at a party while quietly waiting for everyone to leave. We do not simply understand the idea; we experience it through imagination. That is why stories remain so powerful. A story can make an abstract idea human.

Perhaps this is also why reducing literature to simple lessons can sometimes destroy part of its value. A complicated novel becomes "follow your dreams." A tragic story becomes "never give up." A character becomes "toxic" or "good." But what if the story is asking something more complicated? What if following your dream destroys something else? What if the character is both victim and offender? What if there is no single lesson? Sometimes the desire to find an immediate meaning prevents us from experiencing the work itself.

Literature does not always give answers. Sometimes it gives questions that remain long after the book is closed. Why did that character do that? Could I have made the same decision? Was he really happy? Why did that ending disturb me? Why did I sympathize with someone I believed was wrong? These questions are signs that the reading has continued beyond the page. The book is closed, but something inside us is still moving.

Perhaps that is the real purpose of literature. Not to fill our minds with information, but to create movement inside them. In an age of distraction, this ability to remain with a thought may be more important than ever. We are surrounded by opinions, but having an opinion is not necessarily thinking. Thinking means examining what we believe. It means allowing ourselves to be uncertain. It means considering an explanation that challenges our first reaction.

Literature can train this ability because it rarely allows us to remain completely comfortable. A good story can make us question our judgment. It can make us sympathize with someone we expected to hate. It can make us realize that our certainty was based on incomplete information. And sometimes, it can show us something about ourselves that we were not prepared to see.

Perhaps the greatest challenge for literature today is therefore not technology itself. Books do not have to defeat phones, films, or social media. They simply need readers who are willing to pay attention. Technology can tell stories too. New forms of digital storytelling can create empathy, imagination, and thought. The problem begins when every form of storytelling becomes something we consume without engaging with it.

The real danger is not that people stop reading books. The real danger is that we lose the ability to stay with anything long enough for it to become meaningful. Literature asks us to do exactly that. It asks us to slow down, to notice, to question, to remain uncertain, to look beneath the surface and, perhaps most importantly, to pay attention.

We often say that literature preserves human experience. But perhaps it does something more than preserve it. It allows every new reader to experience those questions again. The characters may be fictional, but their fears are real. Their loneliness is real. Their desires are real. Their mistakes are real. And when we recognize those things in them, we may begin recognizing them in ourselves.

So, does literature still make us think? Yes. But literature cannot think for us. A book can open a door, but we have to walk through it. A story can give us a question, but we have to stay with it. A character can challenge our beliefs, but we have to allow ourselves to be challenged.

In a world that constantly tells us to move to the next thing, perhaps the most important thing literature gives us is the permission to stop. To read one sentence again. To sit with an uncomfortable thought. To remain inside a question without immediately searching for an answer.

Maybe that is why literature still matters. Not because every book contains some great truth, and not because reading automatically makes us wiser. It matters because, at its best, literature gives us something increasingly difficult to find: a space where we can pay complete attention to another human being, another world, and, eventually, to ourselves. And perhaps in the age of distraction, learning how to pay attention is itself a form of thinking.



Literature, Philosophy and the Human Condition: Voices from Contemporary Thinkers and Writers

By: Mr. Kartik Srivastava, Editor

Literature and philosophy have always been concerned with the same fundamental questions: Who are we? Why do we suffer? What makes life meaningful? How should we live? While philosophy approaches these questions through concepts, arguments and reflection, literature explores them through characters, stories, emotions and lived situations. The two disciplines therefore differ in method but frequently meet in their objectives. Contemporary thinkers and writers continue this long intellectual conversation by examining identity, freedom, technology, inequality, mortality, belonging and the search for meaning. Their work demonstrates that literature is not merely a form of entertainment; it is also a way of thinking about the human condition.

The first important point is that literature provides a human face to philosophical questions. Philosophy may ask whether human beings possess freedom, but literature can show what freedom feels like when an individual makes a difficult choice. A philosophical discussion of suffering can explain its causes, while a novel can make the reader emotionally experience the suffering of a character. This is one reason literary works remain powerful across generations.

Albert Camus's *The Stranger*, for instance, examines alienation, absurdity, and the difficulty of finding meaning in existence through the life of Meursault. The novel does not present its ideas as a philosophical lecture; instead, it makes the reader confront them through a character's experiences. Literature therefore transforms abstract concepts into human situations. It allows philosophy to move from the realm of ideas into the realm of lived experience.

Contemporary literature continues to question the meaning of identity. Modern individuals often possess multiple identities shaped by language, culture, nationality, gender, profession, migration, and social relationships. Contemporary writers explore how these identities may complement one another but can also create conflict. Thus, literature provides a space in which individuals can examine who they are and how society defines them. The philosophical question "Who am I?" becomes a lived question of belonging, memory, and recognition.

The literature remains an important medium for examining freedom and responsibility. Human beings generally desire freedom, but freedom also involves consequences. Every decision creates responsibilities, and individuals must often choose between competing moral possibilities. Existentialist thinkers such as Jean-Paul Sartre placed considerable emphasis on human freedom and responsibility, while contemporary writers continue to explore these ideas in different social contexts. A character who chooses whether to betray a friend, resist an unjust system, or protect a family member is confronting a philosophical problem through action. Literature makes such moral questions complex because there is rarely a completely perfect choice. Instead of giving readers simple answers, it allows them to experience uncertainty. This is an important connection between literature and philosophy: both encourage individuals to think beyond immediate assumptions.

The literature helps us understand the experience of the "other." Human beings frequently construct boundaries between "us" and "them" based on nationality, religion, language, class or culture. Literature can challenge these boundaries by allowing readers to enter perspectives different from their own. A reader may encounter the world through the eyes of a refugee, a prisoner, a person from another culture, or an individual living under discrimination. Through this process, literature can develop empathy. Martha Nussbaum has argued extensively for the importance of the humanities and the imagination in developing citizens capable of understanding the lives of others. Fiction cannot automatically make every reader compassionate, but it can create opportunities for perspective-taking. Thus, literature contributes to philosophical questions about ethics by asking readers not merely what they think about others but how they respond to another person's vulnerability.

Finally, the relationship between literature and philosophy is ultimately a relationship between two forms of human questioning. Philosophy asks human beings to examine their assumptions through reason, while literature asks them to encounter those questions through imagination and experience. Contemporary thinkers and writers continue to demonstrate that neither approach is sufficient on its own.

We need philosophical reflection to examine our ideas, but we also need literature to understand how those ideas affect actual people. Questions of freedom, justice, identity, technology, suffering, and mortality cannot be solved merely through abstract reasoning because they are experienced socio-emotionally.

The future may transform the way human beings live, communicate, and create, but the fundamental questions of meaning, freedom, identity, love, suffering, and mortality will continue to demand reflection. Literature and philosophy remain two of the most powerful ways through which that reflection can take place.

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Lonely Me

The shadows stretch across the floor;
The clock just ticks away.
I speak a word into the dark,
With nothing left to say.

I reach across the empty bed
And pull the blanket tight,
Hugging myself to feel a touch,
To survive another night.

The world outside is full of life,
Of voices warm and clear,
But no one knows I'm trapped inside,
Counting the days to persevere.

It's not just that I'm on my own;
I know if I cried,
The silence wouldn't care at all.



Ms. Priyanka
Author
Kolkata
West Bengal

THE SILENCE BETWEEN WORDS “What Literature Says When Language Falls Silent”



Ms. Nirali Patel
Assistant Professor
Baroda

There are things we say, and there are things we carry within us for years, hoping that someday we will find the courage; or the words; to say them. Perhaps literature was born in that fragile space between the spoken and the unspoken. “Sometimes, the heart knows a story long before the tongue knows its first sentence.” We write not merely because we have something to say, but because something inside us refuses to remain unnamed.

A memory asks for a sentence, grief searches for a language, love becomes a letter never sent, and loneliness quietly turns toward a blank page, hoping to discover that it is not alone. That is why a blank page is never really empty; it is waiting; for a thought, a memory, a wound, or sometimes for silence itself to speak.

“Every empty page carries the possibility of a voice that has been waiting for years.”

I have often felt that the most beautiful part of literature is not what it tells us, but what it leaves unsaid. A face may be described in a sentence, but the silence behind that face may reveal an entire life. A poet may write endlessly about love, yet sometimes the space between two lines carries more truth than a hundred declarations.

“What words cannot confess, silence often reveals.”

Literature does something philosophy alone cannot: it does not merely ask us questions; it places us inside them. We do not simply read about loneliness; we feel it. We do not merely think about mortality; we encounter it through another life, another goodbye, another ending. A powerful book does not stand before us and explain life; it sits beside us and makes us feel it.

And perhaps this is why certain books remain with us long after we have closed them. We think we have read a book, only to realise that, somewhere along the way, the book has quietly read us. It has touched memories we had buried, fears we never confessed, and feelings for which we never had names.

The books we remember most deeply are often the ones that remembered something about us.”

The greatest books do not always give us answers; they give us better questions. They disturb our certainty, awaken our empathy, and make us pause before judging another human being. Through literature, we borrow another person's eyes and return to our own world seeing it differently. Perhaps reading is the art of becoming someone else for a while and returning to ourselves changed.

“Perhaps that is literature's quiet revolution; not changing the world with noise, but changing human consciousness one heart at a time. A writer may disappear, but a thought can outlive the hand that wrote it. A book becomes a conversation between strangers separated by years, countries, generations, even death.

“The writer may leave the world, but the world does not always let the writer's words leave.”

The author writes once; every reader gives those words another life. And perhaps that is why the same sentence can mean hope to one person and heartbreak to another; the words remain unchanged, but the reader does not.

“A sentence is never only what the writer meant; it is also what the reader has lived.”

In the end, literature does not rescue us from the mystery of life; it teaches us to remain awake within it. It reminds us that we are mortal and still choose to love, that everything changes and yet we continue to dream, that words fail us and still we keep writing. Perhaps the purpose of literature is not to make life easier to understand, but harder to ignore.

We create imaginary worlds because sometimes fiction helps us survive reality, and we enter stories not to escape life, but to enter it more deeply.

“The best stories do not take us away from life; they return us to it with deeper eyes.”

And when the final page is turned, something remains; the silence after a goodbye, the silence of a room emptied by someone we loved, the silence of a reader who has encountered something within himself that language cannot quite explain.

Perhaps that silence is not emptiness at all. Perhaps it is fullness without words.

“There are silences that say nothing and silences that say everything.”

Perhaps the greatest books do not truly end; they simply stop speaking aloud. Their words continue somewhere inside us, quietly reshaping the way we think, feel, remember, and understand.

And perhaps, after all the words have been written, the deepest truth of literature is:

“Sometimes the story does not begin with words. Sometimes, it begins in the silence between them.”

By Nirali Patel

FRIENDSHIPS

Friendships are a sacred thread that binds hearts and lives in a divine covenant.

What does this entail?

One must first be aware that such a friendship exists. Like a plant that needs nurturing, watering, getting rid of weeds, and anything that endangers the plant from blossoming into its fullness.

Only then is its beauty protected before it's fully revealed.

It's a gentle call, a needed message, sharing a cup of tea, a spontaneous hug, or a meal together. It's laughing over silly things and nothing at all. It's reliving moments shared, in lighthearted banter. It's being that person who can let that friendship shine through every dark and dismal circumstance.

It's genuine, authentic, and pure. It stems from a heart of love, care, empathy, and much wisdom over years.

It's a link, strong, powerful, and rare, like a precious gem or a treasure, which, when found, is safely stored and protected.

No harm should come to it. It lives, it breathes, and it is your very own possession. Rich is that person who finds this treasure and who shields it against all odds!



**Ms. Lucy Victoria
David
Author
Durban
South Africa**

A THOUSAND LOCKS

I have knocked on a thousand doors.
I have shouted my dreams of the heavens,
but heavens oversee their ears and
pretended they never heard me.

My dreams it quietly in the corner.
Their heads bowed like deafened soldiers.
Ambition has stopped visiting me;
She says my address is too painful to remember.

I have cried oceans into y pillows,
While the walls in my room consoled me.
My heart has carried mountains of disappointment.
Only death could beg me to put them down.

Tomorrow used to call my name,
but now she walks past my window.
What do I tell my beautyfool heart
that has already surrendered?

I lost my train of thought;
The day hope packed her bags and
walked away without goodbye.
A man whose dreams have been buried alive.



**Mr. Jubril
Adesoga
Writer
Lagos
Nigeria**

Guided by Your Light: An Ode to My Mentors and beloved Teachers

You held my hands with a warm, gentle smile,
When I took my first step into the school aisle.
You guided my fingers through curves and slants
Teaching me the power of two words
Repetition and Practice, that shape our growth, our
dreams, and our chance.

You hummed my favourite tunes, a sweet lullaby,
Danced rhythmic steps with me, reaching for the sky,
You warned me of lines, borders and boundaries,
While exemplifying patience and empathy
And on balancing harmony in relationships.

In my teens, when my mind was filled with rosy dreams,
You stood firm, strongly opinionated,
Urging me not to be swayed by trivial pursuits,
But to stay focused with unwavering roots.
Graduating with pride, bagging the best proficiency
award,
When I bid farewell, your words echoed
'Whenever you need, just tell'.

Seasons came and went, each bringing its own rhythm of
bloom and decay.
Within the revered halls of my college,
I encountered you once again as my inspiring mentor,
Guiding me with your life stories and heartfelt
conversations,
You ignited my passions, broadened my outlooks,
And propelled me toward a deeper understanding of the
world.

Trees in the downhills shed their leaves many a time,
Blue valleys were filled with buds and blooms seasonally.

Basking in the glow of my newfound maturity,
I stepped into my new profession, my chosen path.
And you appeared again as my mentor, like a beacon of
light.
Easing my doubts, transforming my fears into strength,
Standing by me, chiseling out the best within,
Urging steadfastness in every moment of life.



**Mrs. Usha
Krishnan
Life Coach, NLP
Coach &
Educationist
New Delhi**

So, here I stand grateful and true to each of you,
My beloved teachers, my mentors, my guiding stars,
For every lesson, each vibrant hue you've shared.
Forever in my heart, your enlightening visions
Will stay, guiding me onward,
And I foresee your presence again,
Your companionship leading me through
Life's twists and turns-
Sometime, somewhere,
Far ahead.

By Usha Krishnan

“The Gods Guide Me”

I carry the pain within my bones,
it's become a usual thing.
My pain created its own Gods
for its own reasons.
I don't have a way of my own,
so I let the gods guide me.
Humans betrayed me,
more than my destiny.
God created peace;
I hid beneath His empathy.
Their minds betrayed my soul;
their words, their words are haunting me.
They have undermined my dignity
with the way they have trapped me.
They laid me into damage
and called it sympathy.



**Ms. Sana Jangeer
Hamad
Student, Writet,
Artist
Kurdistan
Iraq**

Dear Readers,

As we reach the final page of this edition, I hope the words and ideas shared within these pages have inspired you to pause, reflect, and discover new perspectives. Every contribution to Panache Ink carries a unique voice, a thoughtful experience, and a reminder of the beauty of human expression.

Thank you for being a part of our literary journey and for encouraging us to continue creating a space where creativity, knowledge, and meaningful conversations can flourish.

Until we meet again through the pages of our next edition, keep reading, keep questioning, and keep expressing.

With gratitude and warm regards,



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