

A^A STUDY IN PURPLE

MADE FOR STUDENTS, BY STUDENTS

emergence

ISSUE 18 | AUTUMN TERM

Editor's Note.

Welcome to the 2023 ASIP issue!!! We are so grateful for all the incredibly impressive and wide range of submissions we received this term. given the shifting world order in terms of the ukraine conflict, chinas extending reach and the ending of the covid crisis we have seen massive change in the past year. We wanted the last issue of the year to give us an opportunity to reflect on all of these changes so we chose the theme emergence. as your new 2022/23 ASIP team we are so excited to see what you all have for us over the next year. Scroll down for introductions to the new team and some brilliant articles!

- Alice Mazon



YOUR NEW ASIP TEAM



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specifically TV

An emerging fantasy

ALIYA ANSARI

I step on the red carpet

Everyone is in awe,

I'm an actress

I've got everything I want.

I leap on the stage

The crowd claps,

I'm a ballerina

My greatest dreams comes true.

I handle my gowns

The models shine,

I'm a designer

I'm at the top.

I wake up,

The teacher yells,

I'm a student

Who daydreams too much.

The emergence of the Victorian Gothic genre

Lilah Bachrach

Gothic fiction emerged as a genre in the mid 18th century, but it was with the arrival of the Victorian Era that a new twist on Gothic was born. Gothic literature from a 19th century perspective was very different from original Gothic novels. The Gothic genre is regarded to have begun with Horace Walpole's *The Castle of Otranto*, published in 1764, and ended with Charles Maturin's *Melmoth the Wanderer*, published in 1820.

With the late 18th century containing large amounts of social, political and economic unrest, Gothic at this time is often perceived as a reactionary genre, feeding on the uncertainty of the time.

We can

see this with authors such as Ann Radcliffe and William Thomas Beckford who conformed to the genre and typically relied heavily on anachronisms to highlight the tumultuous nature of the changing times. Much of the traditional Gothic literature from this period was very similar, following formulaic plot lines and containing the same 'stock' characters. Towards the end of the 18th century the formula became so pervasive that most Gothic novels shared the same conventions and features; a haunted manor or ruin, a feudal society, a tyrannical villain and an innocent young maiden.

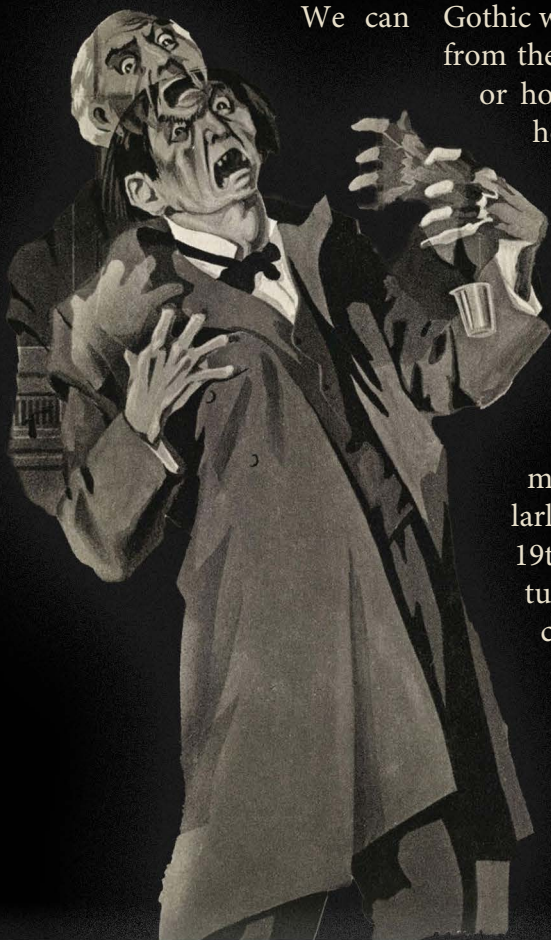
However, in the mid 19th century, Gothic was reborn. It moved away from the ruined castles and manor houses and settled into the household of the ordinary Victorian bourgeois.

With the development of science and technology, fantasy and the spiritual met science in a clash that gave birth to a new way of envisaging the metaphysical sphere. Similarly to 18th century Gothic, 19th century Gothic literature also fed on the societal concerns of the time. The notion of losing social authority and the collapse of the home underpins several major works, as does physio-

logical disorder, crime and duality.

The public's fascination with emerging scientific theories became the basis behind a sub-genre focusing on the human psyche, a trope heavily featured in many of the most famous works of the period. In studies of the brain, theories of dual or split human nature were given a physiological basis, resulting in the birth of the doppelgänger—a feature used perhaps most famously in Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*, which was first published as a novella in 1886. Some stories even went as far as to deploy the ghost as an image of the mind, or suggest spiritual presences were a manifestation of archaic psychological forces.

The mundanity of the settings in 19th century gothic directly appealed to readers' anxieties—even the most ordinary bourgeois could be afflicted with supernatural torment. For Victorians, the home was seen as the repository of safety, and the idea of some unknown force having the power to tear down their social standing was perhaps more terrifying than the ghostly spectres themselves. ■



Left: 'The features seemed to melt and alter' from the 'Strange Case of Dr Jekyll and Mr Hyde' by Robert Louis Stevenson. Illustration by S.G. Hulme Beamam.

Crack

"This poem depicts the journey of a chick emerging from its egg as it grows. Growth can be painful, and force us outside of our comfort zone, but when we emerge somewhere - or as someone - entirely new, the possibilities are endless."

darkness
cradles me

i sleep
i grow

the walls brush
just against my skin

they are not there,
they are not.

still, i grow.
knees buckle, arms bend
pressing

head dipped, spine curved
compressing

i cry- no.
the darkness chokes my lungs.
convulsing,
trapped

i panic

i claw, i slam my head, i break the wall
cut by the wreckage of my sorry shell

the cusp of life and not, concussed, confused
the lights too bright, fragile and bruised

but air is in my lungs; i sing, i stand
at last, i know: i am, i am, i am.

Fia Henderson

Sabina Curtis Green

The Significance of Emerging Theses in Theology:

The Emergence of Open

Theism

What does emergence mean? What is the value of emerging concepts in theology?

Emergence is defined as the process of coming into existence or prominence. The emergence of new theses, concepts and ideas in theology is fundamental to the development of theology as well to religious individuals and even religions in themselves in progressing alongside societal and scientific developments, discoveries and changes.

Before one can sensibly appraise or assess the value of emergence in theology, it is important to consider how the theoretical definition of emergence finds expression in the real world or, at least, how it can best be analysed or categorised.

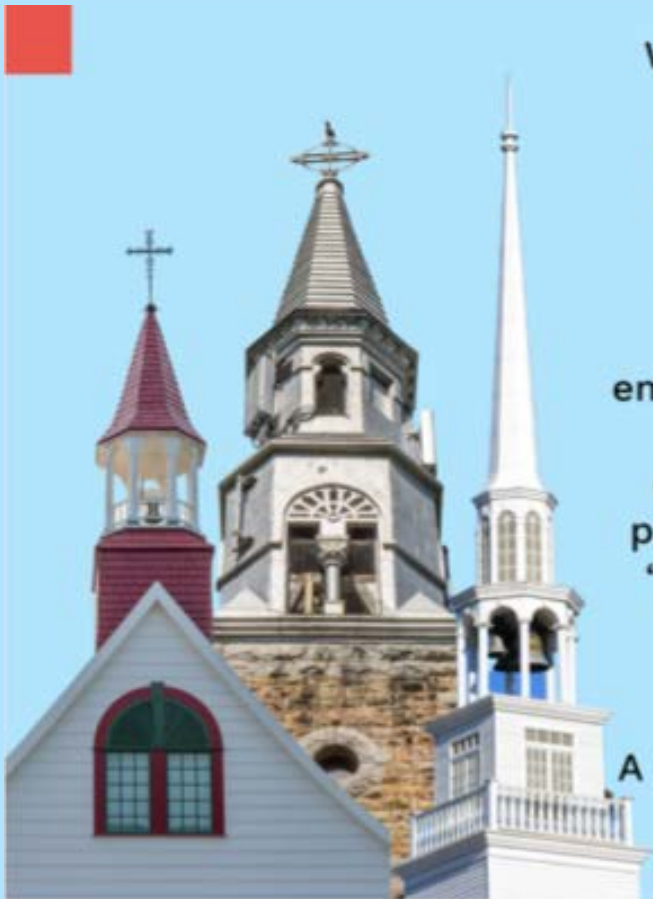
The simplest and perhaps most useful distinction is between the objective (i. e. observed) emergence of ideas or insights in society and the subjective experience of emergence by individuals, for whom such insights inform, enrich or enhance their personal faith.

The two are of course linked, not least because the collective effect of common subjective emergence is to establish objective emergence, although the interplay between the two may be too complex to pursue fully in this article. However, they do highlight distinct aspects of emergence.

The subjective value of the emergence of new theological concepts is arguably dependent on one's stance on religion, faith (and degree of faith), conviction or confidence in beliefs and willingness to be open to new ideas and concepts. Some may suggest that more liberal religious believers are more likely to value these emerging theses more than those who are very conservative in their faith or possibly anti-theists who, being against the concept of God, will in some cases have no interest in attempting to evaluate and understand new theological ideas.

Some more conservative religious believers may reject any creative or emerging ideas about God and may argue that the scriptures and tradition of their religion provide them with all the knowledge they could ever want or need to understand the essence and nature of God. Some conservative religious believers also may reject emerging and creative theology because of their belief in an unchanging God, meaning they could argue if God is unchanging, theology must not change either.

AARGH!



Whilst due respect should be paid to such views, they are not without difficulty. Scripture and tradition have always been overlaid with interpretation and meaning which is often not to be found, literally, within scripture itself. So, scripture can remain the same, whilst new ideas can emerge as to its interpretation. Equally, it is a tenet of most religious belief (and definitely of Christianity) that we can only partially understand the divine, or presently “see through a glass darkly” (1 Corinthians 13:12). So, how can it be wrong to try to understand God better?

A changing understanding of God is not to be equated to a changing God.

Theologian Thomas Jay Oord wrote an article in his blog about the need for creativity in Christian theology today, supporting the view that whilst the traditions and scriptures of religions are important, new concepts and ideas are essential for the development of theology and religion. Oord writes, ‘I personally think good theology takes into account insights from yesteryear and Scripture. But I don’t think appreciating the past eliminates the possibility of new and creative theological insights. Traditional wisdom is crucial; but contemporary imagination plays an important role in Christian theology.’ Oord later goes on to touch on another significant idea to do with the ‘common Christian conviction that we can never fully understand God’ and how that ‘plays a role in explaining why creative theology is important today’. He supports his ideas with a quotation from 1 Peter 3:18, and states there is always room to ‘grow in the knowledge of Christ’.

‘grow in the knowledge of Christ’.



Emerging theological theses and creative theology may also aid the compatibility of scientific research with religious beliefs, with many believers adapting and applying key messages of scriptures to life today without interpreting everything completely literally. This can even allow science and religion to be complementary in some cases.

In addition to this, new theological concepts can also aid the compatibility of seemingly contradictory or ineffable elements of God's nature. For example, open theism attempts to explain how an omniscient God can exist simultaneously with the existence of the free will of humans.

Another way in which creative theology can solve controversy and lack of understanding within religion around God's essence as an ultimate being is through theodicies attempting to reconcile God's nature and existence as omnibenevolent to the surrounding world where evil and suffering are present. For example, the emergence of the Irenaean theodicy (c. 120 - c. 200) was significant in its attempt in doing this.

However, other new ideas alter how God's nature is perceived in an attempt to understand the way in which a supreme being can exist, resulting in more split views within each religion.

An emerging theological concept: Open theism

What is Open theism?

Internet Encyclopaedia of Philosophy Definition:

Open theism, otherwise known as free will theism is defined by the Internet Encyclopaedia of Philosophy as 'the thesis that, because God loves us and desires that we freely choose to reciprocate His love, He has made his knowledge of, and plans for, the future conditional upon our actions.' This description of Open theism goes on to explain how, 'Though omniscient, God does not know what we will freely do in the future. Though omnipotent, He has chosen to invite us to freely collaborate with Him in governing and developing His creation, thereby also allowing us the freedom to thwart His hopes for us. God desires that each of us freely enter into a loving and dynamic personal relationship with Him, and He has therefore left it open to us to choose for or against His will.'

Open theism as a new contender in the long-running theological question of how human free will and God's foreknowledge work together: Traditionally there have only been two other contenders, being Calvinist theology and Arminian theology.

Calvinist theology suggests that according to his will, God ordains all things, including those who will be saved. This perspective proposes the scope of human free will to be limited due to every event and decision being predetermined by God's sovereignty. Calvinists believe that scripture teaches that all of the future is ordained by God. Bob Letham, from the Union School of Theology says, 'If God has no certain knowledge of future events neither he nor we can be sure that Christ will win or that heaven itself will be secure from another fall.'

In contrast, Arminian theology argues that God, being omnibenevolent, wants salvation for all humans, however humans are able to resist God's call to repentance freely. So God still has divine foreknowledge of future events but humans also have free will.

Open theism could be described as an extended version of Arminianism as it goes a step further to solve the paradox of free will. It accepts that free will cannot actually be 'free' if God always knows what the future will hold. God gives free will to humans out of love, but to allow true freedom he must purposefully limit himself to not knowing everything about the future. The way in which humans choose to exercise their free will inevitably lead to different possible futures, therefore the future is open, not closed.

Chris Sinkinson, a lecturer in Apologetics at Moorlands College observed a potential flaw with open theism, suggesting Christians should be wary embracing 'novel' doctrines as 'One implication [of the concept of Open theism] is that God is within time, growing older and more knowledgeable with each passing day. Such a God-within-time creates a lot more problems than it solves and that's why it is not only Calvinists who refuse to endorse the Openness approach.'

When did the concept of Open Theism emerge?

Open theism has been an important topic of conversation in religion, particularly in evangelical Christian circles since 1994 with the release of the book 'The Openness of God: a Biblical Challenge to Traditional Understanding of God' written by Clark Pinnok, Richard Rice, John Sanders, William Hasker and David Basinger. This book followed the work that Rice had originally published, which was significant in initially opening up the conversation of Open Theism, entitled 'The Openness of God' in 1980 (later republished as 'God's Foreknowledge and Man's Free Will'). The 1994 book attempts to 'systematically explicate the relational view of God', that its authors labelled the 'open view', marking the emergence of open theism and the beginning of the debate over its tenets.

Despite this emergence of Open theism being apparently recent, concepts similar to Open theism with the consideration of the problems of foreknowledge were advocated many years ago in the works of Calcidius who was a 4th century interpreter of Plato, as well as in the 16th century by Soncius, the 18th century by Samuel Fancourt and Andrew Ramsay. In the 19th century, many other theologians supported the idea, or similar ones, including Gustav Fechner, Otto Pfeiderer, Jules Lequier, Adam Clark and more.

So, although Open theism is thought of as relatively new in Christian theology, that is a great over-simplification. It is perhaps better thought of as a renewed expression of a well-established seam of critical thinking spanning over 2,000 years. This could be said to illustrate the view that emerging ideas in theology in general are unlikely to be truly 'new' and 'emerging' but rather drawing on similar concepts from the thinkers of the past.

Why did the concept of open theism emerge?

The belief in an omnipotent God is fundamental to many religions, especially Christianity. However, the belief in God-given free will to humans is also an essential shared belief in Christianity, existing simultaneously with the belief in a God with ultimate power. These beliefs being held at the same time creates 'the paradox of free will'.

The paradox of free will, also known as the argument of free will or theological fatalism, states that any conception of God as both omniscient and yet, at the same time, in a world where free will exists for humans, is inconceivable. The implications of predestination are central to this argument as if God knows everything, this includes all future events, meaning any choices we have as humans must be already known. If every decision we make or will ever make is already known, how can humans truly have free will if our actions are predetermined in this way?

Open theism attempts to solve the paradox of free will and so is an example of an emerging theological idea which attempts to help Christianity to progress, aiding the reconciliation between God's nature in Christianity and the apparent nature of humans considering their free will.

The Significance of Open Theism as an Emerging Concept in Theology:
Open theism is significant as an emerging concept in theology as through learning about it, one can learn more about the value of understanding emerging ideas in theology in general. From open theism and the history behind the concept, one may take away how the nature of theology is very much conversational, with 'emerging' concepts attempting to clarify or finish conversations that were semi-started centuries ago. These conversations or developments of ideas over time allows religious individuals, and so then religions, to progress alongside societal and scientific changes.

Open theism is a concept which, despite being 'emerging' and 'new', may even be considered by more conservative Christians as it may help them to further grasp the complex and arguably contradictory characteristics of God's nature in Christianity, possibly allowing them greater understanding and an opportunity to strengthen their faith and relationship with God.

However, some believers may find it uncomfortable to dispense with the idea of God's foreknowledge after finding comfort in the belief that an ultimate being is in control. Open theism involves belief in a God which whilst manifestly on our side, is not in control of events going on around us due to his own self-limitation.

The idea of open theism is also significant because the question of whether God knows all future events or not may completely change the Christian perception of God, and in turn the understanding of evil existing on earth. Many open theists argue that their take on God's omniscience makes more sense of suffering as God never ordains it. Instead of it being God's fault for not preventing it, it is the outcome of human free will.

By Sabina Curtis Green

The Emergence and Resurgence of the Shoegaze genre - Lily Brandts



Exploring the political and social backdrop to genre's formation is crucial to understanding its significance. In the wake of the Cold War there was a great desire to prove that everything could be commodified in a capitalist market in order to create a successful economy. Thatcher's policies focused on market deregulation, the privatisation of state-First emerging in Scotland and then Ireland during the 1980s, shoegaze is a musical genre that is characterised by a combination of guitar distortion, feedback, and layered vocals which result in waves of sound and a musical atmosphere unlike any other genre. Though sometimes closely compared to dream pop, its unique texture and "wall of noise" distinctly sets it apart. The "holy trinity" of shoegaze albums are widely regarded to be My Bloody Valentine's *Loveless*, Slowdive's *Souvlaki* and Ride's *Nowhere*, which each contributed to the genre's establishment. Despite being overshadowed by Manchester bands of the 80s (The Smiths, The Stone Roses) and then Britpop in the 90s (Blur, Pulp, Oasis), the importance of its role in the music industry and the subsequent emergence of further sub-genres cannot be denied.

During this time, there was simultaneously an increase in the concentration of wealth, a severe economic recession and mass unemployment. At the same time, technology was rapidly improving as wealth and investment rushed to the sector. But with this investment came an expectation of profit, and, as such, the hyper-commercialisation of art began to be reflected in music.

With genres such as metal and punk gaining mainstream attention, many believed that they had lost their individuality. It was off the back of this that shoegaze emerged as a form of rebellion against the monotonous mainstream scene and as a new form of sonic exploration. It encouraged a retreat into fantasy, and was dubbed 'the scene that celebrates itself' by the press, which was welcomed, even though it was intended to be a term of disparagement.

The shoegaze genre's lack of commercial success means that not only that it is impossible to pinpoint a definitive start to it, but that, more tragically, its influence was (and is) often overlooked. Its core principles can even be seen in bands such as Sonic Youth, who despite predating the genre, revelled in noise and are often cited as the key inspiration for many of the best-known shoegaze artists. Sonic Youth largely helped popularise noise rock, especially in alternative rock audiences, by creating melodies within droning soundscapes. This contributed to the formation of the model that many other shoegaze artists adopted, along with a focus on atmosphere and texture rather than melody or a beat. Artists within this genre preferred their music to speak for itself, looking down at their foot pedals at live shows rather than performing to the audience to produce the characteristically heavily-treated guitar parts. This disengagement with the audience is where the genre's name originated, as the artists appeared to be looking at their shoes—hence the term shoegazing. Another definitive feature of the scene was sexual equality. This differed greatly from conventional rock, since most bands had at least one female contributing to vocals to develop a balance between softer vocals and introspective lyrics that carried a more abrasive instrumentation.

The Cocteau Twins formed in 1979 as a result of post-punk and musical experimentation. They pioneered the idea of giving the audience an abstract 'space' to think as they listened, even within the sometimes seemingly impenetrable atmosphere. Through their search for a new sound, they became known for their dreamy "background music" defined by the depth created by their guitars.

The Jesus and Mary Chain are another example of a band who produced a louder, more immersive form of shoegaze. Though not always considered to be within the genre, they also combine breathy melodies and layers of noise with an open criticism of conventionality—playing drums with mallets and not using standard guitar tunings. However, the band most often described as the epitome of the shoegaze genre is My Bloody Valentine, a group formed in Dublin. Their music features the genre-typical guitar drones and harmonics hidden under layers of sound, achieved by further layers of feedback and, at times, barely audible androgynous vocals. Whilst they did not enjoy extensive commercial success, they had a significant and lasting impact, providing inspiration for a new generation of music by fusing elements of multiple genres and combining them with their own uniquely jarring textures.

The recent revival of shoegaze within alternative music speaks to its long-lasting relevance and appeal, both in the reunion of founding artists and the formation of new ones. Alan Moulder, a producer for artists such as My Bloody Valentine and Lush, is evidence for the genre's impact on the industry and the development of other genres. He took what he learned from shoegaze and applied it to his later projects, such as The Smashing Pumpkins, The Cure, The Killers, Arctic Monkeys, and most recently Beach House. Whilst the parallels may not be clear at first, the principle of extracting a melody from noise remains, and the modern dream pop scene owes much to the musical atmosphere of shoegaze.



Emerging Technologies

Should robotics be used for deadly defence?

In 1942, Isaac Asimov curated a set of three governing laws, which engineers would have to adhere to when manufacturing a robot, known as 'The Three Laws of Robotics'. These laws outline the fundamental ethics of robotics and their interactions with their world, and state that:

- 1. A robot may not injure a human being or, through inaction, allow a human being to come to harm.**
- 2. A robot must obey orders given by human beings except where such orders would conflict with the First Law.**
- 3. A robot must protect its own existence as long as protection does not conflict with the First or Second Law.**

With Artificial Intelligence spreading rapidly, and unconscious bias emerging on robots, these rules are slowly being abandoned. This transition can be seen in plans set in place by San Francisco police, who are proposing to use robots as a form of 'deadly defence'. The proposal is a document which outlines how the police force would use 17 robots as a 'deadly defence'. These devices are remote controlled and can be used for things such as bomb disposal but also for training simulations, criminal apprehensions and executing a warrant for suspicious assessments. These robots are the newer Remotec model robots and have a weapon system with handload shotgun shells, which are often used in bomb detonation. These robots can also be weaponized. Through basic engineering, these robots can be modified to add more extreme optional modules, such as guns. This shows a complete abandonment of the first law: a robot may not injure or harm a human being. Giving robots the ability to kill in order to assist officers in situations contradicts this first law. Although the Police Department have already

stated that the use of these robots would be rare and exceptional, it is obvious to see how emerging technologies are steadily going to affect society and, more specifically in this case, by transforming the police and juridical system.

Ethically, this proposal is flawed, but it also had me thinking about the flaws of the human police force and whether or not robots could help to abolish them. A big flaw that came to mind was the discrimination which policemen and policewomen sometimes exhibit against races and genders, which subsequently leads to biases within the judiciary system. Although robots are programmed to neither emote nor have observations (whether this be gender or race), there is an algorithmic bias on robots. This is caused by many things, such as machine learning, as the individuals who design and manufacture the robot can often have a subconscious bias, as well as the data used when training the robots may not be enough for certain demographic groups. Research conducted by MIT and Stanford University prove that the error rates in determining the gender of a light-skinned male was 0.8%, whereas for darker-skinned it was 34%. This clearly proves the point that when machine learning is being conducted, only certain demographics are being highlighted, thus a bias is being formed.

To circle back to the general question, 'Should Robots Be Used for Deadly Defence', I believe that using robots in this manner would go completely against Asimov's 1942 Three Laws of Robotics, which were set in order to keep humans safe from robots. This, in combination with the bias being built onto robots, could potentially lead to them being deadly, however, not in the way that the San Francisco Police Force intended.

Investigating the emergence of the European Gothic Influence in Seville

Seville is centred around the river Guadalquivir. The foundations of the city were built by the Phoenetians in the 8th century BC. The Romans claimed the city in the 1st century AD and were ousted by the Visigoths early in the 5th century AD. The Moors took over Seville from the politically disorganised Visigoths in early 700s AD.

The strategic, geographical and political position of the city led to its siege and conquest in 1248 by King Ferdinand III of Castile. He repopulated the city with Christians and Jews at the expense of the Moors. Seville's proximity to the Atlantic and the Mediterranean Oceans meant it was ideally situated for trade with both the Old and New Worlds.

Its economic importance increased after America was (re)discovered. Its useful position on the river led it to be chosen as the home of the House of Trade in 1503. The main purpose of the House of Trade was to control trade and maintain relations with the "New World". Following this, Seville became the most populated city in the Spanish kingdom as well as the main financial city in Europe. This period of prosperity and power was brought to an end in the 17th and 18th centuries by the plague epidemics and the decline of the Spanish monarchy following the inability to produce an heir, which unfortunately coincided with Seville's loss of the loss of best river access to Cadiz when the river Guadalquivir silted up, making it unnavigable to large trade ships. Seville's revitalisation was granted by the industrial revolution of the 19th century, with new technologies and methods of production allowing Seville to produce goods more efficiently and effectively. Seville was able to export more goods than ever before. Maritime traffic was critical for this export. Key exports included ceramic tiles and key imports included timber, bricks and marble which were needed for construction.

'they educate people today on events of the past and can teach us to appreciate how well different cultures can co-exist.'



Photo: Wikipedia

Mudéjar architecture is a blend of Moorish and European style and design. It is seen in many structures and buildings in Seville. Particularly good examples are the Real Alcazar and Seville Cathedral. Moorish architecture usually includes elements such as single and poly-lobed arches (often adopting a keyhole shape). This is one of the most characteristic motifs of Moorish style. Rooms are often divided by horseshoe shaped arches with caliphal typology. Arches are sometimes crowned with shells which symbolise the cycle of life and include detailed and intricate plasterwork and geometric patterns. Fountains often feature in the courtyards which can be found in the centre of grand houses and royal residences. Schematic planting in the courtyard brings both beauty and cooler air in the hot summer months. In the Moorish style, walls are often decorated with ceramics, in contrast to the Christian's use of heraldic motifs. There are no displays of iconography (portraits or illustrations of humans), because, in Muslim culture, pictures and statues are thought to encourage worship of idols as a representation of God, which is forbidden. Other key elements of Moorish architecture are the use of brick and the protection of Moorish assets using walls and minarets, which are looming towers 'reaching for heavens'. In the Real Alcazar, the Hall of Ambassadors was the main hall of the palace and used as a throne room for the king. This Hall is a square room with a magnificent domed ceiling. In addition, to the original Moorish frieze that runs across the top of the walls, portraits of Spanish monarchs have subsequently been added by the Spanish Catholic kings.

BOOM!

In contrast to Moorish style, European Gothic architecture incorporates elements such as scissor arches, polychromatic tiles (if you were wealthy enough you could have them specially designed and made for you or enscripted with your coat of arms – something seen in Seville's Casa de Pilatos), stained glass windows, ornamented stone balustrades, twisted spires, and pillars and columns with detailed corinths (actually a feature of ancient Roman architecture). Moreover, European Gothic architecture tends to be more ornate and intricate than Moorish architecture, making use of stone, rather than brick, and featuring religious paintings and depictions of human figures, which were contrary to the Moorish dislike of iconography. A typical element adopted by Catholic monarchs is the coffered ceiling with heraldic decoration, in contrast to the polylobed arches common in Moorish architecture, to accompany the interlaced patterns.

Mudéjar architecture became increasingly common as the number of Europeans inhabiting Seville grew. This is because the newly arrived Europeans altered the existing Moorish structures by adding Christian/Gothic elements to them. An example of this is the Seville Giralda, in the cathedral. Originally it was intended to be a minaret adjoining the mosque. The mosque was later converted into a gothic cathedral in the 15th century. The minaret's construction was started by Ahmed Ben Basso in 1184 and completed 14 years later by Ali de Gomara. In the 16th century, Hernán Ruiz integrated the Moorish and Christian style by building a second structure on top of the minaret, topped by the Giralddillo, a bronze figure that functions as the tower's weathervane. This action transformed the minaret into a bell tower.

The city paid for grand construction projects, such as renovating and enlarging the Alcazar and building the Cathedral and the gothic top to the Giralda, through the exploitation of colonies in Latin America, and the "discovery" of the Americas by Christopher Columbus, whose tomb is located in Seville Cathedral.

The Royal Alcazar is a fitting example to use, because it plays a massive role in our understanding of the history of Seville today. This is because it was originally built by the Moors to serve as a fortress in the 10th century. It was virtually destroyed and then rebuilt by King Alfonso X after the Christian takeover of Seville in 1248, when he hired Muslim workers for the reconstruction to help restore some Moorish elegance to the new palace. The Real Alcazar could be argued to be representative of the history of Seville, because it contains many recently added European Gothic elements which dominate the original Moorish elements. This is not to say that there are no Moorish and Islamic structures and architecture in Seville, but they have been diluted by European influence.

Over time, the dominance of Christianity reduced many of the Moorish influences in Seville. In 1492, the Catholic monarchs Ferdinand and Isabella drove Islam from southern Spain.

However, rather than demolishing the Moorish buildings, they created a new style of architecture, in the form of Mudéjar, to incorporate the Moorish and Gothic style together. An element of the Moorish influence remained, and it is still present in Seville today. This is why places such as the Real Alcazar are so important to preserve – they educate people today on events of the past and can teach us to appreciate how well different cultures can co-exist.



PHOTO CREDITS: NHS

Major trauma events in the UK such as knife crime, car crashes and gun violence are on the rise. It has therefore become increasingly more important for the NHS to provide effective trauma care. 2022 marks ten years since the first major trauma centre (MTC) in the UK was opened, but what does its process of treating patients look like?

On admission to an MTC the team will take a patient's vitals using devices including cardiac monitors, blood pressure monitors, and pulse oximeters. They also conduct a primary survey, using the mnemonic ABCDE; airway, breathing, circulation, disability and exposure.

'A' stands for Airway. One member of the team checks the airway for potential blockages, including blood clots and foreign bodies, which inhibit a patient's ability to oxygenate the lungs. A common method to check for obstructions is to ask a patient their name, so the doctor can as-

sess how clearly they are able to speak. If a blockage is identified, the patient may need an endotracheal or nasotracheal intubation to assist normal breathing. Doctors will assess the possibility of intubation using the LEMON mnemonic as a checklist. This involves;

Look – can you see anything that would make intubation difficult

Evaluate – use the 3-3-2 rule which helps measure the size of a patient's mouth and jaw

Mallampati – scored from I-IV, evaluates how much the tongue is blocking the oesophagus

Obstruction – does the patient have any conditions or injuries that could make intubation difficult, for example maxillofacial fractures, burns, haematomas

Neck – how mobile is the neck and can it be extended, does the patient have a cervical collar to stabilise spinal cord

The next stage of the primary survey is

'B' which stands for breathing, checking the lungs function properly. A blunt force injury to the chest can cause problems such as a pneumothorax (collapsed lung), haemothorax (where blood pools in the pleural cavity), and flail chest (three or more ribs broken in multiple places cause part of the rib cage to become detached). These injuries can severely increase mortality, so doctors use intubation or mechanical ventilation to increase the volume of the chest cavity, improving lung function and increasing oxygen levels in the blood. When the patient is more stable, imaging such as x-rays and CT scans are used to determine further treatment.

The third stage of the survey is 'C' for circulation, the movement of blood around the body, checked using cardiac and blood pressure monitors. The average blood pressure is 120/80, anything significantly lower or higher indicates a severe issue. Many trauma patients experience haemorrhages, decreasing the volume of blood in their body and therefore the oxygen supplied to organs. Cells become unable to aerobically respire efficiently, they begin to respire anaerobically producing lactic acid. Blood pH is decreased and enzymes, including those responsible for clotting, are thereby denatured and bleeding increases. Furthermore, this acidosis kills muscle tissue in the heart, which will decrease cardiac function. Circulatory problems must therefore be treated extremely quickly using a tourniquet, gauze and blood transfusions.

'D' is for disability, which doctors must consider in their treatment of trauma patients. This includes speech and neurological disability caused by head trauma. The Glasgow Coma Scale (GCS) is used to assess these traumas for brain injury. GCS assesses eye opening, verbal and motor response by scoring patients, each category combines to give an overall score. A score of 8 or less shows a severe head injury,

9-12 a mild injury and 13-15 a moderate head injury. The GCS helps to evaluate the current state of a patient and thus their ongoing treatment.

The survey is concluded by assessing 'E', exposure. Doctors perform further detailed checks, including a temperature assessment to monitor hypothermia or hyperthermia. Extreme temperatures are dangerous as they also cause enzyme denaturing, interrupting bodily functions. Hypothermia is included in the trauma triad of death – hypothermia, acidosis and coagulation, which combine to dramatically increase mortality rate.

Following the primary survey, a secondary survey is conducted once the patient has stabilised. Doctors will consider the patient's medical history, assess further signs and symptoms, allergies, medications and the events experienced during the trauma. Follow up testing such as CT scans, ECG's, lab tests and toxicology screening may be necessary. Furthermore, a patient's care doesn't just end when they leave the hospital. According to the Major Trauma Group, 75% of people need rehab following a traumatic event, for example physiotherapy and psychological support.

Following the 'Trauma, who cares?' report made in 2007, which heavily criticised trauma care in the NHS, the setting up of the MTCs revolutionised treatment. Between 2012-2018 the NHS has saved the lives of an extra 1600 people and has increased the survival odds of those admitted by almost 20%. Considering that trauma is the primary cause of death of the under 40s in the UK, this improvement in care has been crucial to saving many lives. Therefore, the successful creation of MTCs highlights that the NHS and its staff must continue to adapt to the demands of the population in order to create positive change.

PARTITION

the emergence of a new country

By ZAYNAB ANSARI

The partition of India and the creation of Pakistan occurred on 14/15 August 1947 (Pakistan was given powers a day before India). With the dissolution of the British Raj, two new dominions were born. Whilst on the face of it partition may have seemed like a simple and somewhat successful solution to the ever growing problem of religious and cultural differences in India between the majority Hindu and minority Muslim populations, the reality was widespread death and destruction. Violence ensued in the aftermath, with thousands displaced as many found themselves in a completely new country as new borders carelessly drawn. The lasting impacts of partition are seen even today with the conflict over Kashmir.

The journey from India to Pakistan

NANI (YASMINE): I was born in Lahore in December 1944, soon after, my parents were posted to Sind to help set up the Medical College in Karachi. So, when Partition happened in 1947 I was only 3 and we were already living in the area that came to West Pakistan.

I have no particular memories of the time except that there was a Sikh family who lived next door. They were close friends of my parents. They had two little sons, the younger one, Bubloo, was my friend. I remember being very sad when the family just 'disappeared'. My mother missed their mother, Sunita Singh, who had been her best friend since university. She kept up a regular correspondence with Auntie Sunita. Many, many years (30 or so) later my parents, when they were able to go to India for a medical conference, met up with them. It was a joyful reunion but very sad too.

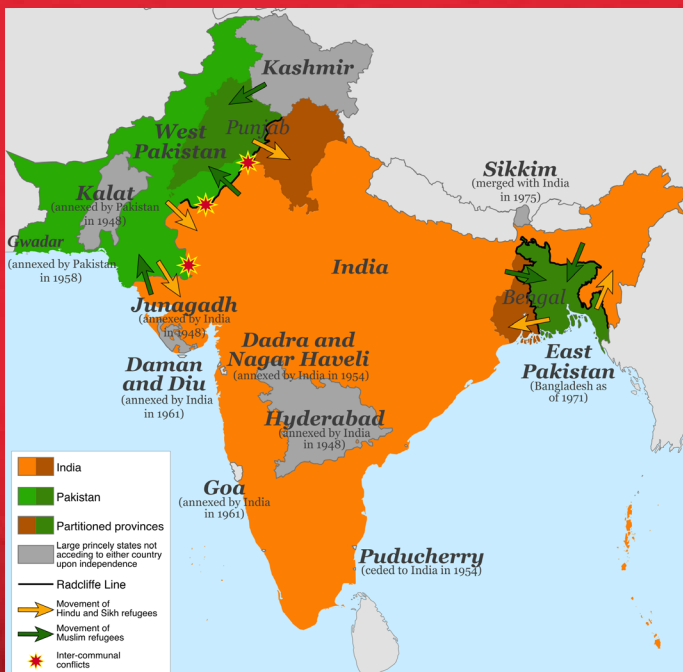
I remember the pride and excitement of Independence Day, the waving of flags and watching military bands and parades in August of subsequent years.

NANI (SHAHID): My journey from India to the new country of Pakistan was by ship because my father was a naval officer. Being a Muslim, he had to move from Bombay to Karachi, the only port in West Pakistan. My mother and my two younger brothers and I came quite comfortably to Karachi in a ship, we had no idea of the turmoil taking place as I was only 4. I remember the excitement of reaching Karachi and shouts of "Pakistan Zindabad".

The impacts of partition

NANA: We moved several homes but I was unaware of any real stress or worry as my parents protected me.

My mother had to leave her married sisters, brother, mother and other extended family behind. We were always aware that the family had been split by partition into an 'Indian' family and a 'Pakistani' family. She always, whenever possible, tried to visit them as she missed them dreadfully. She made sure her own children knew their 'Indian' aunts,



My grandparents, Shahid and Yasmine Jamil, were just children when partition occurred, yet their memories and the memories shared with them by their parents and older family members, provide a unique insight into the causes and effects of partition. This article is in their words and is a recollection of their experiences.

My grandparents are referred to as Nana and Nani in the article. Nana translates as grandfather and Nani translates as grandmother.



uncles and cousins well.

There was great patriotism and a sense of pride in the 'New' homeland.

There was also hostility towards India and a fear of the much larger country, particularly because India went back on its word to hold a plebiscite in Kashmir to enable the Kashmiri people to decide their own future. Pakistan felt this showed India's bad intentions.

A war broke out between India and Pakistan soon after partition, many times after that too. The hostility grew over the years and was a constant in my growing up years.

I witnessed a crowd of shouting people trying to enter a house and set it on fire very near where we lived. My brother and I had been playing outside till dark and had been attracted by the shouting. I remember being scolded and realising then how tense and dangerous the times were.

NANI: I remember seeing, for many years, huge refugee camps made of shacks of corrugated iron sheets, along the main Drigh Road. It was a common sight to see whole families sleeping on road sides.

Was partition a good idea and did it work?

Partition as it happened was not the idea proposed by the British or the leader of the Muslims Mr Jinnah. As it happened it was a last ditch solution accepted by the British who were leaving India in haste after the very debilitating WW2 in Europe.

The Indian National Congress did not want to ac-

commodate the Muslim minority of India and felt that by not agreeing to the British Plan (of not having a partition of the country) they would force the creation of a non viable country which could never survive after independence.

Partition could have worked if the majority Indian National Congress had wanted it to.

Mr Jinnah wanted to develop very friendly relations with India using the Canada/USA model.

However history has shown that sectarian violence, suppression and ill treatment of Muslims is very much a part of life in India, one wonders if a United India could ever have worked.

Do you think partition was done fairly? Did the British manage it well?

Partition was not done fairly.

The boundaries of the two countries were drawn up, in haste, by a British civil servant who had never been to India and knew little of the history, the people or culture.

The unintelligent division of land by the British laid the foundation for bitter conflict, bloodshed in multiple wars, millions of lives impacted and devastated.

The British did not manage it well because they were very keen to leave India quickly. They did not want to commit any British forces to enable an orderly transfer of power. Unfortunately it became for the British, as the American historian, Stanley Wolpert, said "a shameful retreat".

The Emergence of Data Revealing the Cognitive Benefits of Learning Languages

by Imogen Wheelan

Many are aware of the social benefits of learning languages: you obtain a greater appreciation of different cultures and can form long lasting connections with a more diverse range of people, to name a few. Lesser known is that learning a second language has recently been found to carry a plethora of health related and cognitive benefits.

Researchers from Lunch University, Sweden, investigated how the brains of students had changed over a period of studying. They observed students from the Swedish Armed Forces Interpreter Academy (who had been learning languages) and compared their brains to those of students who studied medicine and cognitive science at Umeå University,(deemed to be studying as rigorously as the interpreters from the academy were). The results from MRI scans at the end of a three month period showed that both the hippocampus and the three areas in the cerebral cortex grew in size (when compared with MRI taken at the beginning of the study) in only the students from the Interpreter Academy . This showed researchers that the interpreters' emotional and memory abilities were significantly greater than those who had no been learning languages because the hippocampus (the part of the brain that deals with memory and emotion), had grown.

Moreover, this three month study does not begin to remotely compare to the lifetime of language skills bilingual people have obtained from birth. A lower susceptibility to early onset dementia is deemed to be enjoyed by bilingual people. Furthermore, bilingual students are said to be able to concentrate better than those who are monolingual, and can more effectively ignore distractions due to the bilingual brains' ability to switch between different languages swiftly. Since birth, many bilingual people have been unconsciously trained to focus on speaking in one language while thinking in the other (or visa versa).

In 2009, a study led by the International School for Advanced Studies in Trieste, Italy, compared the focusing abilities of 7 month old babies raised either in bilingual or monolingual households. Interestingly, even from such a young age, the babies exposed to two languages 'displayed improved cognitive control abilities', compared to the babies only exposed to one language.

Further, in the classroom, students who are learning a new language have improved mental alertness, and greater attention spans, such is the nature of the problem solving and educated guess work that language learning requires.

As a result of this, researchers are beginning to suggest language learning programmes could be an optimal solution to reduce the cognitive decline that inevitably ensues with ageing. This is supported by the fact that scientists are aware of how language learning engages brain networks known to, "overlap with the regions negatively affected by the ageing process" (Benjamin Kulka, 29/05/2019, The British Academy).

To conclude, bilingual people possess a cognitive superpower that may prove extremely useful throughout their lives, be that in early education or old age. However, hope is not lost for those who are monolingual, as they can still reap the benefits of language learning as long as they continue to engage with languages throughout their lifetime.

THE EMERGENCE (AND RE-EMERGENCE) OF MID-CENTURY ARCHITECTURE

BY SARAH FLEMING

As with many art forms, tracing the roots of architectural movements can often be virtually impossible. They originate from a culmination of past concepts, alongside modern influences, therefore opinions on when and how a movement emerged tend to vary. In this case, many would attribute the success of Mid-century architecture to the prominence of its predecessors, such as Frank Lloyd Wright and Alvar Aalto. Alternatively, you could delve deeper into the roots of their inspiration and argue for the influence of traditional Japanese architecture, reflected in the characteristically minimalist and often grid-like structures in Mid-Century buildings. These characteristics were initially implemented to emphasise the existence of 'ma' between spaces, 'ma' being a Japanese concept, often used in architecture, to refer to the beauty in the space left empty between walls or structural posts. Furthermore, Frank Lloyd Wright's fascination with Japanese craftsmanship, particularly through carpentry, led to his distinctive use of natural materials and even the incorporation of shoji screens, which arguably paved the way for open-plan living.



photo credit: Dengarden, flickr

Despite its more historic 'foundations,' Mid-century can be attributed to the advances made in building architecture first entered the public sphere in the 1930s, and methods, which arose from industrialisation and was only popularised in the wake of the Second World War. international collaboration, both of which were catalysed by WWII.

The post-war housing shortages and a desperate need for rebuilding on an industrial-scale, meant that the use of right-angled structures became the norm. This was purely out of necessity, as they are the most efficient use of space and much easier to construct than more extravagant alternatives. Thus, despite its connotations of aesthetic living in a modern context, Mid century design was characterised by the practical need for stripped-back functionality. Supply shortages, particularly of materials like steel, which had been required for the war effort, also gave rise to innovation and encouraged the use of new materials. For example, brutalist architecture, which emerged around the same time, is renowned for employing concrete, to meet the requirements of post-war society.



photo credit: MyLondon, Popperfoto via Getty Images



photo credit: The Guardian, Property Photographs/Wm Sykes

Similarly, much of Mid-Century design echoes the industrial nature of its construction, particularly through the furniture, which is unpretentious, often consisting of exposed joints and pins. On the other hand, somewhat harsher materials tended to be softened via the use of the more naturalistic: wood and stones. This practical use of raw materials has undoubtedly contributed to the enduring dependability of Mid-Century design, but its popularity also arose from its aesthetic appeal. Something I believe is particularly prevalent in the use of large windows, which connect the regimented structures of the interiors with the more organic forms found in nature. Historically, this use of glass would have been impractical, due to the expense and the complications associated with constructing the openings themselves. However, the 1950s marked a new era in the use of glass in construction. This



photo credit: Essential Home

Since its re-emergence in the 1990s, mid-century design has become firmly embedded in the public consciousness, and therefore we should expect its popularity to be enduring. In an era of mass media awareness and booming pop-culture, individuals continue to pursue unique pieces. Thus, the cyclic trend cycle ensures that the majority of popular consumer goods will bear witness to an eventual resurgence. Especially as companies seek to preempt these shifts and profit from the increase in demand, the re-emergence of trends, throughout art, textiles, design and the media seems inevitable



PHOTO CREDITS: THE NEW YORK TIMES

EMERGING MARKETS AN INVESTOR'S PERSPECTIVE

Namrita Ghani

There are, broadly, two types of economies; emerging economies and developed economies. An economy that experiences rapid economic growth and has some, but not all, of the features of a developed economy is referred to as an "emerging market." It might be a country with a thriving business sector, or one that is experiencing rapid industrialization and expansion. The BRIC nations (Brazil, Rus-

sia, India, and China), as well as the MINT nations (Mexico, Indonesia, Nigeria, and Turkey) are the eight greatest emerging and developing economies by GDP, adjusted for inflation. An emerging economy can be both a risk and a reward to investors, making it a unique investment.

The benefits of investing in an emerging economy can outweigh the dangers when analytical caution is used. The most growth and

the best-performing stocks will be found in the economies that are expanding the fastest, despite their instability. This is because emerging economies focus on the quality of people's lives. This generally entails focusing on higher income for the population, better access to healthcare and education, while making sure the country has good infrastructure. This leads to emerging economies having a high growth rate, so, for an investor, the rate of return may be higher, making it an appealing investment.

Another benefit of investing in emerging economies is diversification. By making investments in many sectors that would each respond to the same occurrence differently, it seeks to limit losses. Investing in an emerging market adds new investments to a portfolio, giving investors diversification that they could not achieve if they limited themselves to domestic or recognised markets.

Of course, the prospect of a higher reward is invariably entangled with higher risks. The largest danger of this sort of investment is investing too late in a developing economy, because the growth of these economies is unstable and can be quite unpredictable. Therefore, timing an investment is crucial. China is a prime example of a country with

an economy that was once categorised as emergent. However, the Chinese economy was already well on its way to becoming a global economic powerhouse by the time most people learned about its expansion. Investing can be very expensive when a market for new goods is at its most popular, making it a risky investment.

Additionally, there is also a political risk when investing in an emerging economy. Emerging market governments typically have greater decision-making power and market intervention than politicians in developed countries. For example, some emerging economies lack central bank independence, which is seen as important for long-term economic stability. Political risks are also associated with the possibility of war, regulatory changes, and hyperinflation.

The challenge for investors is to find ways to profit from growth and high returns while avoiding exposure to emerging market unpredictability and other downsides. An astute investor will study the risk/reward profile to the best of their abilities before investing in an emerging economy.

THE MEJI RESTORATION: JAPAN'S EMERGENCE OF 1868

Defeated, Yoshinobu, the last shogun of Japan, agreed to resign his office in 1867. Pressure from his daimyos, feudal lords one rung below the shogun, had resulted in this decision. For the last 700 years, Japan had been governed by a shogunate, a military rule in which the shogun was de-facto ruler of Japan, and the emperor merely a figurehead. Later in January, Yoshinobu went back on his word and launched a military advance against the new government. Japan emerged from a civil war between the army of the old shogunate and the army of the new Meiji government, with a concrete new form of government under Emperor Meiji, 'Meiji' meaning enlightened rule. Despite the new Meiji period being underway in early 1868, the Meiji emperor, only around sixteen years old, was more of a political prop-up that was being controlled by a group of advisors who had orchestrated the restoration. An elected parliament was set up in 1890, but only the wealthiest 1% could vote in elections. Although the franchise expanded to all men in 1925, women could only vote in 1945, and only after the intervention of the US in Japan's governing after Japan's loss in WW2.

For the past two centuries, Japan had been in a period of 'sakoku' with little to no foreign relations and trade. But as the 19th century drew on, intrigue about the West grew in Japan. There was a growing sense that Japan was 'backwards and feudal' in contrast with the West, whom it was felt held the 'secret of success'. Japan bearing witness to China's two defeats in 1842 and 1860 in the opium wars against the British had made the West seem indomitable. Regions such as Satsuma and Chosu had typically disliked the shogunate as they felt it had been monopolised by the House of Tokugawa, and Tosa and Satsuma disliked Japan having in effect two governments, the shogunate and the emperor, and that "there cannot be two rulers in one land or two heads in a house". The Restoration was also instigated by Japanese anti-foreign attitudes, and criticism surrounding the shogunate's foreign policy.

WHEN SUDDENLY...

Japan was industrialised; the Meiji government helped build railway and shipping lines, telegraph and telephone systems, shipyards, mines, munition works, and consumer industries. These industries were later sold to public investors, which the government encouraged through subsidies and incentives. The government took over previously communal property, so that peasants became tenants of wealthy landowners, and nobles and samurais lost their economic basis. A national land tax system was set up which required money in payment, instead of rice, enabling the Japanese government to have money to help build the nation. The 1873 regulation of landed property act established individual liability for tax and assigned individual property rights and the right of sale, where previously this had been the community's responsibility. These changes were able to occur partially due to the strength of traditional Japanese ideology emphasising everyone's responsibility to serve and strengthen the state, as well as the fact that new economic opportunities opened. A new national education system was created, and by the end of the Meiji period almost everyone attended free public schools for at least six years. In some senses, the Meiji Restoration was an egalitarian transformation of Japan as it abolished certain status differences such as the higher status for samurai, but it would be mistaken to suggest the Restoration was seeking to eradicate hierarchies. It did not remove class divisions and aristocracy but simply changed how these statuses were achieved.

To Japan in the 19th

century, Westernisation meant a society where wealth, education, and political influence determined status, rather than birth. There was an overwhelming effort to westernise Japan, with samurai changing from top-knot hairstyles to western-style haircuts, people started to eat meat, and it was suggested that the Japanese language be abandoned and replaced with English. Even forms of social Darwinism were attempted: the first Japanese ambassador to the US suggested Japanese men marry American women and bring them back to Japan to get American blood in the country. By 1875-76, 500-6—foreign experts were employed under Japanese supervision, and by 1890 this was 3,000. However, as expected, any effort of a country to simply 'westernise' itself is likely to be inhibited by the lack of a coherent set of western institutions: who should Japan imitate?



MEANWHILE...



Opposition to the restoration did exist, and in the early 1870s there were around 30 peasant uprising a year, and a samurai rebellion in 1877, but these were easily put down by the Emperor. A national army was introduced after the 1873 Military Service Law, which required 3 years of military service from all men, where before each domain had their own army. Although it took a while for Japan to strengthen and the process was gradual, by 1905 they had the military strength to defeat Russia in battle. However, by the 1880s a reaction had set in against extreme westernisation, with people feeling humiliated about Japan simply copying the West and not embracing their own culture. There was uncertainty about what exactly 'westernisation' meant: some saw it to be a total transformation of Japan into a new country, but others saw it simply as a way to strengthen Japan as it already stood.

By the emperor's death and consequently the end of the Meiji period in 1912, Japan's government was highly centralised and bureaucratic, with a highly educated population free of feudal class restrictions. However, in 1945 when Japan, allied with the Axis powers and Hitler's Germany, lost the Second World War, there was a sense that somewhere Japan's transformation had gone wrong. Some suggested that, while Japan on the outside appeared a 'western country', on the inside many Japanese people still hadn't reconciled themselves with this change. Is it possible to radically transform a country and propel it onto the global stage in the space of a few decades without leaving some behind?



Photo Cred:
Wikipedia

blond

by Sofia Grincer

This album, both structurally, formatively, and lyrically presents the listener with a seldom created, profound collective effect of reminiscence.

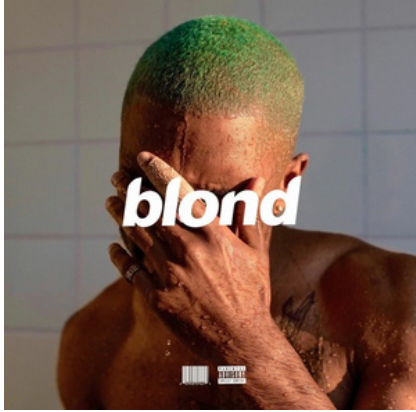


photo credit: SoundCloud, Boys Don't Cry

The first song, 'Nikes', is upbeat, happy, soft and joyful. This is achieved through the repetition of high hats throughout the song, the modern synthesiser sound, and pitch-correction (or auto-tune) used, especially to pitch up his voice towards the former part of the song, so it is made to be almost childlike. Despite the simple appearance (in terms of composition), the song, together, these instruments prove to be very effective. Then, the song fades out with echoes {4:29 - 4:41} (assumedly again produced by a synthesiser) and slowly reintroduces the beat from the beginning of the song.

This upbeat, happy, youthful and nostalgic theme continues throughout the rest of the tracks in the first half of the album, by means of the instruments used, such as synthesisers (Nikes, Solo, Good Guy), electric guitars (Ivy, Skyline To, Self Control), and soft percussion (Pink + White). However, this theme is only present halfway through the album, until the song 'Nights', or more accurately, halfway through Nights.

This song is largely the watershed of the album. The former half of the song uses a repeated light, breezy-sounding guitar loop, reminiscent of its predecessors in the album. This optimistic sound is contrasted with the lyrics like 'shooters killin' left and right', 'bummed out and shit, stressed out and shit that's everyday shit'. It is clear that there is a lack of time and specificity in the lyrics, particularly in who he's referring to. When he says 'hope you're doing well', followed by 'shut the fuck up I don't want your conversation' the message becomes unclear, but I think what's being referred to is either a previous relationship, one which is bipolar in nature (which the artist is seamlessly gliding between points in the past when referring to it) or multiple people who are not differentiated between. There is, additionally, something to be said about his presentation of the lyrics, especially in 'Nights'.

They're said, in a rap-adjacent style (furthering the youthful connotations), rather than singing. In the second half of 'Nights', his more sombre tone is largely due to his slightly elongated pronunciation of the lyrics, see {4:28 - 5:00}.

In these time stamps, he repeats his previous lyrics from the first half of the song, like 'you know them boys wanna see me broke down, see me bummed out, stressed out, that's just everyday shit, shut the fuck up, I don't want your conversation' this time, it's in an evidently more sombre, depressing tone, only accompanied by echoes and reverb-drenched piano samples. This effect is also furthered by the fact that once one realises that these are the same lyrics as before, the different presentation morphs them into lyrics with completely different meanings. Thus explicitly showing the difference between the former and latter parts of the song. The changes in tonality when presented with a constant (which in this case are the lyrics) are made clear. A light, upbeat former and a more depressing, lonely latter. I personally enjoy the instrumental (1:53-2:30, which leads onto the transition period (2:39-3:29).

The transition period consists of duelling electric guitars whose riffs stutter into a singular rapidly beeping noise, accompanied by an underlying synthesiser sound. this synthesiser eventually drowns out his vocals, swelling to this moment of catharsis, which is the now infamous beat switch {3:30}.

This is a relatively uncommon effect to use, but it's known in music theory as 'musical frisson'. This is defined as a musically induced effect that shows close links to musical surprise. It can induce an extreme emotional or physical response in the listener, like goosebumps, or 'chills'. The intensity of the effect of this technique is largely attributed to music being able to 'tap into this very primitive system that we have that identifies emotion on the basis of a violation of expectancy'. This technique is exemplified in the song 'A Day in The Life' by the Beatles, in that it, in an almost identical manner, switches from chaos to order. This quote from Cole Cuchna also depicts this effect well: 'we get order out of chaos, and the understated beauty of a new piece of a new musical material is dramatically enhanced by the ugliness that preceded it'.

The second half of the song is comprised of a slow, sombre, darkly undertoned beat. His voice is noticeably lower in pitch (which will continue throughout this half of the album), and, like the instruments present, reverberates. The reverb aids in perpetuating the significant shift, leaving a sound that remains and lingers. He appears to be in pain, conveyed both lyrically and in his tone. Lyrically, Ocean refers to more mature topics like letting go, and the freedom that that comes with, particularly in love. This isn't an innately mature topic but using general ease in ability to talk about it as a metric, it is. The key theme of letting go creates something of a polarity against the nostalgia offered by the first section. Letting go is not the antithesis of nostalgia, some would argue it's part of the process—but being wistful or attached is somewhat synonymous with nostalgia, so that's the closest proximity one can achieve. 'Nights' as a whole shifts the album into its second half, a sadder, slower and more sombre, painful and hurting

I think this contrast is particularly noticeable when you listen to 'Nikes', 'Ivy', or 'Pink & White' versus 'Seigfried'. Despite their similarities in sound, when these tracks are dissected and further investigated and analysed, their previously ominous reasons for eliciting completely different effects are explained and become evident.

Namely, at the end of 'White Ferrari', his higher pitch and sombre piano is a period of euphoria, an attempt to recapture the first half, the joyful, unworriesome innocence {3:02 - 4:09} of the first half. His voice is evidently softer, in a pretty, comforting falsetto. furthermore, in 'Seigfried', there are subtle samples of flutes, the lyrics and the decorative electric guitar layered above the ambient guitar. The volume which these in these instruments operate at isolates his voice.

This could be perceived as a metaphoric presentation of his isolation that he's experiencing. Then violins are followed by the lyrics 'this is not my life, it's just a fond farewell'. His voice is vulnerable and weak, not to mention the ambiguous, depressing meanings of this verse.

In 'Seigfried', at {2:52 - 3:20} Ocean layers a group of awing violins, some synthesiser sound and his voice to construct a discombobulating sense of distortion, and this 'passing by' effect. These instruments are seemingly passing over you as they slowly leave to remain only his lonely voice. 'High flights, inhale the vapour, exhale once and think twice, eat some shrooms, maybe have a good cry, about you, see some colours, light hang glide off the moon'. Acknowledging the obvious drug references, his descriptions of failed attempts at euphoria by means of drugs still continues this depressing narrative. He cannot stop, no matter what he 'inhales' or whatever 'shrooms' he eats, he has nothing to subdue or dissuade the thoughts of his life and relationships. Even then, he isn't resistant to these thoughts, suggesting that perhaps helplessness has given way to revealing in the passing of thoughts. Regardless, their ability to occupy his mind have superseded the psychological effect drugs are meant to have, and leaves him still in a 'good cry'.

He then repeats 'I'd do anything for you' followed by 'in the dark'. This, again, illustrates his loneliness and isolation by creating the image of him 'in the dark'. It also insinuates this constant underlying acknowledgment of his love, or 'doing (of) anything' not being reciprocated. He's willing to put 'anything' into the relationship, to maintain or to keep it, but there's a certain hopelessness in the tone of his voice where he knows the other person will not do the same. The repetition shows his lingering on the topic, how it consumes him, yet he is continually unable to conclude it by 'letting go'.

Moreover, the phrase 'in the dark' is said in a different, monotone voice, which is almost mechanical. This illustrates his logical conclusion that he needs to 'let go' versus his solemn, ever-trying emotional response to continue trying. The presentation of these lyrics is also significant, how 'in the dark' is at the end of the line, conveys this idea that it is in the back of his mind, underlying and logical.

Ultimately, this phrase effectively implies his incessant need, yet constant inability to 'let go'.

So, in relation to the title, 'Blonde', with blonde hair, it grows darker or duller with age. This narrative represents the album. Its sudden, chaotic change (perhaps reminiscent of the chaos in adolescence) from an innocent, childhood-like state to a slow, depressing beat in 'nights' is similar to the sudden change into adulthood. The nostalgic sound contrasts the (comparatively) more free one in second half through the lyrics, instruments and effects used. The benign exterior paired with this context explains the albums composition and can aid the listener in understanding the meaning of the album further.

I think that whatever part of the album you listen to, or enjoy most is somewhat indicative of who you are as a person. Not in the conventional, morally 'good or bad' binary, but your idolisations, what you miss, which therein lies how your childhood or adulthood is or was.

It opens a deeper, potentially darker conversation about childhood, and trying to capture that all throughout adulthood or, alternatively, childhood trying to capture adulthood.

In my opinion, made clear through the evidence I've provided, he can appreciate and apply the effect of consideration of the significance of form and structure in an album, including when it pertains to a narrative or story being told, or themes being pursued.



photo credit: Etsy, autumnndesignsposters



The Development of Schizophrenia Research and How 'Madness' Became Recognised as a Disorder

by Annabel Jagusch

In the 18th century, those who experienced hallucinations or delusions were considered the epitome of insanity. Any symptoms of 'madness' (a word which today signifies serious mental illness) would lead to imprisonment, either in a jail or an asylum, or if lucky, a mental hospital. The 19th century displayed some positive changes. Psychologists made attempts to understand the symptoms of what is now called schizophrenia—the most notable of these psychologists being Emil Kraepelin (1856). Kraepelin made the distinction between manic depression and schizophrenia, and theorised there were only three types of psychoses, two of which are still recognised today: manic depression and paranoia. The third, dementia praecox, was discarded but is now more commonly known as schizophrenia, which is a 'mental disorder characterised by disruptions in thought processes, perceptions, emotional responsiveness, and social interactions'.

So where did the common misconceptions surrounding schizophrenia stem from? Many factors influenced the stereotype of schizophrenic patients being labelled as completely 'mad' or having a 'split personality', from a lack of scientific knowledge to misinterpretation in Hollywood films.

The Snake Pit (1948), for example, recounts the story of a woman who finds herself lost and confused in a mental asylum. Perhaps most significant, however, was renowned poet TS Eliot's 1933 literary criticism in which he described schizophrenia as 'a split or multiple personalities disorder'. This would lay the groundwork for further future misconceptions of the disorder.

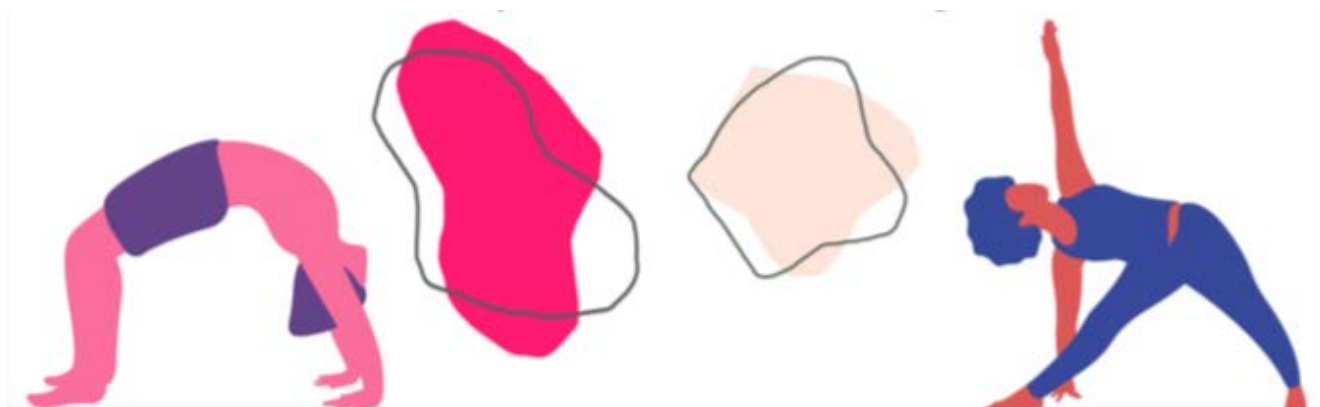
Luckily, it was not long until schizophrenia became a much more understood mental disorder. Up to and including the majority of the 19th century, catatonic states and insane episodes were not understood or scientifically researched as mental disorders, until Emil Kraepelin grouped these separate entities and others into one concept: dementia praecox (schizophrenia).

The establishment of this new disorder led to findings about clinical patterns involved with various mental illnesses and allowed more research surrounding schizophrenia to be found.

This allowed for the foundations of the concept of a spectrum of schizophrenia to form. During World War II, patients were still held in asylums, but research was being conducted as to the cause of schizophrenia, whether it was hereditary or the result of pathological relationships with other patients. The first antipsychotic drug, chlorpromazine, was introduced in the 1950s. Initially used as an anaesthetic drug for soldiers in the army, its side effects of slowed bodily movements made it a suitable drug for schizophrenic patients. The drug also lowers excessively high dopamine levels, which decreases the likelihood of hallucinations. Chlorpromazine is still used as a drug for schizophrenia today, but is often combined with cognitive behavioural therapy or, in very rare cases, electroshock therapy.

However, classification of mental illnesses in the 20th century was not refined adequately, despite the introduction of the DSM-II (Diagnostic and Statistical Manual of Mental Disorders) in 1968. The most recently published DSM was the reviewed and updated edition of the DSM-5 which was published in March 2022. The lack of clear classification of diagnosable disorders led to a complete over-diagnosis of schizophrenia in the Soviet Union, which formed part of the Communist Party's complete political abuse of psychiatry in the 1960s and 70s. As Director of Psychiatry in Moscow, Andrei Snezhnevsky was partly responsible for such over-diagnoses. Snezhnevsky had very broad conceptions surrounding schizophrenia, believing that it ranged from simple idiosyncratic thinking to extreme hallucinations and psychotic episodes. Although he and other fellow Soviet psychiatrists genuinely believed these vast ranges of symptoms to be symptoms of schizophrenia, internationally the varying beliefs surrounding mental disorders led to complete confusion. This was what led to DSM-III (modelled by the Feighner criteria) which redefined schizophrenia as a separate condition from manic depression and made the classification more reliable.

Presently, schizophrenia is still broadly expressed and therefore widely misunderstood, and therefore much more research and information is needed in order to minimise such misconceptions in today's society. However, we have certainly made significance progress since the maltreatment of schizophrenic patients in the 19th century, and hopefully can keep moving forward and continue to open the conversations surrounding mental disorders.



How emerging research and technology gave rise to neuroscience as an independent discipline

Zoe M

Neuroscience is classified as the scientific study of the nervous system. It is a highly complex branch of modern science that combines anatomy, molecular and developmental biology, psychology, maths and physics along with a multitude of other fields. The combination of these begins to form the foundation of our understanding of the inner workings of the brain and nervous system.

The earliest study into the nervous system as an independent discipline can be traced back to ancient Egypt. During the neolithic period, there is evidence of a surgical practice called Trepanation, which involved drilling or scraping a hole into the skull with the aim of curing disorders and relieving pressure. Although little was known about mental processes and disorders, manuscripts dating back to 1700 BC indicate that the Egyptians had knowledge of brain damage. In this period, the brain was removed from the skull for mummification because it was understood that the heart was the centre of intelligence. This belief was left unchallenged until Hippocrates theorised that the brain was involved in sensation as well as the seat of intelligence.

The work of Luigi Galvani in the late 1700s then laid the foundations for exploring the electrical excitability of neurons.

It was then in 1843 that Emil du Bois-Reymond demonstrated an electrical nature to nerve signals, which Hermann von Helmholtz measured to be sent at between 24.6-38.4 metres per second. As technology developed further with the invention of the microscope, Camillo Golgi used a staining method with silver chromate to display the structure of individual neurons in the late 1890s.



This technique was eventually used to form the neuron doctrine—the hypothesis that the functional unit of the brain is the neuron. Finally, it was Paul Broca that suggested that different areas of the brain were adapted to perform certain functions, and we now know this to be true with the help of modern technology such as functional magnetic resonance imaging (fMRI). This technology looks at areas with high levels of arterial (oxygen-rich) blood, which is correlated with brain activity.


The field continued to develop with the help of highly extensive research and technology. In the 20th century, neuroscience finally began to be recognised as an independent discipline, as opposed to just a branch of biology or the study of the nervous system in other disciplines. David Rioch, Francis O. Schmitt and Stephen Kuffler are cited as playing fundamental roles in the establishment of the field. Schmitt is perhaps best known for creating a neuroscience research program within the biology department at the Massachusetts Institute of Technology in the 1950s. This was followed by the department of neurobiology at Harvard Medical School, founded in 1966 by Stephen Kuffler. All of these departments helped to shed even more light on the field and to increase interest in the study of the nervous system independently. Organisations such as the European Brain and Behaviour society in 1968 and the Society for Neuroscience in 1969 were formed to give a platform to neuroscientists in this era. This further demonstrates the rising respect for neuroscience as a distinct discipline in its own right.

Emil du Bois-Reymond

Luigi Galvani


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In the modern day, neuroscience is rapidly evolving with the help of new and emerging technologies such as fMRI and Positron emission tomography (PET) scanning. fMRI was established in 1990 and is a technology developed with the key focus of building upon existing MRI to understand changes in the brain caused by neuron activity. This imaging technique has been integral to the development and understanding of modern psychology and neuroscience, with it being used to detect abnormalities and disorders in the brain which would otherwise go undetected by other techniques. From a psychological perspective, data from fMRI has been important in understanding mental processes and the engagement of the brain during different tasks. A crucial benefit of this method of scanning in the study of the brain is the remarkably low risk factor. If conducted in the correct manner, fMRI can investigate brain function noninvasively, and it does not use radiation unlike x-rays, CT or PET scans which can be harmful with repeated exposure. In addition, it creates a high resolution image which is easy to study. The link between functional changes in the brain and neuron activity is grounded in the idea that there is a difference in the magnetic properties of arterial and venous blood in the brain. But this concept also proves to be a disadvantage—the imaging can only be used to look at blood flow in the brain and cannot pick up the activities of neurons, which is paramount to mental function. Although PET scans use radiation, which can be harmful, it is crucial to the understanding and diagnosis of many neurodegenerative disorders such as Alzheimer's. They also help healthcare providers to image tumours and locate the parts of the brain causing seizures.

The study of the nervous system has been recorded over the last 3000 years. With the help of developing technology and extensive research, this field has evolved tremendously and neuroscience is now respected as its own distinct discipline and this has been incredibly significant in the progression of treatment and identification of illness.



The emergence and development of queer rep in media, specifically TV

Anonymous

In recent years, the inclusion of LGBTQ+ characters in television and film has been gradually improving. As the topic of sexuality becomes more acceptable in society, the screentime for these characters increases. However, whilst representation may be on the rise, the question of whether this representation is accurate and whether it encompasses the whole spectrum of people in this large community remains. The level of inclusivity in the media, such as in movies and television, profoundly effects marginalised communities, so is this representation doing enough for the community it is speaking for?

We shall begin by outlining a brief history of queer rep in media over the years, starting with the Rocky Horror Picture Show in 1975. This musical came in the wake of the Stonewall riots in the late 1960s, which marked the beginning of the modern LGBT movement. This represented an increasingly proactive stand in defining LGBT culture, especially in mainstream media. LGBT activists began confronting repressive laws, police harassment, and discrimination. The riots were largely sparked by the laws initiated by the 'Hays Code' set up in the 1930s in the USA, which strictly prohibited LGBT characters from appearing in film. The law stated that movies must not 'lower the moral standards of those who see them' and considering that at the time being LGBTQ+ was considered immoral, all queer representation was subsequently banned. The Rocky Horror Picture Show, despite rebelling against this oppression, can be seen as doing more harm than good, unfortunately worsening the aids-crisis-fuelled stigma surrounding the LGBT community. Not long after, however, Desert Hearts (1985) was released, and became the first-ever mainstream lesbian film with a happy ending.

Queer rep gradually improved following these releases, with the first gay kiss on UK television appearing in an episode of *Eastenders* (1989), and *Queer as Folk* (1999), which aired on Channel 4 and followed a group of out and gay men in Manchester. Other shows also began to weave in LGBTQ+ characters—admittedly as side characters, but a significant milestone nonetheless. However, in recent years there have been numerous great examples of representation within cinema, with LGBTQ+ identities becoming more acceptable within society and no longer considered a taboo subject. *Moonlight* (2017) was the first LGBTQ+ movie to win an Oscar for Best Picture, and *Love Simon* (2018) was the first movie by a major Hollywood studio to feature a gay lead character. Other shows such as *Glee*, *Brooklyn '99* and *Atypical* introduced LGBTQ+ characters, and shows started bringing in lead LGBTQ+ roles, with personal favourites being *The Haunting of Bly Manor* (2020) and *I Am Not Okay With This* (2020).

Moreover, Marvel recently introduced their first gay superhero in *Eternals* (2021, whom the director Chloe Zhao refused to censor from the film for foreign markets, even after significant pressure. This exposure creates a positive feedback loop, with more diverse casts normalising and paving the ground for even more diverse casts.

With these examples, it is clear there has been a massive growth in queer representation over the recent decade. However, the annual report published by GLAAD to show how rep has changed in TV in the past 15 or so years, warns us from thinking that the work is almost over.

The NGO finds that in the 2005–06 season, “1.4% of regular characters on broadcast primetime shows were LGBTQ+, whilst in 2020–21, this only increased to 9.1%.



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However, whilst it is important to recognise that further improvement is essential, we must recognise our progress, hoping and working to ensure that this trend will continue until there is consistent representation of everyone throughout the film and TV industries.

Many series have fallen to utilising stock tropes and stereotypes as the main characterisation for LGBTQ+ characters. However, 2 popular shows recently streamed on Netflix have perhaps changed the way queer characters are viewed for the better. These are of course Heartstopper (2022) and Young Royals (2021). After certainly questionable choices made by Netflix, shows like these are incredibly significant in the improvement of queer rep.

Plenty of other shows alongside the many mentioned above have changed the social perception of queer characters, all of which embody the importance of rep in the eyes of their audience. Shows like Young Royals and Heartstopper are also continuing to pave the way to a seemingly new and improved (and hopefully queer-filled) future for media and television.

Be gay and do crime.



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THANKS FOR READING!!

and thank you all who contributed --
what a brill first issue of the year :)

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