


# THARUNKA

ISSUE 02, JUNE 2021

RETURN



The background is a solid teal color. Overlaid on this are several abstract, colorful geometric shapes. These include concentric circles and thick, multi-colored lines that form various shapes like 'L's, 'U's, and 'S's. The colors used in these shapes are a gradient from dark blue on the outside to red in the center, passing through light blue, yellow, and orange. The shapes are scattered across the page, with some partially cut off by the edges.

**Tharunka  
acknowledges the  
traditional custodians  
of this land, the  
Cammeraygal, Gadigal  
& Bidjigal people of the  
Eora nation, on which  
our university now  
stands.**



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### Issue 02: Cover Design by Katelin Jaegers: Winner's Statement

My cover design features an illustration of my dear friend. We're both going through changes in our lives, learning about ourselves, returning to old memories with new perspectives and new understandings. We're paying attention to how we treat ourselves and how others treat us. This illustration is about the non-linear journey to loving ourselves and being loved. It's about returning to a positive place, coming home to a more comfortable self.

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## Welcome to Tharunka

Tharunka is UNSW's longest running, and spiciest student publication. While we started as a student newspaper, we have since expanded our scope to include different styles of art and writing that capture the UNSW student experience.

In our issues, you'll see student opinion, personal reflections, comics, digital art, short stories, and poetry. And on our website, you'll find our juiciest articles, including student journalism, university critiques, current affairs, and political and cultural opinions. like our Facebook page and follow us on Instagram (@tharunkaunsw) to stay updated.

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# The antidote to COVID-19 induced divisions: China and Palestine's global solidarity

*Nathan Han*

**With the pandemic exacerbating geopolitical divisions and heightening nationalisms, the only solution is global solidarity.**

Rather than bringing the global community together, the Covid-19 crisis has intensified geopolitical rivalries and heightened nationalism. Disparities in vaccine rollouts have led to accusations that the United States and the United Kingdom hoard vaccines and resources necessary for poorer nations to jumpstart their vaccination rollouts. However, if we tackle future global crises, it would require what the philosopher Slavoj Žižek calls "the birth of a new global solidarity".



**In a recent demonstration of this 'global solidarity', China promised to donate the US \$1 million worth of emergency aid and 200,000 doses of Covid-19 vaccines to Palestinians.**

In a recent demonstration of this 'global solidarity', China promised to donate the US \$1 million worth of emergency aid and 200,000 doses of Covid-19 vaccines to Palestinians. This is in addition to the 100,000 doses of the Sinopharm vaccine that were already donated during March. The gesture comes as Palestinians deal with not only the Covid-19 crisis but also the recent Israeli siege in Gaza, which resulted in over 240 deaths and over 1900 injured.

Although not widely known, Chinese-Palestinian solidarity goes back to the 1950s and 1960s. Following the establishment of the People's Republic of China (PRC) in 1949, the PRC recognised the State of Israel but began to support the Palestinians increasingly during the 50s and 60s. This was because the Communists, led by Mao Zedong, saw the Palestinian revolutionary cause as part of a more giant fight against Western imperialism.

In 1955, newly de-colonised Asian and African nations held a large-scale meeting known as the Bandung Conference (also known as the Afro-Asian Conference) to establish economic and cultural cooperation and promote anti-imperialist principles. As described by Sukarno, the first president of the host country Indonesia, the Bandung Conference was "the first intercontinental conference of coloured peoples in the history of mankind". It was here that the PRC expressed support for the Palestinian cause, as they perceived Israel as a base for "Western imperialism". Zhou Enlai, serving as China's foreign minister, clarified that the Bandung Conference could not be considered a success if the Palestinian cause was not included in its agenda.

**...the Communists, led by Mao Zedong, saw the Palestinian revolutionary cause as part of a more giant fight against Western imperialism.**





Illustration by  
Katelin Jaegers



Nathan Han is a graduate student in Psychology. In his spare time, he likes to go to the gym, boulder and read.

In addition to the support of PRC leaders, other important leaders, including Egypt's Gamal Abdel Nasser, India's Jawaharlal Nehru, and Cuba's Fidel Castro, also helped push the Palestinian struggle onto a wider international stage. The issue of Palestinian liberation was raised in the 1966 Tricontinental Conference in Havana, a gathering of countries that focused on anti-imperialism and anti-colonialism during the Cold War. It was only natural that Palestinian liberation is raised, as it was a struggle that embodied both anti-colonial and anti-imperialist ambitions.

China expressed support for the Palestinians in several ways. They were the first non-Arab country to establish relations with the Palestinian Liberation Organization (PLO). They supplied arms and military training to Palestinian guerrilla groups, although the PLO opted largely not to use the arms. The Palestinian cause was also amplified in Chinese media, with China celebrating Palestine Solidarity Day for the first time on May 15, 1965 and continuing to do so until 1971. Meanwhile, in Palestine, members of the Fatah faction of the PLO began studying Chinese revolutionary methods. Recommended readings for Fatah members included Mao's *"Problems of Strategy in China's Revolutionary War"* and *"Quotations from Chairman Mao Zedong"* (also known as the "Little Red Book").

**Although China and Palestine still maintain a diplomatic relationship, including economic and cultural exchanges, China has also strengthened their relationship with Israel through Israeli infrastructure and arms sales investments.**

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**History shows that global solidarity, based on shared values that transcend material interest, is possible. There is no reason to assume why it cannot happen again in the future.**

As China has pursued economic development over ideological struggle in the years following Mao's death, the relationship between China and Palestine has continued, but in a more limited fashion. Although China and Palestine still maintain a diplomatic relationship, including economic and cultural exchanges, China has also strengthened their relationship with Israel through Israeli infrastructure and arms sales investments.

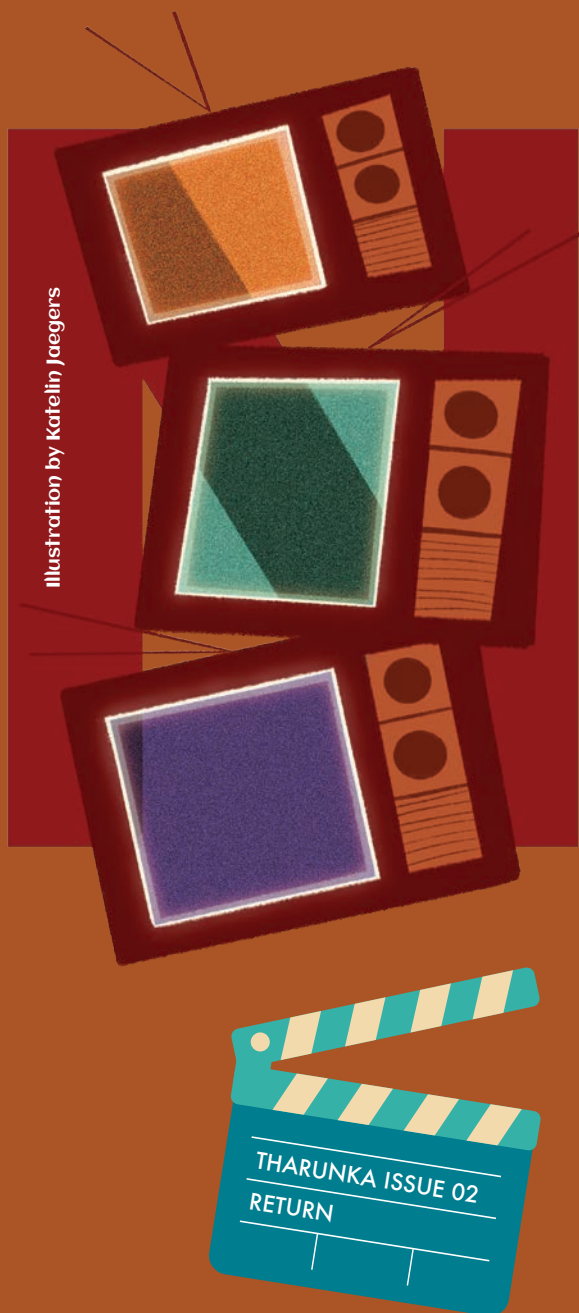
History shows that global solidarity, based on shared values that transcend material interest, is possible. There is no reason to assume why it cannot happen again in the future. While Richard Horton of *The Lancet* has pointed to the failure of Žižek's original vision of global solidarity that should have followed the contemporary Covid-19 pandemic, he does so by ignoring instances of global solidarity in the Global South. For example, Cuba has two vaccine candidates currently in phase 3 trials, which they plan to distribute in Iran, Mexico, and Venezuela. Such examples are underreported (possibly because these stories tend to feature countries in the Global South) but are exactly the type of story that should be shared and elevated if the vision of a "new global solidarity" is ever to be realised.



# ARE YOU STILL WATCHING?

## THE AGE OF REBOOTS, REMAKES AND SPINOFFS- HOW HOLLYWOOD IS LEECHING OFF OF NOSTALGIA

*Angelene Concepcion*



**With every remake, reboot and spinoff of a classic, Hollywood edges closer to tarnishing their empire and replacing it with sheer mediocrity.**

With Hollywood scrambling to produce content; reboots, remakes, and spinoffs are inevitable. The 'regurgitation' of classics has proven divisive for viewers, a double-edged sword that often divides viewers, with some keen on seeing characters and stories returning to their screens and others arguing that these releases ruin the original. While there is nothing more liberating than getting your fix from Hollywood, there seems to be a rampant obsession with nostalgia, where every "new release" is nothing other than a revival of existing media. While there is nothing wrong with revisiting the past, some may say that reproductions tarnish beloved classics. Films such as *Charlie's Angels* (2019), *Ghostbusters* (2016), and *Jumanji* (2017), to name a few (the list goes on) have found themselves victims of this recycling phenomenon.

Remakes, reboots, and spinoffs are all cut out from the same piece of fabric, trying to sew a dress that probably won't fit. The difference between the three is simple: remakes directly parallel the original, allowing only cosmetic or trivial changes; reboots are remakes that allow for the introduction of new plotlines, characters and values; and spinoffs expand on certain aspects or characters from already existing media. Arguably, while all the forms of reinvention risk ruining the original, remakes fly closest to the sun. Really, it's a hit or miss!

Firstly, remakes are a recipe for disaster. There is nothing worse than classics being butchered to retell a story that's already been told. Almost every piece of media to ever grace Hollywood is finding itself on the lap of a director, with the folds of a new script between a D-list celebrity's fingertips (totally not a dig at Addison Rae landing the lead role for the *She's All That* (1999) remake...). There is something deeply underwhelming about so-called 'Tik-Tok stars' headlining such beloved classics. Only time can tell whether *He's All That* (2021) will be a surprisingly enjoyable remake or yet another film that ruins the original.

”  
There is nothing worse than classics being butchered to retell a story that's already been told.

However, some remakes are inexplicably better than the original. HBO's *Euphoria* (2019-present) is a perfect example of a remake outperforming its predecessor, but perhaps it is merely everyone's collective fascination with both the excessive fluorescent cinematography and Zendaya.

While remakes run a higher risk of 'ruining the original', reboots pose the threat of changing too much of what is already known. Understandably, reboots of several shows and films are making a return. *Gossip Girl* (2007-2021), *Charmed* (1998-2006), *True Blood* (2008-2014), *Sabrina* (1996-2003) and *That's So Raven* (2003-2007) to name a handful. With the comfort of classics well etched into our minds, reboots hold the power to erase such greatness and replace it with mediocrity. Take *Gilmore Girls: A Year In The Life* (2016), which had received criticism from fans who felt as though the four-episode return ruined the original. However, few are immune to the lure of reboots, and one may often find themselves watching what will probably be hot garbage in the name of nostalgia. Damn you, Hollywood!

”  
With the comfort of classics well etched into our minds, reboots hold the power to erase such greatness and replace it with mediocrity.

Now onto the lowest tier of reproductions, spin-offs. Understandably, Hollywood capitalism encourages a hefty number of spin-offs from every original show, waiting to be catapulted into the welcoming arms of the eager masses. *The Vampire Diaries* (2009-2017) and *Pretty Little Liars* (2010-2017) are prime examples of executive producers milking their respective universes dry, with both shows creating numerous spinoffs that were of varying quality but added little to the originals. We are left with throwaway call-backs and plotlines that are completely detached from the lore.

”  
...Hollywood capitalism encourages a hefty number of spin-offs from every original show, waiting to be catapulted into the welcoming arms of the eager masses.

It's no secret that Hollywood is at the apex of capitalism, but with every remake, reboot and spinoff produced and aired, the quality of their so-called 'art' declines like clockwork. Despite this, we still find ourselves pressing 'play' and anticipating the best.



Hey, I'm Angelene! I'm a first-year law and criminology and criminal justice student. Apart from a deep passion in social issues and advocacy, I take a great interest in the mainstream media and indulge in all things 'coming of age'. Follow the author here: Instagram @\_angelene

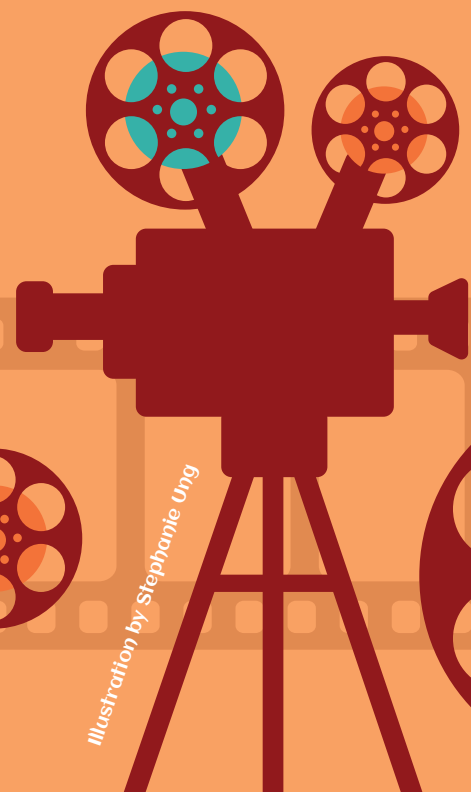
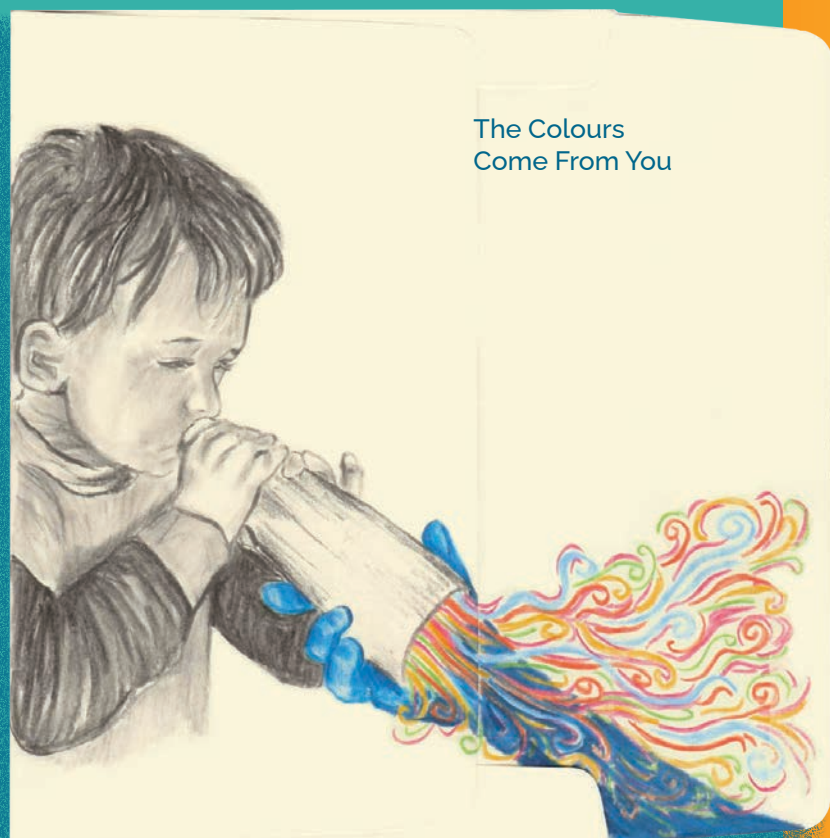


Illustration by Stephanie Ung

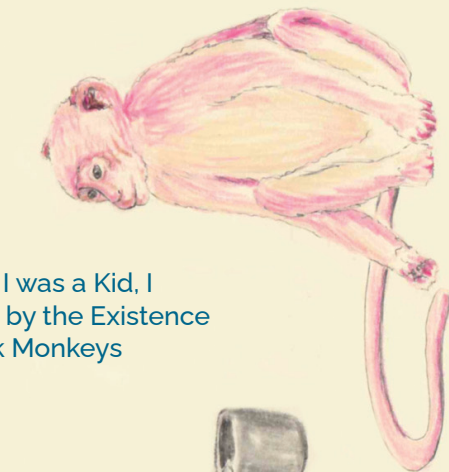




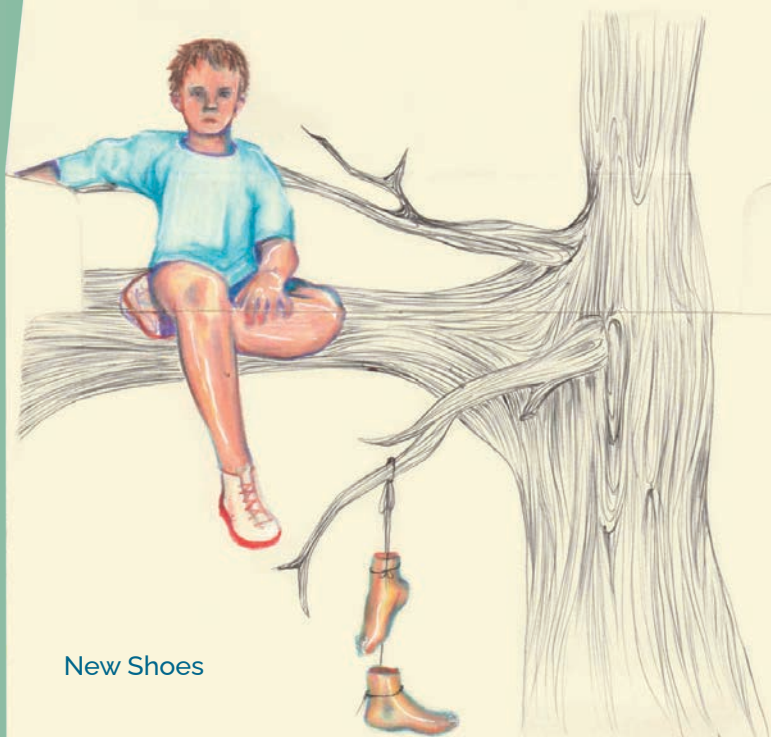
It's Your Turn to  
Walk the Snail



When I was a Kid, I  
Swore by the Existence  
of Pink Monkeys



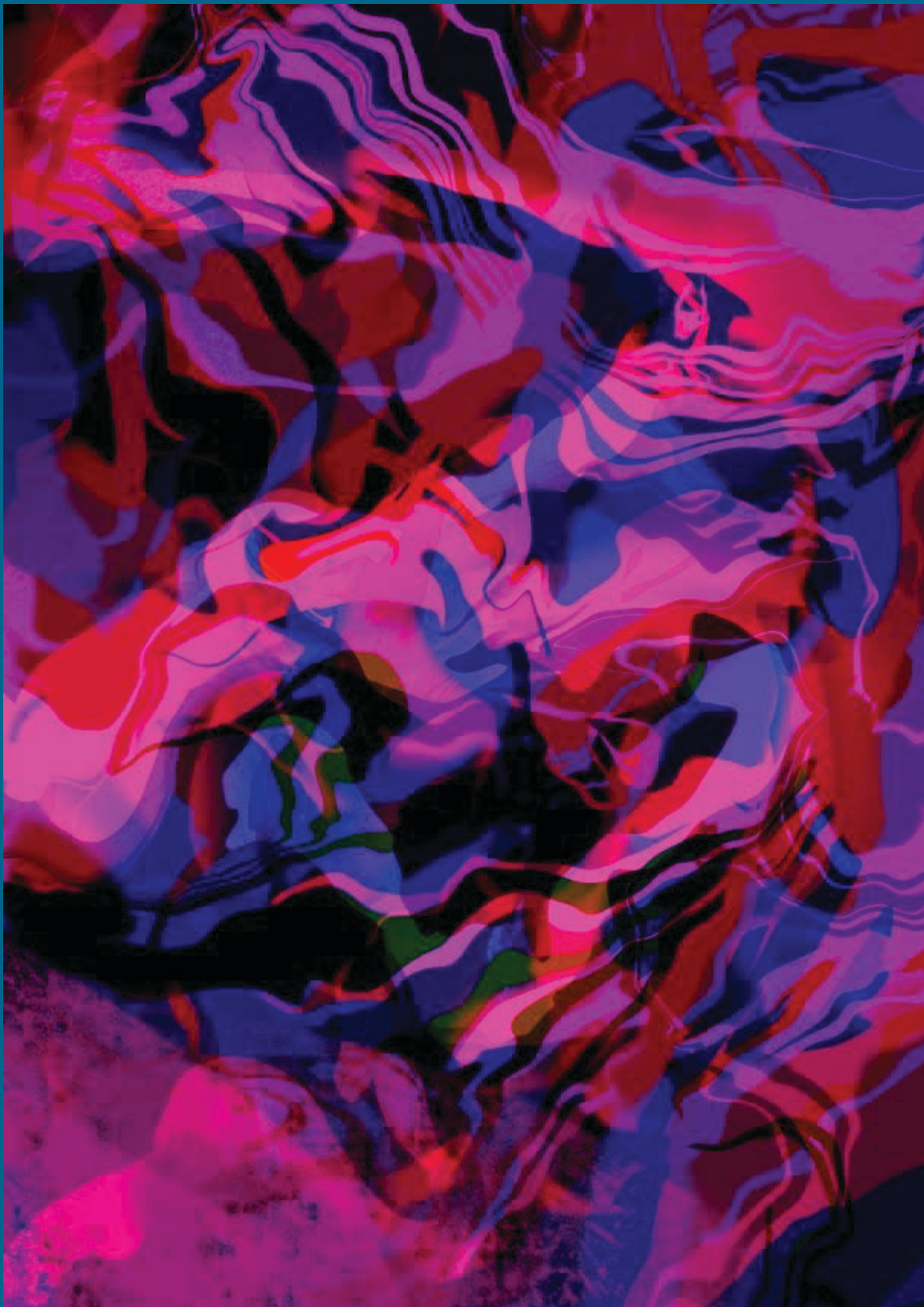
New Shoes













# Who Am I? The STRUGGLE FOR DIASPORIC GROUPS IN FINDING THEIR IDENTITY

*Simran Borges*

**They say home is where the heart is. For those whose identities and sense of self fit into neat categories and distinctions, this seems to be the perfect sentiment. For those with identities that span across borders and time zones however, it is slightly harder to attach meaning to this phrase.**



Illustration by Katelin Jaegers

They say home is where the heart is.

For those whose identities and sense of self fit into neat categories and distinctions, this sentiment seems to be the perfect, almost idyllic, depiction of who they are, and where they belong.

However, for those of us with identities that span across borders and time zones, it is slightly harder to attach meaning to this phrase, especially when the elements that make up your home and heart seem scattered and miscellaneous.

I am referring to individuals who belong to various diasporas.



**...the myth of return... explores how the ideas that one has of their country of origin become increasingly blurred and obscured the more time they spend in their new 'home country'.**

The term 'diaspora' derives from Greek origin and literally means "a scattering or sowing of seeds". In a theoretical sense, the term has described the movement of people – either through voluntary or forced means, from their country of origin, or "traditional homeland", to another destination. This includes populations that have, as a result of modernisation and globalisation, migrated from one country to another.

Diasporic populations have been the subject of academic studies for decades. A common focus has been on describing and capturing the distinct fluid and dynamic nature of their identities.

One concept that stands out from the scholarly discourse and debate is the myth of return. Put simply, it explores how the ideas that one has of their country of origin become increasingly blurred and obscured the more time they spend in their new 'home country'.

The myth of return is a concept that underpins not only the experiences of diasporic groups, but also their existence.

As Cakmak 2021 put, it reflects the "emotional tie[s] that diasporic communities keep with their home countries". This is especially important since diasporic groups are often faced with intersecting identities – something I know of too well.

Being Indian-born and migrating to Australia when I was 5, I have found that my sense of self and identity have been in a constant state of punctuated equilibrium (shout out to Year 11 biology).

On one hand, my identity is made up of my lived experiences being in Australia and being an Australian. I wear socks and thongs during winter, I mourned the death of the Sunnyboy, and have resorted to saying "no worries" in almost every situation.

On the other hand, my family's frequent trips and close ties to India have also meant that Indian culture, and being Indian, is a big part of who I am.

Now, with over 700,000 others in Australia like me (people of Indian origin), I am aware that I am not alone in my squabble with my identity. This squabble has been complicated further by the myth of return. This is because underpinning the myth of return is the tendency to have an understanding of your homeland that is frozen in time. In other words, one's identity and ties to their place of origin are underpinned more on nostalgia and reminiscence, rather than an actual lived experience.

What begins to happen then, is that their 'new homeland', starts to feel more like home than their place of origin – even if they feel like they don't fully belong.

I am no stranger to this feeling. I have lived in Australia for nearly all my life, yet still find myself scrambling for an answer whenever someone asks me about my identity or nationality. I seem to have settled on the notion that in Australia, I am Indian before I am Australian, but in India, I am Australian before I am Indian. So where do I draw the line?

Common sense might say "check your identity documents", which is a valid piece of advice. After all, your passport is an official indicator of your nationality. However, I have both an Australian passport, and an OCI (Overseas Citizenship of India) card.

So even my official identity documents, which are supposed to state where I'm from in writing, can't provide me with a definitive answer.

Now, it should come as no surprise that COVID-19 has only exacerbated the myth of return for diasporic groups. With border closures and travel restrictions, for many, it has been almost 2 years since they last visited their places of origin (for others, even longer).

To add to this, Australia's most recent (and controversial) ban on citizens coming from India has put further strain on those in the Indian diaspora attempting to forge and maintain ties to the homeland.

This leaves us questioning what a post-COVID world will look like for first generation migrants in Australia. Will it make us more proactive in holding onto our places of origin? Especially given that we do not know when we will be able to return? Or will we become more willing to accept a hybrid way of thinking about our identities and sense of self and place?

Either way, at least one thing seems clear: home is where you make of it. And if you happen to have an identity that spans across borders and time zones, maybe it doesn't have to be one or the other.

After all, isn't that the beauty of being a migrant?

...one's identity and ties to their place of origin are underpinned more on nostalgia and reminiscence, rather than an actual lived experience.

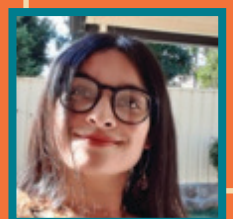
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Simran is a 4th year International Studies and Media (Communications & Journalism) student. She loves chatting about politics and current affairs (and the occasional Kardashian-Jenner controversy). When she's not neck-deep in uni assignments, she's spending her time stalking Dylan O'Brien on Twitter.

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# The Beatles: Do they have a shelf life?

Sashka Wickramasinghe



Illustration by Katelin Jaegers

**Taking on the challenge of deconstructing the Beatles' iconic musical creations and trying to understand (if we ever can) why we still love them.**

The best way to get an honest opinion on something is to ask kids.

I watched a YouTube video called 'Kids React to the Beatles', where, despite their evident pickiness, most participants agreed that the Beatles' music is better than any of the stuff we hear today. The kids gave high compliments such as the Beatles being "irreplaceable" and having a "good imagination". One believed they had a "connection" with 'Hey Jude'. So, if children, unaware of the ground-breaking cultural shift caused by these scruffy-looking musicians over half a century ago, can still appreciate the Beatles, then who can't?

I have always liked the Beatles, but I had never given much thought as to why. From the catchy light-hearted tunes, to the intimate ballads, to the psychedelic masterpieces, I can only sit in awe at the mind-bending talent of the Fab Four. They took experimentation to an incomprehensible level, and many musical eras later we are still yet to see anyone successfully blow up conventions in the way they did. Songs containing powerful imagery like 'Lucy in the Sky with Diamonds' allow us to envision kaleidoscopic colours in our heads, creating a multisensory experience.



But not all their songs were creatively masterminded rhapsodies. Some were strikingly simple. Take 'Yesterday' which, to this day, is still the world's most popular song. At first, the lyrics seem obvious and plain, as do the guitar chords. However, when you break it down, even the singular word 'yesterday' is overflowing with symbolism. It represents themes of regret and loss, self-reflection and longing in a powerful, yet straightforward way. Every time you hear the ballad, that one simple word stares you down and makes your eyes well up. Paul McCartney's voice peers into your soul and tugs at your heartstrings. An uncontrollable force takes over your senses and you are left feeling confronted and vulnerable, but also understood. You may even feel as if the song was written just for you. And that's what's so beautiful about it. This song, like many of the Beatles', targets each listener in a way that validates their own life experiences.

Despite the individual interpretations, these songs are unifying. One song, identifying with billions of people from all walks of life? Sounds kind of unbelievable. The Beatles were merely holding up a mirror for the world to see. Their music didn't just reflect their personal lives, they were and still are a window into the human spirit; a display of love, sorrow, and happiness.

You might assume that younger people would find it difficult to resonate with music that was made in the 1960s, but these songs defy generational boundaries. History is constantly repeating itself. All you need to do is turn on the news to see people advocating for unconditional empathy and acceptance. During this decade, millions fought for universal love and harmony. These core societal values haven't changed, which is exactly what the Beatles show. So, whether you're a ten-year-old jumping up and down to 'Yellow Submarine', or a seventy-year-old playing 'Sergeant Pepper's Lonely Hearts Club' Band on vinyl, when you strip it back, all that's left is the soulful, essential, even primal music that binds the human race together.

This is what music should do; remind us to love, to smile, to be together. These are the things that will never go out of fashion.

A Beatles hater once said "there seems to be no escaping" their music, which is actually a great point. The Beatles are inescapable, not in a repulsive way (as this person implies), but in a fundamentally existential way. Not only are these songs physically everywhere - on the radio, on the music charts, on most people's shelves - they are also perpetually present within us, and you can't escape yourself. It is widely believed that this music is so unshakably intertwined in our social discourse that it is part of the human psyche now.

And to the rogue Beatlephobes who claim their music is overrated, overproduced, overplayed, we all know you're secretly singing and strumming your air guitar to 'Come Together' in the safety of your bedroom. All you lonely people, lose the pride and join the rest of us, it'll do wonders for your health.

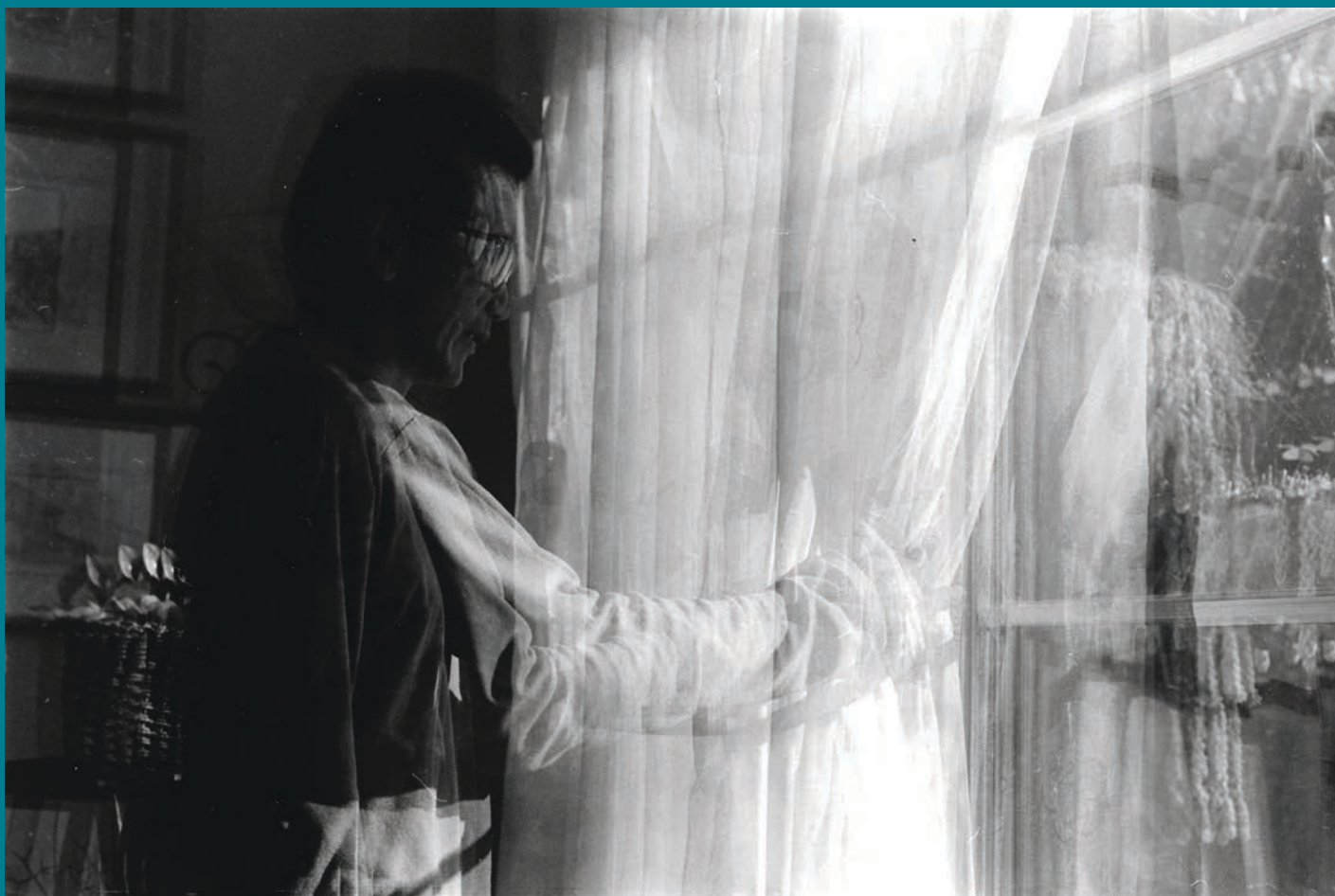


Sashka is a third-year student studying International Studies. She has a passion for writing about a range of topics, including politics and music. Her other interests include travel, reading and dancing. Follow the author here: @sashka\_\_w





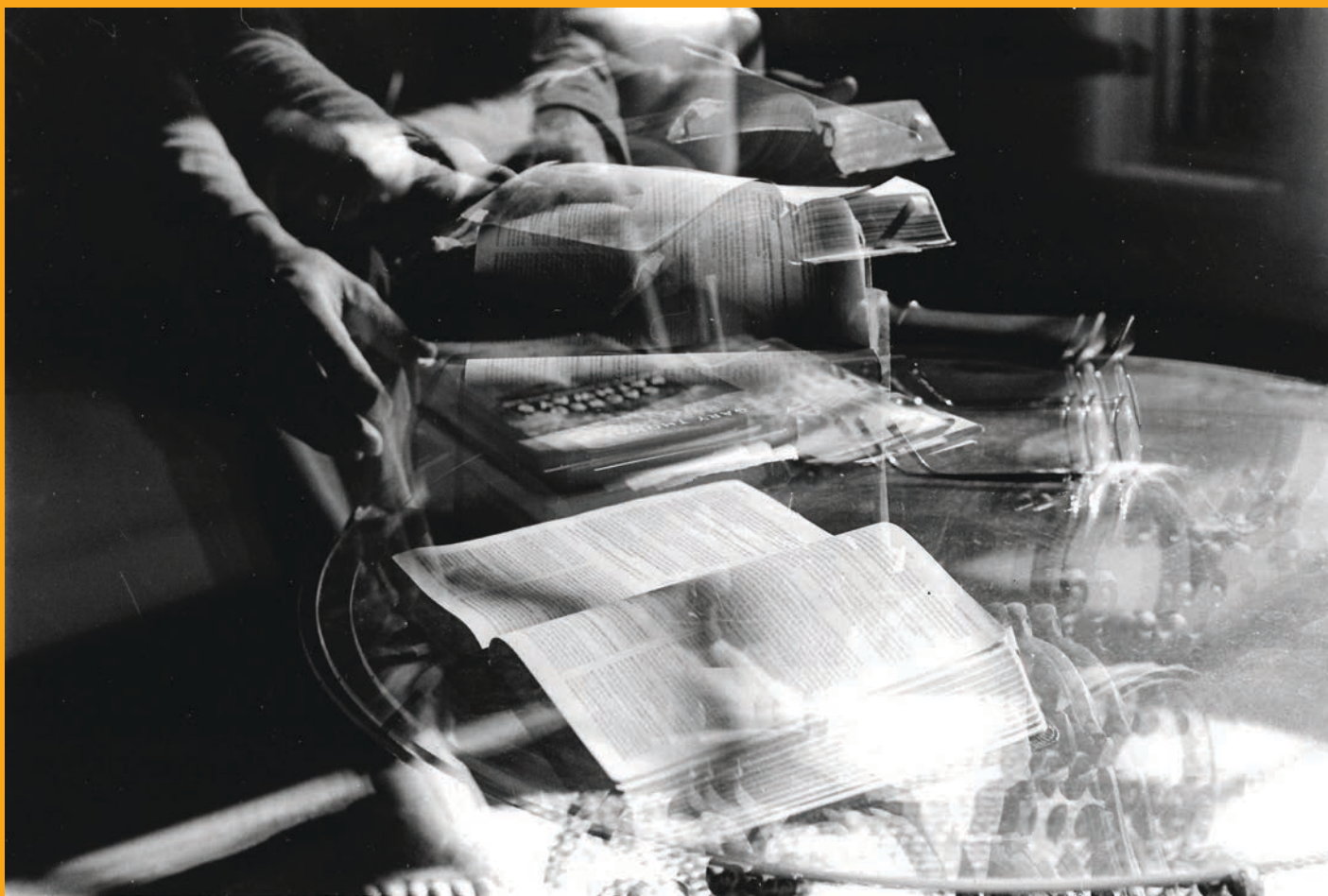






















# THE POETIC MYSTERY OF A FORGOTTEN CITY

*Issy Golding*

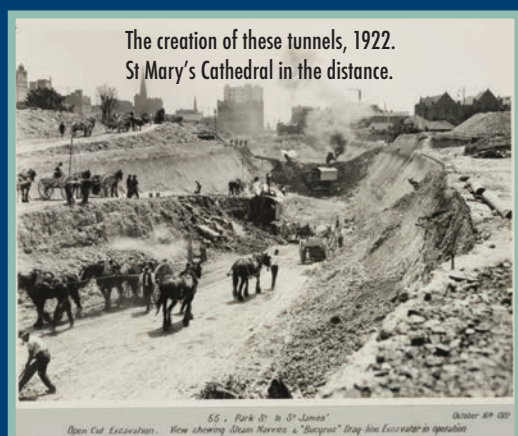
**Our daily commute to the CBD allows us to glimpse into the mythologies and ghost stories of Sydney's past.**

Train tracks are the visual line that seems to go on forever. The endless path never felt more permanent than the daily commute into the CBD.

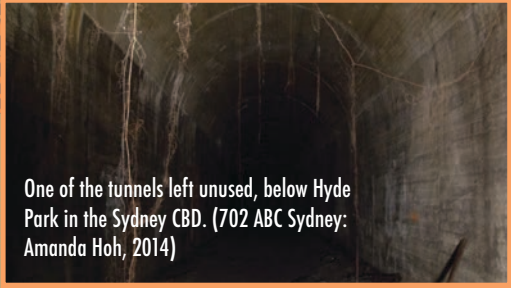
St James Station was built in 1926. It was one of the first train tracks built in the city. However, it was never actually completed and only two of the four planned platforms were ever operational. The others are hidden behind aged doors, ignored by commuters for almost 100 years.

The St James Tunnels were built with the intention of serving Sydneysiders, but were abandoned during the Great Depression. Only the empty tunnels remain, stuck in time, as if someone planned on returning to them after a smoke break. The station only ended up serving the Northern lines and the City Circle, rather than extending west as it had intended to. Over the last 100 years, there have been endless plans to return some life into these tunnels, but none ever took off, so the tunnels stay unused.

During World War Two, the tunnels were designated air raid shelters. Their lifelessness was designed to protect the city from oncoming attacks, although it was never necessary in the end. Today, eerie vines fall from the roofs. Endless tracks extend into an endless darkness. It's hard to imagine how many people have walked past these spaces and never registered the importance they once had. Perhaps it's just my innate interest in lives long gone, but these spaces and their lost potential are of an almost existential interest. How can a modern city understand its own identity with these spaces left to remain unknown forever?







One of the tunnels left unused, below Hyde Park in the Sydney CBD. (702 ABC Sydney: Amanda Hoh, 2014)

In 2016, the NSW government unveiled its great proposal to begin bringing life back to these tunnels. Yet concrete plans were never made, only thrown into the universe. Perhaps they envisioned something similar to what had been done with the Rozelle Tram Depot, which is now a lively lifestyle space with trendy food and Instagramable decor. Is this how Sydney should treat its abandoned second city? Should we turn everything into a place for overpriced coffee and rose gold chandeliers? Or is it better that they remain as fig tree roots decorating pitch blackness?

Some people do want more life to come into the eerie underground spaces. Their stillness interests those who traverse the quietest spaces in our city. Urban exploring is the epitome of that desire – inhabiting places that the everyday public are not supposed to be. Exploring these abandoned man-made spaces gives them life; returns breath to them. As you walk through them, you can almost imagine the rush of the 1930's breathing life into the tunnels. Yet the reality of this place, hidden below the city, is a lake hidden by the fig trees of the second city above it. It is almost 6 metres deep in some sections.

With mythologies and ghost stories of its own, St James Lake lives below the city. The end of the tunnel looks almost as if workers left, planning on their return the next day, but then never did. Beside the abandoned army training facilities, heavy duty bunkers litter the darkness.

St James Station is, by no means, the only example of a city forgetting itself. Central Station was once home to the largest colonial cemetery in the city. The bodies were halfheartedly exhumed and moved elsewhere as the city grew too big for the dead. Even today, as the station grows further outwards, work stops to move the century-dead bodies which are uncovered below bus lanes.

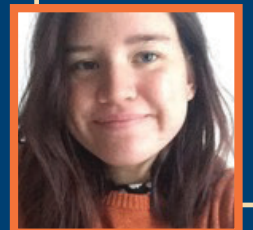
Perhaps, I find the stillness in a moving city more of a poetic mystery than I should. Thinking about the spaces, places and people who once existed, forgotten exactly where they were left makes me think of the places we live amongst, which will one day be forgotten, left and never returned to.

But I'm sure I'm just overthinking train stations. I can't decide whether that is confronting or comforting. The tunnels below St James Station, with their constant soundtrack coming through the manholes of the trains the tunnels never got to hold, leaves me almost saddened by what those people in 1922 looked for in their future. Perhaps I just need to avoid attaching feelings to spaces, and instead live in the city above ground.

Issy is a History student with a love for scones, chai and ignoring her to-do lists.

She writes primarily on Australian social politics, history and ocean-themed poetry.

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# Nostalgic about nostalgia

*Shajara Khan*

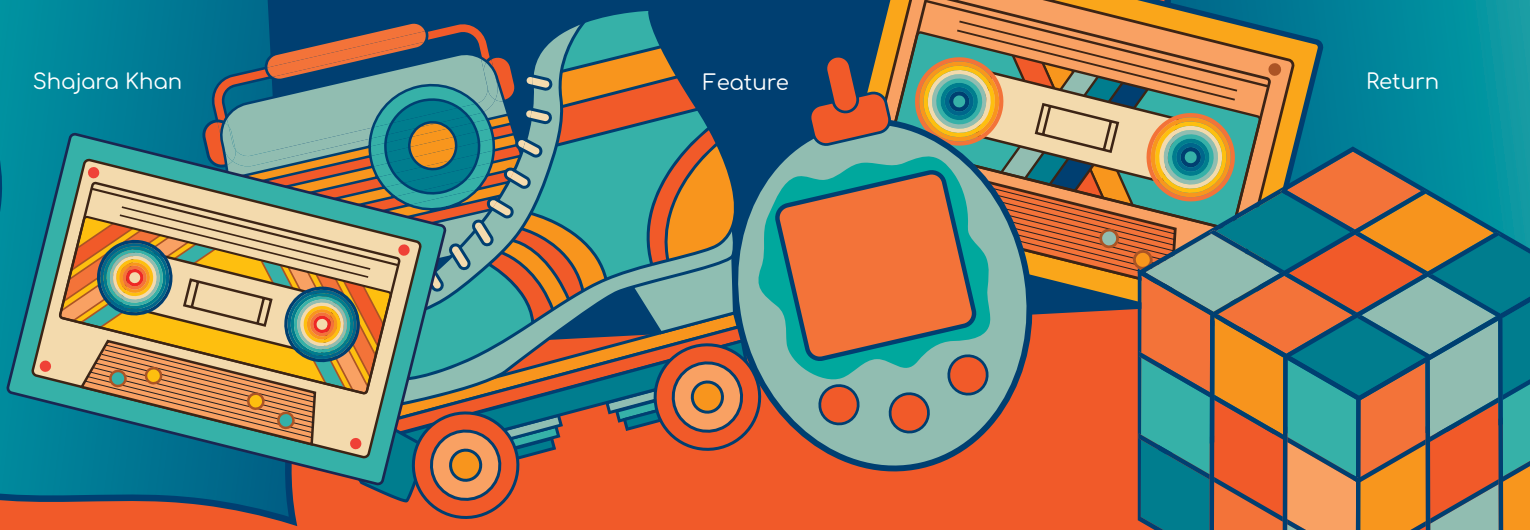
**Analysing how nostalgia plays into how we establish and maintain connections with the spaces that we occupy.**

Let me set the scene for you. It is Wednesday morning, and I am sitting at my desk. I'm scrolling through Reddit on my laptop when I see a subreddit pop up. It's called r/nostalgia. It seems to contain a treasure trove of pre-Y2K pop culture. As I scroll through this subreddit, there are references that I am vaguely aware of, some that are completely lost to me, but none that give me that visceral jolt of "oh yeah, that was the best! I miss that..."

For some people, nostalgia helps them to remember that good times will always exist despite the bad times. Mere association can trigger nostalgia. The first four notes of a song, the hint of an aroma lingering in the air, or the silhouette of the person.

Despite the strength of some sensory stimuli, with smell being the strongest sense, memory itself is a very finicky thing. I remember when I was taking a psychology course during my undergraduate degree and one of the topics revolved around memory. The lecturer explained that memory is not as accurate as we often believe it to be. Our memories can indeed fail us. The same foods we begged for in our childhood and devoured like they were ambrosia, sometimes taste lacklustre in adulthood. Although this could also be because the taste experiences of adults literally differ from when we are children.





Then again, my sources of nostalgia are different. I remember watching *The Simpsons* every night at six p.m. on Channel Ten. No one in my family was allowed to focus on anything other than the episode we were watching. It was essentially the closest we got to family bonding time. But as my siblings and I got older, *The Simpsons* stopped playing. Our nightly routine became a distant memory. I would love to go back to that time and relive it, but time stops for no one. Change is an inevitable part of life, and we are living in a time when change is a constant.

An article that Ben Rowen wrote for *The Atlantic* in 2017 delved into the progression of technology and how it has made nostalgia readily available at our fingertips. The article chronologises the introduction of photography up to VR technology, and their ability to recreate scenery from our memories. We may not be living in an episode of *Black Mirror* yet, but the technology available is enough to let us relive just about anything.

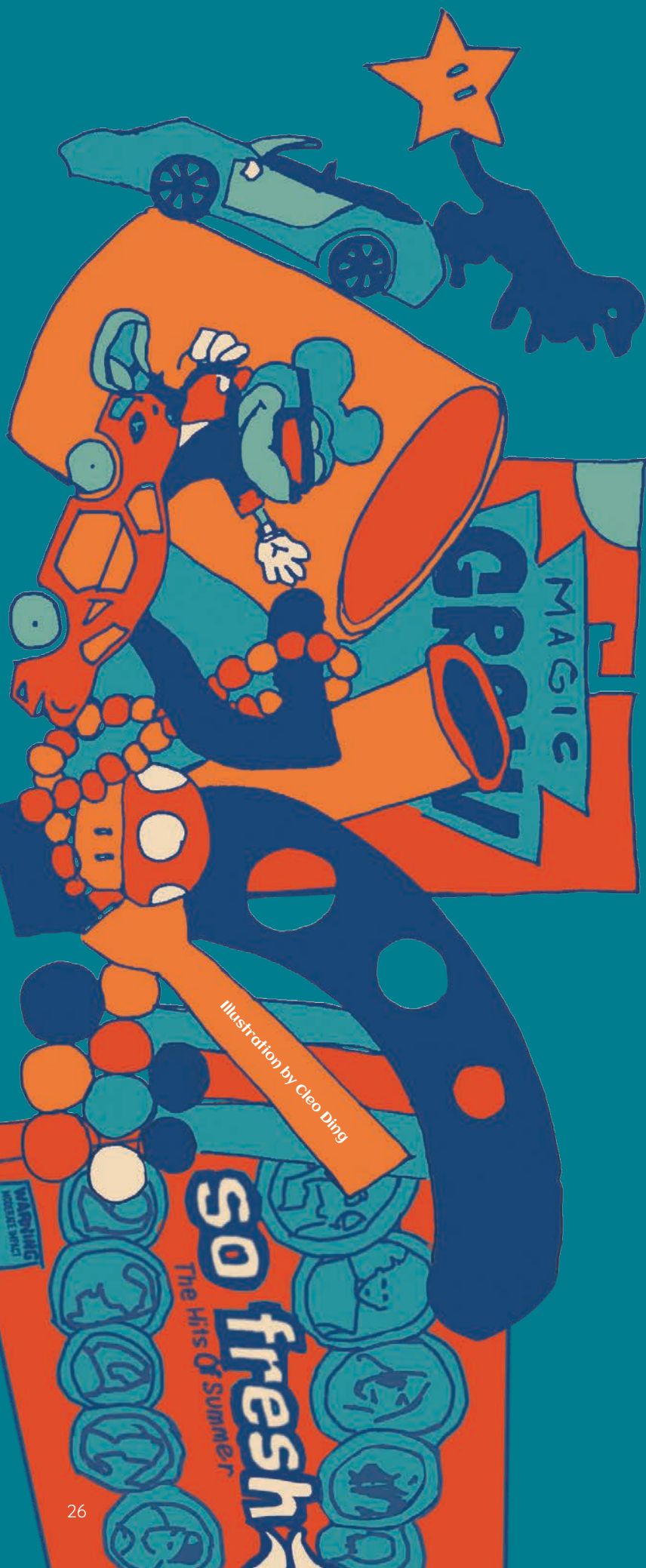
But what exactly do we gain from nostalgia?

A study by Taylor FioRito and Clay Routledge for *Frontiers in Psychology* found that nostalgia is predicated on positive emotional experiences and typically triggered by the desire to be closer to others. Most nostalgic experiences involve an experience with other people, usually prompted by the words, "remember the time...?" And even if the source of nostalgia is a moment in time where you were alone, discussing those experiences may lead to the discovery that others have similar experiences to yourself. It gives us comfort knowing that we are not the only ones who have felt like this. That theory does hold weight; I cannot give you an example of nostalgia that does not involve at least one other person.

But nostalgia also has its downsides. In some instances, people become so obsessed with reliving the good times that nothing can motivate them to move on with their lives. This type of person will usually speak of the "good old days". Most of the time, people fall into the trap of nostalgia claiming that the blissful ignorance they grew up with made the challenges of adulthood far too difficult to contend with. This leads to them clinging to the things that give them that hit of nostalgia constantly, at the detriment of the rest of their life.

Illustration by Cleo Ding





For some people there is nothing to be nostalgic about. Sometimes, bad days pile on top of each other. There may be the possibility of nostalgia for a future version of themselves, but not everyone will reach that stage.

We are wired to search for things that will give us comfort. Now more than ever, humanity is looking back on the past with a mix of fondness and envy. It has led to the creation of 'past self' and 'present self', separated in a similar manner to 'Before Common Era' and 'Common Era'.

Our past selves have the privilege of ignorance that our present selves are desperately longing for.

But our present selves can learn a lesson, can't they?

It is difficult to settle on what kind of outlook you should adopt to move past nostalgia. Pessimistic attitudes like nihilism and fatalism make you seem too much like a jaded cynic, and optimistic attitudes such as romanticism and idealism reek of naïveté. Nostalgia will always be part of the human condition. Like anything else in life, it should be part of your life in moderation.

My own exploration of r/nostalgia ended in about five minutes; nothing on the subreddit gave me real reason to stay. But that was only because the posts referenced things that would give Americans a specific type of cultural nostalgia. I found out that there is a similar subreddit, r/AustralianNostalgia - where at least 40 per cent of the posts made me pause and think back.

Then again, it is a Wednesday in 2021. I am far too busy and anxious to be nostalgic.



There are many ways to describe Shojara, but none are effective enough to capture the scope of her intriguing nature. If you did require one however, here you go: Shojara is a human person and definitely not an eldritch horror "wink"



# SOMETIMES, COMING OUT ISN'T THE HARDEST THING YOU'LL DO, PART 2

Jeremy Ellis

Part One centred on the challenges you may face as a queer person after coming out - that of romantic and sexual validation, an issue not sufficiently present in social discourse. Alternatively, Part Two addresses other potentially unperceived difficulties in the workplace and social life.

Coming out can be followed by unimaginable challenges – those you likely wouldn't expect, having already pushed yourself through what is usually a social and personal obstacle, and you may face difficulties in achieving romantic and sexual validation in a heteronormative society. However, there are other social difficulties that persist after you come out, both in your professional and personal worlds.


Interacting with others in the professional context can be a pathway to microaggressions, and the merit of your achievements may be invalidated by your sexuality. Even amongst what should be a simpler setting – friends and family – your identity may be continuously challenged.

For young queer people who graduate and move into any professional setting, living authentically can cause a problem. In workplaces with conservative or prejudiced members, any kind of microaggression can arise; over-sexualisation, excessively personal questions, blatant homophobia (not so much a microaggression). Imagine you discover someone was fired from your company for making inappropriate advances on young employees, and the person telling you this finishes their story by looking you up and down, pausing, and then saying 'Wow. You would have been exactly his type'. How would you respond?

You are faced with a choice – either you make a complaint, blatant argument, informative disagreement or you can remain silent, smile and wave, and move on with your day.

Illustration by Katelin Jaegers





Any queer person facing this choice is completely entitled to both reactions. It will and should always be within your discretion. The rationale behind the potential response is a balancing act. Firstly, you'll likely consider the need to maintain professional relationships and keep your career stable. You'll then weigh this up against the insult, your emotional response, and the gravity of their ignorance or prejudice. No matter what you choose, there is no wrong answer. Whilst it is an extremely challenging position to be in, it is only you who can decide what is best.

Let's consider a different side of struggle in the professional sphere; de-valuing your achievements due to perceived 'special treatment' and 'benefits'. More and more firms are moving to holistic recruitment processes; foundations are giving away grants, and historically disadvantaged people are finally getting their place at the table. These are spots they would have earned long ago, had it not been for discriminatory obstacles. These spots were once reserved for the white, straight majority.

But this is only the gradual combatting of historically entrenched oppression. And yet, those who have not been similarly disadvantaged view it as the reason that a queer person or a member of any minority has achieved something. To that, I say one thing – they are blind.

You are achieving despite the obstacles. All any kind of equal-opportunity initiative does is attempt to level the playing field. They do not privilege queer or minority individuals above advantaged groups, and it will take a lot more to make any change that counts. As recently as 2014, the former Director General of the BBC was publicly criticised as 'racist' for promoting equal opportunity schemes within the broadcasting giant. To clarify, a conservative MP called the Director General out for racism against white people. Ignorance at such high levels can be disappointing or even frightening, but it should only show you who to avoid or tackle head on throughout work and life. You do not owe them niceties.

Consider that which is essentially opposite to your professional life. You would think that an environment of supportive family and friends would be a balm from general social ignorance. Despite a loved one's best intentions, they can continue to alienate you.

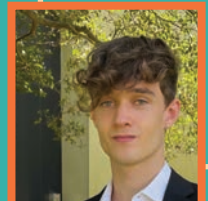
In interacting with others, whether heterosexual or even queer, there is an external obsession with how you express masculinity or femininity, and the balance between the two. Your behaviour, outfit of that day, literal way you are sitting, walking, or talking – all of it becomes tied to your sexuality. It is always taken to be an indicator of not only sexuality, but masculinity and femininity. This is completely unequal; no straight person's every movement is micro-analysed to become some blatant marker of their sexuality and the connotations that come with it. When it gets to a stage where you cannot take a step without apparently making some social statement, self-doubt and uncertainty blossom like infected wounds.

How is a young person supposed to find themselves and grow into their own identity when they face relentless external assessments of themselves? Comments like 'You look straight today! It's cute!' when wearing something more traditionally masculine, or 'God, so gay today' for walking with a swing in your step, are often made in jest by friends. Yet, this entitlement to dictate your sexuality can leave you unsure of yourself. Even throwing a ball on a beach – something that a straight man would receive no comments on – can earn a volley of praise, or analysis, if it's not something you do regularly.

Again, one of the most important lessons you can learn from experiences like these, is who to trust, love, and keep around. You do not owe anyone an obligation to educate them, to demonstrate, change their ignorance, or carry any sort of burden that they don't owe you. On the other hand, if you want to, that's fine too. Autonomy is everything. Anyone who tries to tell you how you 'need' to manage your own experience and response to discriminatory people, is frankly not worth your time. All that may be important is being practical, honest with yourself, and putting yourself first.

No matter the sphere of life you're facing once having come out – romantic, personal, or professional – it may not always be easy. That said, it won't always be hard either. You're certainly positioned to face specific kinds of challenges as a queer person, but please recognise your own value and advantages within that status. It takes time, energy, and selectivity to find the right partners, workplaces and friends, but once you do, do the world a favour. Break your glass ceiling.

Jeremy is a second-year Law/ Arts (French and linguistics) student at UNSW. He works in international and commercial law as a paralegal. He enjoys writing, foreign languages, classical music and a drink with friends.























# I PROMISE

Phoebe Au

*Illustrated by Eloise  
Griffiths Da Costa*

I'm sorry I wasn't  
the sweet little girl  
you once loved  
I'll be good and I promise  
I'll be better than this  
I won't cry when

you break  
my  
pride

I'll stay  
silent

as the ground

eroding

beneath

my

feet

I'll stay silent.

Though you break my pride,  
I won't cry.

I know I'm better than this.

And I'm sorry  
that the sweet little girl  
you once loved  
will never return.



# The return of the dancefloor: Taylor's Version

The dancefloor is finally back! But for one student, it was the helping hand of Taylor Swift that got her back in the groove of things.

## Anja Flamer-Caldera

It's the end of March 2021. Mahitha Ramanathan, a 21-year-old Sydney nightlife enthusiast, was one of many eagerly awaiting the day's COVID update from Gladys. It is announced that almost all restrictions in NSW will be rolled back the following Monday. Most importantly for Mahitha, clubbing is back!

On that day, it had been over a year since anyone had last stepped foot on a legal dancefloor. Nights out in the glorious city of Sydney had been a staple of their social lives, a highlight of their weekly routines, and an important outlet for overworked and exhausted students. Pubbing and clubbing had been outlawed, but students all over NSW were itching to get back in the groove of things with the coronavirus under control.

The absence of clubbing and its "youthful freedom" hit Mahitha hard.

"I'm a very extroverted person, and I feed off the energy of other people, so I really missed those environments where people could just totally let loose and dance like they've got no worries at all," she said.

When it finally came time for her to get back out on the dancefloor, Mahitha knew she had to go all out. Her group chat had been going off for days, with her and her friends trying to decide on the best place to party in post-COVID Sydney. And then, scrolling through Facebook events, she saw it: 'Taylor Swift On Repeat' at the Oxford Art Factory.



Anja Flamer-Caldera is a fourth year Journalism and International Studies student who has finally decided to write something for the eyes of others! She is passionate about telling people's stories, no matter how big or small. When she's not cramming for assignments, you can find her behind a coffee machine cranking out cappuccinos, or behind a laptop screen watching trashy reality TV.

Follow the author here:  
Instagram @anjaa\_f  
You can also follow Mahitha, the ultimate Swiftie, here: @mahitha\_

Illustration by Cleo Ding



Taylor Swift has been there for Mahitha through thick and thin, and the hardships of this past pandemic year were no different.

"I've screamed and cried and danced to her alone in my bedroom," she explained.

"Her music is something I've used to narrate all the stages of my life. Her lyrics and stories and almost big sisterly advice resound so deep in my heart."

So, after many months of boredom, anxiety, and social distancing, Taylor Swift blasting in a club was the perfect support for Mahitha to get her "youthful freedom" back on track.

The tickets were bought, and before she knew it, she and a few of her friends were pumping old Taylor albums, doing their makeup and drinking cheap wine in preparation for a night that would remind them exactly why they loved and had missed, going out and dancing.

"It was like bread and butter for us," she said, "... a night filled with pure, unadulterated joy after such a long time... combined with our sweet, naive crooning of young Taylor Swift."

Being in a small space with people sharing a common passion for belting out Taylor Swift was electrifying for Mahitha. She described how she loved the feeling of "melting into the music with faceless people and letting herself be enveloped by the dizzying, colourful atmosphere", one that you can only get on a club dancefloor. Add a dollop of Swift, and "It feels like pure serotonin," she said.

"It was so special to be able to scream along to her music in a club with strangers that shared the same passion, excitement and bursting love like me."

Obviously, a Taylor Swift night is not everyone's cup of tea. But a nostalgic transportation back to simpler times through music like hers is enticing for Mahitha and many people like her. Back to a time where we used iTunes gift cards to buy her new albums, where Tumblr held the place that Tiktok now does, and where 'pandemic' was just a cool word for zombie apocalypses in movies.

Hearing Taylor's music playing reminded Mahitha of her younger years, and she was soaking up the pure, youthful happiness as she sang and danced along. For the first night in a long time, she forgot about how the past year of her life had essentially been lost. She forgot about growing old, missing out on being a young rowdy 20-year-old, and about feeling alone.

"I was back in an era of good vibes," she said, "... and I was bringing them with me into the next phase of our lives in this new, post-pandemic world."

"I was back in my body, lost in the music of someone who's words I've found peace in for so long. And all I knew was joy."



# CHARUNKA

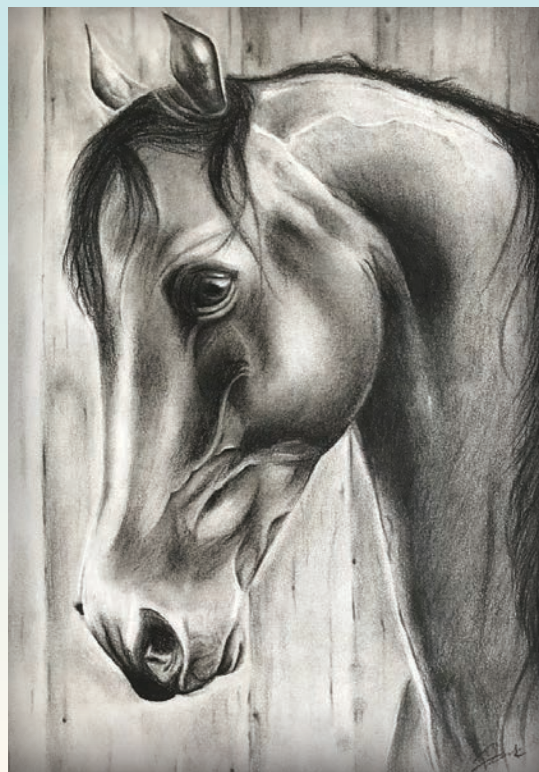
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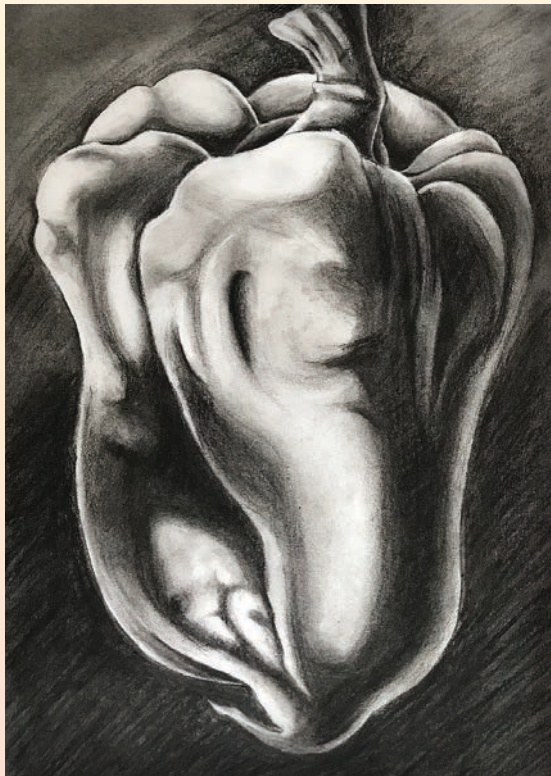
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# ON MEMORY

by: George Raptis

*Trigger Warning:  
mention of suicide*

Memories are a strange thing to hold on to. They are impossible to recall in moments of need, yet unexpectedly float into ordinary moments of the day. Recently, I wasn't able to tell a friend why the scratchy strings of a song playing on the radio sounded so familiar. But on my routine walk to the bus stop, the earthy smell of figs reminded me of the dry hills near where my grandparents grew up. Memories can be unreliable.

In her essay titled 'A Sketch of the Past,' Virginia Woolf conceives of life as a bowl that one fills and fills until it is brimming with memories. Within this soupy mess, Woolf draws a distinction between moments of being and non-being. Moments of being are exceptional. They stand out in our minds because of the blunt force with which they hit us. Woolf eloquently describes the "sudden violent shock" she feels in her adulthood at the sight of an apple tree, because it reminds her that a friend of her parents had killed himself on a holiday in St Ives. There was a sudden darkness she felt, even as a child, after hearing of a life cut short at the stump.



George is a fourth-year Arts/Law student majoring in English Literary Studies. He writes because he tends to forget things and because he was never good at playing sport.



Illustration by Eloise Griffiths Da Costa

But the moments of non-being are the tiny fragments of memories I speak of when I talk about unreliable memories. In Woolf's view, these are the insignificant moments that are difficult to remember, since they are the 'cotton wool' we stuff our days with. She writes how "week after week passed at St Ives and nothing made any dint upon" her memory.

I experienced much the same the other week as I aimlessly scrolled a niche corner of the internet. There were people my age, mostly white, with thick British accents, standing before a green screen in old-fashioned clothes. They were clearly impersonating primary school teachers. One of them pretended to knock on the door of a pixelated image of a classroom and called on a student to pack up their things and meet them outside. Another blew a whistle tied to a lanyard and began counting out imaginary groups of children sitting cross-legged on the AstroTurf below them.

Unexpectedly, I had the faintest glimpse of a memory. I had been called out of class to see my younger sister, teary-eyed, red-faced, and snotty. She had grazed her knee in the playground. I remember staring at the tiny ink blotch on my kindergarten teacher's ankle as the story she read to us trailed over my head. I concentrated until the ink blotch made out the shape of a bumble bee. The slow rush of memories, or, in Woolf's terms, moments of non-being, had been buried under the cotton wool that made up my days as a child.

And I wasn't the only one who felt this way. In the comments section of one of the posts, @mxria.vu wrote 'WHY U SO ACCURATE ITS SCARY'. Hundreds of people were tagging who I assumed to be their primary school friends. I suddenly felt a strange sense of familiarity with these people who, despite living continents away, shared the exact same experience as I did. I felt the same immediate impulse to share these videos with friends. And I did. I shared them all. Because in the brief moment spent watching the videos, I became the child that the teacher called to meet them outside the classroom. I became the child sitting cross-legged near the teacher. My mind vividly recalled moments I had not previously thought about in years.

According to Woolf, these moments of non-being are not completely erased from memory but are difficult to recall. Her life writing reveals her dexterous ability to plunge deep into the bowl of her own thoughts and find them. There is the image of her mother in a dressing gown on the balcony of their home in Kensington, or the purple of passion fruits flowering on the walls of their home. At least for me, it was the intense familiarity of these videos which fished out fragments of thought I had not recalled in years. They were moments of non-being I otherwise may have never recalled again.



# Things I left behind

*Aadrika Gupta*



Aadrika is currently a final-year Masters of Commerce student who is fascinated by human emotions way more than she should be. When she's not stuck in a rut of procrastinating the endless burden of her assignments, she often broods in the quietness of her surroundings and pens down her thoughts.

Follow the author here:  
Facebook @ Aadrika Gupta; Instagram @ modestexceptions\_

I was a wide-eyed girl  
Who left behind  
A ribbon wrapped box sheltering a shoe  
And along with it  
A long lost dream  
Of a 6-year-old  
In search of her prince  
So she could be his queen someday.

I left behind my old self  
Used to the warmth of my home  
In pursuit of new abilities  
With occasional hiccups  
Disguised as troubles  
Only to realise  
I now yearn for that comfort  
In someone else's lies.

I left behind my diary  
Safekeeping my childish fears  
And happy moments  
For I'm too scared to laugh  
At those once jovial things  
As the thought of a new day  
Dims the light of the wide-eyed girl self.

Illustration by Stephanie Ung

# Migration stories: my Grandparents' lives from Greece to Australia

*Evalena Chilas*

My grandparents migrated to Australia from Greece in the 1950s and 60s. Each of them journeyed at a young age from different villages and towns to work in Australia and provide for their family back home. I'm writing this to share their migration stories.

## Yiayia Eva

My yiayia Eva's story begins in a small seaside town in the Peloponnese in Greece. She came to Australia at 21 years old as a promised bride. This meant that she went to the country just to marry my grandfather after he saw her photo. They exchanged letters, but I don't know if my grandmother wrote them herself because she didn't get an education past year two. She travelled to Australia by herself and met her sister here. Her sister went back to Greece after yiayia had her first child, leaving her with little family except for the one she had just started to create. I remember yiayia telling me about working in sweet and lolly factories when she first came to Australia, alongside women who I now know as dear aunties in the community. Even though she's lived in Australia for most of her life now, yiayia still deals with a language barrier and seems to still feel foreign in this country. My yiayia Eva is a family woman and also a performer at heart, having never stopped hosting people in her home and always entertaining us at every family gathering. Her sacrifices mean that my sister and I can have the lives we have today. We can explore dance and performing in a way that she never was able to.



Yiayia Eva at 22 years old,  
soon after coming to Australia



Yiayia posing after a performance  
during Christmas one year





Illustration by Stephanie Ung

## Yiayia Eleni

My yiayia Eleni also came from a seaside area on the other side of the Peloponnese, a small village where her whole family worked as fishermen. She signed the papers to come to Australia as a teenager, without her parents. Yiayia Eleni similarly worked in sweet and chocolate factories here.

Yiayia Eleni is a loving, generous woman with a sharp wit. She is always there for us, even when she's subtly making fun that her English is better than our Greek. She has always been open-minded toward anything I tell her about or want to do. I can tell that she wants us to be happy and fulfilled. Some of my favourite memories with yiayia Eleni have been learning how she makes our favourite foods like her tiropites (cheese pies) and sharing her recipes with us for sweets like koulourakia (biscuits). Even though I don't know if yiayia will take any more trips back to Greece, she stays connected to our family overseas and has become a social media regular.



Yiayia Eleni and Pappou Yianni at their engagement party



Yiayia Eleni at church during Easter Holy Week (Megali Evdomada) this year



Myself with my two pappoues a few years ago

## Pappou Yianni

Pappou Yianni left his village on the island of Chios at 15 years old to work as a kitchen hand on several ships. After a short stint in New York, working as a painter and staying in a friend's room, he eventually travelled to Australia in 1960. My pappou is one of the hardest working people I know. He was taught that hard work and doing the right thing were the most important things in life, and to this day, he never lets anyone else in the kitchen wash the dishes after meals. Pappou doesn't often talk about his own experiences, but he always has a smile on his face no matter what and tells us, "Don't worry, be happy." I have been to the area that my pappou is from and have visited the ruins that overlook his village. None of his family still resides there, and it would be easy for his family's lives to become forgotten history, but it holds a special place in pappou and our family's story.

## Pappou Christo

My pappou Christo was the first one in his family to come to Australia. It's because of him that we have such a big family to cherish and celebrate with. We celebrate his birthday, name day and Christmas all on the same day - honouring the impact he's had on our family. He is the son of genocide survivors from Pontos and was from a small village in Northern Greece. He left to create a better life for his family in Greece. Upon arrival in Australia, he helped create a community for Pontian Greeks here in Sydney, a community that I am still a part of and represent through dance and culture. He had to stop schooling at year four and was fighting in a civil war by 18. After all these experiences, he has managed to become a community leader and advocate. I have been told that pappou has softened in recent years, and I love that he's been able to sit back and appreciate the family he has in Australia. Recently I asked pappou about his favourite Pontian word - he told me it was "lelevose", meaning "I love you".

Since my grandparents left Greece, both Greece and Australia have changed considerably. My grandparents left Greece right after a civil war. During the time they have been in Australia, Greece has transitioned from a military junta to a modern government. In more recent times, an economic crisis has impacted the lives of many ordinary people, including some family of ours. Australia has also changed a great amount. When my grandparents came, they faced discrimination but were privileged compared to the systemic discrimination and dehumanisation faced by Indigenous people.

I think it's incredibly important to acknowledge that as immigrants, my grandparents, parents and now my generation live on Indigenous land as settlers and benefit from the colonial institutions in this country. It's our responsibility to stand with Aboriginal and Torres Strait Islander people in the fight for their rights and freedoms.

None of my grandparents got the chance to finish high school, and some could not even finish primary school, so it's not lost on me the immense privilege I have to study at university. Like all children or descendants of immigrants, I want to make them proud. I'm so grateful to have grown up with my grandparents around me and continue making memories with them.



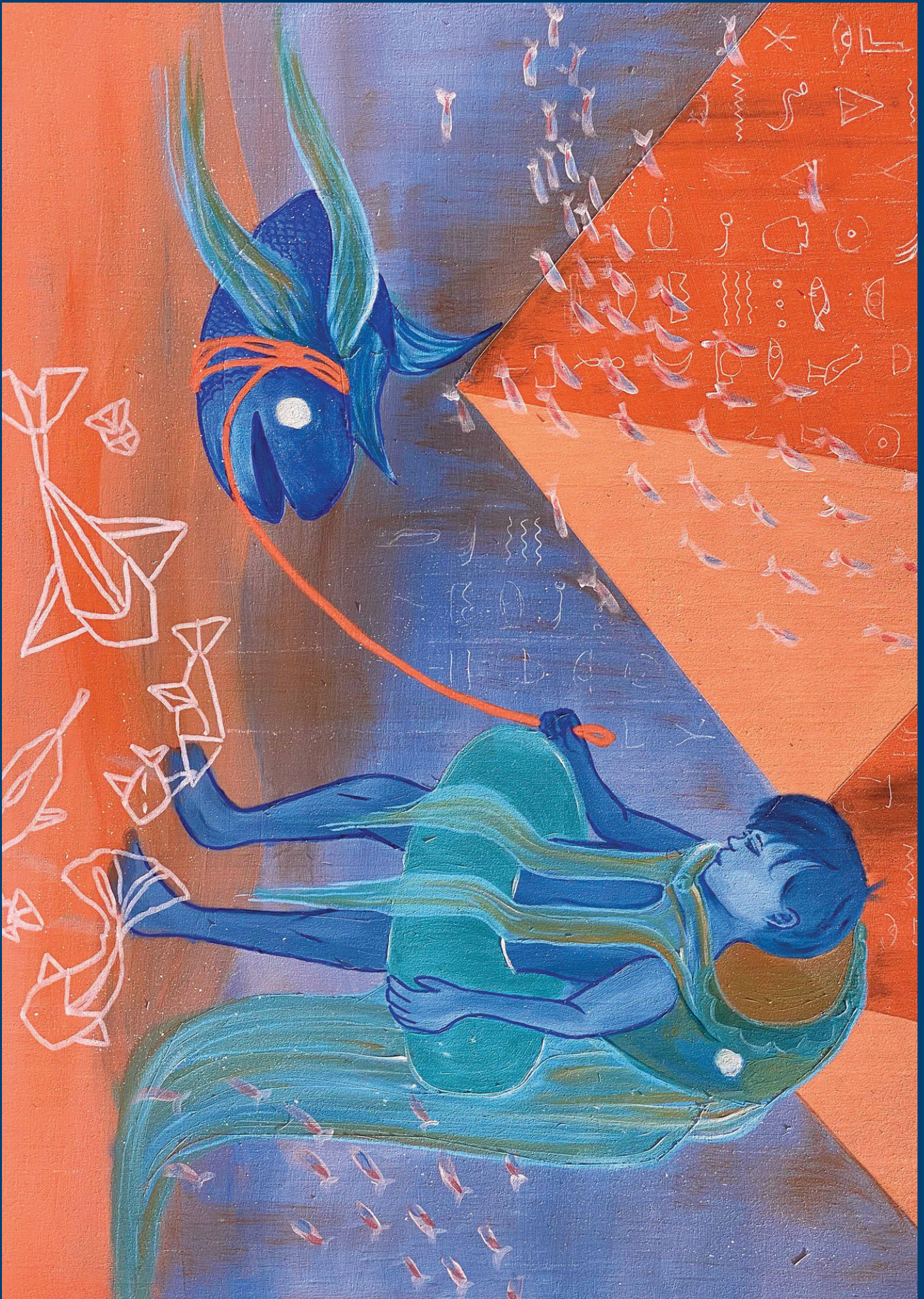
Pappou Christo at 25 years old

When my grandparents came, they faced discrimination but were privileged compared to the systemic discrimination and dehumanisation faced by Indigenous people.



Evalena is a young Greek-Pontian Australian woman living and working on Bediagal/Bidjigal land. She is in her 3rd year at UNSW, studying a Bachelor of Arts and Business majoring in Politics and International Relations. Evalena is particularly interested in both immigrant stories and Indigenous histories.

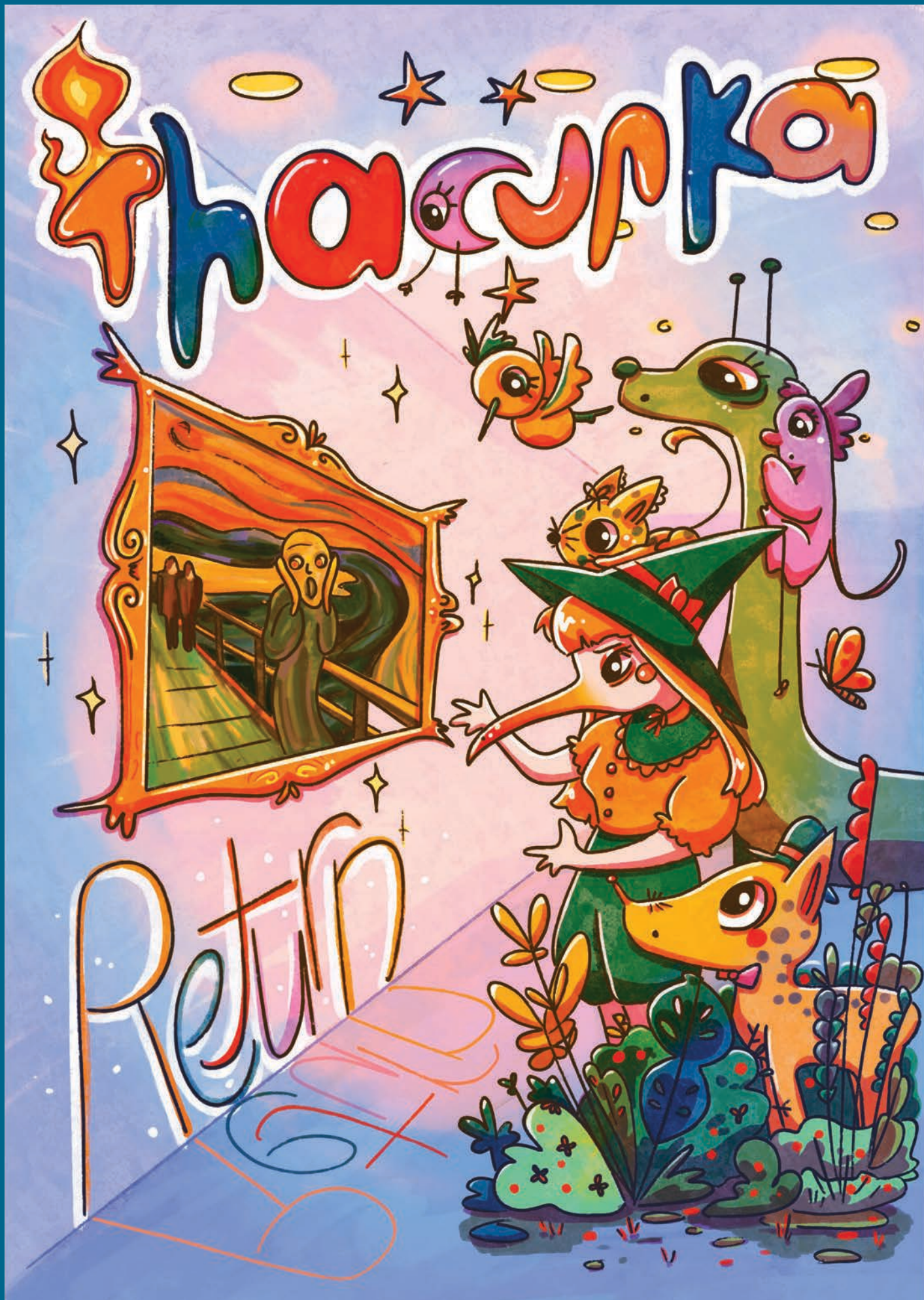














# INTERESTED IN CONTRIBUTING?

Is there anything you think the university should change? What makes you angry about the world? What is going on right now that everyone needs to hear about?

Tharunka is edited, designed, and written by students, so we thrive on student submissions. If you're interested in contributing to Tharunka's journalism and opinion section, or just looking for a creative outlet for your creative non-fiction, art, essays, poems, stories, reviews, or anything else that comes to mind, send a two-sentence pitch about your idea to [tharunka@arc.unsw.edu.au](mailto:tharunka@arc.unsw.edu.au).



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to follow us and  
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Model: Amy Wong  
Stylist and photographer:  
Ava Lagoon-Robinson







Model: Emily O'Brien  
Stylist and photographer:  
Ava Lagoon-Robinson



Models: Amy Wong and Emily O'Brien  
Stylist and photographer: Ava Lagoon-Robinson









# Student Representative Council Report

by Tom Kennedy, SRC President

Over the past two months, the SRC has been involved in a number of major campaigns.

On 30th May, the SRC attended the community campaign against the proposed Eastern Suburbs Bus cuts, to speak on how students have been affected by the removal of the 891 and will be affected by the proposed cuts to the 391, 393, 394, 395, L94, 348, 370 and 400. The rally was attended by over 500 local residents, and the SRC will continue to protest these cuts both on and off campus, so keep up to date with us on social media!

So many students have had their finances affected by the COVID pandemic and other crises around the world such as the military coup in Myanmar, and we are proud to share that UNSW has agreed to our demands for subsidized accommodation for students in financial hardship. 175 reduced-rent accommodation spaces are now on offer for a maximum \$130/week in the Cowper Street apartment complex. You can find out more by contacting the UNSW Student Advisors at: <https://student.unsw.edu.au/consult>.

The SRC continues to work with other leaders on the Academic Board to push for improvements to our academic experience. We have pushed the university to establish a minimum standard of an optional synchronous aspect to all online lectures, so that students who wish to ask questions from their lecturer always get the chance to do so. We are currently pushing for a reduction in the standard late assessment penalty from 10%/day to 5%/day, and are working towards reductions in assessment volume across all faculties.

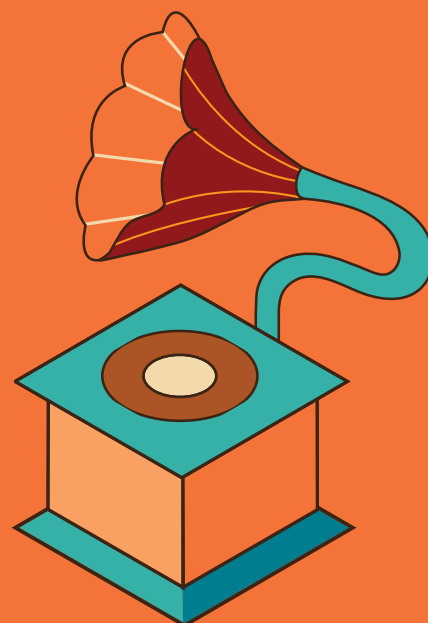
Our collectives continue to run many successful events, including training workshops, protest contingents, and social events. Remember to like our collective's pages on Facebook to stay up to date and get involved in the collectives that interest you.

## You can find our Facebook pages here:

- Student Representative Council: <https://www.facebook.com/UNSWSRC/>
- Welfare Collective: <https://www.facebook.com/welfareunswsrc>
- Women's Collective: <https://www.facebook.com/UNSW.Womens.Collective/>
- Ethnocultural (People of Colour) Collective: <https://www.facebook.com/ethnoculturalunsw>
- International Students Collective: <https://www.facebook.com/UNSWIntSRC>
- Students with Disabilities Collective: [facebook.com/unswswd](https://www.facebook.com/unswswd)
- Queer Collective: <https://www.facebook.com/UNSWQueerCollective>
- Education Collective: <https://www.facebook.com/groups/unswedcollective>
- Environment Collective: <https://www.facebook.com/UNSWEnviro/>
- Indigenous Collective: <https://www.facebook.com/UNSWISA/>

You can always contact the President at [src.president@arc.unsw.edu.au](mailto:src.president@arc.unsw.edu.au) for more information.

The SRC will continue to do regular stalling in T2 to listen to any concerns that you may have, so come find us around campus. We may even have some free food!



# Postgraduate Council Report

And with the blink of an eye, another term has passed. The Postgraduate Council was delighted to welcome all incoming and continuing postgraduate students for 2021. We began with a bang with several events during O-Week where we welcomed over 1,000 postgraduates to UNSW. These included PGC Wine & Cheese Night, Movie Night, the Virtual Education series, and Coffee Catch Ups. We also welcomed dozens of fellow postgraduates into the PGC family as part of our commitment to greater inclusivity, diversity, and student engagement.

Over the course of Term 1, we shared what PGC has been up to and all upcoming events in our Monthly Newsletter. Having held over 35 events in Term 1, some highlights included:

A Researcher's Introduction to Entrepreneurship (hosted by PGC Research Office & UNSW Founders) to engage higher degree researchers and demonstrate the prospects of research translation, while also providing an opportunity to network with start-up founders and angel investors.

International Women's Day Display (hosted by PGC Women's Office) where we showcased dozens of incredible postgraduate women from all schools across UNSW.

Communication strategies for being an inspiring leader (hosted by PGC President & Vice-President's Office) was a UNSW exclusive event with leading communications expert Michael Kelly.

Tell Me Your Story Cultural Conference (hosted by PGC Equity & Women's Office and made possible thanks to UNSW EDI Anti-Racism grant) where 18 shortlisted postgraduates shared their brave, encouraging, and inspiring stories in front of a sold-out audience.

*by Jerry Offor,  
Postgraduate Council  
(PGC) President*



As we look forward to another term of fruitful activities, here are some of the key events to look out for:

**Postgraduate Week (June 28 – July 3)** – A week JUST for postgraduates! There will be dozens of events happening every day including networking socials, sport activities, careers advice, Q&A panels, virtual skills workshops, BBQ lunches, LinkedIn photoshoots, movie nights, coffee catch ups, adventure excursions and so much more!

**Postgraduate Cruise** – Join us as we don our fancy clothes and sail through Sydney amongst the company of fellow postgraduates and alumni.

**Arc PGC Ambassador and Course Coordinator Award & Arc PGC Research Student and Supervisor Award** – Nominate a fellow postgraduate or UNSW staff/academic who has contributed immensely to the postgraduate community for the opportunity to win these coveted awards.

In the meantime, PGC is here to help you lead a more enriching postgraduate life. We invite you to join our postgraduate community. Make sure you join us on LinkedIn and follow us on Facebook, Instagram, and Youtube for regular updates.



# HOROSCOPES

*Written by Chantel Henwood*

*Illustrated by Cleo Ding*

Astrology is the study of planetary positions, their relation to events on earth, and their influence on human traits. While astrology is associated with magazine columns, the Queer community and the spiritually aligned, it has its origins within science, philosophy, and mathematics and can be traced back over 2,400 years. Throughout history, society saw little difference between astronomy (the study of the universe) and astrology. It was not until the rise of Western 17th-century philosophy - also known as the enlightenment period - that astrology was dismissed as a pseudoscience.

While I feel deeply unqualified to discuss the legitimacies of astrology as a scientific practice, I can speak to my experience. For me, astrology is an opportunity to reflect, observe and learn. In today's world, we take little time for self-reflection or self-discovery even though it is a vital part of self-regulation and personal growth and is a skill that needs to be developed. This is because it requires us to sit with some of the most uncomfortable aspects of ourselves which we often choose to ignore. For many, astrology is an opportunity to sit with that discomfort while maintaining some degree of separation in order to self-assess without placing blame, shame or hatred onto an aspect of ourselves we wish to improve. So, I'd like to invite you to sit with yourself for a moment.



**Aries**

**March 21 - April 19**  
**Element: Fire**

Oh, Aries, give yourself a break. These competitive, impatient and easily frustrated souls are likely to be found swearing under their breath or huddled in a corner in tears. Their tendencies for knee jerk reactions can lead them to gloss over fine details, display avoidant behaviours and find themselves with a million started tasks, but very few completed. Take your time, break your tasks down and give yourself deadlines.



**Taurus**

**April 20 - May 20**  
**Element: Earth**

Taureans are hard-working individuals; however, they can become easily frustrated and tend to be hard on themselves. Some may call them stubborn and rigid, but they're sensitive souls and love some positive reinforcement. Find a calming place with little distractions and set up a reward system for each task you complete.



**Gemini**

**May 21 - June 20**  
**Element: Air**

Geminis are easily distracted and tend to become bored with monotonous tasks. Keep your attention span in check by working alongside a friend to keep you grounded and on task and ensure your study tasks are varied with frequent short breaks.



**Cancer**

**June 21 - July 22**  
**Element: Water**

A study group would suit Cancer best to bounce ideas and energies off others within the group. However, this group must be carefully curated to ensure that the Cancer is not drained otherwise the study group will become a social outing. Find a nurturing environment that will enable solo study, then meet with your friends to share your knowledge.



**Leo**

**July 23 - August 22**  
**Element: Fire**

Leos aren't afraid to speak up in class and often feel confident in their own knowledge. However, when presented with a situation that challenges these ways of being, Leos can lash out or display avoidant behaviours. Dear Leo, try to listen more and keep yourself open to new ideas even if they challenge you. Most people don't have all the answers, and it's ok if you don't either.



**Virgo**

**August 23 - Sep 22**  
**Element: Earth**

Dear Virgo, we know how much you love a good list. However, your attention to detail can often prevent you from getting the job done. Trust your ability to get things done and let go of the idea that everything needs to be perfect every time. Sort out your sleep schedule and get the ball rolling. Remember, P's get degrees.

## Zodiac Signs and Study Tips

Most of you will know your sun sign, that is your sign connected to the day you were born. However, there are multiple other areas of the planetary system which are said to rule different parts of our psyche. The five key placements are Sun (the ego, what we are driven to do), Moon (our emotional self and the part we hide from view), Ascendant (the mask we present to the world), Mercury (how we communicate) and Venus (love and pleasure). If you're interested in taking a closer look at your birth chart I highly recommend the Cafe Astrology website or the Costar app.

Chantel is a Queer, Vegan, Arts student residing on unceded Gadigal land in Newtown. In their spare time you'll find them tending to their 31 and counting plants, consuming art theatre and culture, patting as many dogs as they can find at public parks and finding an excuse to get existential over a glass of red. Follow the author here: Instagram @lecross



### Libra

Sep 23 - Oct 22  
Element: Air

Laidback Libra can sometimes let their desire for balance and harmony blur the need for things to get done. Notorious for cramming and last-minute essay submissions, Librans need to set firm boundaries with themselves and others. Proofreading your friends' essays and sharing study notes doesn't help you get your tasks done. Just because you're good at managing stress doesn't mean you need to make things harder for yourself.



### Scorpio

Oct 23 - Nov 21  
Element: Water

Scorpio, I know you love to know everything that is happening around you. You probably find yourself on social media when you should be concentrating on your studies. You're excellent at absorbing information, so put your phone down and get stuck into the task at hand.



### Sagittarius

Nov 22 - Dec 21  
Element: Fire

If you're in your final year and feeling the need to yeet right out of campus ASAP, it's time to switch up your routine. Sagittarius are procrastinators and would rather be off thrill-seeking than hitting the textbooks. Short productive bursts and lots of variables will be key to making sure you stay engaged and on schedule.



### Capricorn

Dec 22 - Jan 19  
Element: Earth

Capricorns tend to be workaholics. Don't be so hard on yourself Capricorn, the burnout you will get from lack of sleep and high-stress levels are not worth the HD. Your sense of discipline and responsibility make you an excellent academic, but this lack of self-care brings out your prickly side, and you may find yourself butting heads with people who just want the best for you (including yourself). You don't have to go it alone. It's lonely up on the top of that mountain.



### Aquarius

Jan 20 - Feb 18  
Element: Air

Aquarians are always trying to think out of the box, they never want to take the conventional route, but sometimes this can create more work for them and leave them overloaded and burnt out. Go back to basics, Aquarius, stop trying to fly before you've built the plane and recognise when you need to reach out for help. A good friend to bounce ideas off will surely get those creative juices flowing and on track.



### Pisces

Feb 19 - March 20  
Element: Water

Do you find yourself spending more time thinking about how you're going to get your work done instead of actually doing it? You're an incredible academic with your attention to detail; however, your focus on the big picture prevents you from completing the smaller tasks at hand. Find a quiet spot and break your tasks into small achievable steps.





# PUZZLES

## WORD TARGET



Today's  
Target:

20 words  
good

40 words  
very good

60+ words  
excellent

## WORD SCRAMBLE

Decipher these 9 word scrambles, one letter to each square. Each word refers to a famous pop culture icon, such as musicals, bands, films and retro (arcade) video games.

SRTETI



ERAGSE



LECSLUSE



UNEQE



VANIRAN



OYHSPC



BTORSGSUTHERS



NSACAACBLA



MCAPNA



Now arrange the 9 coloured letters (boxes) to form the final surprise answer, as suggested by the illustration.



Illustration by Kaitlin Jaegers

*She felt a wave of bittersweet  
\_\_\_\_\_ after flipping  
through the sepia-tinged  
photo albums.*

# TRIVIA QUESTIONS

01

What is the only country with no mosquitos?

02

What is the first and oldest feature length film released by Disney?

03

Which Tony award-winning musical is based on the myth of Orpheus and Eurydice?

04

What fruit sub-group are avocadoes part of?

05

What is the highest-grossing film of all time?

06

What countries do you think have the highest percentage of vegetarianism? Name three of the top ten.

07

Which of Henry VIII's six wives were beheaded?

08

Which famous American painter was initially rejected by the US Navy during World War I for being underweight?

09

The following list of countries no longer exist or are no longer independent, sovereign states: Neutral Moresnet, Ceylon, Zanzibar and Newfoundland. What are their modern names or what modern countries do they exist in?

10

What are the three nations in the world that have only one vowel in their names?

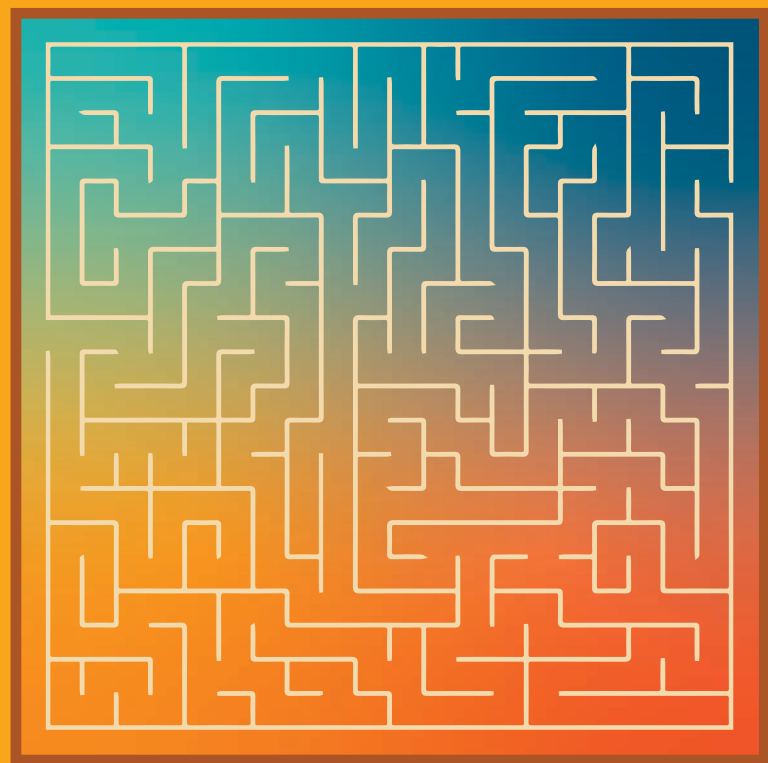
11

Which American president appears on a one-dollar bill?

12

What did Jason and the Argonauts search for when travelling to the land of Colchis?

# MAZE



- Trivia Answers
- Iceland
  - Snow White and the Seven Dwarfs
  - Hadestown
  - Berries
  - Avatar (2020 re-releases allowed it to surpass Avengers: Endgame)
  - Different measurements of vegetarianism will give different answers so any of these countries are acceptable - India, Brazil, Switzerland, Taiwan, Israel, Argentina, Austria, Germany, Jamaica, New Zealand, Australia, Ireland, UK, Italy, and Mexico
  - Anne Boleyn & Catherine Howard
  - Norman Rockwell
  - Neutral Moresnet - Belgium, Ceylon - Sri Lanka, Zanzibar - Tanzania, Newfoundland - Canada
  - Egypt, Kyrgyzstan, Chad
  - George Washington
  - The Golden Fleece





Nathan Han



Evalena Chilas



Sashka Wickramasinghe



Shajara Khan



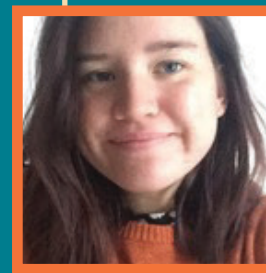
Aadrika Gupta



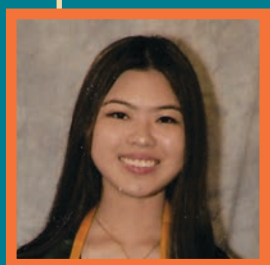
George Raptis



Jeremy Ellis



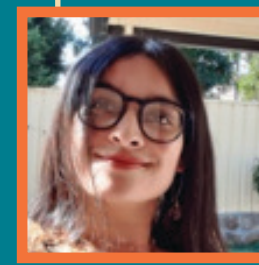
Issy Golding



Angelene Concepcion



Chantel Henwood



Simran Borges



Phoebe Au



Anja Flamer-Caldera



Katelin is a second year Fine Arts student working as an Illustrator. When she's not drawing, you can find her reading books, making spaghetti and appreciating her friends immensely. Her work is inspired by the love that herself and her friends have for one another and their late night conversations that feel like magic.



Cleo is an (ABC) Australian-born Chinese student from Melbourne who recently moved to UNSW this year to study Design. She loves fine art and design, aiming to merge both of these in her future practice. Her time is spent reading manga and watching seasonal anime.



Eloise is a first year student studying Fine Arts & Arts. She is a self-taught artist from the Mid North Coast who loves to capture the beauty of the world through her art. She loves to use her work to tell beautiful and important stories that she hopes, can help shift the world into something more innovative, empathetic, and environmentally aware.



Tia Madden is an artist and illustrator from the Blue Mountains in her third year of a Bachelor of Fine Arts at UNSW. Through drawing and painting, Tia reimagines the reality of childhood memories. She is currently the illustrator of a children's book series *The Gardeneers* and a muralist at Apparition Media Sydney. Instagram: @tia\_madden



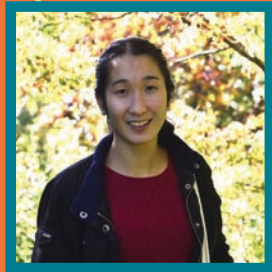
Nidhi is a final year Media (PR & Advertising) student and an avid fonts enthusiast (her favourite one right now is Karla Semi-bold). When she's not clicking away randomly on Illustrator and hoping for the best, she likes to read about current affairs and manages a little writing too. She hopes to utilise both her design and writing interests in a future career one day.



Roni is a fourth-year Fine Arts & Arts student. Her practice addresses concepts between identity and perspectives, which applies to an interdisciplinary fine art practice. Her passion for art enables her to think contextually, which manifests in a variety of sculpture, installation and media-based practices. Instagram: @indrawing.roni



Jelena Xu is a second-year student studying a double degree of Media and Design. She has interests in many creative subjects and enjoys many things, but majority of her projects are uncompleted. Ranging from a half-finished knitted scarf to a half-learned song on the ukulele. If you see her around campus, don't be afraid to say hello :)



Dana is a 4th year Commerce & Design student. She enjoys experimenting with different mediums, abstract forms and exploring a range of techniques in the digital and analogue form.

# ARTISTS



