

April. 2022

Roaring 20s Issue

# phoenix



Roaring 20s Issue

# CONTENTS

- 21** Speakeasies & Nosferatu
- 6** Modern Children's Literature
- 8** Tea Time with Mia You
- 12** The Great Gatsby
- 14** Bookshelf with Zuzia Gelauff
- 16** The Harlem Renaissance
- 19** Flapper Fasion: Women's Liberation
- 20** Phoenix Reviews & Minor Market
- 22** Phoenix Ranks: 20's Edition
- 23** Playlists
- 24** Q&Alumni Ellen Schut
- 27** Excerpt from *Their Eyes Were Watching God* by Zora Neale Hurston

## WELCOME TO THE 20S

Written by Marit Vogels - Edited by Nina van Veen

The Roaring 20s; now over a decade ago. We have entered a new realm of the 20s, yet, for this issue, we would like to take a look at history. The first thing that comes to mind when thinking of this era is, of course... the movie *The Great Gatsby*! This movie that's set in the 1920s starring Leonardo DiCaprio, highlights the flapper fashion, art deco, dance style and values. This era was the start of a change regarding old norms and values. What once was perceived as atrocious, indecent or obscene, was now being challenged and even slowly accepted. It was the time for women to step up: wearing shorter skirts, working where the men also worked, and voting. This era was filled with hope, money, welfare, dancing, smoking, drinking and enjoying. Welcome to the Roaring Twenties, a period of social and political change. An era to spend your money, earn some money and enjoy all the money. Enjoy this issue filled with many articles regarding this eventful era in history!

## WORD OF THE BOARD

Dagmar Nan - Treasurer

Remember New Year's 2020? Remember telling your friends, this is going to be our Roaring Twenties! Yikes.

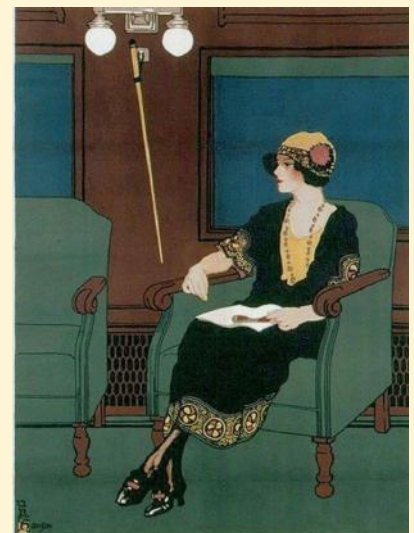
For a long time, when I thought of the Roaring Twenties, of course, the first thing that came to mind was *The Great Gatsby*, a classic in its own right. Naturally, there were other great authors publicising during the era, including Virginia Woolf, Kafka, and even Agatha Christie.

But then, one day I picked up a book at a flea market that caught my attention. *The Best of Damon Runyon*. While I did not know the author, I was interested in the subtitle – *Stories of Broadway*. Surely, that would capture the spirit.

And it did. Inside those pages, I found a wonderful revue of curious characters, lavish parties, and the essence of the Roaring Twenties. Stories based on alcohol, guns, and parties, but also based on hope, foolery, and freedom. I later learned that Runyon's short stories were also used as inspiration for the musical *Guys and Dolls* and that his way of writing was so time and place-specific that it is now almost considered a dead language, fittingly named "Runyonesque".

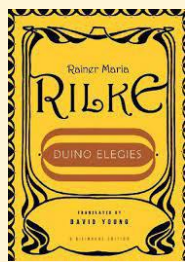
While reading those stories is highly entertaining, it also reminds me that there is a lot more to life than work, parties, or books. Life is about people. It's about the people you spend it with, and while our Roaring Twenties had a false start, I just know our lovely Albioneers will find each other time and again. Nothing will make life more enjoyable than the people you get to spend it with.

With love, Dagmar





# What We're Reading...



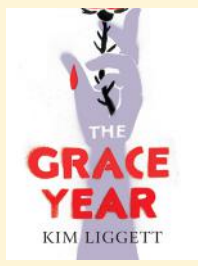
**Anna:** Duino Elegies by Rainer Maria Rilke



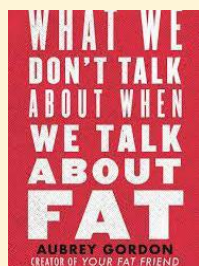
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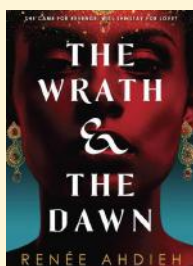
**Marit:** The Grace Year by Kim Liggett



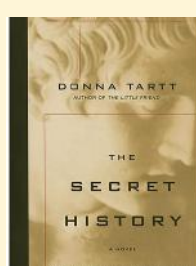
**Jamie:** What We Don't Talk About... By Aubrey Gordon



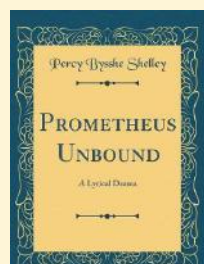
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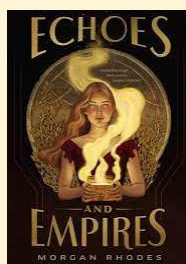
**Anna-Maria:** The Wrath and the Dawn by Renee Ahdieh



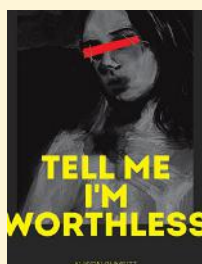
**Noa:** The Secret History by Donna Tartt



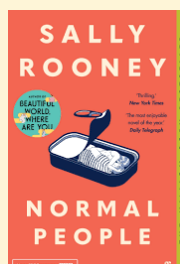
**Thijs:** Prometheus Unbound by Percy Bysshe Shelley



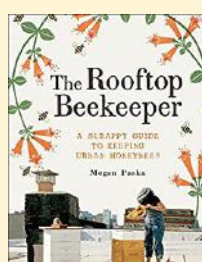
**Cecilie:** Echoes and Empires by Morgan Rhodes



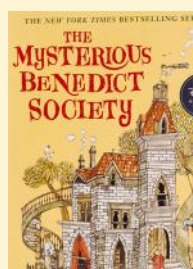
**Mohana:** Tell Me I'm Worthless by Allison Rumfitt



**Hester:** Normal People by Sally Rooney



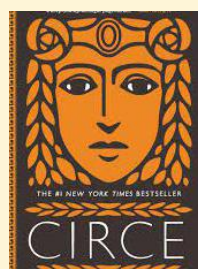
**Marijn:** The Rooftop Beekeeper by Megan Paska



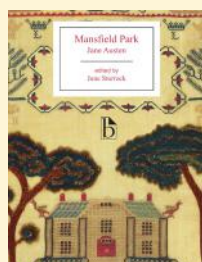
**Luka:** The Mysterious Benedict Society by Trenton Lee Stewart



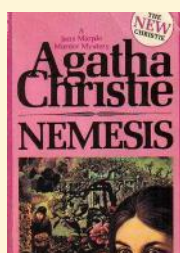
**Elise:** Fahrenheit 451 by Ray Bradbury



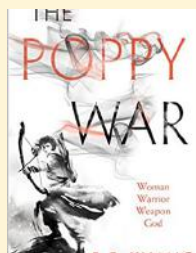
**Julia:** Circe by Madeline Miller



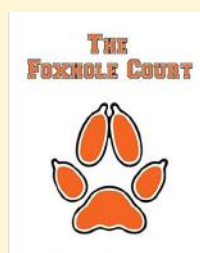
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**Leanne:** Nemesis by Agatha Christie



**Nina C.:** The Poppy War by R.F. Kuang



**Tessa:** The Foxhole Court by Nora Sakavic



## PHOENIX

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Mia You.

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### The Shack

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# Speakeasies

Written by Zuzia Gelauff – Edited by Nina van Veen

This goes out to everyone who had some separation anxiety from the pubs and clubs during the lockdowns.

With Prohibition in full swing during the 1920s, saloons across the whole country shut down. With the sale and manufacturing of any sort of alcohol strictly outlawed, it should have been impossible to get, but the people prevailed and no matter how low the supply or access was, the demand for alcohol never ceased.

These days “bootlegging” is watching movies and tv-shows on some shady websites, or maybe some slime videos on youtube, but it all started with salesmen smuggling liquor into the states, and it was done so in great quantities. Those amounts also had to be consumed, in strict confidence and secrecy, of course. So, over time, more and more illicit bars and unlicensed ballrooms started to pop up around the country, particularly in New York City. There, people could meet, dance, and, most importantly, drink. This set up a base for the nightlife as we know it now.

However, entrances were hard to find, with doors often being camouflaged as other objects or walls. Even if you knew where to knock, you still needed a password. The only way to get in was through whispering the right words to the right person at the right place and time. Whispering law enforcement would lurk around the streets in the hopes of catching illegal drinkers in the act.

The “speakeasies”, as they came to be known, were one of the first non-gendered, non-segregated venues, and many communities took them as an opportunity to showcase their specialities. With a high demand for live entertainment, black Jazz bands and musicians such as Louis Armstrong would often perform at the bars, advancing their careers. Immigrants also took the chance and started serving their cuisines paired up with the felonious wines and spirits.

*This set up a base for the nightlife as we know it now.*

However, with this boom in illegal activity came also the beginning of organised crime groups. It is almost ironic how Prohibition, the act to prevent a high-rise in crime, was actually a catalyst in the rise of power of men such as Al Capone. Paying off cops to turn a side-eye, as well as making large profits by supplying all kinds of beers and liquors to the underground party scenes, helped the gangs gain more influence quickly. The existence of speakeasies was never really a secret, and neither is the cultural effect that these secret bars have had, and still do.



These days, the secrecy will most likely be exchanged for an Instagram post or a tweet, tag included, but you can still visit and spend a glamorous time at speakeasies all over the world... you'll just have to find them first.



# This Is America

*Written by Nina Carstens – Edited by Julia Schuurmans*

The Roaring Twenties is a decade that shaped the 20th century in a lot of ways. People were hopeful again after the First World War and life seemed to look a little bit more normal. But for the first time in a long time, not only white people benefitted from the pleasures in the 1920s.

Through something called the Great Migration, Black people moved up north and brought with them cultural music, art and food. For example, both the Harlem Renaissance and the Jazz Age were part of the roaring 20s, allowing Black people to express themselves properly and bring forward their artists. They received higher education and took more pride in their race. However, every rose does have its thorns. It was not all good for Black people yet: halfway through the 1920s, the KKK counted 8 million members (or Klansmen, if you will).

The Ku Klux Klan (KKK) was a secret society fuelled by hate for Black people and other people of colour. And unfortunately (and also disturbingly), the KKK moved up to politics and tried to infiltrate counties and states, in the hope that people would vote for them to give them more power. The KKK was pretty successful too and was called the “Invisible Empire” since everyone knew who they were and what they stood for. Overall, the Roaring Twenties was a decade that can only be explained as two sides of the same coin: on one side, the rise of Black artists and authors and on the other side, the unfortunate and terrifying rise of the KKK.

## THE VAMPIRE FILM BLUEPRINT - NOSFERATU

*Written by Anna Preindl – Edited Anna Maria Popo – Illustrated by Emilie Wiingreen*

There are certainly a lot of vampire stories out there, but one of the most influential vampire films is the first film adaptation of Bram Stoker's Dracula, namely Murnau's 1922 film Nosferatu. Generally, I found it intriguing to see a movie this old and I promise you, it is not as stale as you think, for a movie of that time. It is a fascinating depiction of the mythological figure of the vampire, and similar to present times, the film also features a plague. It is admittedly quite eerie seeing people in a movie of a hundred years ago deal with a plague that they believe is transmitted by leaving doors and windows open. Luckily the vampire plague that haunted Europe at the time had an easier solution to it than the one we are currently dealing with. If only covid turned to dust upon the touch of sunlight.

If at any point, you have enjoyed vampire fiction (and I know you more than likely did, c'mon, there is no shame in a good old Twilight marathon every now and then) and you have not watched this one – I strongly urge you to put it on your watchlist. I promise you will have a good time. Plus, rumors are that a 100-year anniversary remake is being filmed right now with our beloved Anya Taylor-Joy, so more to look forward to!





# A History of Modern Children's Literature: From Newbery to Winnie the Pooh

Written by Cecilie Balemans-Højberg – Illustrated by Cecilie Balemans-Højberg – Edited by  
Jamie Pilon

The 19th and 20th centuries are often seen as the Golden Age of Children's Literature, due to so many works that are now deemed classics coming out of this period. The first modern children's book emerged in the midst of the 18th century, John Newbery's *A Little Pretty Pocket-Book* (1744), which contained rhymes, picture stories, and games for pleasure rather than instruction. Since then, children's literature has continued to develop covering various themes and being written for different purposes.

The early 19th century started with fairytales, most notably the Grimm brothers, who wrote stories as a means of preserving folk tales, and Hans Christian Andersen, who popularised 'eventyr', wondertales. Andersen especially loved involving life lessons and life experiences in his tales as a means of preparing his audience for the horrors of life, similar to what Oscar Wilde does in his works towards the end of the century. To this day, life lessons and allegory remain a major element in most children's books.

In the mid 19th century, we see the rise of high-adventure novels with Dumas' *The Three Musketeers*. With Dumas, we see not only the influence of the Romantics, but also the rise of more interesting female characters in mainstream literature. While High adventure novels had typically been reserved for boys, after *The Three Musketeers* these types of novels became more widely appealing to the general public.

After the Romantics, we start seeing the rise of the 'Victorian cult of the child', a movement that strived to elongate childhood and valued the idea of innocence. The influence of the Victorian cult of the child is visible in Carroll's *Alice's Adventures in Wonderland* through the use of nonsense language and in Barrie's *Peter Pan* through the image of 'the boy who wouldn't grow up'.

*While High adventure novels had typically been reserved for boys, after The Three Musketeers these types of novels became more widely appealing to the general public.*

The 19th century ends on the note of giving children moral queries to think about. Edith Nesbit, at times, writes on children living in fantastical lands, but she married it with reality as she gave them moral queries that children would face in life, too.

When the 20th century kicks off we become acquainted with Baum's *The Wonderful Wizard of Oz*, where devastating life events set the stage for fictional stories. From this point on we see previous themes and elements marry together as there familiar fantastical elements from fairy tales, but also new things that people knew and could recognise from their own lives. Barrie's *Peter Pan* deals with the conflict between the innocence of childhood and the responsibility of adulthood - this is the note we end on before we head into the roaring 20s.

The 20s were dynamic, the world had just gone through its first World War, we saw the rise of capitalism and there was an increase of writers expressing social critiques. When it comes to children's literature, perhaps the most iconic work is Milne's *Winnie the Pooh* (1926), a work in which we see all kinds of elements of previous Children's Literature come together. In *Winnie the Pooh*, we see autobiographical elements as Milne bases the stories on parts of his life. For example, Christopher Robin being based on his own son with the same name, whose toy bear was called Winnie.

But not only our beloved Pooh was named after his son's stuffed animals, other characters like Tigger, Eeyore, Piglet, Kanga and Roo were named after Christopher's toys too. Other than that, the Hundred Acre Wood was likely inspired by Ashdown Forest, a forest nearby Milne's country home in East Sussex.

However, as much as we love reality being married into fantastical adventure tales, perhaps what sticks with us most are the life lessons Pooh Bear leaves us with. The main thing that Pooh teaches us – and it is repeated in all books over and over – is the importance of friendship. Having a true friend means you always have someone who's there for you in times of need, or someone who you can go on adventures with! Through Winnie the Pooh we learn to be accepting of people who are different from us, no matter if you are an anxious Piglet or a depressed Eeyore. Pooh teaches us about empathy, gratitude and thinking positively. We see Pooh and his friends solve their problems creatively and we see them all be happy with simple things in their lives. Through characters like Tigger, we learn to embrace whatever it is that makes you you. And, my personal favourite: the notion that it is okay to take your time to do nothing and take care of your own mental and physical health.

Remember kids: take a break when times get tough. You'll need it, you'll feel better and it's okay to do nothing even if you feel like you have tons to do. Take your time, and maybe pick up an old children's book of yours; perhaps you'll hear something you didn't know you needed to hear.

Irden didn't respond. He just looked into the distance, thinking to himself that when the time came, her canon would sound because of him too. It's nothing personal Aira, not with you anyway.

*The main thing that Pooh teaches us – and it is repeated in all books over and over – is the importance of friendship.*

“When you are a Bear of Very Little Brain, and you Think of Things, you find sometimes that a Thing which seemed very Thingish inside you is quite different when it gets out into the open and has other people looking at it.”

A.A. Milne, Winnie-the-Pooh





# Tea Time

## With Mia You

*Interviewed by Anna Maria Popo — Photos by Mohana Zwaga — Edited by Luka van den Berg*

*For this issue's Tea Time we are glad to invite Mia You back for another fun chat. On a sunny Thursday we met, and Mia shares with us her writing experience. From this year's Fresher's Issue, you will know that Mia is a lecturer at Utrecht University and a modern-day poet. She grew up in Northern California, and she went to college at Stanford where she studied English Literature.*

*She did her Master's in East Asian Studies, and her PhD in English, back in California, at UC Berkeley.*

**You actively pursued learning more about Korean literature. In combination with moving to the Netherlands, how has it influenced your writing?**

While I was doing my PhD, all my courses were basically only in English literature. I was more likely to take a course in 18th-century poetry than in British or Korean poetry. So, I actually moved quite far away from Korean literature for a while. But I think that since I moved to the Netherlands, I've been able to find my way back to Korean literature more. Maybe being so far removed from it now makes me feel more urgent about finding space for it in my life. I've also been translating two Korean poets recently, named Kim Hyesoon and Kim Haengsook. These translation projects were brought to me by an amazing mentor and friend, and she's sort of taken me under her wing mentoring me on translation. So, I think from those projects too, I've been much more absorbed in Korean poetry, and in thinking about literature and how it differs in the Korean language versus in English. Also, what forms of Korean poetry can be brought into English? Basically two thousand years of writing. You get like three hours where people ask you questions about it, and then you write your dissertation.

**Did you start writing while you were studying, or did you discover that you enjoyed writing before that?**

I enjoyed writing before going into my studies already. I think it also helps to have good English teachers as a student. So, when I was a kid, I had a really great teacher, I still remember her name, and she suggested to me a workshop for kids who are really good at language, or to do creative writing exercises. That was like the first time I wrote poems, and we also got to do things such as memorize poetry. When I was 8, I remember that I had to recite an Emily Dickinson poem for my class. So, in some ways, it helps to have a good teacher at the right time. I don't know the English language without having it be poetical. Then, in middle school, I had another English teacher. She was a journalism teacher, and she also mentored me and made me editor chief for the school newspaper. Similarly, I had another great teacher in high school, who helped me with extra essay content, and she was constantly pushing me to do more things. They really went above and beyond to help me, and always a female teacher I have to say, who really tried to push me in that direction. If I think about it, where I am now is because of them.



*"I wanted to use poetic language that could be ambiguous, or ambivalent. I wanted to use that ambivalence to be able to think, in more complex ways, about the role of women's relationships to their bodies."*

**How does writing help you express who you are?**

I don't think of myself as a very expressive person. I tend to try to keep things on a polite or light level, so I think of writing as a space where I can be by myself and investigate what's going on, or what is happening. One of the things I often hear from people is, for my last poetry book, that it's a very angry book, which really surprised me because I don't think of it as very angry. I wasn't really angry, it was more like once you start writing, you kind of follow the logic of the writing and you see where it goes. So, you say 'okay I'm going to try being angry about it.' Maybe that ends up being good. So, I guess it's kind of complicated to think about how that expresses me.



Of course, it's part of me, and I obviously go down a certain road in writing because that's how I'm inclined, but how far it goes is something that is based on the writing experience itself, as opposed to how I actually just feel at a day.

### **What inspires you in writing?**

There are certain things that artwork needs to be speaking to right now, that experimentation of language, but what helped me synthesize all that and got me really writing and wanting to put out a book of poetry was becoming a mother. I realized the different ways in which I was confronted, about how women, in fact, people who identify as women, or people who are born as women are systematically oppressed in various ways. The ways in which we consider ourselves to be living in an equitable society and that opportunities are equal for everybody is simply not the case. I think especially in terms of medical care, in terms of reproduction and contraception, whether you want to biologically reproduce or not, and in terms of gender confirmation surgeries and so forth. There's no reason why it has to be so difficult to have these kinds of medical services. The rate of maternal deaths in the United States is just shocking, considering the fact that it's supposed to be a first-world country. Also, when I gave birth to my son, the Netherlands had one of the highest maternal mortality rates of any country in Europe. I think this all just shows a kind of neglect towards women's bodies and women's health. So, I was thinking about that, and it became urgent for me to try and find ways to talk about that. Ways that weren't just romanticizing motherhood, but also not being anti-motherhood. I wanted to use poetic language that could be ambiguous, or ambivalent. I wanted to use that ambivalence to be able to think, in more complex ways, about the role of women's relationships to their bodies.

### **What does your writing process look like?**

I think it may appear spontaneous to some people, maybe to my kids, they might see that I haven't written in some time, and then suddenly I sit down and write. But for me, everything that I write involves years of thinking about it. One example would be when I was in Korea with my family, a few years ago, and we drove past the city on the southern coast of Korea. There was a festival for a woman who was an entertainer during the Japanese invasion, in the 15th century, and she became very famous by throwing herself and a Japanese Admiral into the ocean. So, I thought that this was such an interesting story, and I started doing some research about her and started reading poems that had been written about her by other poets from hundreds of years ago. While all this information was sitting in my head, nothing was going on paper, and then suddenly one weekend I decided that I have to write a poem. Then a poem about this experience came out. So, in some ways, it was spontaneous.



### **How did you react when you saw your book in the bookstore for the first time, did that change over time?**

The feeling of seeing my book published has not changed over time, to see your work published is still really exciting. Just yesterday I saw an Instagram picture of my book, from a bookstore in Amsterdam called Athenaeum, and even though it has been out for six years it's still really exciting every time you see a picture of your own book in a bookstore. Especially a bookstore that you used to go to.

### **Are you planning on publishing more poetry?**

I have a smaller poetry book coming out, called *Rouse the Ruse and the Rush*, published by Nion Edition. It's a Northern California press that's run by three amazing poets. They make beautiful art books, so they care a lot about the design of the books and the kinds of paper that they use. Many of the books have beautiful artwork inside too, and I wrote a long sequence about the Dutch still-life in the 17th and 18th centuries, and the still-life painter Rachel Ruysch.

### **What other topics do you write about?**

I have a new book that's coming out called *Festival*, and it's going to be published bilingually by Uitgeverij Chao, part of *Das Mag*. It's called *Festival* because one of the things that struck me when I first moved to the Netherlands is how everything is a festival here, they always create a festival for everything. So, I decided to use that as a theme, to think about assimilating into Dutch culture or fitting into Dutch culture. I also had to go through the whole process where I'd study for tests to stay in the country basically. I still found the process really demoralizing, so I wanted to be able to sort of write about that if this is really the message that they want to send about their country and their culture because it is not making it easy to stay here by making me go through this process. At the same time, countries are as successful as they are because of people from other places, in terms of the history of colonialism for example, and in terms of immigration, so it's also something that has to be taken into consideration.

### **What do you know now about writing that you wish you knew when you were a student?**

It is only something that I'm learning now: that you really have to write for yourself. Sometimes I think too much about what other people will think, about how I'm writing, or what I'm writing about. I need to have somebody to tell me that I did a good job, that affirmation. So, I think that's always in the back of my head, and I still need to work hard to get that voice out of my head. In the end, you can engage with the world around you as much as you want to, and thus in your own way of caring for that world, but you still have to write for yourself and write in a way that makes you feel proud and happy. There are lots of things that I wrote that people would tell me 'Oh you did really well with that,' which I am not completely happy about because I did it knowing what the outcome would be. And then there are lots of things that I've done that I don't think anybody would read or anybody would like, but I find it hilarious, like an inside joke, and I'm really happy that I put it out in the world. Also, to not worry about rejection. Allowing yourself to go through rejection, having something accepted, and actually out in the world, to have people read it, understand it, and be engaged with it outweighs all the anxiety. I mean, I still have things that are rejected, and it's never nice,

so you think that if it is rejected here, maybe it will be accepted somewhere else. So those are the things that last longer than just the initial affirmation from somebody else. I think that's what I wish I had known earlier.

### **Our theme for this issue is the roaring 20s (and your research interests are about 20th and 21st century, modernist postmodernist literature) Which (poetry) books would you suggest to us?**

I know that you already read this for Milton to the Millennium, but I really think that everyone should go back and read *The Waste Land*, by T.S. Eliot. I guess it sounds like a cliché, but this poem is special to me, which makes it very different from how you would encounter it in your Norton anthology. I first read the poem when I was in high school, my father had already moved to Korea, and my mother was living in the US. So, he would come back and forth from Korea to the US to see us. One time when he came back from Korea he brought me a bilingual edition of *The Waste Land*, so you had English on one side and then you had the Korean translation. It was translated by a great Korean 80's labor activist poet named Hwang Donggyu. So, to me, *The Waste Land* always exists as a Korean - American poem. The stuff I didn't understand in English I could look up in Korean, for example, the ancient Greek that is in there. I always knew what it said because I read the Korean version of it. It was always translated for me, and it was also framed as a poem that is not written by a fairly conservative, elitist steaming poet T.S. Eliot, but also in translation and voiced by this Korean labor activist poet who really worked towards the democratization of South Korea. So, I think the idea that this poem could have that kind of life, just through translation, has always been important to me. That is why that poem is so important to me. Also, the fact that my father who was a computer science kind of person, and who was working in a computer company, chose this poem to bring back to me from Korea has always made that poem very deeply personal to me.



### What would you say to aspiring writers?

I would like to say that as much as I like to teach creative writing here, and as much as I think there needs to be more space for teaching creative writing, I do think that the most important part of training to be a writer, is reading as much poetry as you can. Learning to read, not just generally, but about weird things that happen in language, things that you don't understand, things that you would be able to sit with, and be troubled by. I think that's really the only way that you end up learning how to do that yourself. It's not necessarily that you read something by, let's say, William Blake and then you try to write a poem that does the same thing as William Blake does, but try to mix in and make them part of your subconscious. This knowledge will come out in your poetry, or in general your writing, in ways that may surprise you. So, definitely, being a good reader is essential to being a good writer.

*After the last question, we continued chatting for a while longer, before parting ways. We would like to thank Mia You for participating in this issue's Tea Time, and for the great conversation. We look forward to her new book!*



## WORD OF THE MONTH - APRIL

*Selected by: Nina van Veen - Illustrated by Ceclie Balemans-Højberg*

# Dazzling

### Adjective

Extremely attractive or exciting; a dazzling smile.

figurative. That dazzles the mind of the observer; brilliant or splendid to a degree that dazzles.

Dazzling seems to be a word that is fitting for both the month of April and this issue's theme: the roaring twenties. During this period, many things were dazzling: jewels, clothes, parties and so you could go on and on. Right now, spring is finally coming around again and the sunny days are slowly winning over the rainy ones. Let us hope that this April will be dazzling as well and that we'll see many bright smiles. After two years of living in a pandemic, I think we have deserved it.



# THE SHATTERED MIRROR OF PRETENSE IN THE GREAT GATSBY

Written by Helenie Demir – Photographed / Illustrated by Marijn van de Visser – Edited by Jamie Pilon

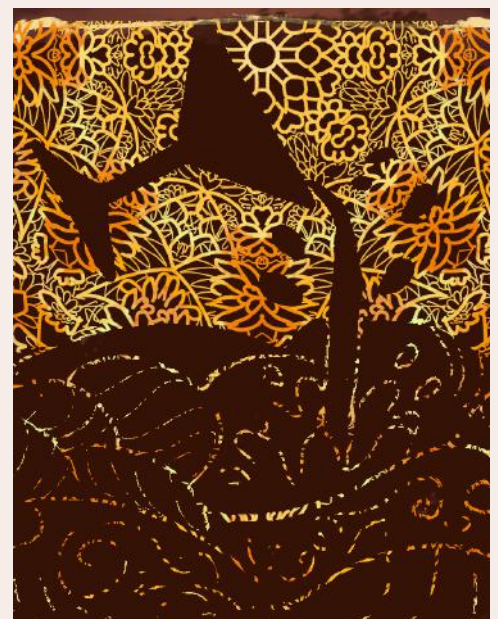
Fancy parties, colorful shirts, cheery faces, but somber eyes. The Great Gatsby is a tale of facades and charades, but who is just telling a story and who is telling the truth? Nick Carraway, a self-proclaimed nonjudgmental person, tells the reader how he's gotten himself in the inner circle of the wealthy and flawed. However, Nick is oblivious to the broken worlds of the people around him and only perceives them at a surface level.

From accusing Tom and Daisy of being too rich to criticizing lower class people for their behavior, Nick considers himself as “one of the few honest people that [he has] ever known.” Perhaps it is because Nick makes clear to the audience, from the very first page, how objective he is that causes us to pay more attention to how he responds to certain situations. We are then judging him, but are we justified in dissecting his character when we disapprove of him doing it to others? Also, Nick is an unreliable narrator, so how trustworthy are his views on the other characters?

The greatest Tom Buchanan sympathizer could not justify his character. He is a sexist, a racist, a cheater, an abuser, and Lord knows what else. While with Myrtle, he ignored Daisy, but when he was losing Daisy to Gatsby, Tom chose to forget Myrtle. Nick's narration is unreliable, but he does tell us that Daisy and Myrtle “slipping precipitately from [Tom's] control” gave Tom enough reason to panic. So many questions are left unanswered: did he even like Myrtle? Was he serious about her? Why did he choose Daisy in the end? Was it because he truly loved her or because he wanted to stick it to Gatsby? Whatever the answers may be, one thing is clear: him playing both Myrtle and Daisy is the indirect cause of Myrtle's death. Whether he knows that or not, we, as the audience, are aware of what actually happened before, during, and after the incident and thus also know who to blame.

***Are we justified in dissecting Nick's character when we disapprove of him doing it to others?***

Daisy didn't marry Gatsby because he wasn't rich enough and her voice, according to Nick and Gatsby, is “full of money.” She is materialistic, but she is also damaged. Being both physically and emotionally abused by Tom, Daisy believes that girls are better off being “beautiful, little fool[s],” for knowing how the world has the right to mistreat you is worse than actually being mistreated when there's nothing you can do about it. Daisy feels powerless and she takes back control of her life when she starts seeing Gatsby again. Even after her ‘not-so-proud’ moments, it's hard not to sympathize with Daisy when she's stuck in an abusive relationship that's based, for the most part, on money. She is alone and no one picks up on the cryptic messages she sends on how alone she actually feels, not even her friend Jordan.





Jordan Baker is not saved from Nick's scrutiny either. Her flaws are eavesdropping, careless driving, and cheating during her golf competitions – which is the equivalent of being a dishonest person, according to Nick. Jordan is a mysterious figure who is not as fleshed out as the other characters. When it comes to issues concerning her friend, she seems passive. However, she's still depicted as a sensitive person who is more objective than Nick. This is apparent towards the end, when she calls Nick out for not being as honest as he pretends to be. He doesn't really have the words to contradict her.

Then finally, the great Gatsby. A liar, a criminal, a fraud; James Gatz has faked it through the majority of his life, but even taking on a different persona did not fulfill his greatest wish—to be with Daisy. His final act in life is to take his only ever dive in his pool where it seems as if he's trying to cleanse himself of all his sins, but they have already caught up with him in the form of Wilson. It's strange to believe that Nick is still of the opinion that Gatsby is the victim in this story when he is the one who has been lying about who he was, his job, and what he wanted. It's as if all of Nick's own values concerning honesty escaped him as soon as Gatsby was concerned. Tom and Daisy are still the most careless people he knows, but Gatsby... Gatsby who dreamed of wishes unfulfilled, who just wanted love, and who was wronged by his closest person; that Gatsby is doomed to forever chasing that green light of his past.

## THE JOURNEY OF JAZZ

*Written by Helenie Demir – Photographed / Illustrated by Emilie Wiingreen – Edited by Hester Schneider*

Developed by African Americans with both European and African influences, jazz is a music genre that has been difficult to define because of its seemingly improvisational nature. Whatever its technical definition might be, jazz stands out because of the musicians. Everyone brought something unique to the genre which made songs a true expression of the artist.

Jazz derives from primarily West African music and was further developed on the slave plantations in South America during the nineteenth century. The European influences mainly come in through instruments: brass ensembles, string bass, and piano. Racism prevented Black people from playing any music in general because of limited instruments available to them and because they were never taught how to read music. Black communities had to be creative in order to play anything at all.

Because of its ties to slavery, New Orleans became the center of jazz music, but, as time passed, things changed: jazz became characterized by improvisation. Around 1915, New Orleans was host to many historic jazz players such as Buddy Bolden and Keppard. The improv was not a part of New Orleans' style though, and slowly musicians moved out of the city and spread all over America. The 1920s were filled with notable jazz musicians, and jazz music in general, partly because of the technological development of recordings. With cultural phenomena like Louis Armstrong and the Charleston dance, the genre took off in the Jazz Age and cemented itself in history as one of the most complicated and influential music genres to date.



# BOOKSHELF

With Zuzia Gelauff

Written by Nina van Veen – Edited by Anna Preindl

*In this Phoenix edition, we get to know more about Zuzia and her books. For this edition's Bookshelf, I called Zuzia and asked her all about it, starting with the most unoriginal, yet also the most difficult question you could ask a reader namely:*



## **What is your favourite book?**

That is a really hard question! I don't think I really have a favourite. I usually just say *Good Omens* by Neil Gaiman and Terry Pratchett. Not for any particular reason probably, it's not even the usual kind of book I read, but it's just the first thing that comes to mind and the answer has stuck with me.

## **What is your favourite book/who is your favourite author from the roaring twenties?**

I can't say I have read a lot of books from that time, but I do like Arthur Conan Doyle's work and he's from around then right? I love a good mystery novel and, I mean, Sherlock Holmes is the detective, after all.

## **What book do you think everyone should have read at least once?**

I'm blanking right now... but I feel like people should have read the *Percy Jackson* series. They're simple, but at the same time, they go deep. The whole story is connected to Greek mythology and that's just very interesting and fun. Another one that comes to mind is *84 Charing Cross Road* by Helene Hanff. It's a non-fiction epistolary novel, but a very quick and charming read. I had once heard it's essential reading for book lovers and I can definitely confirm that view. The letters are (mostly) between this woman from New York and a bookstore in London, and her enthusiasm for the books she wants to read and buy is very relatable.

## **Who's your favourite author?**

I think I'll have to go with Chris Carter. He writes murder mysteries, but in a really graphic way, so it is certainly not for everyone. I believe he has studied psychology and because of that, he can really dive deep into the psyche of the characters – the killer as well as the investigators and the side characters, and in turn, the reader too, I think. The books are

## **If you would have to live in one dystopian world, which one would you pick?**

I think I would like to live in the world of *The Testing*. In *The Testing* you go to this university and you have to take exams, but the exams can be lethal, so if you fail you die. I'd like the university part of it because if you do succeed you get a great education and a great future.

## **Which one is your favourite of the *Percy Jackson* series?**

The first one. It's really strong in the way it sets up the intricate world and introduces interesting characters. It's a good basis for a world that can branch into several other series like Rick Riordan eventually also does.



### **What is the last book you read that you gave five stars?**

I'll have to check my Goodreads for this!... It's *Loveless*, by Alice Oseman. I loved it because it is very relatable. It is about a student starting her English degree and it even mentions things like the Norton Anthology, which I thought was so fun. Besides that, it's a book about discovering your sexuality, with a focus on asexuality, even though I can't relate to that on a personal level. While considering the LGBTIQ+ community, people usually think about people who are gay or lesbian and asexuality is not something that comes up as often. I find that kind of representation very important.

### **What book have you read that you never want to read again?**

This is a very easy one! Only in America or something like that, I can't remember the title haha, by Dominic Holland. I read it in one day, and only because I could get it for free on Kindle and was looking for a quick read. There was no plot or character development, and the book was absolutely filled with misogyny and racism. The whole thing was just horrible and made me uncomfortable. It was said to be a romantic comedy, but there was neither romance nor comedy in it. I recommend it to no one. I rated it the lowest I possibly could.

### **If you could spend the rest of your life in one of your books, which one would you choose?**

I feel like this is not an original answer, and maybe it's a problematic one, but I have to go with *Hogwarts*. I mean, who hadn't wished for a *Hogwarts* letter on their 11th birthday?! Obviously, there are problems we can't and shouldn't avoid, but in the books themselves, the author doesn't exist, so that's something...

I guess I'm just a sucker for magic and childhood nostalgia, and would really like to live in a world where it's real. It could help with many inconveniences. And imagine if creatures like hippogriffs or unicorns were real! And obviously, going to *Hogwarts* would just be amazing, I think... besides maybe all the perilous things going on in the books, but that would have been in the 90s, far before I would be of age, or even alive haha, to go to school there. By the time I would attend, most of the dangers would have gone away, I'd like to think... and perhaps some other problems would be resolved too, or I could help solve them! (I might have given this too much thought in my spare time, haha.)



### **What book have you read and re-read the most?**

This is a boring answer, but... I don't really re-read books. Mostly because I still have so many books to read and I don't stop to re-read books. Maybe some childhood books, because back then I did read books more than once, but I don't really re-read books now.

### **If you could read only one book series for the rest of your life, which one would you choose?**

I don't really know, but I would like it to be a series that has a lot of installments and aren't books set in a specific order so I could just pick and choose whatever book I felt like reading without having to go through the whole series every time. Perhaps I'll go for Agatha Christie's books, because you follow one character through several books, so that counts as a series, right? I haven't read all of them yet, either, so the first time they would also be new!

*After the last question, we chatted a little longer about books, school and the test we both finished not an hour before. Thank you Zuzia for telling me all about your books and favourites, and also for giving me many ideas for new books to read!*

*We had a lovely chat and it was a pleasure to speak to you!*

# And They Too, Sang America: The Harlem Renaissance

*Written by Mohana Zwaga – Edited by Julia Schuurmans*

Picture me this. You walk into the high-ceilinged hall of Madam C Walker's home, the opening tones of a jazz song floating towards you. You are at a party, and everyone who is someone is here. You were lucky, knowing the right people, and managed to land yourself an invitation. Putting away your coat, you step into the elevator, in which a dazed man lies on the floor with the early colouring of a bruise on his cheek. You don't pity him, though, as he had tried to grope one of the female guests at the party, and she had responded quite sensibly, by knocking him straight in the face. Her name is none other than Zora Neale Hurston, whose claim to fame is the revolutionary novel *Their Eyes Were Watching God*, which she wrote over the span of just seven weeks.

As you walk into the main entertainment room, you see her sitting at one of the tables among a large group of people. She radiates as she throws her head back in laughter at something the man sitting across from her must have said. She is the life of the party. From the corner of your eye, you spot A'Leila Walker, your host and the 'joy goddess of Harlem.' She is hard to miss. Standing at 6 feet tall, she is dressed in a sleek silk silver dress, with a fur coat draped over her shoulders and a shimmering turban on her head.

Suddenly, you recognize the man across from Zora, and his name pops back into your mind: Langston Hughes. You manage to overhear the conversation, as one of the guests asks him what Harlem means to him, and he states that he'd rather be a lamppost in Harlem, than a mayor of a small town in Georgia. You cannot help but admit it: he is right. New York – Harlem – is the dream. Harlem from the 1910s up to the mid-1930s was the Mecca of black art and a newfound sense of black cultural vitality.

**“New York – Harlem – is the dream. Harlem from the 1910s up to the mid-1930s was the Mecca of black art and a newfound sense of black cultural vitality.”**

A'Leila raises her glittering glass of champagne, demanding a toast, and you are more than happy to oblige, as you quote Hughes himself to the crowd: “So all who love laughter / And joy and light, / Let your prayers be as roses / For this queen of the night.” Langston nods at you approvingly, and some people in the crowd let out a whoop as the music picks up again at full force. This is the place to be free for the Black people who left the South because of the Jim Crow laws and general discrimination. They had seen an opportunity in New York, where workers were needed as a result of labour shortages left by World War I.

The newly arrived cultural mix of people spurred on new forms of artistry, literature, and social criticism. Harlem was truly booming with life: a place where the poor and the rich could mix, and Black people could create with and for other Black people,

which was unheard of everywhere else in The States.

Although this Renaissance burned out as a result of the Great Depression and its increase in police brutality as well as sky-rocketing unemployment rates, the influence of the cultural movement lives on. It created a space for Black artists to express and find pride in their Black identities and lives, setting the tone for much of the literature, art, music, and intellectual debate that followed. As writer and historian Clement Price notes: “The embittered past of Blacks was taken onto a much higher plane of intellectual and artistic consideration during the Harlem Renaissance [...], [as] one of modern America's truly significant [...] cultural movements.”





# Virginia Woolf's Orlando, "for there could be no doubt about his sex": LGBTQ+ Representation Ahead of its Time

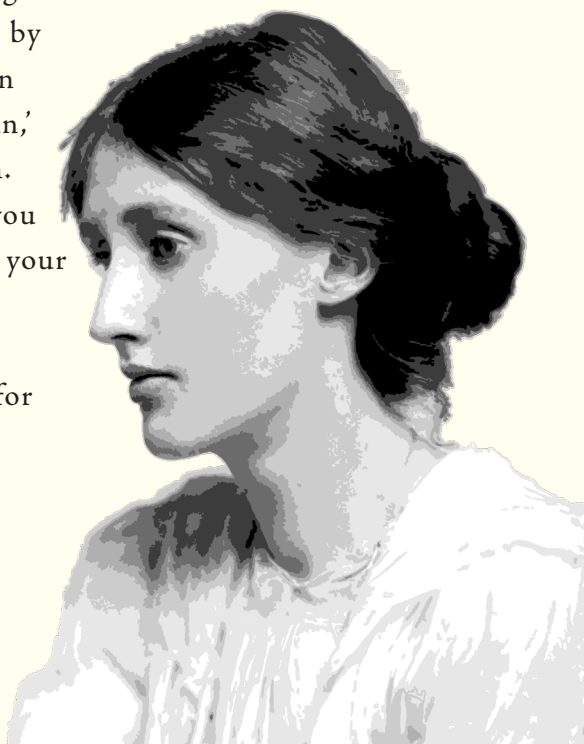
*Written by Anna Preindl – Illustrated by Ceclie Balemans-Højberg – Edited by Julia Schuurmans*

In the course of the 1920s, Virginia Woolf published *Jacob's Room* (1922), *Mrs Dalloway* (1925) *To the Lighthouse* (1927), *A Room of One's Own* (1929) and lastly, her great work: *Orlando: A Biography* in 1928. The work is broadly celebrated as the first fictional exploration of what could be described as transsexual representation. In *Orlando*, the protagonist is followed through his lifetime of about 400 years, undergoing a gender change. Orlando is born as a man and changes to being a woman at the age of 30, and that without outwardly ageing. Needless to say, it is one of Woolf's more experimental works and also arguably ahead of its time.

The character of Orlando is inspired by the tumultuous life of her friend and lover Vita Sackville-West, who was openly bisexual at the time. She liked to cross-dress and called herself Julian when she did so. This exploration of the freedom of male dress as such is also investigated in the novel. Sackville-West and Woolf's relationship has been well-documented through copious letter exchanges that have survived. On October 9th, 1927, Virginia wrote to Vita: "But listen; suppose Orlando turns out to be Vita; and it's all about you and the lusts of your flesh and the lure of your mind". It was thus intended to encapsulate her spirit "only with a change from one sex to another." The title is likely inspired by Shakespeare's *As You Like It*, where Orlando is pursued by the heroine Rosalind, who disguises herself as Ganymede, a man, in order to come closer to him. Woolf's Orlando is Queen Elizabeth I's favourite and very interested in poetry, he heavily engages with poets like Alexander Pope. Nick Greene, a literary critic, is invited by him to help him with his writing but ends up composing a parody on Orlando, ridiculing his secluded lifestyle after a painful heartbreak. Orlando then burns all his poems except one called: *The Oak Tree*, which will accompany him throughout the novel.

Said heartbreak leaves him in a death-like state for seven days, after which he miraculously wakes up in a female body. Upon returning to England after being sent off to Constantinople as an ambassador by the now reigning King Charles II, he falls in love with the captain of the ship. For the first time 'feeling what it is like to be a woman,' Orlando is glad to explore what this new opportunity brings him. Now, Orlando continues living life as a woman, but I will spare you greater detail because I do not want to take away too much from your reading experience.

So, if you are now interested in the story but don't quite feel up for reading the whole novel, I can recommend you the 1992 film adaptation starring Tilda Swinton. I promise it will not let you down!



# YOU'LL KNOW IT WHEN YOU SEE IT

*Written by Noa Kimpton — Illustrated by Marijn van de Visser — Edited by Julia Schuurmans*

After a difficult era of war and disease came an era of hope and social, economic and artistic prosperity. It was a decade of frivolity and above all: freedom. It was an era of hope for the future. In this era, Art Deco had its peak.

Due to its nature, the Art Deco 'look' is rather difficult to define. It is a mix of many themes and styles. It was a style that drew inspiration from many cultures and other art styles; there was a lot of freedom. There were very few limitations and rules to it. The funny thing is, however, that Art Deco is still an easily recognisable style. It is a typical case of you'll know it when you see it. The general aesthetic of Art Deco would usually include metallic and/or bold and bright colours as well as symmetrical and geometrical designs.

After the Wall Street crash, when the Great Depression started, Art Deco persevered for a couple of years. The artists simply combined the luxurious materials with the less expensive ones to satisfy their customers. However, as time progressed, people began to look down upon it. It would become a stark reminder of a future that never was and never would be. As the threat of World War II loomed over their heads, the people began to resent it more and more. Around 1939, with the outbreak of World War II, Art Deco had ceased completely.



## *I, Too by Langston Hughes*

I, too, sing America.

I am the darker brother.  
They send me to eat in the kitchen  
When company comes,  
But I laugh,  
And eat well,  
And grow strong.

Tomorrow,  
I'll be at the table  
When company comes.  
Nobody'll dare  
Say to me,  
"Eat in the kitchen,"  
Then.

Besides,  
They'll see how beautiful I am  
And be ashamed—

I, too, am America.



*Langston Hughes, "I, Too" from  
The Collected Works of Langston Hughes.*



# Flapper Fashion: a Way to Women's Liberation

*Written by Anna Maria Popo – Illustrated by Żuzia Gelauff – Edited by Jamie Pilon*

Many things come to mind when we think of the roaring 20s; the jazz, the dancing, the speakeasies, the list goes on. All these give the 20s perhaps a more energetic and boisterous side. But we can't forget the fashion. The flapper dresses, the Cloche hat, the bob haircuts, and the sequin accessories are things that define flapper fashion, adding to our collective memory of the roaring 20s a more fabulous tone if you will. Flappers embodied the 'new woman' and personified the modern spirit of the era.

For many women of the roaring 20s, flapper fashion and flapper dresses were a way of liberation from societal standards. Essential to this new style was simplicity, away from corsets and layers. Women were introduced to straight and slim dresses, with shorter, asymmetrical hemlines, dropped waistlines - below the hip, and more open necklines, which contributed to the more natural silhouettes that women preferred. This new silhouette, which was also known as 'la garçonne', was the dominant style of the decade, and showed the boyish and youthful figure that women wanted. Coco Chanel, who was one of the most famous designers of the roaring 20s, helped in making this style even more popular among women, with her iconic short black dress, which was first introduced in 1926. Both daywear and eveningwear were influenced by flapper fashion, with the exception that eveningwear still used accessories such as beadwork, sequins, and embroidery, enriching the glamorous looks that we all remember.

**“Women's fashion in the 1920's was about liberation, and reviving confidence.”**

Amongst the popular fashion trends of the 20s was sportswear worn by women, as daywear. Tennis was a very popular sport and became an inspiration for women's fashion. Suzanne Lenglen is the most popular tennis player of the decade and helped in setting the trend of sportswear with short-sleeved, pleated tennis dresses, and her bandeau. Her style was created by Jean Patou and altogether inspired a whole new trend of sportswear. Flapper fashion was also about bob haircuts and glamorous make-up. Dark lipstick and intense rouge or blush gave way to the fabulous flapper look of the 20s, distinguishing women from fashion trends of the past, giving the position to the 'Flapper girl', and leaving behind the trends that defined the 'Gibson girl'.



Women's fashion in the 1920s was about liberation, and reviving confidence. The minimalistic lines, the slim and straight shapes, and the trend of sportswear, all helped in creating a way in which women could feel freer, and a way of showing that women did not want to conform to societal norms. All these women left their mark on history by cementing the way we remember the roaring 20s: as a fashionable and glamorous age.

# PHOENIX REVIEWS: THE GREAT GATSBY CHARACTERS

*Written by Nina Carstens – Illustrated by Emilie Wiingreen – Edited by Nina van Veen*

When one thinks about The Roaring Twenties as a decade, The Great Gatsby immediately comes to mind. A tragic love story and incredible wealth: there is no denying that this is as mad as the Roaring Twenties get. There are three main characters in The Great Gatsby, and all stand for different aspects of this particular decade.

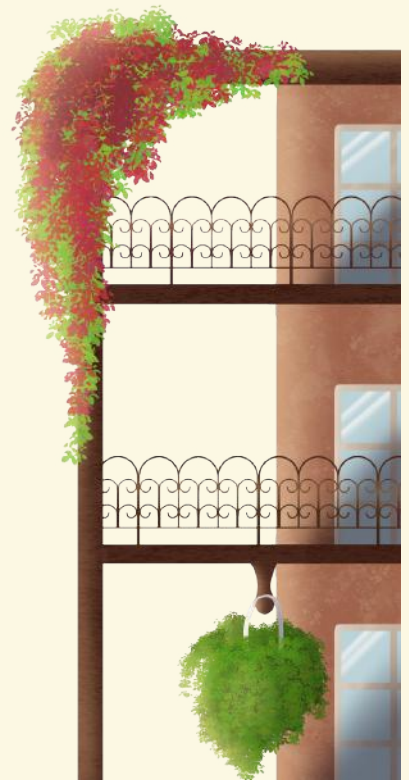
Our narrator is a young man named Nick Carraway. A man from the mid-northern part of The United States of America (Minnesota, to be specific), he moves early in the 1920s to New York to learn about the bond business. Carraway moves next door to Gatsby, with whom Nick is intrigued. Nick moves through the story as a quiet force: people trust him and tell him secrets. Gatsby in particular takes a liking to Nick, and from the sidelines, Nick can see the love story between his cousin Daisy and his friend Gatsby unfold. It is said that Nick represents some part of the author of The Great Gatsby, F. Scott Fitzgerald. A reflective and calm man from the mid-northern part of the USA (Fitzgerald himself was from Minnesota too). This is something that could be found in both Nick Carraway and his creator.

Another part of F. Scott Fitzgerald's personality can be found in what is perhaps the most interesting character of the book: Mr Jay Gatsby himself. From growing up in poverty in North Dakota to being an immensely wealthy self-made man, Gatsby shows himself to be a flashy and active man. Some people have said Fitzgerald to be like that too. During the first part of the story, the reader does not meet Gatsby, but his reputation precedes him: there are tons of rumours about him among the wealthy of New York. Gatsby hates poverty and surrounds himself with wealth: he throws parties every week, where our narrator Nick meets him for the first time in the 3rd chapter of the story. However, it is not until further into the story that we find out the reason behind all of Gatsby's wealth: the source of his fortune was unbeknown to everyone until the reader finds out Gatsby has dealt in criminal dealings to become so wealthy.

Gatsby is hopelessly in love with Nick's cousin Daisy, and she is the main reason why Gatsby was so focussed on getting rich. He blindly sets an ideal for her that is impossible to attain. He sees her as the American Dream and follows her blindly. Gatsby is so adamant about his love for Daisy, the dream she represents to him, that he didn't stop at anything to make this dream a reality and get her attention.

Our third main character, which I have mentioned a couple of times before, is Daisy Buchanan. A young and beautiful woman. She steals the hearts of many military officers, including Gatsby. This is where Gatsby's deceit starts: he lies about his wealth. Instead of saying that he grew up in poverty, he says he is a wealthy man and at that very moment, he sets the ideal of what he wants himself and Daisy to be. him, that he didn't stop at anything to make this dream a reality and get her attention.

Daisy herself has two sides: she is fond of Nick and Gatsby, she is material and sophisticated but she doesn't seem to care about her daughter and has no trouble throwing Gatsby under the bus when it comes to the death of Myrtle Wilson. Even Nick notices that she is careless and hides behind her money, but ever the loyal friend to Gatsby he doesn't mention anything.





These three characters are incredibly intertwined and make the Great Gatsby such an intriguing story. Gatsby represents the wealth and the sparkle of the Roaring Twenties, and his downfall can only be tied to the end of the decade, when suddenly the prosperity ended and the stock market crashed, leaving millions of Americans in poverty. Daisy represents the American Dream, as a wealthy and beautiful young woman. Men lust after her, want to be with her and make her a part of their lives. And as wild and flashy Gatsby and Daisy are, so hardworking and calm is Nick: he represents the American Dream as it is no longer alive. He doesn't belong to old money and will never be the same as the people in East Egg, and he is okay with that. Overall, the Great Gatsby is a wonderful story that represents the Roaring Twenties like no other novel ever has done.

## Minor Market: Delve into Earth Sciences

*Written by Marijn Benschop – Edited by Hester Schneider*

“English?! What are you doing here?” was the general reaction of fellow students at Science Park. I often wondered as well how I ended up choosing the Earth, Climate, and Life minor from Earth Sciences. My primary motivation was to “go back to earth” from the elevated plane where we discuss Milton, McDonagh, and Marlowe. Although it is great to interpret their works and come to new insights, sometimes one prefers to learn some abstract facts; like how sound travels, or what causes hiccups. Personally, I enjoy learning about different aspects of the Earth, which I can experience first-hand when I'm outside for once. In a geologic fashion, I'll uncover the different courses I've taken, and show you what Earth Sciences has to offer.

### *Layer 1: Systeem Aarde [System Earth]*

If this course were a sedimentary layer, it would be an exemplary one: it gives insight into the origins of the universe, and the mechanisms that formed the Earth as we know it today. It explains how mountains are formed, what causes the changing seasons, and much more. It is not difficult to dig through, as the workload is well divided, and the lectures are engaging. All in all, a reliable basis for the fundament of your geological knowledge.

### *Layer 2: Florapaleontology*

Dig a little deeper and you encounter a sapropel layer: a course filled with plant remains! Make sure to release your creativity in drawings of the fossils you encounter, as photos simply do not capture the beauty of a plant imprint. The excursion to the Botanical Gardens and group projects give ample room for discussing and reconstructing past climates.

### *Layer 3: Sedimentology and Stratigraphy*

In Minecraft, this course would be obsidian: intriguing and necessary to advance, but incredibly tough. Though the workload is high, you learn everything about the formation of different layers, erosion and weathering, and the geological timescale. It requires some rudimentary Physics skills, but if you team up with other students it should not be a problem.

### *Layer 4: Faunapaleontology*

Finally, we get to the bare bones of the minor. This course is similar to Florapaleontology, except that the fossils are more easily recognisable AND YOU GET TO WORK WITH DINOSAUR BONES! Being able to study these skulls and reconstruct past environments is a delight. However, at the end of this journey, I'm glad to say that I still much prefer discussing literature.

# PHOENIX RANKS

Written by Hester Schneider – Illustrated by Cecilie Balemans-Højberg – Edited by Anna Maria Popo

The 1920s are well known as the Roaring Twenties, the years in which the American economy grew as never before. This list is in no shape, or form a representative of all the events that happened each year, but more so a look into some of the more exciting affairs that entertained the world – mostly Americans. Not all years will be covered, and the list is not ranked in any specific order.

**1920:** In the year 1920, women won the legal right to vote in the United States with the adoption of the 19th amendment. This was a major step forwards in the women's suffrage movement that had started in the 1840s. What also flourished in the 1920s is the Harlem Renaissance (not specifically tied to 1920, but a revival that spanned the entire 20s and 30s). Thousands of African Americans moved northward, which was the starting point for the Harlem Renaissance.

**1925:** In 1925, Josephine Baker moved to Paris and started to gain success, which was kicked off with her performance of "Danse Sauvage" in a banana costume. She became an iconic image for the Jazz Age and the Roaring Twenties. 1925 was also marked by the publication of F. Scott Fitzgerald's *The Great Gatsby*, a novel that is often described as the epitome of the Jazz Age in American literature.

**1921:** Officially, the roaring 20s started in 1921, after the Depression of 1920-1921 during which, partly as a result of WWI, there was a sharp recession in the US. Yet, they came out better than before. With an expansion in manufacturing, cheap credit, and the electrification of America the roaring 20s commenced.

**1926:** Much more happened than can be described in such a short article, but one of the more peculiar events is that mystery writer Agatha Christie went missing for 11 days. She never spoke about it, so explanations are contested to this day. On top of that, A.A. Milne's *Winnie-the-Pooh* was published, a book that has been and continues to be of great influence to many many children.

**1928:** This year marked the invention of sliced bread and bubble gum produced the first Mickey Mouse cartoon and included the first publication of the Oxford English Dictionary.

**1929:** Any good things that may have happened were overshadowed by the October crash of the Stock Market, which eventually instigated the Great Depression.

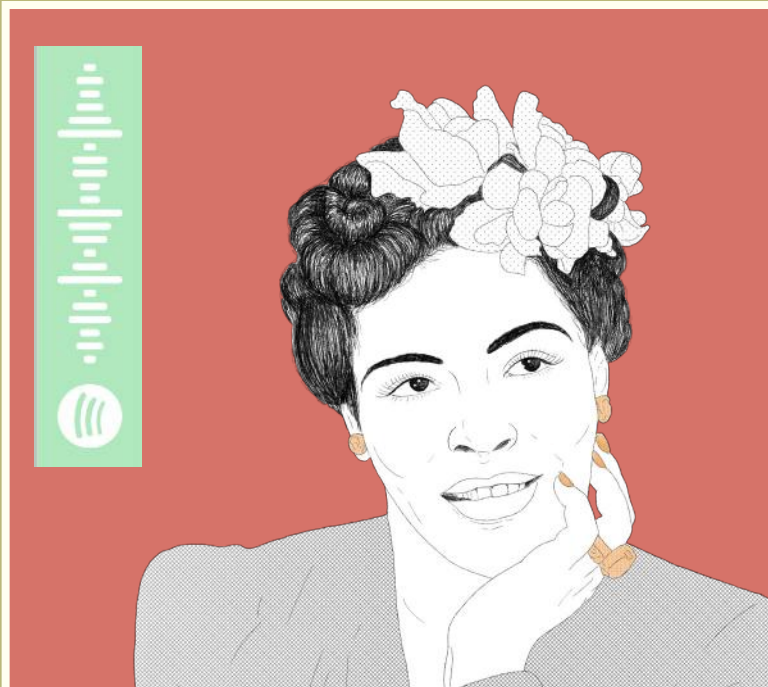




# Playlist of my Life

Illustrated by Zuzia Gelauff

## EMILIE



1. West End Blues - Louis Armstrong
2. When My Baby Smiles At Me - Bing Crosby
3. Nobody Knows You're Down and Out - Bessie Smith
4. Lovesick Blues - Emmett Miller
- Way Down Yonder In New Orleans - Blossom 5. Seeley
6. Ain't Misbehavin' - Zutty Singleton, Fats Waller
7. The Man I love - George Gershwin, Ira Gershwin, Billie Holiday
8. This Little Light of Mine - Traditional, Sweet 9 Honey In The Rock, James Horner
9. Ma Rainey's Black Bottom - Maxayan Lewis, Branford Marsalis
10. Deep Moaning Blues - Branford Marsalis

Music from the roaring 20s has always had a special place in my heart. From the soft tunes of blues to the danceable saxophone and trumpets from jazz. I created this playlist to honor some of my personal favorite songs, mostly sticking to originals, but also including a few remakes of special gems, like the ones sung by Branford Marsalis from the amazing movie *Ma Rainey's Black Bottom* which pays homage to the talented mother of blues, Ma Rainey, from *Chigaco*. If you have never had the pleasure of sitting down and getting lost in the music of the 1920s it is definitely something you should consider! Hopefully, this playlist can bring everyone as much joy as it does for me.

ZUZIA

1. Cantaloop (Flip Fantasia) - Us3, Rahsaan, Gerard Presencer
2. Susie - Jojo Macari
3. Left Hand Free - alt-J
4. Girls & Boys - Blur
5. Young Dumb Thrills - McFly ft. RAT BOY
6. As It Was - Harry Styles
7. Dang! - Mac Miller ft. Anderson .Paak)
8. Don't Panic - Molotov Jukebox
9. invisible string - Taylor Swift
10. Beautiful Mess - Left on Laurel



Time, mystical time. Miss Taylor Swift definitely knew what she was talking about when she wrote this line in her song. Of course, "invisible string" is about the inevitable; the universe's plan for us that we may or may not set in motion with the smallest of mindless actions, bringing people together in the most unlikely of ways. But it's also, to me at least, about the absolute chaos that is life and trying to navigate through that. I'm sure I'm not the only one that would like some kind of map or compass that could help me get a grip on life, especially in my 20s.

It's a period of life where you're not exactly a teenager, ready for that independence and fun, but not quite the full-grown adult that is setting up their facade of "Yes, I totally have my shit together". That's kind of what I tried to do with this playlist. I meticulously started picking and rearranging the songs in a way that I thought made sense, but I have to be honest, it's a mess, but a good one.

# Q&A Alumni - Ellen Schut

Written by Nina Carstens – Edited Anna Maria Popo

*It is a grey Wednesday, as I sit down with Ellen Schut via Teams. Ellen has lived in multiple countries and has worked in multiple fields. Today she tells us about all her experiences.*

## Why did you decide to study English at the UU?

In secondary school, I followed bilingual education (tweetalig VWO, for the Dutchies among us) and I really enjoyed the English part of it. After secondary school, I wasn't sure what to do. But once again, I liked the English classes of my previous education. During that time, I read a book in Dutch that wasn't translated very well from English. I thought that I could do this but better, so that's why I decided to study English. And as to why I chose Utrecht specifically, is because I went to visit both Utrecht and Nijmegen for this study but just overall liked Utrecht more. It's a wonderful location in the city centre.

## What did you do after you finished your bachelor's degree?

After I finished my English bachelor's degree, I went on to do another bachelor's degree in Spanish. At that time it wasn't possible to study two languages at the same time (I think that is possible now?), but I followed a minor in Spanish, which I liked so much that I wanted to continue. My bachelor in Spanish took me two years. After that I went to Madrid for a year because I felt like I could work more on my Spanish, so I did a master's in it. In Spain, I worked as an English teacher for adults for a while. But I wasn't done studying myself yet, so I did a master's in translation in Antwerp. In Antwerp, you can take two languages at the same time so for me that was English and Spanish. After graduation, I took a few weeks off and moved to Cambridge to work for a translation company. That was fun and challenging for a month, but soon became repetitive. A few months later, I found a job opening in Hilversum as a subtitler. I had enjoyed subtitling during my master's, so it seemed like a good fit. I worked there for two years before realising it wasn't really my thing and started looking for a new job.



**“Learning everything about English and the literature was immensely fun”**

I now work at Stichting Audiovisuele Toegankelijkheid (SAVT), which is a foundation focussed on media accessibility. I did an internship in this field, so it made sense to find a job here. We manage two apps (Earcatch and Subcatch) that offer solutions to make film and television accessible for people with a visual or auditory impairment. I like that it is still related to translating.

## What did you like most about your time in Utrecht?

Looking back, just being there. Learning everything about English and the literature was immensely fun. Just the freedom of going to classes and the free time you had.

## Would you change any decisions you made?

Not really, you learn from all the experiences you get. I have moved to a lot of different places and that allowed me to experience life in different countries. And you have to just do things before you can know how you like it.



**What is the most useful thing you learned during studying English?**

It's hard to say. Mastering a language is a huge privilege, especially in the international world we live in now. I don't necessarily use the literature I read or the accent I worked so hard on to learn, but I still have the fundamentals of learning English at a high level. For my current career, I would say media accessibility is very useful. You don't think twice about people needing this but it's very useful to help people.

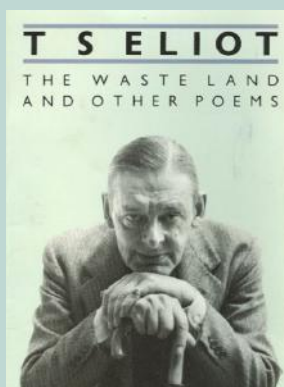
**Is there anything you disliked during your studies?**

It's hard to pinpoint anything, because you mostly remember the good parts. I sometimes wonder whether I would have enjoyed doing a different bachelor's degree (I have many interests), but it led me to where I am now and I can't complain.

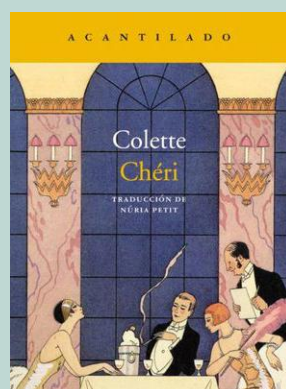
**Do you have any tips for current English students?**

Enjoy it while it lasts. Think about the career you want after university and maybe find an internship in that field. For example, the field where I'm working in (media accessibility) is maybe not that big at the moment, but it certainly is expanding.

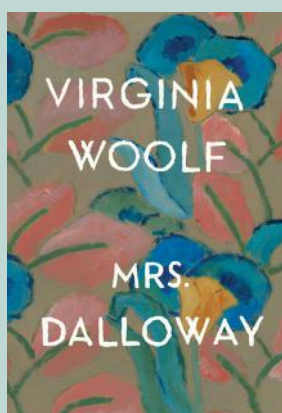
## 20s Must Read List



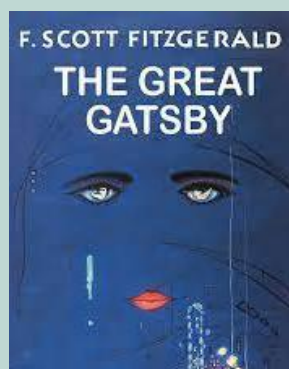
*The Waste Land by T.S Eliot*



*Cheri by Colette*



*Mrs. Dalloway by Virginia Woolf*



*The Great Gatsby by F. Scott Fitzgerald*



*Passing by Nella Larsen*

# Their Eyes Were Watching God

*By Zora Neale Hurston*

Ships at a distance have every man's wish on board. For some they come in with the tide. For others they sail forever on the horizon, never out of sight, never landing until the Watcher turns his eyes away in resignation, his dreams mocked to death by Time. That is the life of men.

Now, women forget all those things they don't want to remember, and remember everything they don't want to forget. The dream is the truth. Then they act and do things accordingly.

So the beginning of this was a woman and she had come back from burying the dead. Not the dead of sick and ailing with friends at the pillow and the feet. She had come back from the sodden and the bloated; the sudden dead, their eyes flung wide open in judgment.

The people all saw her come because it was sundown. The sun was gone, but he had left his footprints in the sky. It was the time for sitting on porches beside the road. It was the time to hear things and talk. These sitters had been tongueless, earless, eyeless conveniences all day long. Mules and other brutes had occupied their skins. But now, the sun and the bossman were gone, so the skins felt powerful and human. They became lords of sounds and lesser things. They passed nations through their mouths. They sat in judgment.

Seeing the woman as she was made them remember the envy they had stored up from other times. So they chewed up the back parts of their minds and swallowed with relish. They made burning statements with questions, and killing tools out of laughs. It was mass cruelty. A mood come alive. Words walking without masters; walking altogether like harmony in a song.

*Excerpted from Their Eyes Were Watching God by Zora Neale Hurston, chapter 1.*





*Illustration by Cecilie Balemans-Højberg*



