

Phoenix

The background of the cover is a dramatic, painterly illustration. In the upper center, a large, dark, bat-like creature with wings spread is descending from a stormy, purple and yellow sky. In the lower foreground, a person with long, dark, wavy hair is shown from the chest up, looking down with a somber expression. The overall mood is dark and intense.

villains issue

December
2022

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Villains, an Introduction

Written by Zoya E. Tashi – Edited by Helenie Demir

Dear lovely readers, welcome to the first issue of Phoenix for the academic year of 2022-2023! During the last few years, there has been a profound change in how people consume media, and many have discovered a new love for watching TV shows and reading fiction – about villains. *Squid Game*, *You*, and now the new Jeffrey Dahmer series have become some of the most popular in the last few years, showing people's newfound curiosity for horror, manipulation, and crime – things habitually associated with villains.

In this issue, the Phoenix team has provided you with many articles about fictional and real-life villains, their origins, what they did, and why. We want to show you that villains are not just individuals battling against the good guys but also protagonists when we look deeper into their stories.

We all hope that you enjoy our Villains issue and that it inspires you to be clever and cunning with the Uni tasks you're yet to face. We hope it gives you that desire to be shielded away from the world in your evil lair when you study and messily eat snacks. Go on and drape a blanket over your head like a cloak to experience the thrill of wicked laughter!

word of the board

Background by Jonathan van Noppen
Edited by Helenie Demir

To the reader of Phoenix.



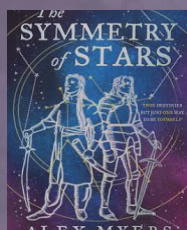
My heart rejoiced upon receiving the message that I was allowed to write the Word of the Board for this Villains issue. It is only natural that as I chose to follow the Intertextuality specialisation track in year two that I have devoured many, many stories over the past couple of years.

The stories that have always grasped my interest the most are the ones with the in-depth morally ambiguous characters. One of my favourite classics of course being Mary Shelley's *Frankenstein*. What do we define as evil, and what do we decide counts as good? To what extent can we define *Frankenstein's* monster as a creature of evil because the methods that he uses in his attempt to make a friend are rejected by the society he lives in?

I can go on about this topic for a while, but I believe you have a whole magazine in front of you right now filled with the beautifully villainous creations of the Phoenix team. In the words of Shelley herself, "Farewell! I leave you, and in you the last of human-kind whom these eyes will ever behold. Farewell!"

M. Riemens, Secretary 2022-2023

What we are reading



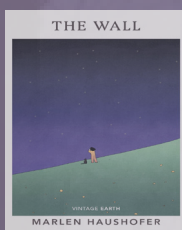
AITANA

The Symmetry of Stars, Alex Myers



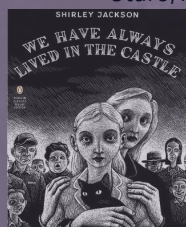
ALEEZA

Before the Coffee Gets Cold, Toshikazu Kawaguchi



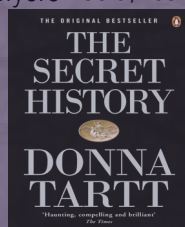
ANNA

The Wall, Marlen Haushofer



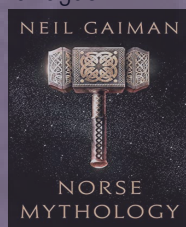
ANNA-MARIA

We Have Always Lived in the Castle, Shirley Jackson



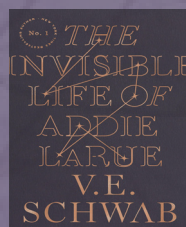
DIONE

The Secret History, Donna Tartt



DANIEK

Norse Mythology, Neil Gaiman



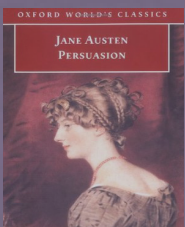
DIONE

The Invisible Life of Addie LaRue, V.E. Schwab



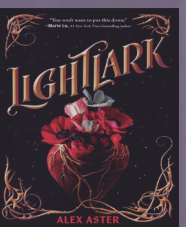
EMILIE

Battle Angel Alita, Yukito Kishiro



EVA

Persuasion, Jane Austen



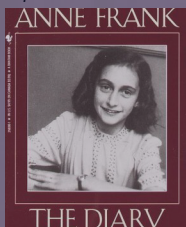
HELENIE

Lightlark, Alex Aster



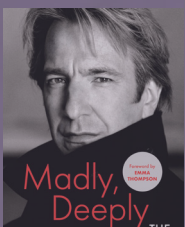
HESTER

Borne, Jeff Vandermeer



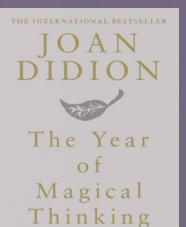
JONATHAN

The Diary of a Young Girl, Anne Frank



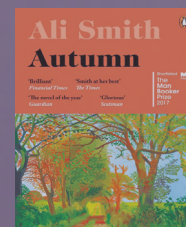
JUDE

Madly, Deeply, Alan Rickman



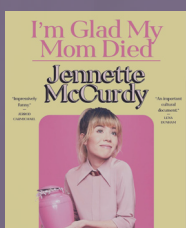
LUCA

The Year of Magical Thinking, Joan Didion



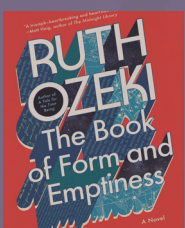
LUKA

Autumn, Ali Smith



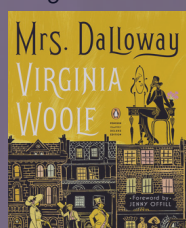
MARIT

I'm Glad My Mom Died, Jenette McCurdy



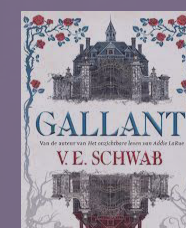
MOHANA

The Book of Form and Emptiness, Ruth Ozeki



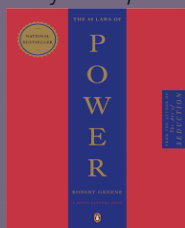
NINA

Mrs. Dalloway, Virginia Woolf



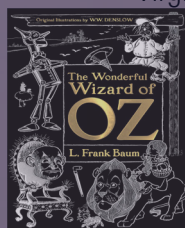
TESSA

Gallant, V.E. Schwab



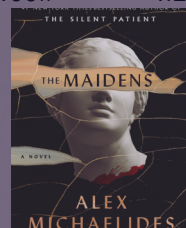
YULE

The 48 Rules of Power, Robert Greene



ZOYA

The Wizard of Oz, L. Frank Baum



ZUZIA

The Maidens, Alex Michaelides



PHOENIX

Magazine for students of English Language and Culture at Utrecht University.

VILLAINS ISSUE - November 2022

Cover illustration by Tessa de Bosschere
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MEET THE 2022-2023 PHOENIX TEAM

Helenie
Editor-in-Chief



Book: The Great Gatsby
by F. Scott Fitzgerald
Character: Belle
(Beauty & the Beast)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or **Dr. Doofensmirtz?**

Aitana
Writer



Book: Piranesi
by Susanna Clarke
Character: Neil Josten
(The Foxhole Court)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or **Dr. Doofensmirtz?**

Aleeza
Editor



Book:
The Illuminae Files by
A. Kaufman & J. Kristoff
Character: Castiel
(Supernatural)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or **Dr. Doofensmirtz?**

Zuzia
Creative
Director



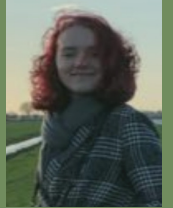
Book: Good
Omens by
N. Gaiman & T. Pratchett
Character: Eddie Munson
(Stranger Things)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or **Dr. Doofensmirtz?**

Eva
Editor



Book:
Anne of
Green Gables
by L.M. Montgomery
Character: Hermione
Granger (Harry Potter)
Heroes or Villains?
Magic or Tech Gadgets?
Gru or **Dr. Doofensmirtz?**

Dione
Illustrator



Book: We
Were Liars
by E. Lockhart
Character: Thomas
Cresswell (Stalking Jack
the Ripper)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or Dr. Doofensmirtz?

Hester
Editor/
Treasurer



Book:
Alleen op de Wereld by
Hector Malot
Character: Wanda
Maximoff (MCU)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or Dr. Doofensmirtz?

Luca
Writer



Book: The Secret History
by Donna Tartt
Character: Lorelai
(Gilmore Girls)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or Dr. Doofensmirtz?

Luka
Editor



Book: Persepolis
by Marjane Satrapi
Character: G'raha Tia
(Final Fantasy XIV)
Heroes or **Villains?**
Magic or **Tech Gadgets?**
Gru or **Dr. Doofensmirtz?**

Marit
Editor



Book: All
That's Left in
the World by Erik J. Brown
Character: Katniss
Everdeen (the Hunger
Games)
Heroes or Villains?
Magic or **Tech Gadgets?**
Gru or Dr. Doofensmirtz?

Mohana
Illustrator



Book: The Bell Jar
by Sylvia Plath
Character: Lorelai (Gil-
more Girls)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or Dr. Doofensmirtz?



Anna
Editor



Book: Paradise Rot
by Jenny Hval
Character: Donna (That
70's Show)
Heroes or Villains?
Magic or **Tech Gadgets?**
Gru or Dr. Doofensmirtz?

**Anna
Maria**
Writer



Book: Jane Eyre
by Charlotte Brontë
Character: Wanda
Maximoff (MCU)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or **Dr. Doofensmirtz?**

Charlie
Editor



Book: Loveless by Alice
Oseman
Character: Nico DiAngelo
(Riordanverse)
Heroes or Villains?
Magic or Tech Gadgets?
Gru or **Dr. Doofensmirtz?**

Daniek
Writer



Book: Giovanni's Room
by James Baldwin
Character: Jude Duarte
(Folk of the Air)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or Dr. Doofensmirtz?

Emilie
Illustrator



Book: The Lightning Thief
by Rick Riordan
Character: Alita (Battle
Angel Alita)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or **Dr. Doofensmirtz?**

Jonathan
Photographer



Book:
Crime and Punishment
by Fyodor Dostoevsky
Character: Obi-Wan
Kenobi (Star Wars)
Heroes or Villains?
Magic or Tech Gadgets?
Gru or Dr. Doofensmirtz?



Gijs
Phoenix
Hype
Boy



Book:
Clifford the
Big Red Dog
Character:
Clifford the
Big Red Dog

Jude
Writer



Book: A Little Life
by Hanya Yanagihara
Character: Jude St.
Francis (A Little Life)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or Dr. Doofensmirtz?

Nina
Editor



Book: Red,
White and
Royal Blue by Casey
McQuiston
Character: Rhysand
(ACOTAR)
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or **Dr. Doofensmirtz?**

Tessa
Illustrator



Book: Six of Crows
by Leigh Bardugo
Character: Wilhelm
(Young Royals)
Heroes or Villains?
Magic or Tech Gadgets?
Gru or Dr. Doofensmirtz?

Yule
Photographer
/Secretary



Book: the Earth Children
series by Jean M. Auel
Character: Peter Rabbit
Heroes or **Villains?**
Magic or Tech Gadgets?
Gru or Dr. Doofensmirtz?

Zoya
Writer



Book: Alice
in Wonderland by Lewis
Carroll
Character: Kiki (Kiki's
Delivery Service)
Heroes or Villains?
Magic or Tech Gadgets?
Gru or Dr. Doofensmirtz?

TEA TIME WITH TIMOTHY HEIMLICH

INTERVIEWED AND WRITTEN BY LUCA SALMAN

PHOTOGRAPHED BY DIONE MAARSSEN – EDITED BY LUKA VAN DEN BERG

In this issue's Tea Time, we invited Tim Heimlich. We talked about his upbringing in Wisconsin, his time at University and his experience in different places around the world. We also get to know more about his research and his personal favourites in Literature, specifically Poetry.

Did you always know you wanted to teach English literature at university?

No. No, of course not. I didn't really decide to teach English Literature until my first term at university, and I believe it was reading William Wordsworth's poem "Tintern Abbey". I had encountered it before, but I think something about the way the professor lead the discussion section seemed like something that you could do for the rest of your life. And I kind of felt like, "Ok, maybe I should do that then". But before that, no. I went into university with no idea what I wanted to do with the rest of my life.

So, you've studied at Wisconsin-Madison and Berkeley, researched in Florence, taught at Cambridge, and are now here in Utrecht. What are the biggest differences between these places?

There is a lot. The food in Florence is better than the food in Cambridge.

I think the more surprising thing is maybe the way they are all the same. One of the really nice things about doing literary criticism professionally is that you tend to run into a lot of the same people and people are interested in the same questions. I've been really lucky that everywhere I've gone people have been very generous with their time, generous in sharing their interests with me and taking an interest in what I've been working on. As far as differences go, Berkeley and Madison are actually very similar because they are very similar cities in a lot of ways. They are both very progressive, excellent universities in counter-culture-type cities. It was a much bigger transition for me to

go from my very rural hometown to Madison than it was to go to Berkeley from Madison. The Berkeley to Cambridge transition was considerably greater. I think Cambridge in a lot of ways is a bit more formal than Berkeley, but it's complicated because in the States very few professors would consent to go by their first name, whereas in Cambridge, despite the formality of it, everyone goes by their first names. That was a little bit of a difference. Also, nobody eats Stilton and drinks Port in Berkeley. As far as here, this I would say reminds me more of American academia, but I'm still very new to it. But I certainly feel at home here.

What are your tips for adjusting to new cities or places?

The best advice I can give is to take people's recommendations on what to see and do because you can try and do online research yourself, but somebody who has lived in Cambridge for years is going to know where the best pubs are, right? And somebody who has been in Utrecht for a while is going to be

able to tell you which restaurants are worth spending a little bit of money on, and somebody who has been around Berkeley is going to know where the best hiking trails are. So, taking advice from people who have been around for a while has rarely led me astray. And then the other thing that I would say is important and can be really rewarding is being open to new experiences, being willing to do things that you wouldn't typically consider your type of things.

What was your upbringing like?

My upbringing. So, I am the first person to be an academic in my family, that I know of. You could hear cows from my bedroom window in the house that I grew up in; it's a very rural place. It's not what anybody would consider kind of an intellectual centre. I grew up in an excerpt of Milwaukee that is named Waukesha which is what we call a white flight suburb in the US, so a very politically and culturally conservative environment, and I found it stultifying and unsatisfactory in ways that I found difficult to articulate when I was still living there. Then when I went to university, I felt this kind of grand sense of adventure. So when I was growing up, I never travelled internationally, and then when I went to university I started getting these research fellowships where I could, like, go and do archival research in Britain and it was amazing. I could meet these people who had been all around the world, which is just not something that I had available to me when I was growing up. So, it felt incredible, invigorating, really, really cool and was something very new.



In our last tutor meeting you mentioned Yeats. How and when did you get into poetry?

I guess I got into poetry at the University of Wisconsin-Madison and the thing that intrigued me about it was that there is always more to say. You can never exhaust a poem. It's not like a mine or something where you just come up empty, there is always more to say. Poems are incredible things. They make meaning in remarkably complex ways and they are always sort of evolving. As we get further and further away from them historically, we bring new perspectives to them and tend to come to new conclusions about the way in which they reflect and refract their historical context. And I think when I began to grasp the limitlessness of that, the kind of infinite complexity of it, it really came alive.

Who is your favourite poet?

Tough question. Probably Keats. If you read a poem like "To Autumn", that is a perfect poem. The sound of it, the richness of its imagery, its ability to generate sort of an intensely felt experience that nevertheless alludes final definition is something that I really have never encountered to that degree. Another poet that should get a mention though would probably be William Wordsworth. And this I think is an interesting difference when you study poetry professionally. There are some poets where you just want to curl up in their aura, they are just magnificent. But I rarely find that I have much more than appreciation to bring to Keats's writing, whereas with Wordsworth I feel like I could write book after book after book on his writing even if, as much as I like Wordsworth, it doesn't quite affect me as much as Keats.

In what way are students now different to when you were a student?

In my experience, differences between students over generations tend to get overstated. I would say when I was a student, students

were crueler and less curious about a breadth of things and probably because of that more headstrong. I would say that students I have now have wider interests, but don't plunge into their interests as deeply as they used to. That's of course a very broad generalisation. But I would say on the whole I see more consistency than differences. I am also not that old, so it hasn't been that long. I know what a TikTok is for example.

This issue's Phoenix theme is villains. Do you have a favourite fictional villain?

Yes. This is in my book. In the research I am doing for my book I was fortunate enough to discover this incredible 18th-century villain in a pretty much forgotten novel. Lady Selina Wantworth in Mary Robinson's novel *Angelina* published in 1796. And Lady Celina Wantworth, more than any other character I have seen, knows exactly how to twist the knife, just an absolutely sadistic character and the product of an incredible mind. Lady Selina Wantworth is just exquisite in her ability to inflict pain. You read a lot of books in this profession and your eyes start to glaze over when you're writing chapters on a novel, because you realize all these types and plot points that happen in a novel. So Lady Selina Wantworth is a type, but she is so much more vivid than her type that there were times I had to put the novel down because it was just too cruel to poor Angelina.

Do you think people can be villains in real life?

Yeah, I do. I think there are probably relatively few people who imagine themselves to be a villain. But, yes, I think people can be villains even if they aren't intending to be one.

You're from Wisconsin, why did you decide to concentrate your research on British romanticism and especially Welsh writing?



I think it's mostly a coincidence. Wales I became interested in because there was this undergraduate project in Wisconsin on Italy and Italian improvisational poets, and I found a fleeting reference in a tour book that was written in Italy in 1804 or 1805 about a similar phenomenon in Wales. I became interested in that and started reading other Welsh tour books published around the year 1800. And I was really astonished at how frequently writers who had gone on these kinds of domestic tours in Wales found similarities between Wales and other places—Wales and the Alps, Wales and Italy, Wales and the Netherlands. If it seemed shocking to me that this very small country would have such rich connotative analogues, and that then grew into the project as it is today.

How I became interested in British romanticism is interesting. I originally wanted to become an Irish modernist. I really liked Yeats and I really liked the little bit of Joyce I had read, and I was kind of torn between Irish modernism and British romanticism, because I had fallen in love with Keats and Wordsworth and of course Samuel Taylor Coleridge. It was really a class that I took at the University of Wisconsin-Madison on Romantic visual culture that made me start to fall in love with the period, and I kept taking classes in it and kept finding more and more to say about it and then I ended up doing it.

VILLAINS IN CHILDREN'S BOOKS AND MOVIES

Written by Anna Maria Popo

Edited by Anna Preindl

One thing we can all agree on is that without villains we would not have heroes! A villain helps in making the plot interesting, in developing the hero into the courageous and brave person we expect them to be. The hero will teach children how to protect others. From a young age we have been taught, read, and saw that heroes always win... That ultimately good triumphs evil. But is that always true? Or is there something that villains can teach their young readers?

A villain stands out as a character not because of what they believe in, but because they do it even if no one agrees with them. Young readers can learn that it is okay to stand out from the crowd, to have different ideas and ways of thinking. Take for example Hades, Maleficent, or Ursula. They took years of planning and focusing on their goals even when no one believed in them.

A villain can teach us as readers about the real world. As much as we would want to believe that good always triumphs over evil, it is not what happens in the real world. Fairy tales and stories can prepare their young audiences for coping with unfairness and sometimes cruelty.

There are stories that show to children that people are complex; the world is not always black or white because there is also the wide shade range of the colour grey. *Peter Pan* by J. M. Barrie is a good example of how a character seems to belong in the archetype of the good and the bad guy. Peter Pan 'saves' kids from entering adulthood, since being an adult, for Peter is living a monotonous life without imagination or adventure. On the other hand, Captain Hook is the enemy, the grown-up that needs to be defeated. As a young reader myself, I also thought that the characters were clearly formulated. However, after looking back at the story, we realise that *Peter Pan* may not have the selfless intention to protect children from growing up but to take them away from their own families and scare them about the future. Peter Pan is a story that shows that a character is not always completely good or bad, but that people are complicated, and we cannot always understand what lies underneath the façade.

As readers and viewers, even from a young age, it is up to us to decide what we can learn, and what we can take from each character we encounter, bad or good.

Lefou Looking for Employment

I am looking for a new
Gaston, please hire me!
I require no maintenance.

Features:

Will hype you up, always
Can sing
No payment required
Misses Gaston

Written by Daniek Garst
Edited by Charlie Edelbroek

Snarky Sidekick for Hire Iago - €950

If you're looking for a sarcastic, loud-mouthed, and short-tempered companion: look no further! For this small price, Iago can be yours. Iago will aid you in your villainous deeds with the promise of riches and power in return.

Features:

- Intelligent
- Multilingual

Likes treasures, thievery, and cheating

Dislikes mouldy crackers and sentimental feeling

Will abandon you for the 'heroes'

TIME

Written by Tessa de Bosschere

Edited by Charlie Edelbroek

Illustrated by Dione Maarssen

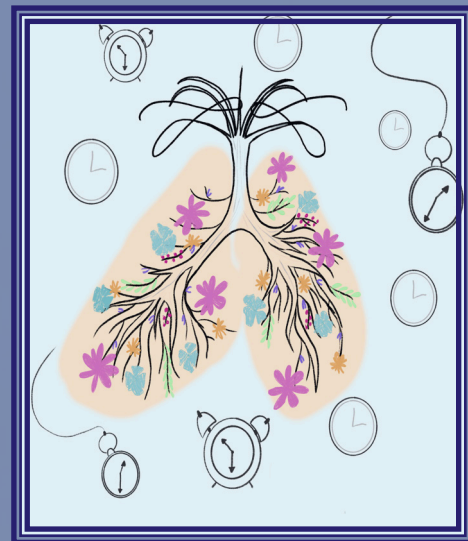
Every villain has their own characteristics that distinguish them; from Ted Bundy to Captain Hook, they are all clearly the bad guys in the story. However, sometimes the villain is more implicitly present than explicitly, and who said that the villain must be a person? In Paul Kalanithi's memoir *When Breath Becomes Air*, time takes on the role of the villain.

When Paul Kalanithi, a 35-year-old brilliant neurosurgeon and writer, is at the peak of his career, he gets diagnosed with lung cancer. His entire life he has walked next to death, but suddenly he is the patient star-

ing into unknown darkness. It might be expected that death is the enemy in this story. However, Paul is not afraid of death because he has seen all aspects of it. What scares him the most is the indeterminable amount of time that is left for him. The proceedings of his life can stretch from two years to ten, without having a clue where he fits on the spectrum. On one hand, if he has two more years to live, he wants to try and have a child with his wife and spend time with his family before his time is up. On the other hand, if he gets to live for 10 more years, he'll proceed with his career as a neurosurgeon for as long as possible. Therefore, time is Paul's biggest enemy as he asks himself: what makes life worth living? Eventually, Paul chooses his family over his career when he notices that

his health is getting progressively worse. In the end, Paul got to spend some time with his daughter and wife before his timer went off after two years.

"WHAT MAKES LIFE WORTH LIVING?"



ENEMIES TO LOVERS

Written by Nina van Veen - Edited by Hester Schneider - Illustrated by Zuzia Gelauff

Enemies-to-lovers is an incredibly popular trope that is featured in many contemporary novels in a whole range of genres. No matter what sort of books you usually read, it is almost impossible not to come across this trope every now and then. By many readers, the transition from loathing to affection is considered to be the epitome of romance. What could possibly be more romantic than falling in love with the person you hate, and then falling in love with you? The immense adoration of this trope raises the question of what exactly it is that makes us love this so much. Where does it come from and what exactly makes it so perfect? The answers to these questions are most likely to differ for each person, but there is one general explanation that might shine some light on the appeal of the ene-

mies-to-lovers romance.

In an enemies-to-lovers situation, two people don't see each other as perfect. On the contrary, if you consider someone your enemy, you're most likely to notice not just a few of their flaws, but even the worst of them. When the hating slowly becomes loving, these flaws are not just forgotten or overlooked. They are still there, and they are still noticed, but despite all of that, there is love. Enemies-to-lovers is about someone knowing all the flaws, and loving regardless. This is why it is often regarded as the pinnacle of romance. It is about being loved wholly and completely, not only your good points but the bad ones as well. About there being someone who sees all of you and accepts you completely. What more could a person wish for?



Appeal of Villains

WRITTEN BY DANIEK GARST - EDITED BY ANNA PREINDL

Villains often function as foils for the heroes, whereby the villains accentuate the strengths of the heroes. The odds of becoming the fan-favourite therefore lies in the hero's favour. It is not uncommon, however, for the bad guy to become the more popular character. Even if we wouldn't want to cross them in real life, there can be great pleasure in watching fictional villains go feral. People go to great lengths to justify the behaviour of their favourite villain: 'they're just misunderstood', 'they've got a tragic past', and 'they're so hot though!' are familiar ones. Look online for instance at the amount of fan edits made about Daemon Targaryen and Rhaenyra Targaryen; they've become a sensation because they're considered a hot power couple (perhaps even a villainous one, depending on whether you're team Black or team Green). Their perceived attractiveness has made millions of people shipping literal incest – but that's a story for another article. This article here will explore why villains are so appealing from a psychological perspective.

Treating villains as we would treat ourselves.

One psychological perspective

is called the 'fundamental attribution error'. People have the tendency to explain their own behaviour based on the situation they are in, while attributing other people's behaviour to internal characteristics of that person. For example, if we see a stranger shooting someone, we assume that's a bad person. In contrast, if we were to shoot someone, we would use situational context to justify our action. Villains we root for are no strangers to us anymore as we learn about them and their motivations and this makes us be as kind to them as we generally are to ourselves. Exposure increases likeability.

The more we are exposed to stimuli, the more we like it.

This also relates to stimuli with negative traits. Therefore, the more we see the villain, the more we like them.

Beauty sells.

Having an attractive actor play the role of the villain increases their appeal – what is beautiful is considered good, after all. Additionally, good looks are associated with traits such as intellect and power, enabling viewers to dismiss

villains' actions easier as we don't expect them to be nice to begin with.

Schemas.

When we have abundant experience with certain events, people, or tropes, this information gets stored into clusters called schemas. So, when in most movies the good protagonist prevails over the villain, we form a schema that we should root for the protagonist. However, the protagonist isn't always the good guy. The schema that we should root for the protagonist remains and we end up rooting for the villain.

These perspectives are dynamic though; even when a villain is not attractive or has increased exposure it can still become a fan favourite. Perhaps the villain is constantly making good points, or we understand their reason for wanting revenge and like their aggressiveness, or the hero is unlikeable. There is no set rulebook to liking a character, and there is much still to be discovered on this topic.

WORD OF THE MONTH

SELECTED BY
YULE BRÜCKNER

EDITED BY
HELENIE DEMIR

UHTCEARE

/ˈu:ht,ɪfæ:ɡre/, [ˈu:xt,ɪfæ:ɡre]

definition: Pre-dawn anxiety, 'Lying awake before dawn and worrying.'

"Hæfde ic *uhtceare* hwær min leodfruma londes wære."

"I had pre-dawn anxiety, [wondering] where in the land my prince might be."

- "The Wife's Lament" (lines 7b-8) c. 10th century

With only one recorded occurrence of this Old English word, it was already rare at the time of its use. Nevertheless, in these dark times of winter—when many a student might lie awake before dawn, worrying about the state of the world—I hope this word will give those who need it a name to call their unrest; for naming something, or knowing its name, means having power over it.

Do-Re-Mi-Fa-Ursula

There once was a witch of the
saline sea,
Who answered the mermaid's
desperate plea,
To trade her voice
And gain legs for poise,
Then watched her trans-foam
with glee.

Grimmoire of the Wolf

The evil in so many fables,
Furred, fanged and famous,
Gorging on goats
And girls in red coats,
He blows down pigs' houses
like Janus.

Simba's Scars

Ambitious for the throne of his
kin,
His uncle committed an awful
sin,
Bearing the blame,
He fled in shame,
Haunted by his sinister grin.

Written by Yule Brückner – Edited by Helenie Demir

Are Our Favorite Villains Problematic?

Written by Jude Kimpton - Edited by Nina van Veen - Illustrated by Emilie Wiingreen

Oftentimes, when watching a movie for children, you can easily tell who is a villain and who is a hero: it's character design 101. It's not hard to compile a list of characteristics that are commonly attributed to villains: big hooked noses; beady eyes; high brows and extravagant personalities. Funni-ly enough, movie makers know our bias, the very bias that they themselves instilled in us. As a matter of fact, they use it to their own advantage. Remember how Disney villains were often associated with green? Dressing Bruno in a green ruana and giving him green glowing eyes was a clever little trick to get us to think that he was a villain.

Now back to the matter at hand, because I am digressing: villains and the way in which they're depicted. Villains tend to have certain characteristics that may be attributed to marginalized groups in a harmful manner.

Let's take a look at some of the examples I gave and let's start with the big hooked noses. This is just one of the many things unfairly attributed to Jewish people. Other things include, but are not limited to, greed, beady eyes, and horns. It

is so ingrained in our thinking that we don't even know that the origin is antisemitic.

What's the issue then? Let's face the facts; especially in older movies, the villain is made to look ugly. That is, we are meant to perceive them as such. Objectively, however, noses of any size (big or small, buttoned or hooked) are all beautiful. Only a fraction of young children see themselves depicted as pretty princesses. The others are merely shown that they do not fit our beauty standards and, even worse, that they are inherently bad, simply because of how they look, who they are, or where they come from.

It's not surprising to me, really. It's more than merely a rumour that Walt Disney himself was antisemitic, so it's not strange that this ideology is still apparent, even posthumously. Mother Gothel is an obvious example, though there are also rather subtle things, such as Hades speaking Yiddish. Is it incidental? Is Disney, who so meticulously craft their movies, lacing them with the sneakiest and most clever easter eggs, accidentally letting their emphatically Greek villain speak a Jewish language?

I'm going to let you decide that one for yourself.

Another common theme surrounding villains is how they are often queer-coded. Ursula, for example, is based on the drag queen Divine. In fact, any Disney villain has a queer vibe around them, whether it is a mannerism, femininity in male or masculinity in female villains, or the way in which they dress; they undeniably seem queer. Hades seems like the typical gay best friend of Megara but remains evil. It's not even limited to Disney; think of the literal devil. Satan is often depicted as a flamboyant man. And of course, I get it. "Looking queer" is not a thing. When I say "they look queer", I simply mean that they have the same characteristics that are unfairly attributed to queer people.





Edward Rochester: Troubled Lover or Psychopathic Creep?

Written and Illustrated by Mohana Zwaga
Edited by Aleeza van der Giessen

Ah, Mr Rochester. The dark, brooding, mysterious man that swoops our beloved Jane Eyre off her feet (regardless of whether or not she'd agree to such, but let's leave that aside for now.) Our cultural love for Edward Rochester runs deep, and he is frequently posited as the 'hottest guy in classical literature'. He is the epitome of the 'Byronic hero', ticking off all the boxes for an arrogant, intelligent, and flirtatious (not so) gentleman, which we for some irrevocable reason always picture sporting a white, flowy, partly unlaced shirt and windswept hair. And, not to forget, our Byronic hero is always burdened by some dark and hidden secret or sin that seems to make his appeal all the greater. But all that hotness aside, we cannot help but question whether good old Rochester deserves such praise.

To kick this off, let us start with some positive points. After all, how else could he be such a family favourite, if he didn't have some good to account for? Although he may be arrogant and troubled, Mr Rochester is enthralled by Jane's intelligence from the first moment they speak. He challenges her and falls in love with her mind and wit, and not her looks, which are – as she says herself – rather plain. Isn't that refreshing! All he desires is to overcome the 'burdens' of his past and to give Jane the life he believes she deserves, as lady of Thornfield Hall, regardless of her class and social standing. He is a (generally) kind, fatherly figure to Adèle, to the extent that he can, even though she is not his child. But his deep love for Jane, his absolute dedication and yearning, is likely the quality of Rochester that many find oh-so attractive.

But as lovely as all this may be, it is time for us to unpack the baggage this man hauls with him. To not beat about the bush too much, it would seem wise to get the biggest one out of the way from the get-go: his wife in the attic. A bit of a let-down for us, as readers, and an even bigger one for Jane, we can only imagine. As Jean Rhys explores further in her novel *Sargasso Sea*, poor Bertha Mason – or should we say Bertha Rochester (who, notably, Edward very actively avoids calling by that name) – had fallen into the hands of Edward Rochester, and was taken away from her home, only to be locked away in the attic and declared mad. Possibly worse than this is the manner in which Rochester speaks of his wife: "to tell me that I had already a wife is empty mockery; you know now that I had but a hideous demon." His cruelty towards her, even in his words, truly knows no bound.

Further, we cannot – must not – ignore the simple fact that he lies to Jane, asking her to marry him without noting the wife he already has locked up upstairs. Is that beard turning blue, perhaps? Although to some this may seem like an act of desperation of a troubled man too deeply in love to think straight, he continuously attempts to manipulate Jane into choosing him as well. From the moment the opportunity arises, he makes an active note of calling Jane his: 'fairy', his 'mustard seed', and of course 'Jane Rochester'. The latter, he really tries to hammer home. But even before the cat is out of the bag, Jane already seems to be uncomfortable by this, turning pale at the statement. When he asks her what it is for, she simply says: "because you gave me a new name – Jane Rochester; and it seems so strange." Call it intuition, perhaps.

And a last, but very 'honourable' mention: his manipulative trickery knows no bounds either, as he dresses up as a female fortune-teller to ask Jane how she feels about him.



SparkNotes
@SparkNotes

Mr. Rochester, disguised as a fortune-teller: So about this Mr. Rochester guy. Do you think he's hot? He sounds pretty hot.

Jane Eyre:



Wanda Maximoff:

A Villain or an Anti-hero?

Wanda Maximoff, best known as the Scarlet Witch, is one of the most important characters in Marvel's phase IV. Introduced in the second Avengers movie, *Age of Ultron*, with her first cameo, Wanda has become one of the most pivotal characters in the MCU. But what started as a young woman overcoming the pain of her past, embracing her powers, and establishing herself as one of the heroes, turned to a cruel witch and the main villain in one of the most recent MCU movies, *Doctor Strange in the Multiverse of Madness*. But for what cause?

"You break the rules and become the hero. I do it, and I become the enemy. That doesn't seem fair." - Wanda Maximoff, aka the Scarlet Witch.

These were the words that Wanda said in her latest movie, pointing out the injustices that happened to her. But is it the first time that a woman has been villainised because people are scared of how powerful she can be? Wanda seems to be the obvious fit as the villain archetype in the latest Doctor Strange movie. Because of her actions in *WandaVision*— taking mental control of a city to have a chance to live a life with Vision and also become a mother— many are quick to label her as the villain. However, it is arguable if she actually is one. In the successful Marvel series, *WandaVision*, Wanda battles her own trauma and grief. The mental control of the city was not an intentional act, but a result of grief and the desire for a life with the person she lost, which cannot be considered a villainous act.

Because of this trauma and grief that Wanda has been dealing with in the last few movies, her character aligns more with the type of the anti-hero, rather than the villain type. Wanda is an emotionally broken hero, who fights to get the justice she deserves, but in a villainous way. After successfully helping the Avengers in defeating Thanos during *Endgame*, Wanda can be considered one of the heroes, but the loss of her brother, love, and kids drive her to get the justice she deserves in a different way (her attack in Kamar-Taj early on in the

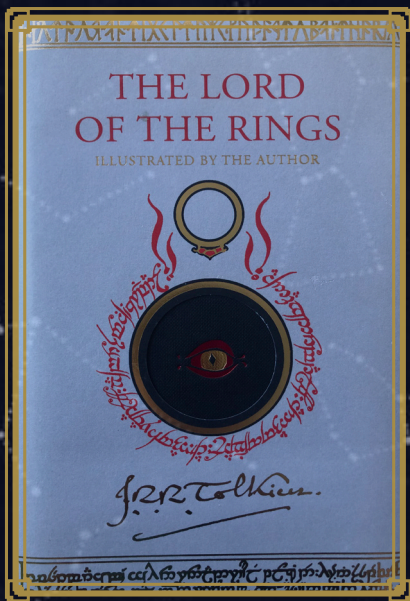
But is it the first time that a woman has been villainised because people are scared of how powerful she can be?

Multiverse of Madness movie). Wanda's intentions are completely defined by getting a life with the people she has lost for the greater good. The grief overtakes the narrative of her character, but that does not mean that her intentions make her the villain. It is the complexities of her character, her desires, her trauma, her past, her wishes that make her more than just a one-dimensional villain that many make her out to be.

Wanda is just another character, a person, a woman with visible imperfections, and inner struggles that make her fight to achieve justice and be with the people she loves. Wanda Maximoff is a multidimensional, complex character whom we wish to see in more projects from the MCU. We support women's rights, and most importantly, we support women's fights for justice.

Written by Anna Maria Popo - Edited by Marit Vogels

After the decision was made that this issue's theme would be "Villains", Nina popped up in my head immediately as the perfect candidate for the bookshelf, as she had been rambling on about the incredible villain protagonist in *The Poppy War* by R.F. Kuang. Ready to talk all day about her love for books, we started the interview while looking at her three impressive bookshelves.



What is your favourite book?

I want to say four different books right now... Can I say the top three? It's *Alias Grace* by Margaret Atwood because it's Margaret Atwood and I love her. *The Secret History* by Donna Tart. It's just so dark, and such a compelling book. Lastly, *The Poppy War* by R.F. Kuang because I bought it unexpectedly without having any expectations, and then it blew me away with how good it was.

Who is your favourite villain?

That's a hard one, let me think. I would say Sarren from *The Immortal Rules* by Julie Kagawa.

He is a very strong and powerful vampire and a maniac who lives in a world that is completely ravaged by vampires. He is such a good villain because he is cruel and a psychopath, but also so cool at the same time. I wouldn't say I love him, but he is an incredible villain.

What book would you recommend for the theme "Villains"?

Babel by R.F. Kuang because it's about colonisation which makes the British Empire the villain. I like how the villain is more like an implicit villain, and how this book is also relevant to today's society.

What song do you think fits the villain vibe best?

"Feeling Good" by Michael Bublé, or "You Should See Me In A Crown" by Billie Eilish. The first one is just so powerful with a happy message. A song that fits *Babel* really well is "Mary On A Cross" by Ghost. When you read the book, you'll notice that this song is perfect for that book, so I would recommend keeping this in mind while reading it.

Do you like your protagonist to be a hero or a villain?

It depends. I do love a good hero for a good happy ending, but I definitely also like villains because it's fun to read from an unusual perspective. By the way, the villain could have a happy ending as well, but the world would probably be destroyed.

Who is your favourite author?

Margaret Atwood! She has a certain way with words that I love but can't describe. Everything she writes about, she pulls from real life. In *The Handmaid's Tale*, the focus is on women's rights, and *Oryx and Crake* is about cli-

mate change. Everything that's in there has happened or can happen in real life, which is cool but terrifying as well.

What book is next on your to-be-read list?

I think I'm going to read *Sophie's World* next. It's a children's book where philosophical concepts are explained. I like how such big concepts can be explained in a way that makes it understandable for children, and I don't know anything about philosophy.

What book do you think everyone should have read at least once in their life?

Lord of the Rings, because everyone knows it and it's such a good literary work. Besides the fame the books have gained, it remains good. I don't think it is overhyped at all.

What book are you most ashamed of for (not) reading?

For reading: *Twilight*, for obvious reasons. For not-reading, I would say *Ulysses*. I'm taking a course next block about Irish Literature, and while we won't be reading it, I think you should when you're interested in Irish Literature, even though I've heard that it's a really difficult 700+ pages book.

What book that you own are you most proud of?

I have this absolutely stunning, and expensive, edition of the *Lord of the Rings* trilogy. I also own the Illumicrate edition of *The Song of Achilles*, which is stunning as well. Lastly, I have the beautiful Fairyloot editions of *Lady Midnight*. Yeah, these are my most prized possessions.

Do you remember the first book you bought yourself? And why did you decide to buy this one?

I'm quite sure this isn't the first book I've bought myself, but I remember this as the first purchase I made with my first salary when I was sixteen. I bought the really pretty hardcover of *Tales of the Peculiar* and remember thinking that it was so cool I could now buy a pretty book with my own money.

Last but most importantly, do you judge a book by its cover?

I do... I definitely do. Everyone says you shouldn't do it, but if I see a pretty cover, I'm more inclined to take a look at the book. Of course, it isn't the only thing that matters, but I definitely get influenced by the cover. I would buy a book with the ugliest cover ever when I know it's amazing, but only if there are no other editions available.



"He is cruel and a psychopath, but also so cool at the same time."

The Astrological Signs as Villains

Written by Anna Preindl - Edited by Helenie Demir

Aries - Chucky (Child's Play)

Taurus - Joe Goldberg (You)

Gemini - Yzma (Emperor's New Groove)

Cancer - Ursula (Ariel)

Leo - Cruella DeVil (101 Dalmatians)

Virgo - Dr. Doofenshmirtz (Phineas and Ferb)

Libra - Prince Charming (Shrek)

Scorpio - Amy Dunne (Gone Girl)

Sagittarius - The Joker (DC)

Capricorn - Gargamel (The Smurfs)

Aquarius - Shego (Kim Possible)

Pisces - Alex (A Clockwork Orange)

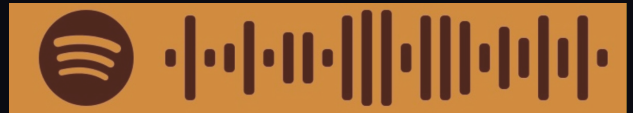
Playlist of My Life

Edited by Helenie Demir

Aleeza

My taste in music shifts continuously which makes this a list of songs I would use to describe myself at this very moment. The list starts with three of my comfort songs. The first one is my all-time favorite and has been on repeat during some difficult times. Following that is a truly magical one describing my personality type. The fifth song is a reference to the day my dear nephew Jude was born. After having watched the movie *Cars* about a hundred times with him, number six has become one of my favorites. As for the seventh song, go watch the movie if you haven't already! My sister and I know the choreography of this song by heart and dance it in the kitchen all the time. Number eight is simply a beautiful song, especially when you just finished the fifteenth season of your favorite show and the actor playing one of the two main characters sings it. Anyway, nine makes me feel like I'm the main character and I totally have a weakness for musical songs. And last but not least: "I Want It That Way". It's a banger.

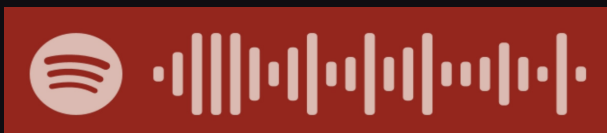
1. "Simple Man" by Jason Manns and Jensen Ackles
2. "Vienna" by Billy Joel
3. "The Middle" by Jimmy Eat World
4. "Two" by Sleeping At Last
5. "Hey Jude" by The Beatles
6. "Life is a Highway" by Rascal Flatts
7. "Footloose" by Kenny Loggins
8. "Brother" by NEEDTOBREATHE and Gavin DeGraw
9. "Louder Than Words" by Andrew Garfield, Vanessa Hudgens, and Joshua Henry
10. "I Want It That Way" by Backstreet Boys



Emilie

1. "Devil Inside" by CRMNL
2. "Survivor" by 2WEI & Edda Hayes
3. "Control" by Halsey
4. "Devil Knows" by Armen Paul
5. "Play with Fire" by Sam Tinnesz ft. Yacht Money
6. "Twisted" by MISSIO
7. "Start a War" by Klergy & Valerie Broussard
8. "Can You Feel My Heart" by Bring Me The Horizon
9. "Enemy" by Tommee Profitt, Beacon Light & Sam Tinnesz
10. "Seize the Power" by YONAKA

Every badass villain needs an anthem and although us mere mortals are far removed from what it truly means to be a villain, we deserve one too! As an adamant advocate of the so-called "villain arc," I had to create a playlist that embodies just that. A playlist perfect for the times where you want to embrace your villain arc, or perhaps even inspire you to enter the era of villains and villainesses. As much as I would love to explain why every single one of these songs truly hype you up to be the best baddest version of yourself, that would be ruining the fun. So, instead, I will leave you with this: "we all got a little bit of devil inside."



THE DEVIL IS IN THE DETAILS

WRITTEN BY AITANA MONTORO - EDITED BY EVA BLEEKER

ILLUSTRATED BY EMILIE WIINGREEN

In the snowy mountains of Transylvania, beyond a deep and dark forest and hidden by an eerie mist, stand the ruins of a bygone, stone colossus. Surrounded by the howls of wolves and the sorrows of the herald wind, Jonathan Harker writes with raven black ink in his diary about a nightmarish place, full of the dust of olden glory, a castle devoid of mirrors and a labyrinth of endless corridors. In this place of horrors and wonders lives Count Dracula, a nobleman pale as snow and with teeth pointed as daggers. Dracula is a monster of everlasting beauty and refined cruelty, a fearsome and ravishing character that has become one of the most regarded figures in gothic literature.

It is no wonder that Bram Stoker chose Transylvania to be the home of such a creature. Transylvania was a land of superstitions, a place where candles decided the fate of pastors and where toads could be witches; a region of demons, pixies, and goblins, where churches were human graves and evil creatures danced under the

In this place of horrors and wonders lives Count Dracula, a nobleman pale as snow and with teeth pointed as daggers.

moonlight. Emily Gerard recorded the beliefs of the Saxon peasantry in a book called *Transylvanian Superstitions*. One superstition was that rubbing your body with garlic was a way to ward off the pest and protect yourself against witchcraft. Does it sound familiar? In *Dracula*, the doctor and vampire hunter Abraham Van Helsing puts garlic flowers around Lucy Westenra's neck to prevent Dracula from drinking her blood.

Legend says that the figure of Vlad Dracula inspired Bram Stoker to create his character. Vlad Dracula was a ruler of Wallachia and a Romanian national hero known for being a merciless and powerful man that defended his territory from foreign invasions by committing brutal slaughters. He was a ferocious and cold-blooded leader that impaled his enemies and

foes, leaving terrific and desolated battlefields wherever he went. However, there is no significant relation between the vampire and the tyrant, because *dracul* in modern Romanian means "the devil" and, at the time of Vlad the Impaler, it meant "dragon".

Since Bram Stoker was Irish, it is plausible that he was acquainted with the Irish myth of the Abhartach. The story tells about how Abhartach was a cruel and bestial warlord who ruled over the small town of Garvagh. The townsfolk and a chieftain called Cathain, tired of the gruesome bloodshed and of leading a fearful existence, allied with each other to kill the tyrant. It was in vain, for Abhartach possessed wicked and magical powers, and he came back from the dead, demanding bowls of blood to remain in the land of mortals. It wasn't until Cathain had killed him with a sword made from yew wood and had buried him upside down that Abhartach remained entombed in eternal sleep. This myth is a distorted reflection of the legend of vampires, particular-

ly with the sword of yew wood being reminiscent of the stake used to kill these bloodthirsty demons.



A Villain's Ultimate Checklist

Selected by
Helenie Demir
& Zuzia Gelauff

Cool Nickname

Catchphrase

Arch Nemesis

Evil Laugh

Dramatic Makeup

Some Kind of Headpiece

Signature Weapon

Goons/Henchmen

Secret Lair

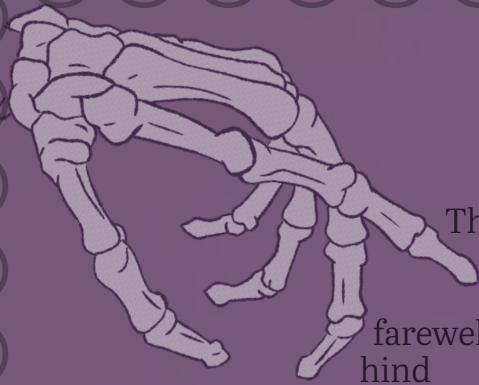
Condescending Pet

Evil Plan[☆]

(must be revealed in front of nemesis)

The Shadow Man of New Orleans

Written by Aitana Montoro - Edited by Eva Bleeker - Illustrated by Zuzia Gelauff



The purple velvet of my overcoat murmurs a farewell as I leave behind the crooked tombs that protrude from the damp and dark soil like rotten teeth in a gaping mouth. The subtle whisper of the fabric elicits laments from the condemned spirits of the graveyard, hushed screams of lost souls crying silent tears and begging for my attention. I leave the decaying land of death behind as moonlight makes silver shadows in the streets of New Orleans. My footsteps are silent as murmuring ghosts, the only sound heard is the pattering of midnight rain on windowpanes. The aching pleads of the spirits are white noise in my ears. I faintly overhear the wuthering in their soundless voices, but I have other affairs to handle. A cutting smile breaks my face, like a wound made by a sharp knife. I am a busy man, and I have debts to pay. When the city sleeps, I rise.

In the death of the night, hordes of hopeless men fly to my voodoo emporium like moths to a burning flame. I sit on a throne of bones and decrepit wood, in a haze of tobacco smoke, waiting for them. Warm candlelight and little trinkets, their trembling wings faintly flap towards my sleight of hand. From the table, a skull looks at me with empty eyes. I try to initiate a tête-à-tête, but it does not seem too talkative. Its teeth are black and white, like the keys of a piano. I wish they would play a requiem. The notes of the putrid den-

ture would add a lovely sound to the songs of the shadows from the Other Side. My bony fingers grasp a glass of rum, the amber waves of liquid gold crashing against the shiny cliffs of the cup. My thrilling conversation with the skull gets interrupted when I hear a sibilant hiss, like the singing steam of a warm teakettle. It is a snake! Oh, I do love snakes. The holy creature is dancing on the ground. The ground is dirty with the leftovers of cornmeal and ash from my last ceremony. The snake traces paths of darkness in the ash, ribbons of coal in the embers of a dying fire.

The men of New Orleans say that I am evil and tricky, but when fortune plays foully, those little puppets come begging to my door for charms and hexes, grisgris and miracles. Am I not gentle? Am I not nice? I do not demand a hecatomb, just black coffee and perhaps a cigar. It's not my fault if they throw gleaming words in wishing wells and the darkness of fathomless greed leaves their dreams rusted. I'm not liable if they believe that everything that shines is a diamond. Beetles' dark shells have emerald shimmers, and muddy swamps reflect pale moonlight in the night. Sometimes you kiss a frog and turn into a toad. Sometimes frogs turn into wolves when princesses kiss their moss skins. Wolves wear sheepskins, and humans cry crocodile tears. Nothing is as it seems! I don't tell lies, just half-truths. People only listen to the things they want to hear.

Echoes, echoes, echoes...



Predator or Protector

Written by Jude Kimpton - Edited by Eva Bleeker - Illustrated by Zuzia Gelauff

I will start off with this; I am not a villain. I was hurt, taken by force in the sacred temple of Athena. I was the most beautiful woman in the village. Little did I know that this was not a gift. It was a curse. My fate, on the other hand, was not. But I am getting ahead of things.

The Gods are worshipped by many. Hardly anyone knows what they are truly like. Only their victims do. They don't deserve all the praise, all the glory. They don't deserve our prayers and offers. They deserve nothing. They're rotten. All they do is cause mayhem, and they remain unscathed. Untouchable. Untarnished. There is, and will always be, a complicated power dynamic between us and them. We're puppets to them, toys to play with when they get bored on that mountain of theirs. When they get tired of sipping their nectar and munching on their Ambrosia. For all I care, they may choke on it.

I may be bitter, but I deserve to be just that.

When I met Poseidon, he was kind. Charming, even. His azure eyes were captivating, with a hint of mischief. This should have been my first warning. I knew that look. All the men before him had looked at me with that same gaze. I was not a person to him or to any-

one. I was an object of desire. He lured me there under false pretenses. He promised to be different from the others.

He was different alright. He was the worst of them all.

I knew I should not have gone with him. I also knew that refusing a God, especially one in his position, would have gotten me in trouble. He knew that I knew this too.

Sometimes I think about what would have happened, had I not gone with him. It wouldn't have mattered, I suspect. Had I resisted, he would have merely used force. I knew something had been off. The sight of Athena's temple only confirmed it.

These Gods defile beauty. Whenever we find something beautiful, they destroy it. They befoul and besmirch it. For how could we like something mundane, when that time could be spent worshipping them instead?

So, if I am sincere, I do not mind my fate as much as you would think. Athena is the goddess of wisdom. Don't you think that she would know better than to put all the blame on me? She knows her family. She knows what they're like. However, as Poseidon's equal, she could not avenge him. Power dynamics, right? And so, Athena helped me.

To an outsider's eye, she turned me into what I am today; a monster, a gorgon. To me, she gave me the gift of protection. No one can touch me anymore. No man can look at me again with that same gaze that has never been anything but a bad omen.

The world seems divided into predators and prey. I was given the rare opportunity to move from the latter to the former. Unlike others, I am planning to use it for good.

It's my time now. It's my time, and whoever still tries to hurt me or anyone else, well... Their fate is in my hands.



The name
Μέδουσα
means protec-
tor, and that is
exactly what I
will be.

A Crown Steeped in Blood

Written by Helenie Demir

Edited by Marit Vogels

While we mostly think of serial killers when we hear ‘true crime,’ the concept is not foreign to other people. Dictators have come and gone—Hitler and Mussolini. Emperors have risen and fallen—Caesar and Napoleon. Colonizers conquered and destroyed—Columbus and Queen Elizabeth.

The wounds of colonialism are still fresh despite their cuts having been drawn centuries ago. Colonizers came and have ever since consistently reaped the riches of the colonized. The English crown still bears the stolen, Indian Koh-i-noor diamond and is paraded as a British heirloom. The diamond is just one of many examples of the monarchy

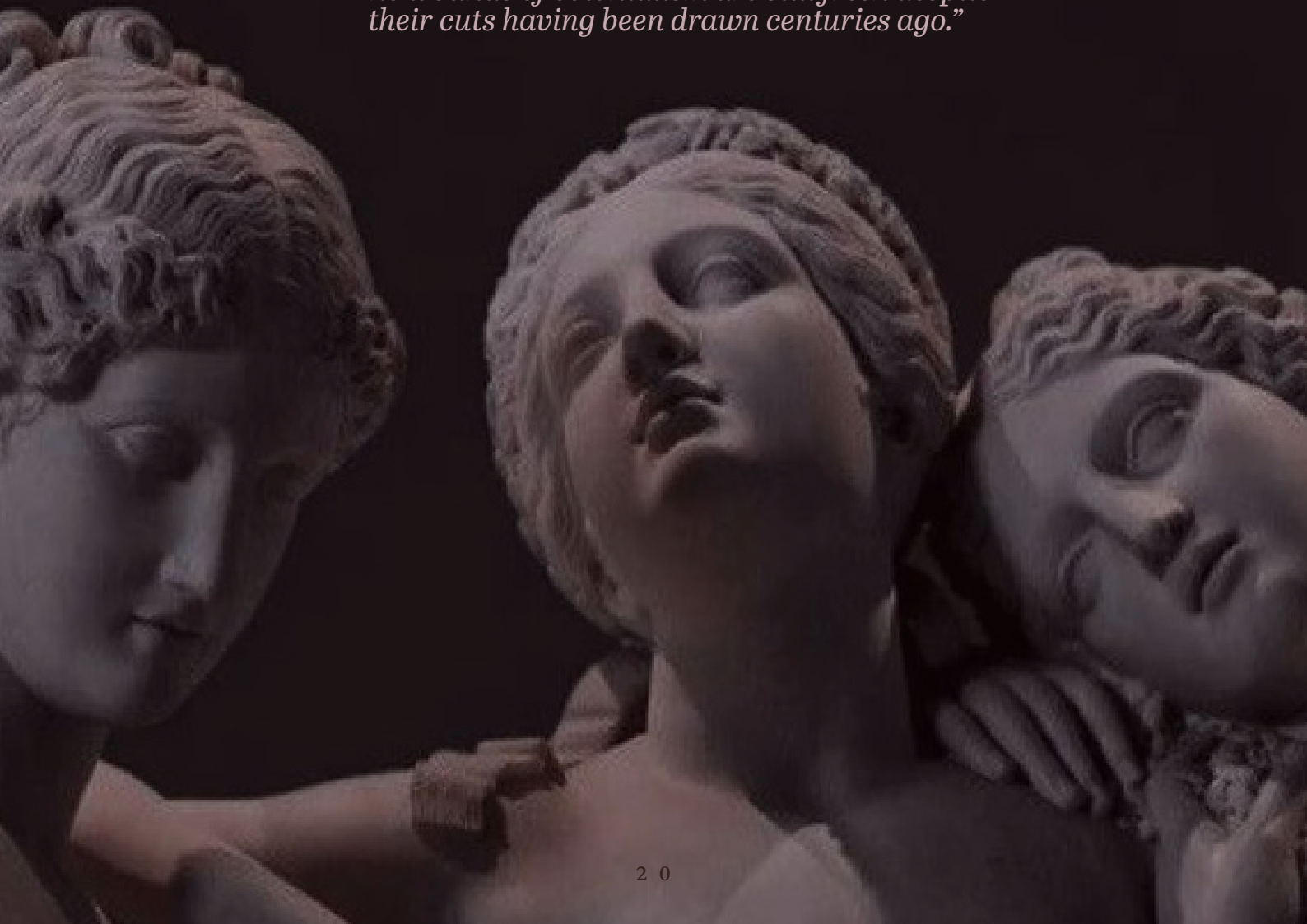
destroying cultures in trade for power.

It’s a concerning thought that a queen who lived in a time of supposed progression was someone who condoned the continual oppression of minority groups. But it did happen. In the 1960s, POC and immigrants weren’t hired for office jobs within the palace, only for servant roles. Racism in the royal household has only been further established with the outrage that came with Harry’s marriage to Meghan. In the 1980s, when Princess Diana spread awareness about AIDS, Elizabeth had advised her to speak about “more pleasant” things. ‘Randy Andy’s’ punishment for sexual

abuse—the loss of his royal and military titles—is mild when realizing that these are the exact same consequences for Harry when he left the UK.

It would be ignorant to say that this is Elizabeth’s fault because it isn’t. There are prime ministers who’ve ruled in her stead, and her predecessors have made even graver mistakes. The true villain in this story’s not specifically Elizabeth, it’s the monarchy in general. A corrupted institution that feeds off the people and gives nothing of value back in return. It’s time we realize that the upkeep of an imperialistic throne is a true crime, too.

“The wounds of colonialism are still fresh despite their cuts having been drawn centuries ago.”



THE VILLAINS OF OUR SOCIETY

WRITTEN BY MARIT VOGELS

EDITED BY ANNA PREINDL

The Nothing Man by Catherine Ryan Howard centres a serial killer out for revenge on the only survivor of his attacks. Through another novel, that is written by the survivor, the serial killer finds out that she is still alive. This bestselling novel terrorises his anonymity and he is determined to end her life as well, to stop this manhunt for him. This story highlights the iron grip that serial killers have on society. Their unpredictability, monstrosity and anonymity makes them the villains of our society. What Catherine Ryan Howard created here is a glimpse in the mind of such a villain. We read from the perspective of the serial killer. As the reader, you learn about his motive, his fears, his thoughts and his wishes. It makes him human, but also something far away from what a human looks like. It is hard to wrap one's head around the fact that a person or character actually thinks and feels in such a manner: the desire to murder. Jim only feels powerful when he acts as the nothing man, thus when he can kill. His powerless life as security guard in a bookstore suddenly makes him a normal, regular man. This is where the danger lies – to not forget where his evil roots come from.

MANSON: THE PASSIVE SERIAL KILLER

WRITTEN BY ZOYA E. TASHI

EDITED BY HESTER SCHNEIDER

In the summer of 1969, Charles Manson directed numerous members of a cult known as “The Manson Family” to commit a string of killings. When comparing the Manson Family killings to those of serial homicides, all the elements match: at least two people were killed, and they occurred on different days and in different places. These murders are only distinguished from other serial killings by the fact that different people, not just one person, committed the crimes directly each time. It has since long been disputed whether Manson was actually a serial killer.

The cult gained popularity in the late 1960s, and frequently participated in group LSD trips, whilst Manson himself took a lower dosage to “keep his wits”. His followers subsequently became a dumbed-down set of “empty vessels for anything he poured in.” These disciples had practically become Manson’s own murderous tools.

On July 25th, Gary Allen Hinman was held hostage by three Family members, and Manson arrived with a sword to slash Hinman’s face and ears. After that, Bobby Beau-soleil stabbed Hinman to death at Manson’s instruction. “Political Piggy” was scrawled on one of the walls in the victim’s blood. The August 8th Tate killings similarly took place. Manson had Tex Watson and three other Family members kill everyone at Sharon Tate’s home, and Tate’s blood was used to write another post-murder message, the word “Pig”. The following night, Manson sent another group of his followers to the residence of Leno and Rosemary LaBianca. After pointing through one of the windows at a sleeping man, Manson ordered the group inside before leaving shortly. The words “Death to pigs” was scrawled in LaBianca’s blood on the wall after the entire household was murdered.

Knowing that Manson basically used his followers as instruments to commit murder, it is safe to say that he was, in fact, a serial killer.



Illustration by Dione Maarssen

ALBION ABROAD

Written and Photographed by
Hester Schneider
Edited by Luka van den Berg



*"I don't think any words
will be able to convey just
how much I love it here."*

I am writing this little reflection on my (ongoing) time abroad from the Templeman library at the University of Kent, having just finished my two mid-term assignments and in dire need of sleep. I have to admit, while the idea of studying abroad had always been attractive to me, I did have my doubts before applying. Yet, having been here for over a month, I can wholeheartedly say that I would make the same choice without any doubt if asked. If I am honest, I would have probably even applied for the whole year if I could do it again.

I don't think any words will be able to convey just how much I love it here. This is partly because of the great place that Canterbury is; with all the lovely weather we've been having, exploring Canterbury has been a wonderful experience. Visiting the cathedral is a must, and it immediately introduces you to the main street of the city centre, as that is where the entrance lies. But even with just a 5-minute walk, you enter the fields, and to sit on Sunset Hill without any sounds but nature is very comforting.

The modules at Kent are a bit different from back home in Utrecht. The lectures and seminars are both really short, 1 hour each, and I feel like the lectures don't tend to dive as deeply into the material here. Nevertheless, the vibe of the seminars is really good, and in general people speak up quite a lot which creates versatile discussions. There is also a very wide variety of options available for your modules, which seem to be a tad more creative than in Utrecht (think of Femmes Fatales, dystopias, Black feminism and more).

Although all the above things have set me up to have

a good experience, nothing compares to the intense bonding that happens when you live together in dorms. The way it's set up is that you live with five flatmates and share the kitchen with five more. I'm sure it does vary per house, but I've gotten very lucky to have made such amazing friends because of it! The whole studying abroad experience is a wild ride, but the social connections you are pretty much forced to develop really enhance the experience.

In that regard, what is also very cool is that there are many societies to join, all available right here on campus. During fresher's week there was a welcome fair at which you could visit all societies at their stalls, which was lovely. It can be a great way to try new things, even if you join for just the taster sessions. The bar to try is much lower, and I don't think I'd have tried archery or kayaking as easily in the Netherlands. I definitely recommend signing up for anything that piques your interest, since the level of commitment in general is quite relaxed!

All in all, I hope I've been able to convey how awesome going abroad is. So, if you're in doubt, I say go for it!



Dear Disney Villains,

Perhaps, you'll tear this letter apart before bothering to open it. I understand if you don't want to read what I have to say. After all, the abuse, neglect and disrespect you experienced during your lifetime will not be fixed with this one letter. But still, I'll try.

Maleficent, we know you only wanted to belong. The way they tortured you is no way to treat one another. We're sorry we couldn't protect you.

Mother Gothel, you just wanted eternal youth. Looking for your magic spell, you made some wrong decisions, but we forgive you. You never meant any harm.

Gaston, I am not sure how you got to be the villain, you just yearned for love. I mean, who didn't fall in love with beautiful Belle?

Lady Tremaine, well, you are morally questionable. As a mother, you wanted the best for your two daughters, and which mother wouldn't? You failed to become the mother of Cinderella, though... A mistake we are willing to forgive, but we hoped you learned.

Queen of Hearts; a lust for power. Something we have seen before and will see again. Your love for dominance is inexcusable, yet perhaps understood by many.

Cruella de Vil, girl, we all love fashion! But you have to think of the environment. And think of the cute little puppies, the little bundles of joy, that you are willing to give up for a fur coat. Faux-fur, girl. That is the solution for you: everybody happy.

Captain Hook, I guess we can all understand where your hatred for Peter Pan comes from. When one loses a hand to a crocodile, everybody would be kind of upset. But all of our quirks make us unique! You should learn to love the hook, and embrace it; it is part of you now.

All of you, the Disney Villains, are cast off as evil, sadists, and wicked. But we, your fans, know you are most often misunderstood, unloved, and perhaps, even confused. We want you to know that we see through the facade. Under your mask, we see you for who you truly are. Know that it is you for whom we watch the Disney movies. You keep us on the edge of our seats; you make sure that there are stakes, so that we can root for the hero. You make us love them, which is an altruistic act on your part if you think about it. It is you who makes us love them, and you who makes us hate you. And all that for an entertaining plot. Remember, that we root for you too, because even a Disney villain deserves a happy end.

Written by Marit Vogels - Edited by Nina van Veen

