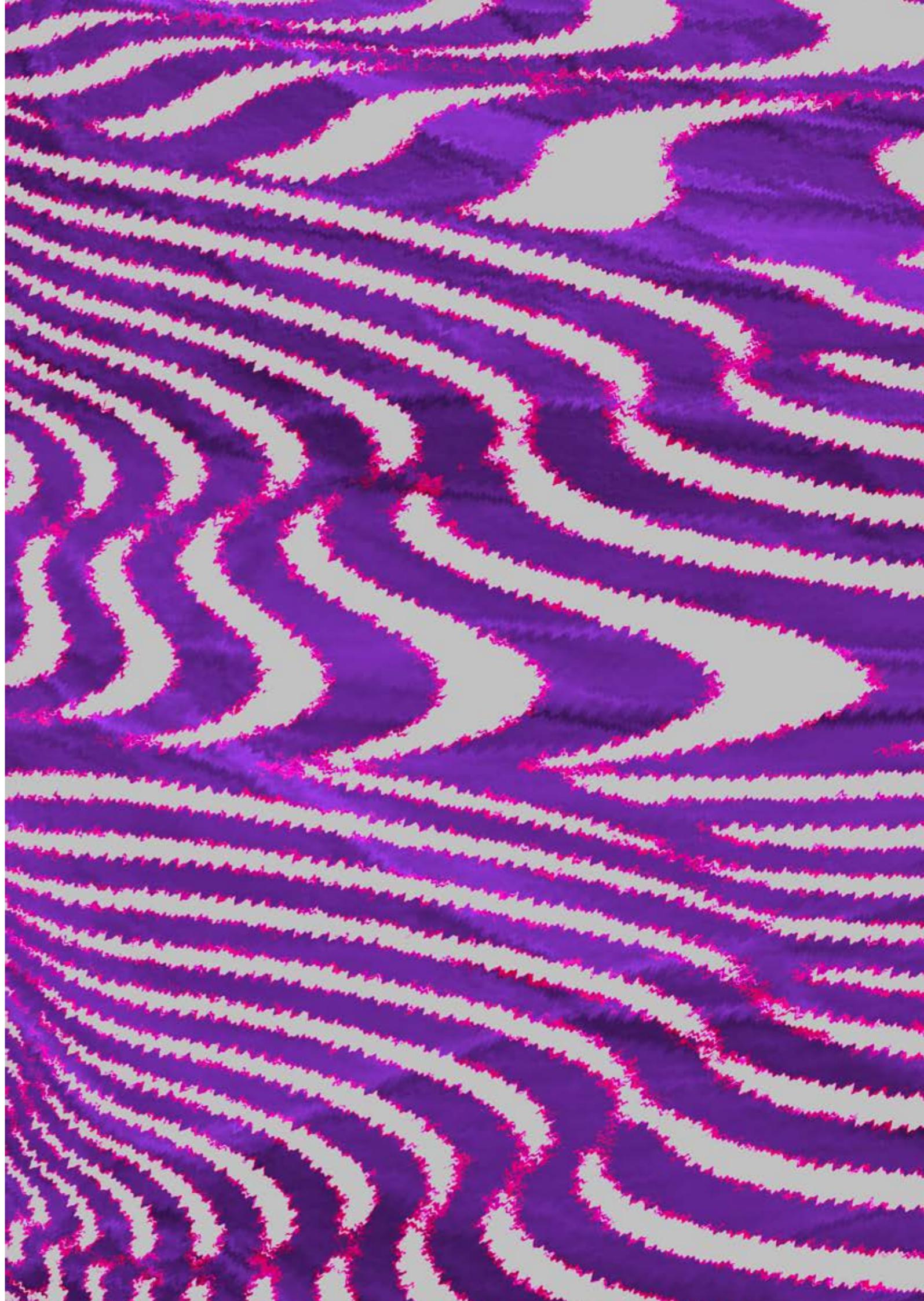
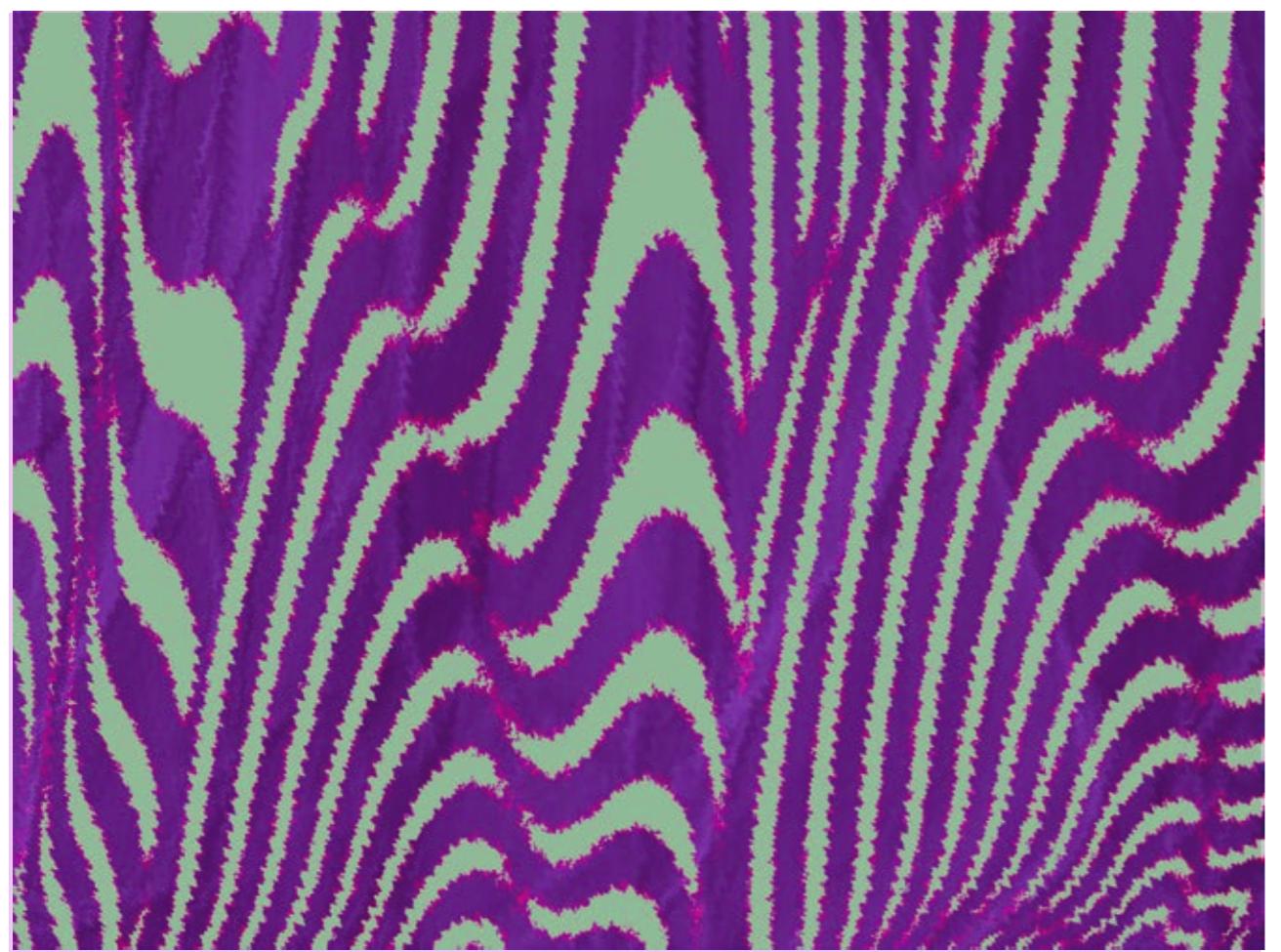
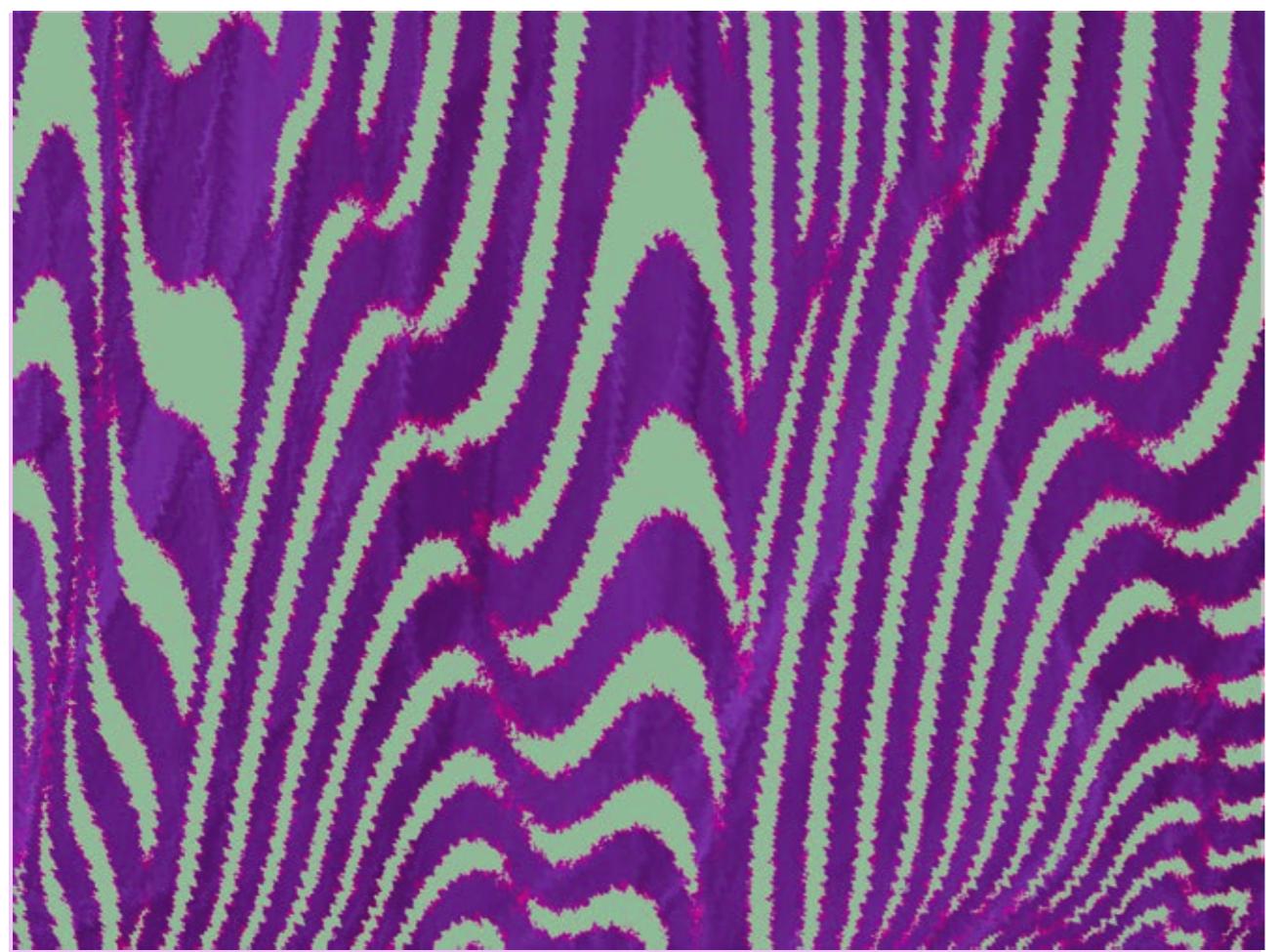


VOICE

AUK® STUDENT MAGAZINE

VOLUME 21, **ISSUE 02**

For the Students, by the Students



مَجِيدٌ
فَوَيْسَنْ

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EDITORS NOTE

Dear students,

Following the heartening response to our inaugural edition, we stand before you as winter gives way to spring, with the profound aspiration that this magazine becomes a beacon for a new chapter in your academic journey. In this issue, we intricately navigate the diverse departments of our university, providing a behind-the-scenes look into campus activities and the cherished figures that shape our academic landscape. Every effort has been made to incorporate your voices, allowing each student to contribute and see their name grace the pages of *Voice*—an enduring testament to our unwavering commitment to showcasing your experiences. *Voice* is your platform—embrace it fearlessly.

Celebrating the Voices Behind the Scenes

Before you immerse yourselves in the stories within, I am compelled to illuminate the profound impact of those who generously lent their expertise to breathe life into this magazine. Our advisors, **Dr. Fahed Alsumait** and **Dr. Fahad Dhawi**, stand as pillars of guidance, their experience and wisdom serving as a steady hand during moments of overwhelming challenges. To these two esteemed individuals, I extend heartfelt gratitude for believing in the capabilities of every member and generously sharing your knowledge and experience. It is your support that propels this ship forward.

As I express my deepest appreciation, special thanks are also due to the office of student life and the remarkable figures within—**Vart Awakimian**, **Fay Al-Homoud**, and **Omar Mehdi**. Your unwavering presence throughout *Voice*'s journey, especially during moments when our magazine sought to shine, is a testament to your immeasurable trust in our craft. Your contributions have not only made our magazine shine but have instilled immeasurable motivation in each of us.

This sentiment extends further to **Dean Hala Al-Abdulrazzaq** and **Vice Dean Dr. Abdulrahman Al-Farhan**. Your trust in our organization, and personally, in my leadership, is a cornerstone upon which we build our aspirations. With profound gratitude I would like to thank our former advisors, **Professor Claire Giddings** and **Dr. Derek Parks**. Your arrival at a critical juncture, when *Voice* was battered and had its wings clipped post-pandemic, provided the impetus for resilience and set the stage for the years to come.

To my fellow students, remember that *Voice* is not merely an organization; it is a web woven with beautiful relationships and steadfast pillars of support. Your inclusion in these threads is what makes this experience whole.

***Voice is, always, for the
students, by the students.***

**Warmest regards,
Nuha Alsahli, Editor-In-chief**

DEPARTMENT
SPOTLIGHT

The Drama Department

By: Rona Al-Enezi



The Ridiculous Adventures of King Arthur, 2022.
Photographed by: Bader Al-Boloushi
Edited by: Fajer Alsabah

Step into the Spotlight: AUK's Drama Department Beckons

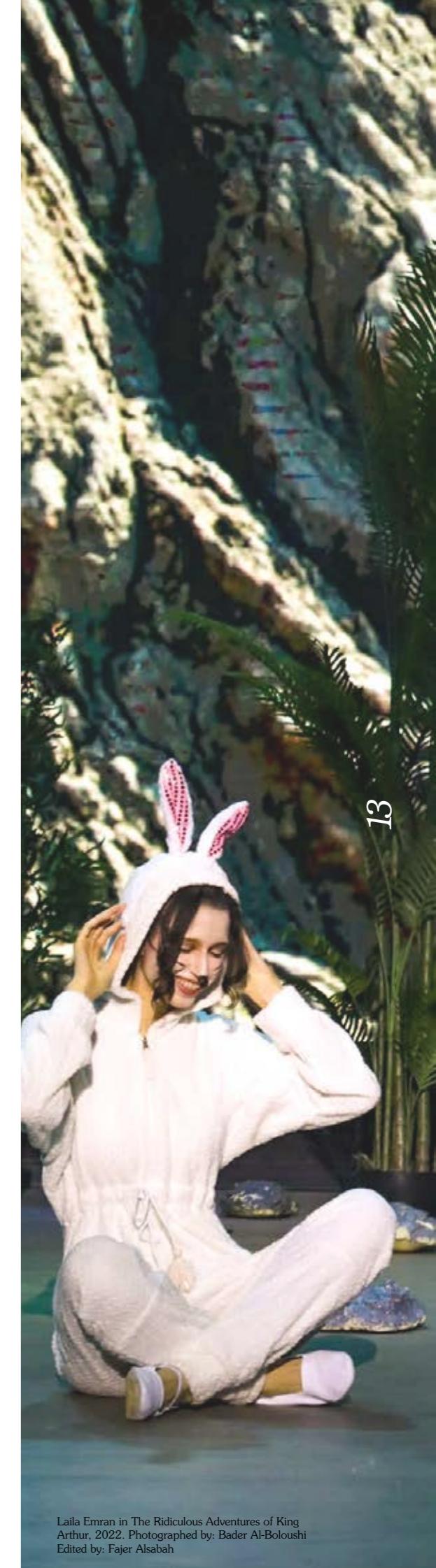
Embark on an exhilarating journey into the heart of drama at AUK! The drama department, a thrilling haven for both seasoned performers and aspiring enthusiasts, beckons all students to join the adventure. Whether you're a seasoned actor or just curious about the magic of the stage, this department welcomes you with open arms.

Picture this: the G building, basement level 1. Venture past the music classroom, follow the corridor, and at the distant end, you'll unveil the enigmatic black box. As its name suggests, stepping into this abyss feels like entering a theatrical black hole, a mesmerizing labyrinth of interconnected rooms that extends its tendrils into the very soul of the AUK theatre.

Not Exclusive, Always Inclusive

But here's the twist – the black box space isn't exclusive. The drama department extends an invitation to all, irrespective of whether you aim to grace the stage during the semesterly plays or not. No need to possess prior acting skills, no mandatory enrollment in drama courses. It's a haven for thespians and curious minds alike, a place where the spirit of drama pulsates freely through the air.

As the curtains rise at the end of each semester, the entire AUK community gathers in the theatre to witness the captivating spectacles crafted by the talented individuals within the drama department. This isn't just a department; it's an open door to endless possibilities, where anyone can explore the world of drama, discover hidden talents, and be part of something extraordinary. The drama department at AUK isn't just a destination; it's an adventure waiting to unfold. Will you be part of the next act?



Laila Emran in The Ridiculous Adventures of King Arthur, 2022. Photographed by: Bader Al-Boloushi
Edited by: Fajer Alsabah

PROFESSOR



HAERI



AN INTERVIEW W/ PROF. Q!

By: Rona Al-Enezi

How has your experience teaching here been so far?

It's been amazing. I love the relationship that I have with my students and colleagues. It has been wonderful.

What was the most interesting thing that happened in your years of teaching as a professor?

Whenever I see a student's progress, I like to think that maybe I had a part in the development of this student's life or academic ability, and I think that's always been the most interesting thing to witness. In acting classes, for example, I've seen lots of students go from being very shy or to being better at expressing themselves.

TEACHING ALLOWS ME TO BE A BETTER VERSION OF MYSELF.

“

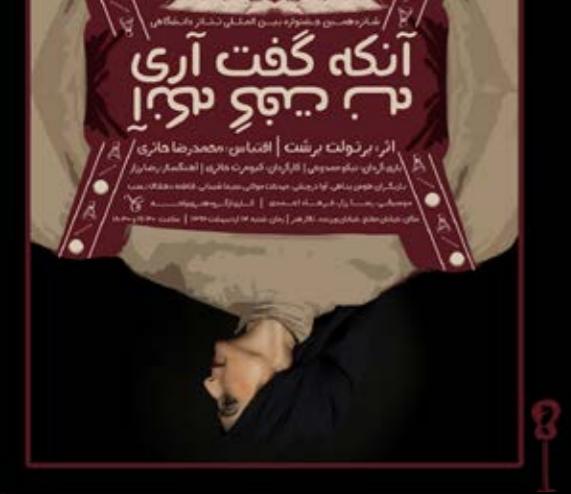
”

What has teaching drama taught you?

If you want to learn something, the best way to do it is to teach it. So, I'd say each semester when I teach something I have to introduce a new concept, so I learn alongside the students. Those moments are always my best moments of teaching because it allows me to think in a fresh way and be a better version of myself.

What inspired you to want to teach drama?

I think theatre in general is a field that needs a lot of human interaction. It requires you to think of abstract concepts as well as practicality, which is amazing. For example, for the play we're doing we have to think what is the play about? What are the questions that the play is asking? What does it mean to be human? Ask such big questions and then you must think about how you're going to buy a curtain. This semester, we have a lot of robotics, so a common question is 'how do we get this robot from here to there'. It is an amazing blend of concepts.



If teaching wasn't an option, what other career path would you have gone for?

I'm not sure I could do a lot of different paths. Recently I've been thinking maybe I should do economics, which is a very different path.

What advice would you give those who have stage fright?

I'd say take a class with me and we'll figure it out! Stage fright can have many different reasons and practicing in an environment with a certain state can help you a lot.

What do you like about the drama department at AUK?

There's a lot of things I like such as working with students and interacting with my amazing colleagues. The best thing though is the collaborative nature that we have with the music department specifically and other departments generally. My colleagues from the communications or engineering department are always ready to help out and participate.

How different is the upcoming play to the one that took place last semester?

It's very different. Our goal is to have two plays each year; one that's fun to watch and perform, and one a bit deeper or would raise some questions from the audience. We would like to broaden our experience and showcase the different abilities we have here in AUK. Last semester we did a comedy, and it was fun, and everyone performed wonderfully but now we are trying to do something very different. We are replicating the first play that created the word robot and we're collaborating with the school of engineering to create real robots! We also want to highlight our abilities in sound and in other parts of design so it's a very different kind of play.

What genre of drama do you most enjoy?

I prefer anything that's a bit experimental and different from what we're used to seeing. I prefer things that make you think or make you feel something that you haven't before. These new experiences can sometimes even make you feel uncomfortable and that's an important thing.



THE
KUWAIT
ART
FAIR
AND
ART
AWARD



The History

&

Trends of

KUWAITI THEATRE

By: Yousef Al Qaffas

“**THERE IS THEATRE IN LIFE, OBVIOUSLY, AND THERE'S LIFE IN THEATRE.**” 99

— Charlie Kaufman,
screenwriter, and film director.



Theatre Production in Kuwait.
Year Unknown
Edited By: Fajer Alsabah

The History of Kuwaiti Theatre

Kuwait's theatrical history remains significant, especially in the Middle East. Kuwait prides itself on this as the Kuwaiti embassy in Canada calls itself "The only country in the Gulf with a theatrical tradition," showing how ingrained theatre really is. Knowing this, it becomes important to pinpoint when Kuwaiti theatre began its ascent.

Kuwaiti theatre's significance first became evident in the 1920s when simple, spoken dramas began to be released to the public and became an integral part of Kuwaiti life on a cultural level. The establishment of theater schools in 1938 marked a significant milestone, with schools Mubarakiya and Ahmadiya

forming theater troupes that played a crucial cultural role in the lives of Kuwaitis. Later, in 1950, improv – or improvisational theatre – began its significant rise. Ten years later, broadcasting in Kuwait would officially start, and Kuwaiti dramas would take the spotlight.

21

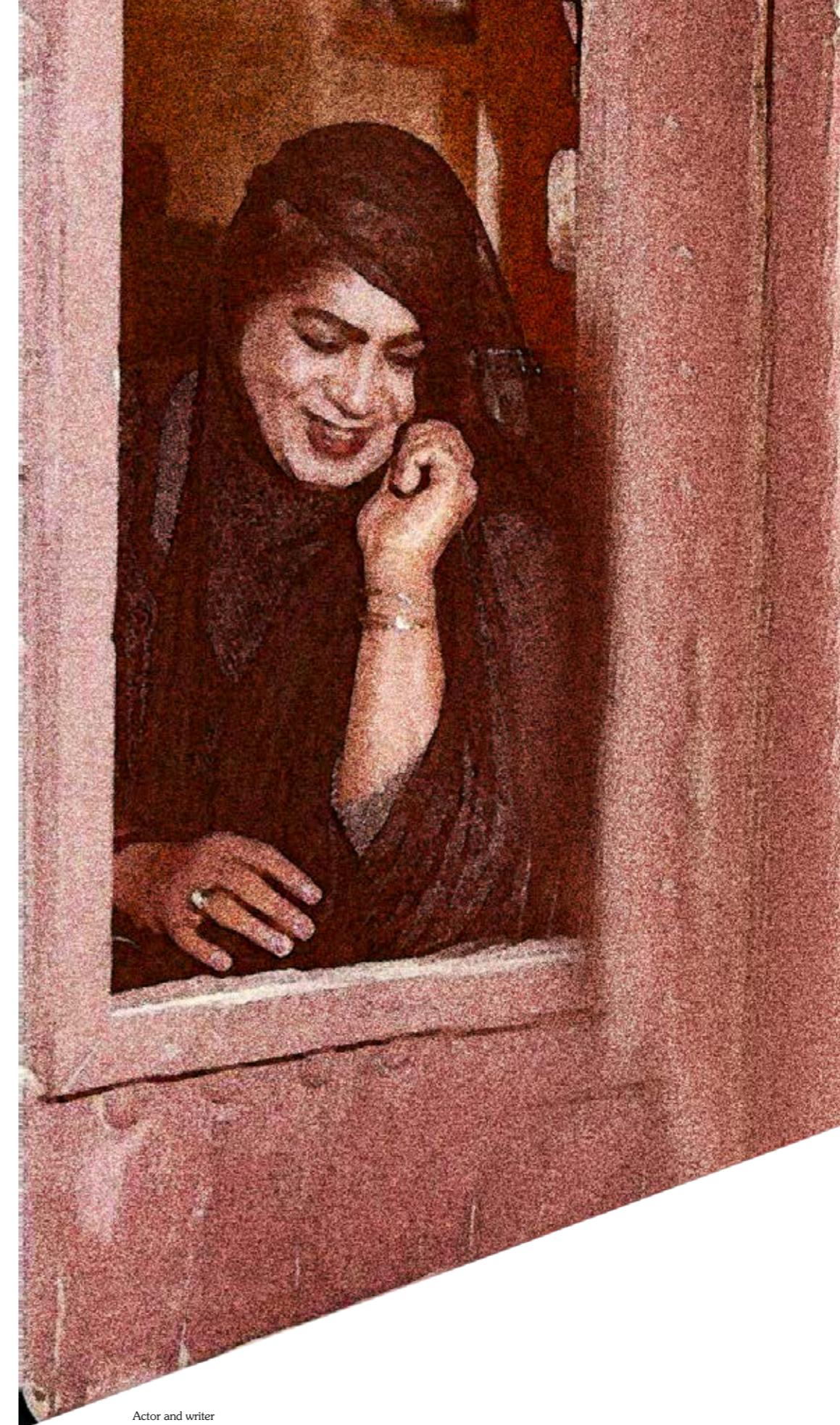


The Kuwaiti Theatre Scene from the 60s-80s
Pictures include Kuwait Little Theatre Performances.
Year Unknown
Edited By: Fajer Alsabah

why is Kuwaiti Theatre so Preva- lent



In terms, of why Kuwaiti theatre has risen as a prized Kuwaiti art form, the former head of the Department of Music and Drama of the American University of Kuwait, Dr. Lisa Urkevich stated that, "Merchant families founded Kuwait, and due to its location, trade, and interactions with diverse peoples and cultures, Kuwait has always embraced a variety of music and performing arts, it was a part of daily life." As a result of Kuwait's history in theatre, many famed actors, and directors like award-winning Abdulhussain Abdulredha, who specialized in theatre in Kuwait, and Sulayman Al-Bassan, who specialized in theatre in the United Kingdom. All in all, it is clear to see that Kuwaiti theatre has been significant for a long time.



Actor and writer
Abdulhussain Abdulredha,
Darb Al Zalag, 1977
Edited by: Fajer Alsabah

66 Merchant families founded Kuwait, because of the location, trade, and interactions with diverse peoples and cultures, Kuwait has always embraced a variety of music and performing arts, it was a part of daily life. 99



Top Image: Abdelhusain
Abdelredha with Amaal
Mohammed in Bani Saamit, 1975.

Bottom Image: Playwright
Sulayman Al Bassam, 2015.

Edited By: Fajer Alsabah

-- Dr. Lisa Ukevich
a specialist in music and
heritage of Kuwait

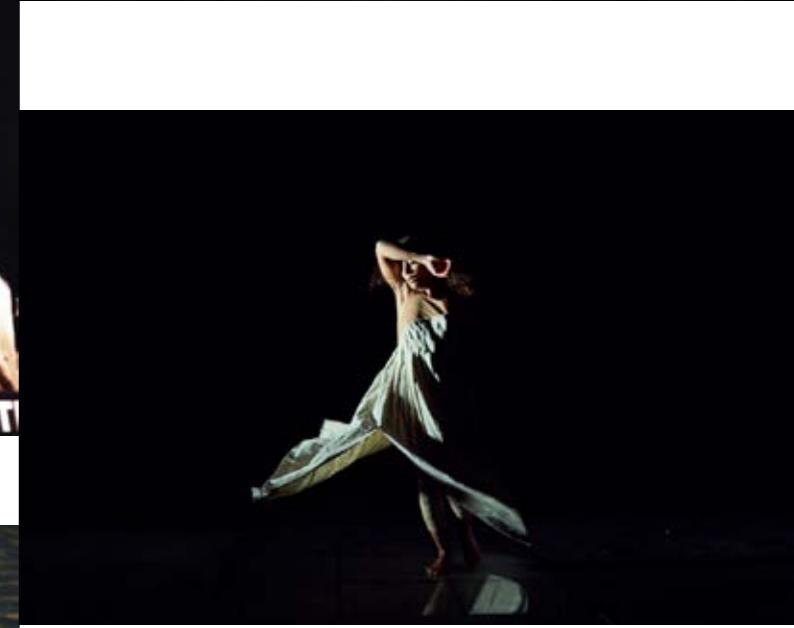
WORKS SUBHAN SAI AL BASSAM

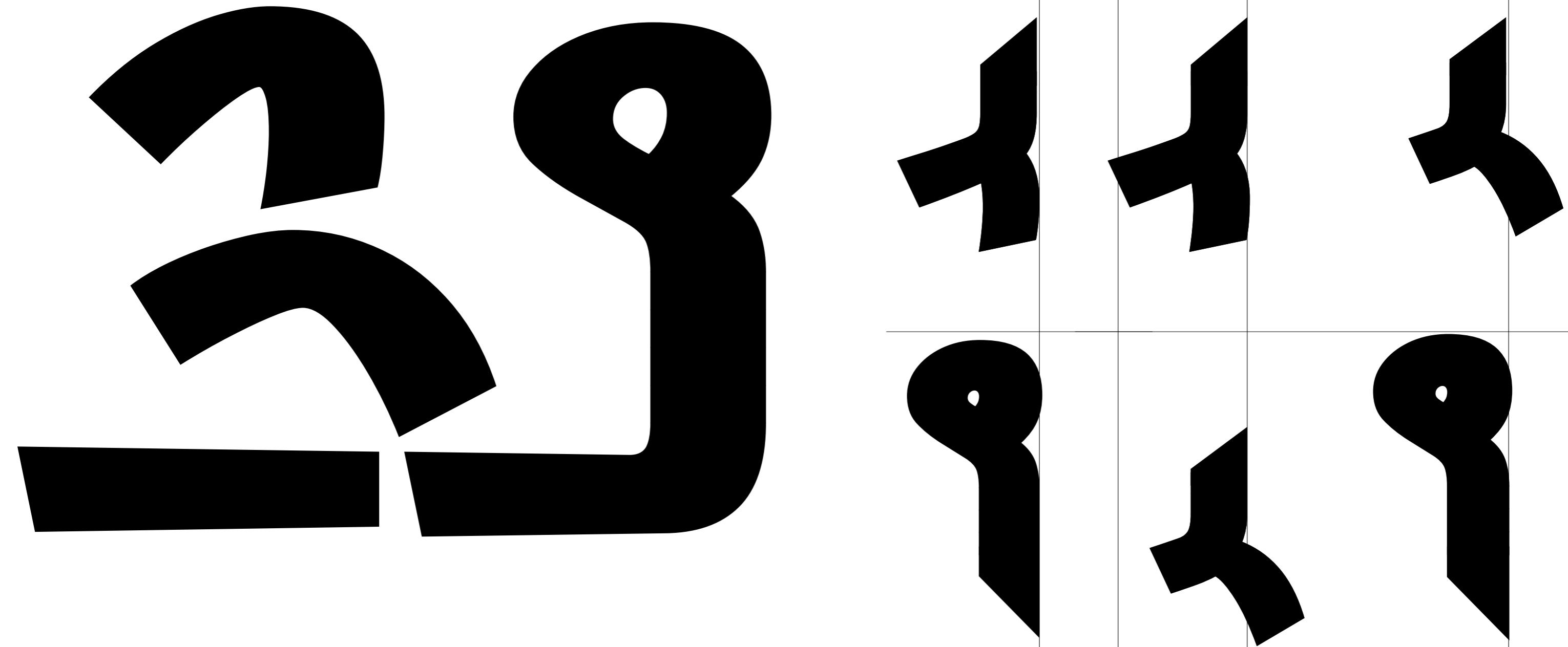
Column 01:

Top Left: Sulayman Al Bassam And Hala Omran, I Medea, By Al Bassam Mexico, 2022.
Middle Left: Al Hamlet Summit, By Al Bassam Performed in Japan, 2004.
Bottom Left: Al Hamlet Summit, By Al Bassam Performed in UK, 2002.
Middle Left 02: Al Hamlet Summit, By Al Bassam Performed in UK, 2002.
Bottom Left: Al Hamlet Summit, By Al Bassam Performed in UK, 2002.

Column 02:

Top Right: UR, Directed by Al Bassam, Performed in Munich Germany, 2015.
Middle Right: UR, Directed by Al Bassam, Performed in Munich Germany, 2016.
Middle Right 02: UR, Directed by Al Bassam, Performed in Munich Germany, 2015.
Bottom Right: UR, Directed by Al Bassam, Performed in Munich Germany, 2018.





MODERN DAY THEATRE AT AUK

Theatre at AUK behind the scenes.
Photographed by: Bader AlBaloushi (@badershots)

Modern Day Theatre and AUK

Having briefly explored its history, let's now turn to the modern-day Kuwaiti theatre and the emerging trends within it. Modern-day Kuwaiti theatre remains a leader in the Middle East, but it still staggers in some parts. Theatre's influence in many institutions, including AUK, is still clear to see, with many articles relating to AUK's significance in the industry being released. AUK recently shifted to move its semesterly plays from the Black Box to the Theatre.

Theatre continues to be a standard aspect of everyday life, even in Kuwait, but the importance of theatre is understated as daily life and culture are often ingrained in theatre. Theatre has many definitions, but for this article, theatre refers to plays that are usually performed on stage. Though it might not be widely recognized, Kuwait has always harbored a deep interest in theater, with its cultural significance extending far beyond mere entertainment. Theater in Kuwait has been a longstanding and vital aspect of the nation's culture, continually evolving and expanding, this brings us to ask about the history of and the upcoming trends of Kuwaiti theatre.

66 **Uhh, uhh, ib bleaz
uh. Bleaz eee ahhh,
III uuuhhh, uh III
ehhh, IIIIII uhhh, III
aaaaay ehh, II uhhh.**
**هذا اللي عطونا ايها في
المدرسة !!!**
**Ehhh, I uh, IIIIII
uhhh, III-
ها يماها 99**

— Intisaar Al Sharaah, Bye Bye
London, Scene Starts at 1:20:00
ends at 1:25:00, 1982.





Kuwaiti dramas also continue to be household classics and cornerstones of Kuwaiti culture, but Kuwait struggles in one aspect: mimicry. Mimicry is the act of imitating or copying something else to entertain or even make fun of another thing. Western culture has been a significant part of recent Kuwaiti pop culture; this is clear to see in social media and some Kuwaiti theatres. This trend is mirrored in platforms like “Eventat,” used for booking play tickets in Kuwait, showcasing instances of mimicry. Although not prevalent, plays that mimic popular shows and movies are likely here to stay in Kuwait, whether for entertainment or ridicule.

With the history and upcoming trends of Kuwaiti theatre, it is still important to see that theatre has long been a significant part of Kuwaiti culture that continues to develop even now. It's vital to appreciate this facet of Kuwaiti culture and acknowledge those contributing to its evolution through theatre, such as our current drama professor at AUK, Q-Mars Haeri, for their dedicated efforts.

66 plays that mimic popular shows and movies are likely here to stay in Kuwait, whether for entertainment or ridicule. 99

Behind the **CURTAINS**

By: Yousef Al Qaffas



Theatre at AUK behind the scenes.
Photographed by: Bader AlBaloushi (@badershots)



Theater is an integral part of campus life at AUK. But what exactly goes into these plays? During the fall and spring semesters, AUK runs two official plays as part of the holistic experience offered by life on campus. Many students, myself included, have participated in AUK's plays for several semesters, yet the backstage experience is rarely highlighted. Therefore, this article will explore what it means to be a backstage member from the perspectives of myself, the cast, and the crew.

My Experience with Theatre

While working on AUK's semesterly plays, I have picked up two engaging roles: the stage manager and the dramaturge, but I will only be speaking about stage management. My interest in theater grew during the lockdown before I started working on plays. It wasn't just for the allure of glory and riches, but I rather wanted to be part of something much greater than myself. I was not much of an actor, but I discovered that my skills were better suited for backstage work, which involved some level of writing.

So, I joined the DRAM-160 course and eventually picked up the role of stage manager, which ended up being a hectic but fulfilling role. I was not used to working with a team at the time, but I was not discouraged as the other teams I got to work with were highly responsive, moreover, Professor Q-Mars Haeri always had our backs as students. As a stage manager, I had the duty to ensure that the stage was properly organized, with no actors or props covering each other; this job also extended to ensuring that cues like lights and sounds were timed correctly.

In the end, the efforts from not just me but the cast, crew, and Professor Q all combined to make our play "The Ridiculous Adventures of King Arthur" a fulfilling experience for everyone involved and a great show to make audiences laugh to.



Behind the Scenes photo of latest production, R.U.R.
Taken by: Professor Q-Mars

The Cast and Crew

Enough about me, the entirety of the cast and crew are the two parts that make a play whole. Each person has their own background in drama, their own story to tell, and their own experiences to have.

The Cast

Cast members are selected through auditions each semester based on various factors, which are not limited to but include their skill level, availability, and, of course, their passion for the project as a whole. The casting process typically results in a diverse blend of individuals, from newcomers experiencing drama for the first time to seasoned veterans with practical expertise, making it a dynamic and engaging environment for everyone present in rehearsals.

The Crew

Crew members are students enrolled in the DRAM-160 and DRAM-360 courses, each with something to prove. These students occupy a wide range of roles, often choosing positions that align with their specific skills and expertise. For instance, those with academic strengths in writing might gravitate toward stage management, while those with a flair for styling could find their niche in costume and makeup design.

Understanding the experiences of backstage members like myself, along with those of the cast and crew, is crucial for a comprehensive appreciation of AUK's theatrical and holistic environment. As a person who is constantly excited by theatre,

I am thankful for AUK's commitment to making theatre a pillar of the student experience.

Meet Some Faces Behind the Play!



Yousef Al Qaffass

Dramaturge

The Voice Reporter!

The months I spent working on Rossum's Universal Robots were both stressful and entertaining, with the final product being another example of what a team of passionate students can achieve with proper instruction. It may be over now, but we have left our mark on AUK.



Khalifa Bunashi

Associate Director and Associate Sound Designer

Working on this play was quite frankly a memorable and a lovely experience. A lot of us worked very hard to perfect this play, to the point where we precisely perfected each details of each scene to the very brim. Personally, I think the little details matter so much when creating a performance of any kind, and executing them perfectly was my top priority as an associate director and associate sound designer.

My dream was always to become a director in filmmaking, ever since my dad starred me in his own film -- though unfortunately, we never managed to publish it. This however inspired me to go forth on that path, and become my own director one day, to finally implement the many ideas of storytelling I have in my mind — especially because I'm a huge admirer of the world of filmmaking. “

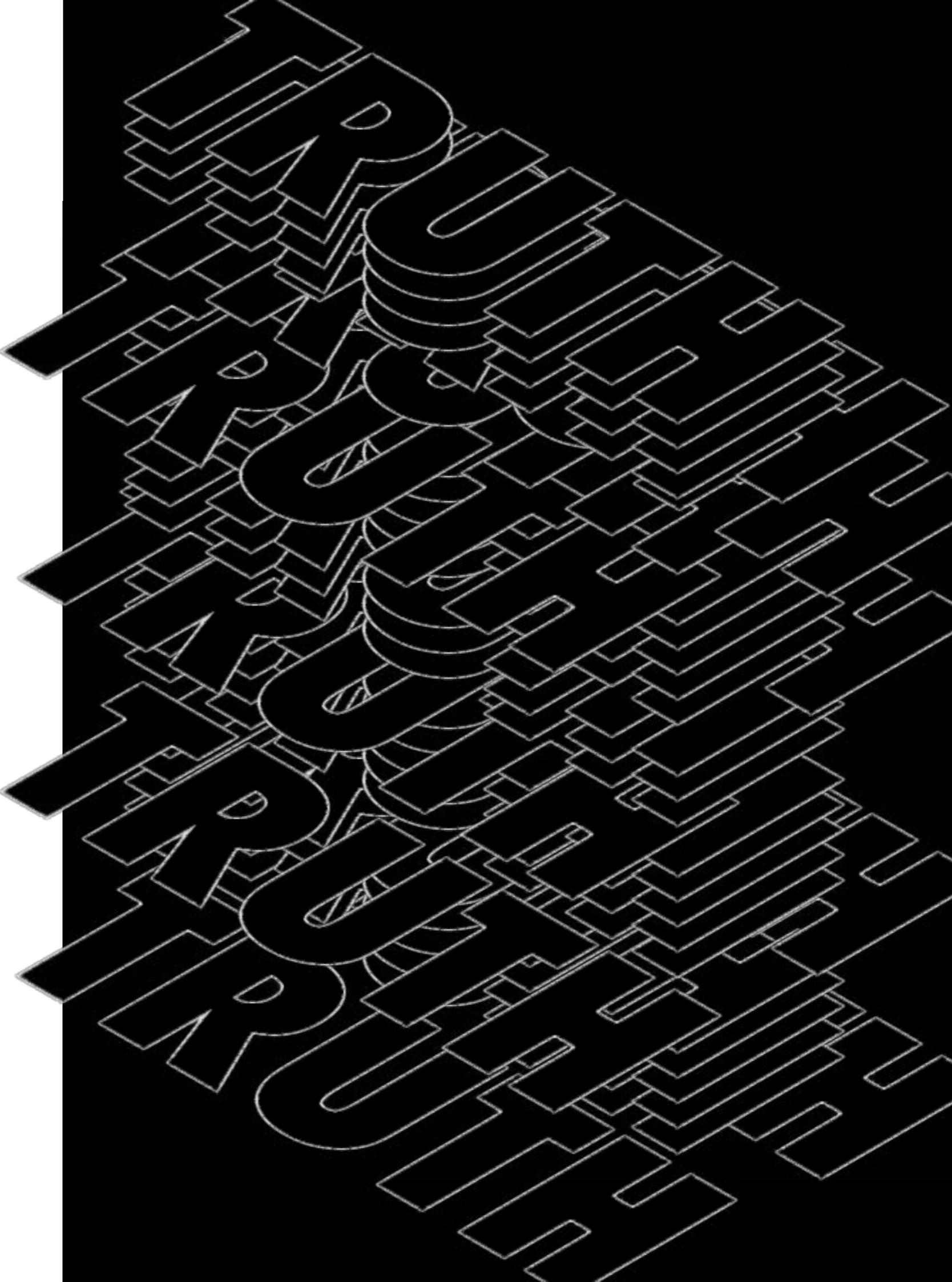


Kawthar Fakhra

Set Designer

This was my first time working on the production side of a theatrical performance, and overall, the experience exceeded my expectations tenfold. I volunteered a few weeks into the semester and joined the set design team. Thanks to Professor Q's gracious encouragement, I was given free rein to transform the stage into the world of RUR. The team and I undertook a very hands-on experience with building set pieces from scratch, which was as ambitious as it was rewarding.

DEPTHS OF



The How's and Why's of

By: Yousef Al Qaffas

As an active social media user, I have often encountered misinformation on the internet, which has usually made me question how misinformation has grown so prevalent and how we could combat it. Given the frequent use of the word 'misinformation' in the modern world, it's important to define it first. Misinformation involves spreading false or inaccurate information, regardless of the distributor's intentions; this is not to be confused with disinformation, which is defined as the spread of false information with the intention to deceive. With misinformation becoming increasingly easy to distribute, it is important to consider how misinformation is spread and how misinformation can be combated.

How is Misinformation Spread (Us)?

Misinformation is ever present in our everyday lives, but many of us still wonder how it spreads so quickly. It may be hard to believe, but there are two roots to the issue of misinformation: Us and Them. "Us" refers to media consumers, whether they follow political news or casual media, such as information about an upcoming movie. The reason why "Us" is an important factor in the spread of misinformation is because the typical consumer acts as kindling and spreads information and misinformation across online platforms and real-life conversations. A shocking 51% of people find it difficult to distinguish between accurate and inaccurate information in the modern social media landscape.

Why is Misinformation Spread (Them)?

“Them” refers to the original distributors of information; this can be a media outlet, government organization, or even a celebrity. These distributors often find spreading misinformation and disinformation lucrative, sometimes even aligning it with their business interests. This is evidenced by the \$450 million spent on advertising campaigns to disseminate false or inaccurate information on social media platforms in 2023 alone. (“Social Media Misinformation Statistics” Zipdo, 2023)

HOW CAN WE COMBAT MIS- INFOR- MATION



Now that we know what misinformation is and why it is spread, we can focus on how we, as the average information consumer, can prevent it. As the “Us” part of the equation, it is important to know that consumers have the power to prevent the spread of misinformation through a process commonly named “due diligence,” which is related to the concept of critical thinking in which consumers analyze the information they take in before making a judgment on it and cementing it as true or false. This is especially important to consider when the information spread has implications that put a person or a group of people in a particular light. Multiple perspectives are better than one in the end. With 70% of internet users being concerned about misinformation on social media, the battle against misinformation is far from over yet.

Unmasking Bias with Triangu- lation

Try Triangulation. Tri...what? Triangulation is a research and information analysis method that involves gathering and validating data from multiple sources or perspectives to enhance the reliability and accuracy of the findings. It typically involves considering information from at least three different angles, such as diverse research methodologies, data sources, researcher biases, theoretical frameworks, or environmental contexts. The goal of triangulation is to reduce the impact of individual biases and enhance the overall credibility of the information by cross-verifying it through diverse lenses. Additionally, you can use tangible resources such as factcheck.org and allsides.com to really verify.

Fact-Check Yourself: Is This Article Hiding Lies?

The battle against misinformation persists, as the spread of information — and misinformation — remains easier than ever. Thus, we must continue our efforts to combat this issue. The issue is not only prevalent in social media platforms, but misinformation is also dangerous as it can be present in many sources... including this article. As consumers of information, we should do our due diligence to vet the information we encounter and ask ourselves: Is this information accurate?

A black and white graphic featuring a spiral text pattern. The words "This is the Truth" are repeated in a spiral arrangement, creating a sense of depth and infinity. The text is in a bold, sans-serif font and is white against a black background. The spiral starts at the bottom left and curves upwards and outwards towards the top right, with the text becoming smaller and more numerous as it spirals out.

Rumor Roulette: *Unraveling the Threads of Gossip*

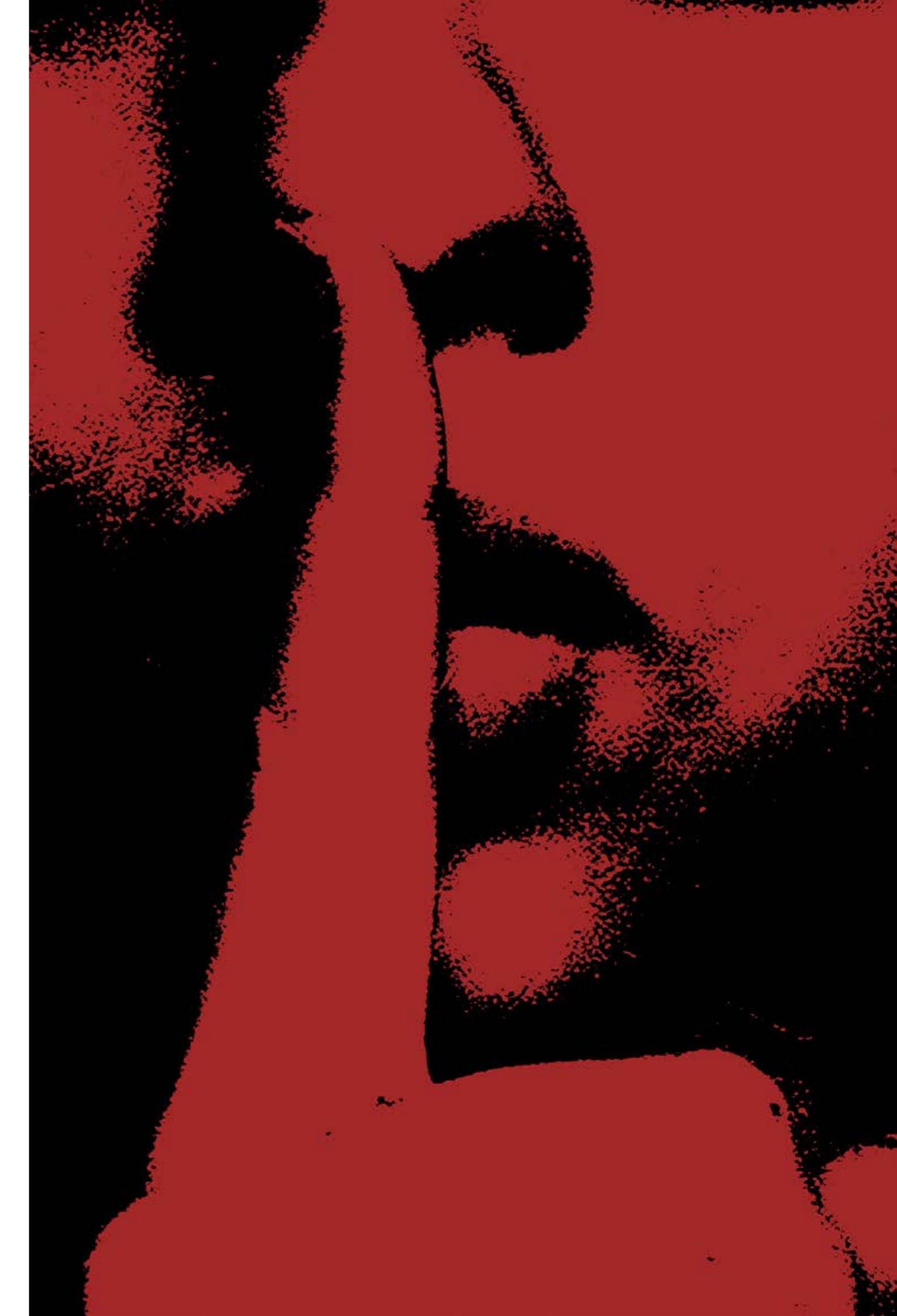
By: Rona Al-Enezi

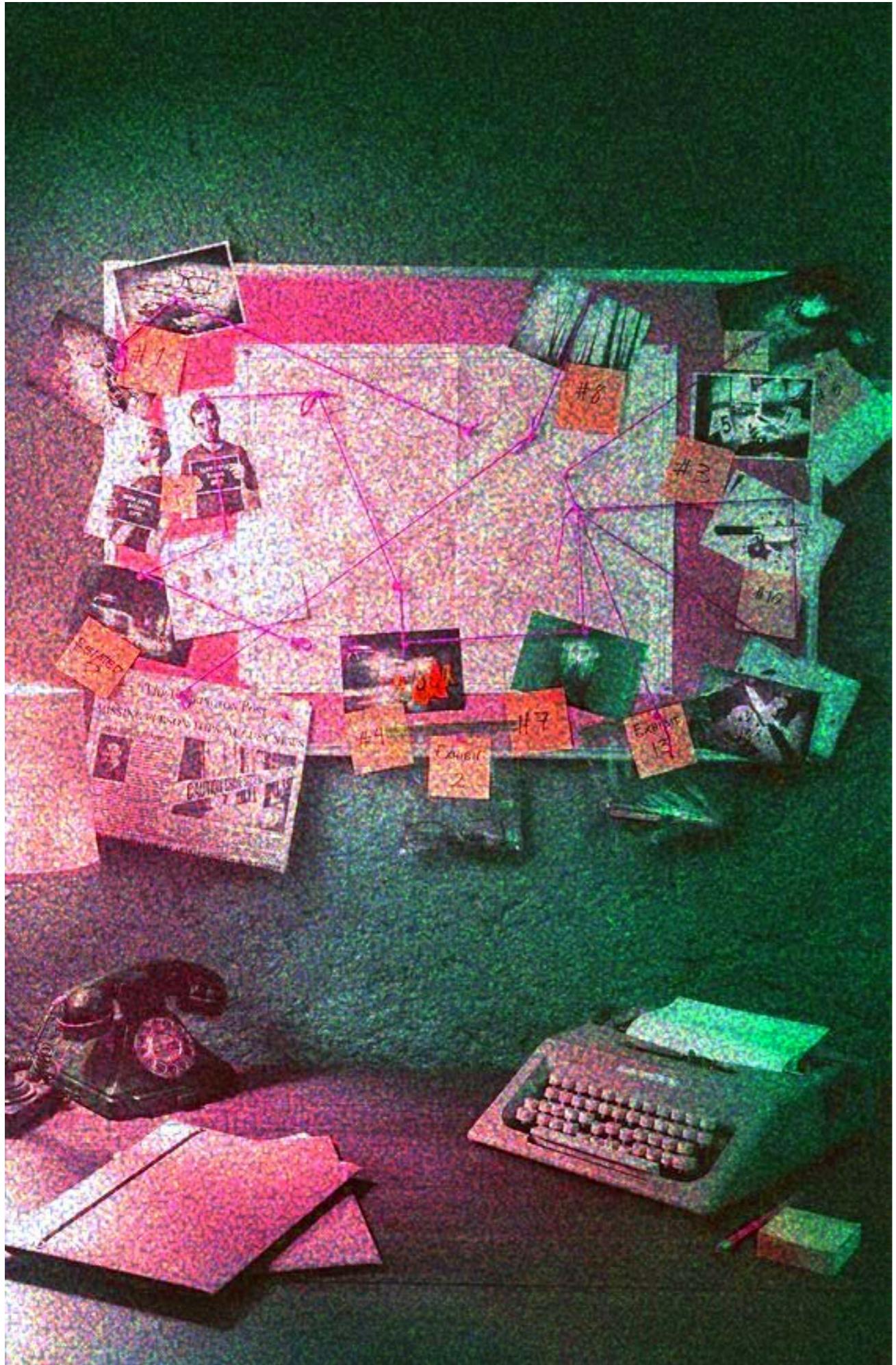
Through the annals of time, rumors have woven intricate tales, from the eighteenth-century witch scares to the contemporary web of interconnected whispers about schools, universities, and even families. Despite society's condemnation of rumor-spreading, the allure of participating in this age-old practice persists. People, paradoxically, decry rumors while actively engaging in their dissemination.

Some take it a step further, claiming to witness rumors firsthand, knowingly perpetuating falsehoods to deceive others into accepting them as truths. The enigma lies in the why—why do we propagate lies, misconceptions, and twisted narratives for our amusement? What compels us to engage in this game of misinformation?

As you feel the urge to share a narrative whose accuracy you cannot ascertain, perhaps it's time to ponder these questions. In the world of rumors, the line between condemnation and participation blurs, beckoning us to reflect on the motives that drive us to spread unverified stories.

To understand the culture of spreading rumors in Kuwait, I conducted my own experiment to see how far my rumor would spread here in AUK. The Rumor I decided to spread was 'by the end of the semester we would have gender segregation in AUK', I shared it with one person, loud enough to garner a few glances from people in the surrounding area. Assuming the people in the surrounding area discussed it further, it needed to be pushed further for the rumor to receive more attention.





Anonymous Rumor Sparks Debate at AUK: Fact or Fiction?

The second spread was done through an unofficial social media account often frequented by students to ask questions, make comments, or complaints while remaining anonymous. I anonymously shared and managed to get more popularity, with people interacting and some even claiming to have heard the same thing. The post received 27 likes and 12 comments, which is not a large number, but I am assuming at least half of those people mentioned it to their friends or even shared the post. The rumor was starting to get attention, but most people were skeptical, trying to find plausible reasons why such segregation is not possible at AUK. The rumor definitely raised some questions, but it wouldn't be an uncontrollable spread, it reached the 'I've heard that it will they actually implement it?' stage but not to the point where people would consistently talk about it for weeks, it's the kind that dies down over a few days.

WhatsApp Whispers: AUK Segregation Rumor Takes Flight

To further see how far this rumor will go, I communicated it on a WhatsApp group joined by hundreds of AUK students. This spread gained more interactions and discussions forming between people, giving their insight on a history most didn't know to be true about AUK; stating that it was once gender segregated, sectioning off the classes to be divided for both genders, along with semesters, fall being for girls and spring being for guys, etc. These storytellers thrive on the thrill of weaving additional layers into the tapestry of hearsay, and they have actually taken some of the work off my shoulders by engaging in their own versions of the rumor. Fueling their narratives with personal anecdotes, opinions, and interpretations, they became the architects of embellishment, molding the rumor into a shape that aligns with their perspectives. Whether motivated by a desire for attention, a need to assert influence, or simply the exhilaration of being the puppeteer behind the scenes, these contributors played a crucial role in the life cycle of my rumor. By giving their insight, many believed the rumor to be true. Once I reached a greater audience, I was able to bring this up in a conversation with anyone and be told that they have already heard of it.

A Rumor's Reach: Why Do We Spread What We Don't Know?

The rumor has rapidly circulated throughout this month, from its inception to the present. People have consistently discussed it, with one individual even conducting a survey to gauge public opinion. What initially started as a simple text on various social media platforms has evolved into people discussing it within their friend groups and even using it as a conversation starter with strangers. When I initially spread the rumor, I didn't anticipate it garnering much attention, and I doubted its ability to persist for this long. I expected it to fade away within the first week. However, I am content with the outcome of the rumor I initiated, but I find myself perplexed by the extent to which people have fueled its spread. I initially started the rumor on November 2nd, and now, on the 28th, I continue to come across social media posts discussing it, attributing government conspiracies and agendas to the rumor. It's intriguing to observe that in a society that typically condemns rumors, there is a notable level of enthusiasm surrounding their dissemination. Why are we so eager to perpetuate ideas we do not know to be true?

DARK SIDE

of Nursery Rhymes

By: Rona Al-Enezi

Step into the mysterious world of nursery rhymes, where innocent tunes echo through the air as children play, draw, and wander along curbsides, blissfully unaware of the cryptic tales woven into the verses. No one gives a second thought to these seemingly harmless rhymes, sung without a care, holding secrets and stories from the annals of history—stories that beg to be unraveled.

Have you ever wondered about the hidden depths beneath the whimsical melodies? What if these innocent rhymes carried twisted, dark meanings? Would it still be acceptable for children to sing them?

Nursery rhymes, it turns out, are not merely innocent ditties but products of censorship. When forbidden to voice dissent against the ruling class, people turned to “nonsense” rhymes—tiny rebellions hidden in songs and poems for the ears of children. And when tragedies struck—wars, plagues, famines—children coped by creating stories, songs, and games, a testament to the resilience of the human spirit.

Let's dive into the enigmatic tales behind a few familiar rhymes:

Ring around the rosie

Pocket full of posies

Ashes, ashes,

We all fall down!

The Muffin man, the Muffin man

Oh, do you know the Muffin man

Who lives on Drury Lane?

Eenie, meenie, miney, moe,

Catch a tiger by the toe,

If he hollers, let him go,

Eenie, meenie, miney, moe

Ring Around the Rosie:

A dance in circles, a pocket full of posies, and a haunting chant. Some claim it ties back to the Great Plague of 1665, while others argue for the Black Death of 1347. For the supporters of the Great Plague theory, it is believed that the children were dancing around the victims. For supporters of the pneumonic plague theory, the ring is a rosy skin rash, while for supporters of the bubonic plague theory it's a red inflammation around a black bubo (the swollen lymph node after which the plague was named). It's clear that the story did not grow from evidence, rather, evidence has been gathered to support a compelling story. The rhyme's origins remain shrouded in mystery, with variations as diverse as the symptoms of the plagues it might represent.

Do You Know the Muffin Man:

Do you know the Muffin Man who dwells on Drury Lane? The innocent jingle harbors a dark secret—a 16th-century baker, Frederic Thomas Lynwood, known as the ‘Drury Lane Dicer.’ What started as a competition among bakers turned into a macabre tale of luring children to their demise with a devious muffin trap. The rhyme was created to warn children not to be deceived by a notorious serial killer.

Eenie Meenee Miney Moe:

A seemingly harmless choosing rhyme with a sinister past rooted in the slave trade. Its original version speaks of catching a black person with the use of a racial slur and making them pay, offering a chilling glimpse into the dark chapters of history. Many are divided as to whether it comes from slave selection or what white slave owners would do if they caught a runaway slave. It was actually a part of a 2004 lawsuit against Southwest. In 2004, two passengers sued Southwest Airlines where a flight attendant used the rhyme during takeoff when she told passengers: “Eeny meeny miny mo, please sit down it's time to go.”

*Mary, Mary quite contrary
How does your garden grow,
With silver bells and cockle shells
And pretty maids all in a row*

Hush a-bye baby in the tree-top,

*When the wind blows
the cradle will rock,*

*When the bough breaks
the cradle will fall,*

*Down will come cradle,
baby and all*

(Trans.)

*Please, Unlock the door for me
O father Inouva*

*Make your bracelets shake
O my daughter Ghriva*

*I'm scared, the monster of the
woods is here O father Inouva*

*But I'm scared too
O my daughter Ghriva ah*

Mary Mary Quite Contrary:

“Mary, Mary, quite contrary, how does your garden grow?” A seemingly innocent inquiry with a bloody twist, possibly referencing Mary I, ‘Bloody Mary.’ Mary was a catholic and when taking the throne after the death of her brother she restored the Catholic faith to England, hence ‘Mary Mary quite contrary’. The ‘garden’ in the second line is to refer to the country itself. The ‘silver bells’ and the ‘cockle shells’ were instruments of torture, used on Protestants to ‘persuade’ them to change faith. The line ‘pretty maids all in a row’ is to refer to the mass execution of Protestants during Mary’s reign.

Hush a-bye Baby:

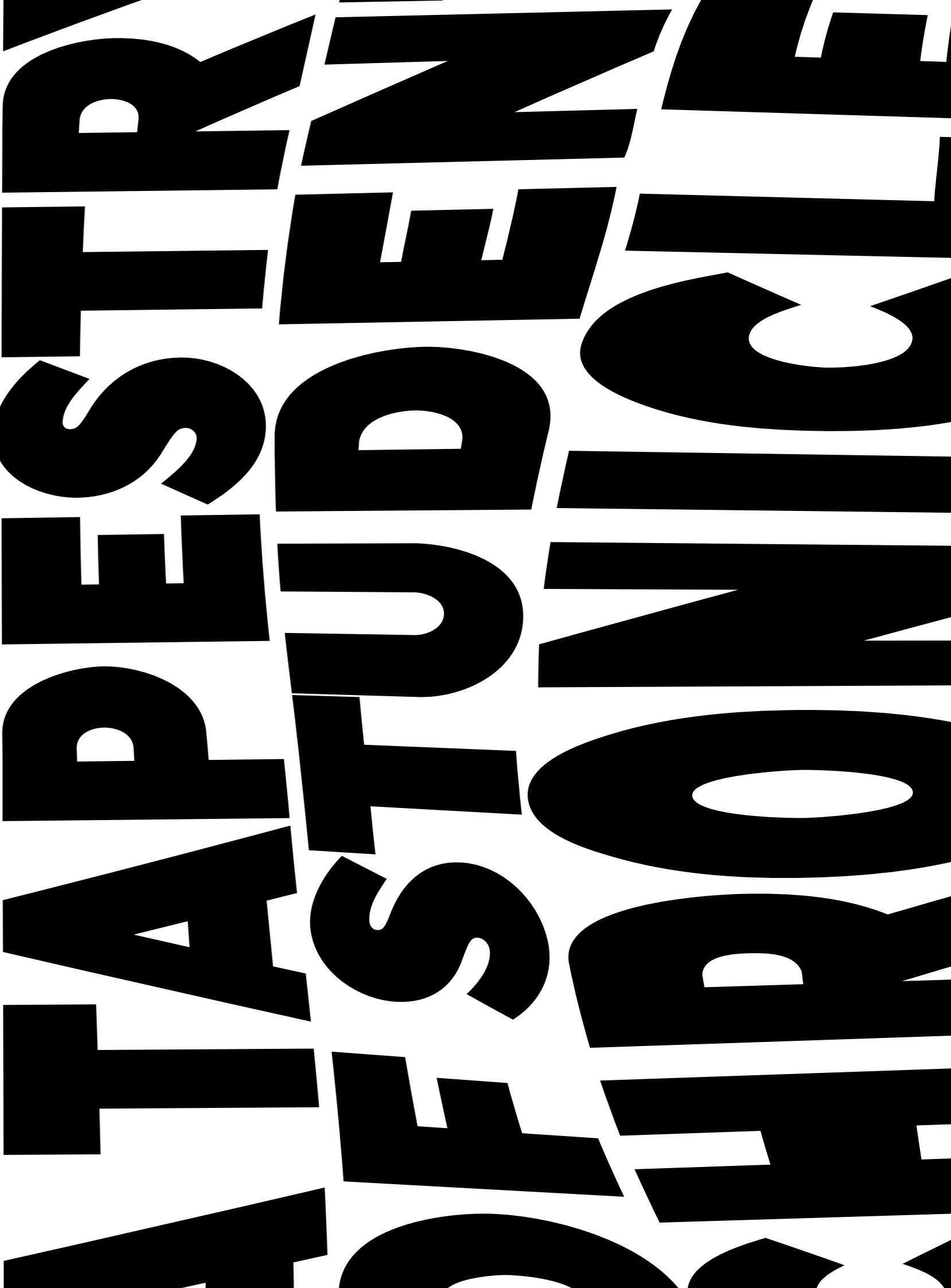
“Hush a-bye Baby” was written by a boy who sailed with the Pilgrim Fathers to America in 1620. It was the first English poem written on American soil. It is said to have been inspired by the Native American custom of propping babies’ cradles in the branches of trees.

A Vava Inouva:

The meaning of this lullaby is not exactly hidden, almost as if the purpose was to warn children loud and clear. This rhyme is based on a children’s lullaby about people living in a forest with monsters, one of the monsters could mimic people’s voices sounding like anyone it wants. He hunts at night, so the father warns his daughter to come home before sunset, and they have a code between them in case the monster came pretending to be the daughter; she must shake her bracelet. While running home to get away from the monster she loses the bracelet and knocks on the door begging her father to open it, but he is scared it’s the monster and doesn’t take the chance. A Kabyle lullaby wrapped in mystery, weaving a tale of monsters mimicking voices and a daughter’s desperate plea at the door. Does the father open it, or does the monster claim them both? The answer remains elusive, lost in the haunting melody.

Nursery rhymes, a strange juxtaposition of innocence and darkness, serve as vessels of cultural knowledge and oral history. As children are captivated by the melodies, adults find deeper meanings embedded in the verses. Just like today’s children’s movies, nursery rhymes unfold dual narratives—one for the innocent ears of the young and another, a mysterious, hidden layer for the discerning minds of adults. So, the next time you hear a nursery rhyme, let your imagination wander and unlock the secrets concealed in those enchanting tunes.

ATAPESTRY OF STUDENT CHRONICLES





**MEET
ASHA
DEES!**



In the bustling world of academia and global exploration, Asha's narrative unfolds as a compelling third-person story.

Originally hailing from the DMV, Department of Motor Vehicles, Asha embarked on a journey that took her across continents before finding herself at Dartmouth College.

Asha, a junior majoring in biology with a minor in international studies, Asha's academic curiosity led her to the heart of interdisciplinary education at Dartmouth.

By: Aiza Husain

Asha's Academic Pursuits

Seeking a broader understanding of the intersection between human health and technology, Asha's eyes sparkled with enthusiasm when she arrived at the American University of Kuwait (AUK) for a semester exchange. The institution, renowned for its diverse student body and innovative courses, presented a unique opportunity for Asha to delve into her academic interests from a global perspective.

In a reflective moment, Asha shared a memorable experience that unfolded in Kuwait – an experience she believed would not have been possible back at Dartmouth. Gratitude filled her words as she spoke of spontaneous outings and shared laughter with newfound friends, painting vivid pictures of getting lost in the Avenues or cheering at basketball games.

Forging Meaningful Connections

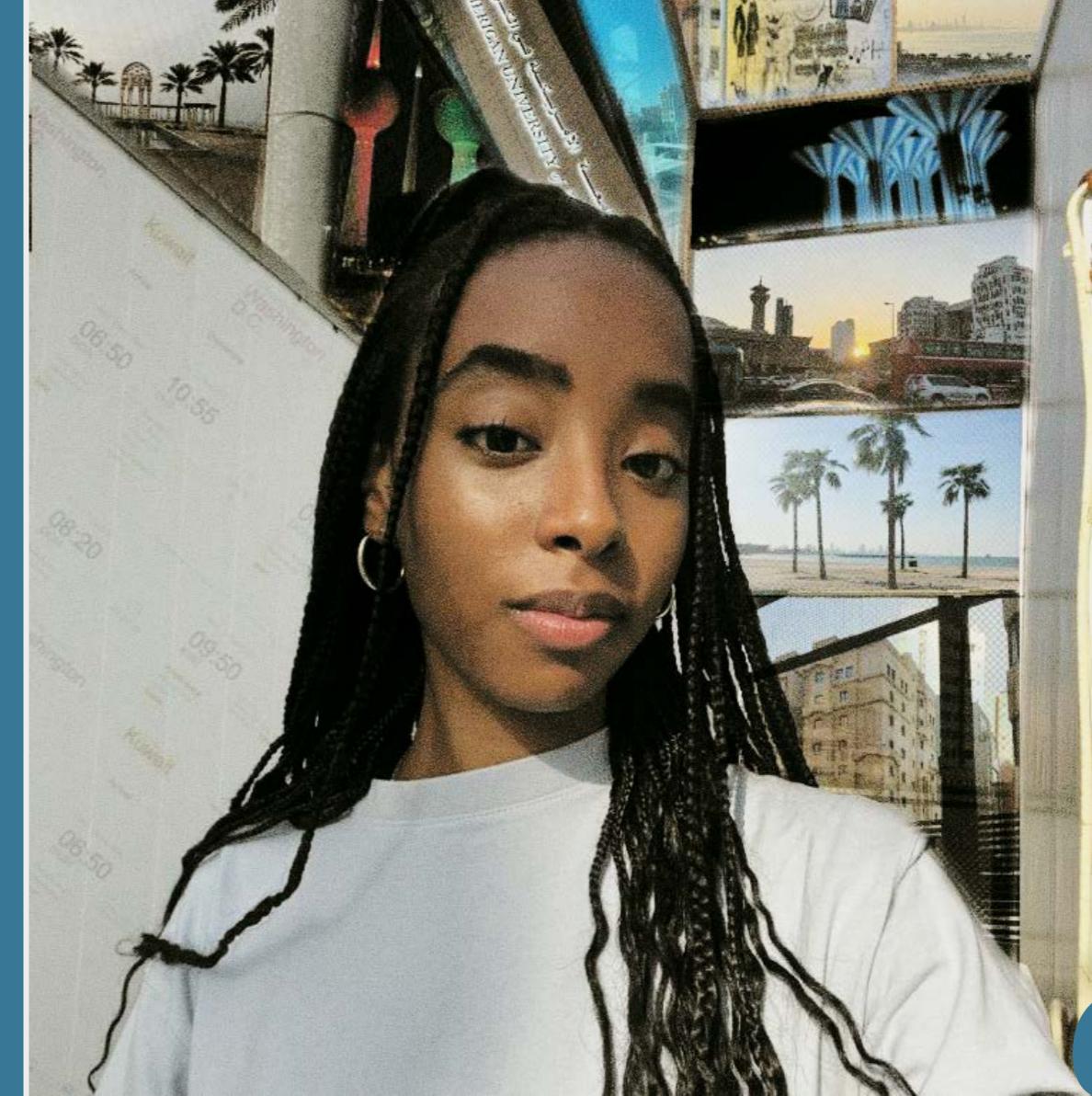
Amid the academic transition from Dartmouth to AUK, Asha found herself navigating the nuances of semester-based schooling and adapting to different workweek schedules. Yet, she embraced the distinctive approach of AUK classes, appreciating the chance to personalize her learning through engaging projects such as:

- Photo essays and research presentations.

When questioned about advice for Dartmouth students contemplating a semester in Kuwait, Asha emphasized the importance of reaching out to AUK students beforehand. For her, the most enriching aspect of studying abroad was the connection forged with diverse individuals in a new and an unfamiliar setting.



Illustration of Salem Al Mubarak Street near (Al Fanar mall).
Illustrated by: Asha Dees, 2023.



66

Learning
about the
nuances
of what it
means to call
Kuwait home.

99

-- Asha Dees, (2023).

As the conversation turned towards challenges, Asha candidly discussed the initial struggle of being in a different time zone than most of her friends. However, this obstacle metamorphosed into a rewarding experience, as late-night conversations allowed her to showcase the beauty of Kuwait, from its night skyline to the mesmerizing sunset at Marina Beach.

The interview meandered through the gastronomic delights of Kuwaiti cuisine, revealing Asha's love for comfort foods like Matar Paneer and Nutella crepes. The vibrant food scene, made accessible through services like Talabat, became a microcosm of Kuwait's diversity, allowing Asha to savor flavors from various corners of the globe.

In Asha's tale, Kuwait became more than a semester abroad; it became a canvas of experiences, challenges, and friendships that enriched her academic journey and expanded her global perspective.

MEET NAVY GRAM!





From Campus to Canvas: The Artful Journey of a Student Entrepreneur

MUNAIFI AL- MUNAIFI

By: Rona El-Enezi

Overshadowed by the efforts of the more extroverted students, Munaiji Al-Munaifi, Navy, has the potential to inspire other introverted students that find solace in their craft. Al-Munaifi strives to be the best, with many ambitions in mind for both the present and future. Al-Munaifi is an artist and a designer, juggling two businesses of art commissions and self-designed apparel. In the realm of sacrifice and hardwork, Al-Munaifi walks the readers of Voice through the trenches and hills of owning a business as a student.

“Balancing the rigors of academia with the dynamic landscape of entrepreneurship is no small feat, I’ll tell you that much. Effective time management has become my trusty sidekick, allowing me to carve out space for both scholarly pursuits and business endeavors.

Let’s talk about North United, the brainchild born out of my dissatisfaction with the limitations of existing Print-On-Demand platforms. The decision to strike out on my own, setting up shop on Instagram, was no spur-of-the-moment move. It involved a deep dive into competitor analysis and meticulous planning, resulting in a platform that showcases my original designs on various types of apparel.

Meanwhile, over at “@navygram,” it’s a creative haven where my drawings from anime, cartoons, and caricatures find a home. Launched in 2017, this art account has seen a surge in commission requests, especially during the pandemic. It’s a canvas where clients seek a personalized touch to their artwork.

Now, the name North United? It’s not just catchy; there’s a whole philosophy behind it. A friend and I, in our grand dreams of entrepreneurial conquests, humorously referred to ourselves as ‘the north side.’ It’s a metaphorical compass, always pointing upward, reminding us to keep moving forward. “North United” embodies resilience and mutual support.



Munaifi Al-Munaifi.
Photographed by: Rona El-Enezi
Edited by: Fajer Alsabah

The pride and gratitude I feel for the trajectory of both ventures are real. As the customer base expands, collaborations with fellow artists materialize, and recognition within academic circles grows, it's a journey worth the hustle.

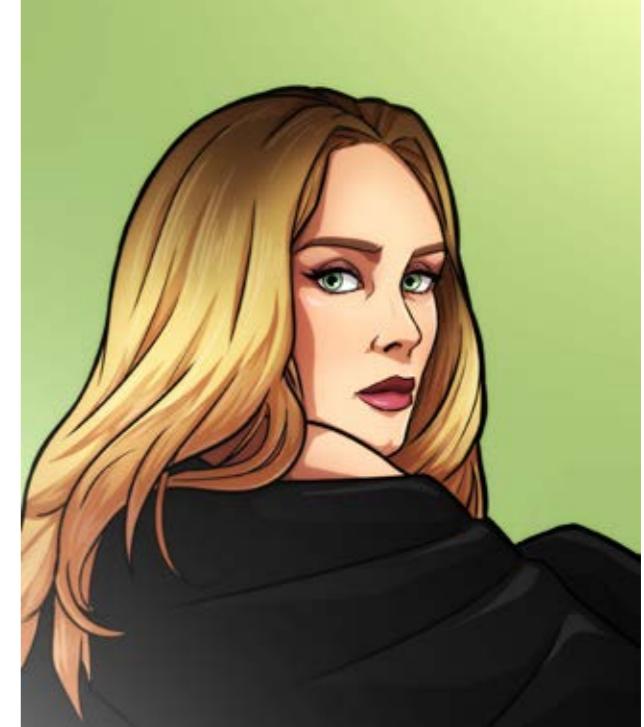
Let's talk about the perpetual challenge of balancing academic rigor with the hustle of running businesses. It's a tightrope walk, no doubt. While infusing a personal touch into every client's creative endeavor is immensely satisfying, the struggle to divvy up time between academia and business is a constant presence.

Speaking of clients, it's heartening to have a loyal clientele that appreciates the work. Even when I second-guess my designs, their unwavering support speaks volumes. And for those diving into commission-based work, here's a nugget of wisdom: set clear rules and secure a down payment. It's your insurance policy against payment hiccups.

Reflecting on customer experiences, the spectrum is vast. From the headaches of demanding clients to the sheer joy of a proactive customer who not only supports the business but also becomes a vocal advocate – that's the rollercoaster of entrepreneurship for you. Challenges and triumphs, it's all part of the narrative.

Running a business is a nuanced dance between professionalism and personal touch. I revel in the creative process, even when the financial gains are modest. But let's not gloss over the real talk – finding the balance between both businesses is like trying to juggle flaming torches. It gets tricky, and I hate feeling like one project is getting the short end of the stick.

For those eyeing the entrepreneurial path, remember this: it's never too late to start. Craft a basic plan, set some achievable goals, and keep the faith. The learning curve is inevitable, but the satisfaction of progress is worth it."



Adele, 30. Munaifi Al-Munaifi, 2021.

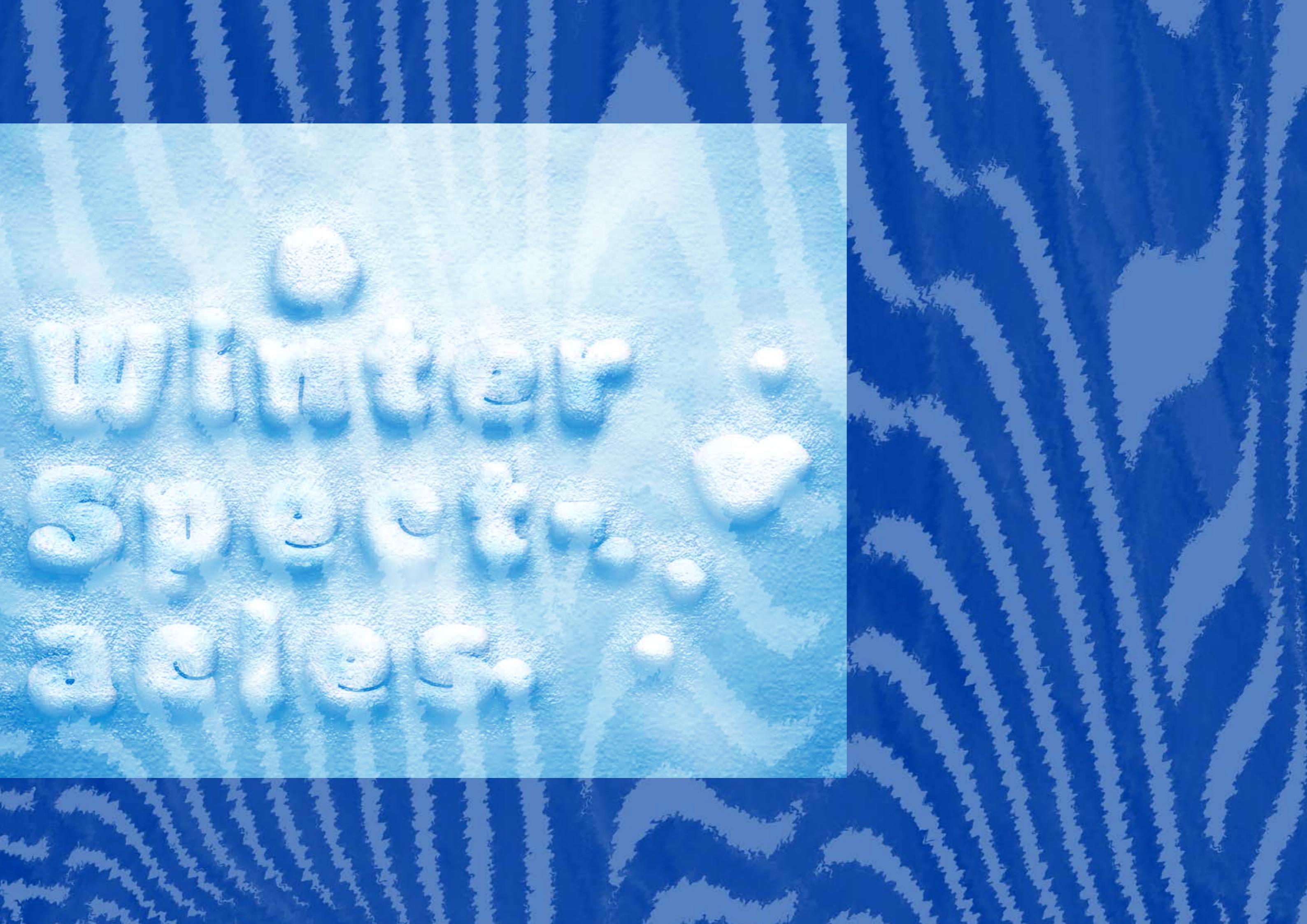


Norman & The Goblin. Munaifi Al-Munaifi, 2021.



North United Logo. Munaifi Al-Munaifi, 2023.





The Bite of Winter

By: Yousef Al Qaffass

“Nothing burns like the cold.” – George R. R. Martin, author of “A Game of Thrones.” Depictions of winter have always been diverse, oscillating between celebrations and symbols of mortality. This article delves into the less cheerful aspects of winter, exploring its negative connotations across both modern-day and historical periods.

Winter In Modern Day

Skin Conditions

Winter is less fatal in the modern day than it was centuries ago, but there are still places that fear it and reasons to fear it as well. Certain countries like Canada can dip below -27 degrees Celsius. These cold and windy environments can easily lead to painful skin conditions, such as frostbite—where cells freeze and get damaged due to the severe cold—and windburn, which causes skin inflammations from exposure to cold, windy environments.

Blizzards and Sunlight

and a distinct lack of sunlight in some countries like the Nordic countries of Denmark, Norway, Sweden, Finland, and Iceland—with nations like Norway having a total of six to eight hours of sunlight during the months of Winter. Blizzards are incredibly terrifying, not only due to the strong winds and cold temperatures but also the other effects that come with them, like a reduced range of vision that makes driving dangerous. Furthermore, heavy snowfall often traps individuals in buildings or vehicles, as accumulating snow blocks easy exits and impedes movement.

Winter during the Historical Eras

different cultures, but what are the negative associations of Winter in the historical eras? Various cultures worldwide found Winter to be terrifying, especially in Western countries like the United Kingdom, which suffered the Black Death during the “Little Ice Age” of 1300-1850 CE. The arrival of winter historically brought two dire consequences: starvation and sickness. The season’s link to food shortages stemmed not only from snow obstructing trade routes and hampering supply movement but also from the frigid temperatures that threatened plant life without adequate protection. The sickness of Winter, on the other hand, comes from the frequency of plagues on Winter days, which increase as the days get colder, causing many plagues to begin or peak in the Winter season; in fact, the months of September through March are considered the plague season in many countries.

Both contemporary times and historical periods harbor their distinct fears associated with the winter season, yet they also share numerous concerns. This overlap likely contributes to the prevalent negative connotations attached to winter. While Winter can be a terrifying season to many, it remains my personal favorite due to the colder weather, making Kuwait’s hot and humid climate a far more manageable experience. However, as Winter becomes warmer and the days longer, it’s interesting to speculate how Winter might change in the coming decades.

*It's unfair how rain washes it all away,
And snow coats it all with white,
Hiding it under a bright disguise.*

*It's unfair how I am supposed to walk around,
Looking at Christmas lights
With everyone except who I want,
Smile as tears slip down my eyes,
Easy to hide, blaming the raindrops.*

*I wonder how you could be so okay,
Entering the new year without me by your side,
I wonder how you could spend this December,
Knowing everything that happened in the last.*

*I wonder if it is nothing more than a misconception,
Caused by the looks of December,
So pretentious,
Nothing but lies,
Hidden within the whites.*



Winter Spectacles

Written By: Nour Tarek Fathi

The rainy nights.

With the lost sights.

The ivory, snowy trees,

And the shivering winter breeze.

O Winter! Where have you been?

For I have longed for you.

No more orange and yellow skies.

Only a mesmerizing blue.

Gone is the warm air.

No more tans, the skins are now fair.

Shiny, bright mornings are gone.

We are left only, with the long of dawn.

Flooded, rainy nights,

And no more sights.

Frozen still, snowy trees.

All give us the frosty winter breeze.

Blazing and glistening lights.

Together we welcome the winter wonderland nights!

Filled with shivering and cold sweat.

Is this ride a threat?

Happy screams fill the place.

A ride with no line? Must be a race!

Everyone will cheer,

And no one leaves with a sad tear.

Shiny lights on trees.

Cookies and milk and heavy warm cheese.

Dazzling twinkly stars.

Shining on ebony cars.

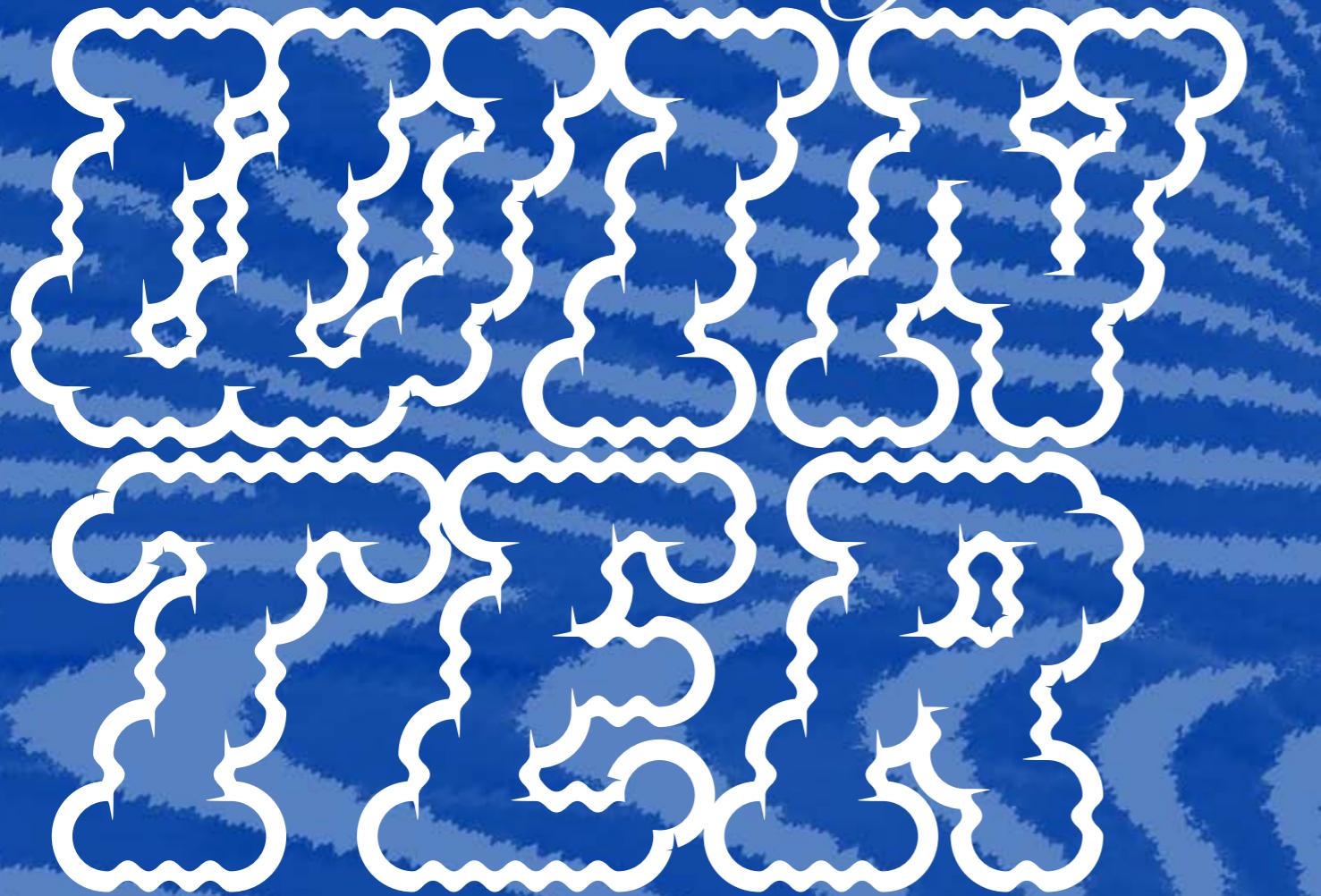
O winter!

How grateful I am.

That I now stand on frozen lakes,

at a place where I once swam.

True shades of



Written By: Ahmed AboElhiba

"I hate the winter, can't stand the cold, I tend to cancel all the plans," said Lorde in one of her songs. Even though such a season may be many's favorite, others do associate it with feelings of isolation, depression, and loss of energy, just like the surrounding bare trees. Why is that, though? While some may say it is from symptoms of seasonal depression, it can still be argued that the culture of songs has transcended a connotation to winter being that way, and associating the shrieking cold and the gloomy atmosphere to dark feelings of grief, self-loathing, or sadness in general.

A noticeable concentration of cultural impact is generated through songs since they reflect what people perceive about objects, places, and atmospheres. Utilizing artistic elements of imagery and metaphors, artists are also capable of crafting a picture by translating specific emotions and feelings. Through this article, we will see how different artists in recent years have used winter to paint out their emotions, as well as how their feelings have been formed through the season of freezing breezes.

In her song, *Forever Winter*, Taylor Swift says, "I'll be your summer sun forever, forever winter if you go." Summer warmth is what Swift opts to be to her friend, pushing away his tears and pain and helping him past the hardships he is facing. She's willing to be his sunshine, whose brightness radiates comfort and happiness. Nonetheless, the contrast lies in the scenario in which her friend opts to leave, where her sun would diminish into nothingness, and she would have to live in internal cold. *Forever* being in winter expresses her surmountable grief now that she has lost her friend, heavily implying that his presence was also a sun that supported her happiness and well-being.

Other artists, such as Gracie Abrams and Maisie Peters, have used winter as an unbearable season of sadness. As Abrams sings in her song, *Right Now*, "Every lake here is frozen, which is making it worse," she expresses how iced-up lakes have

burdened her more than she already is. When someone feels low, they suppose going out would cheer them up and lighten their mood. However, what can a gloomy, barren, lifeless weather make you feel other than being even more depressed? "What a long winter, what a bad joke," Maisie sings in *Love Him I Don't*, a track off her debut album. As much as this weather can be enjoyable, it can also be a dreary one that digs up all the sadness one has tried to suppress throughout the year.

Also, metaphors transcend even beyond the barren season generally and can even reflect the true shades of winter through objects one associates with it. Singer-songwriter Lily Kincade has used the winter coat to paint an image of a never-lasting relationship, where one uses and benefits from the other until they no longer need them. She says, "Wear me like a winter coat, want me to when it's getting cold ... we're good till you no longer need me." While the passage of winter could represent the progress of their relationship, it fades away as the season does, consequently reflecting onto heartbreak.

It is still noteworthy to mention how, through the vast discographies of many other artists, winter is associated with positive connotations and happy vibes and feelings, remarkably with Christmas songs. One of what is considered an essential, therapeutic element of winter is heavy rain. Rain showers do not only pour on grounds, streets, and roads, but they also cleanse people from the darkest feelings that have eventually plagued them. Lyrics from Swift's song, *Clean*, illustrate it best: "Rain came pouring down, when I was drowning, that's when I could finally breathe. And by morning, gone was any trace of you; I think I am finally clean."

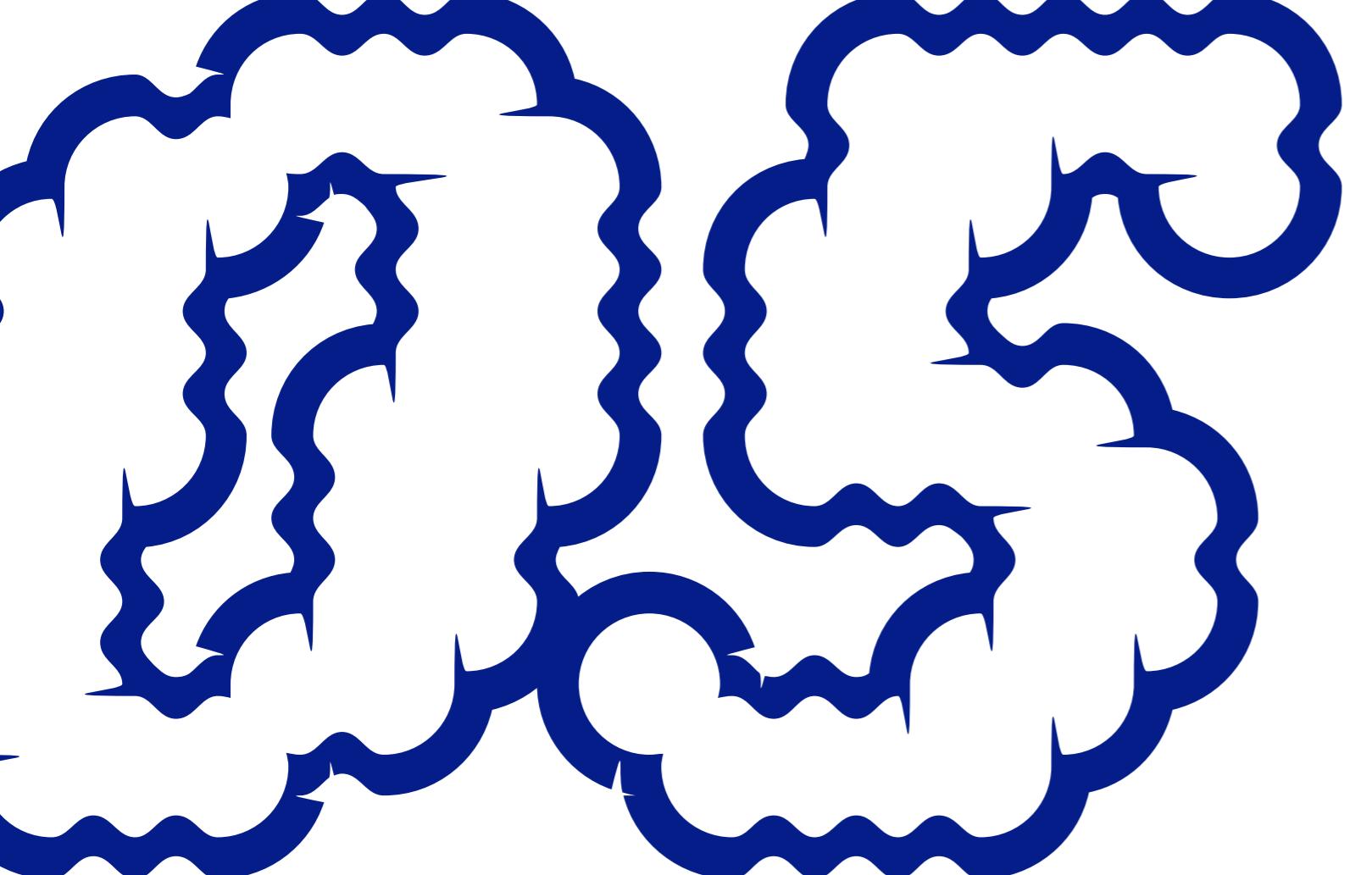
Whether it is the dreary, gray skies that grow and overtake, or the pouring rain that cleanses our souls and our darkest fears, the winter season is merely a kaleidoscope of different shades, feelings, and connotations. It is through culture and songs where one finds a mirror reflection of their inner thoughts through seasonal changes.

Winter

Movies to Watch in the

Written By: Youssef Fahim

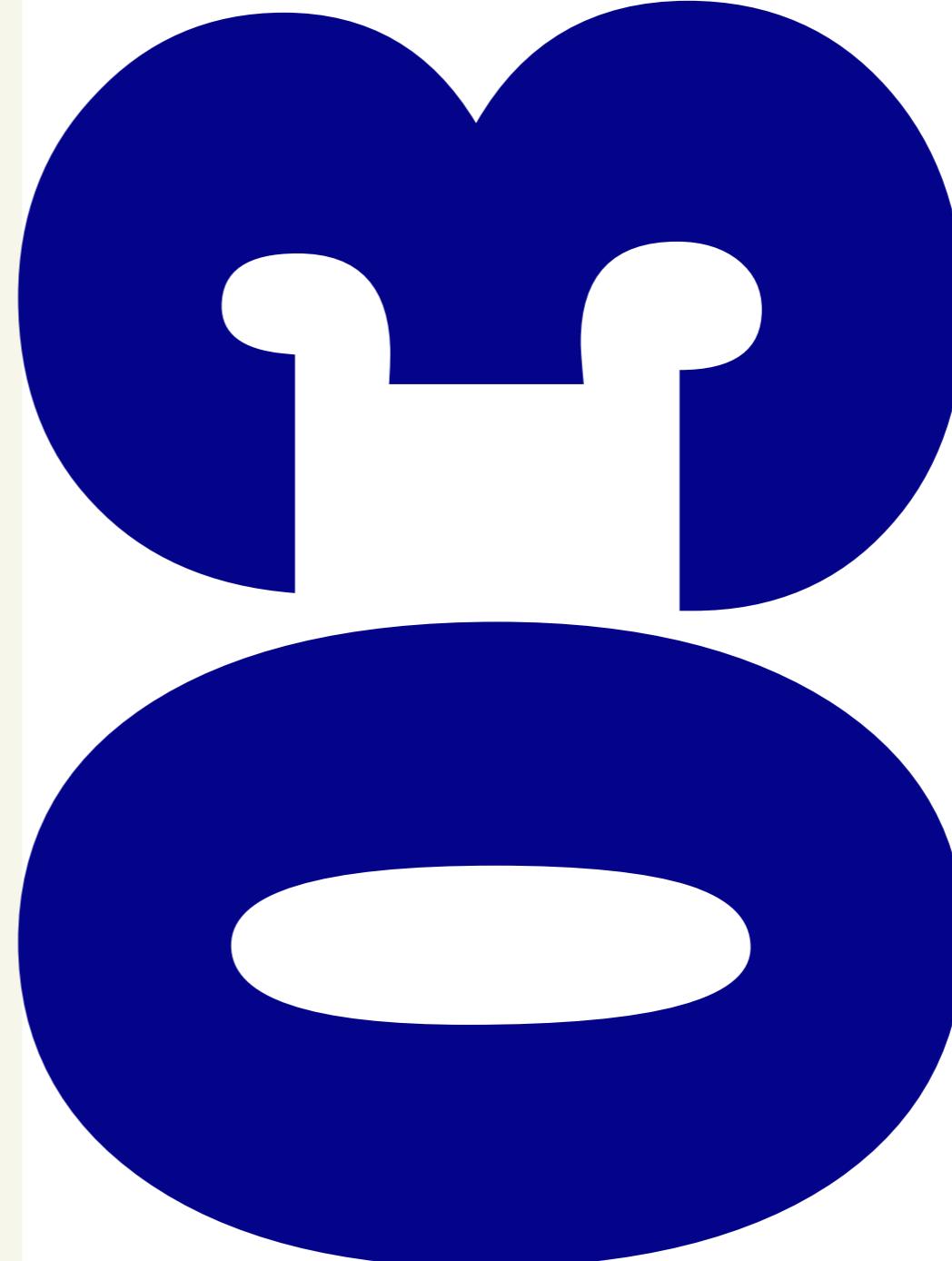
Winter is here! Most people are excited for the winter festivities coming up and the various outdoor activities. Today we ignore all that! How about you settle down, cover yourself with a blanket and go make a nice warm cup of hot chocolate to enjoy a movie. Today I will be your guide to the top 5 must watch movies in the winter.



Starting off with a classic! Home Alone is a rich movie that has been a blockbuster for decades. It's a family comedy movie that appeals to a wide range of audiences. The movie is set in the 90s where we get to see the 8-year-old Kevin McCallister left accidentally by his parents at home. He initially enjoys his freedom but then soon enough we get to see him defend himself from two burglars.



Second on the list will take you on a nice trip back to your childhood. Ice age is an animated adventure comedy movie set in the prehistoric era, (ICE AGE). It involves Sid the sloth, Manny the mammoth and Diego the tiger. The trio meet and create friendships then embark on a great adventure to return a human baby back to his tribe.

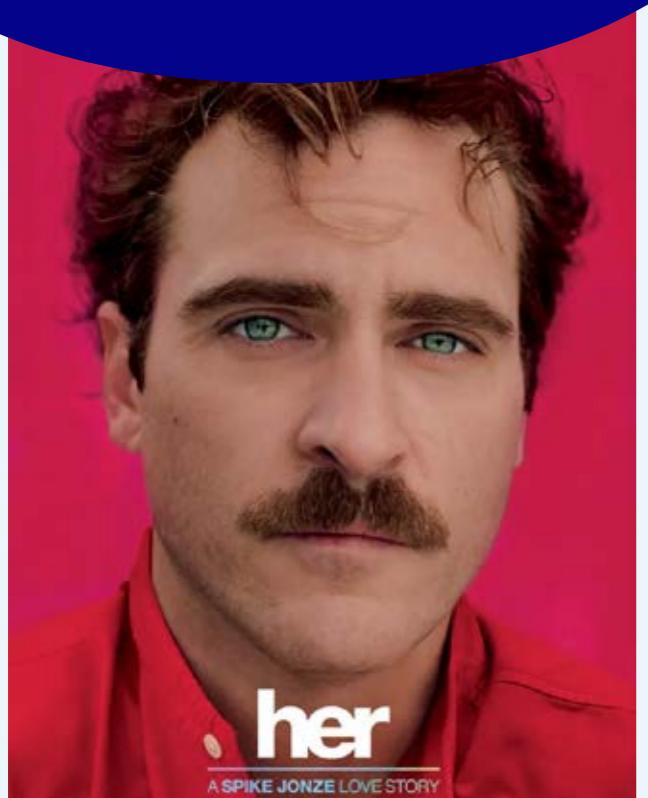


The world will never be the same once you've seen it through the eyes of Forrest Gump. **Tom Hanks is Forrest Gump**



July 6

My personal favorite movie of all time! Can be watched in any season; but in the winter this movie is perfect to watch. This movie is based on a novel by Winston Groom. It is about Forrest who is a normal guy with limited intelligence. He always finds himself in major American historical events that took place between the 1950s and 1980s such as the Vietnam war and political events. It is a fun watch with a twist at the end. Savor this cinematic experience to the fullest and know that I envy the joy and excitement that this initial viewing brings.



I had to include this movie in the list because of its complete uniqueness. The movie "Her" is about a lonely man named Theodore who develops an emotional connection to an artificial intelligence operating system. The story is engaging, emotional and warm enough for the winter season. It gives you a glimpse of what humans can create in the future and how complicated the consequences may be.



I had to conclude with a delightful romantic comedy tailor-made for chilly weather. This film weaves together multiple love stories against the backdrop of Christmas, capturing a diverse array of relationships, both romantic and platonic. The central theme revolves around love – its joys and challenges. Get ready for a heartwarming experience that will leave you melting inside to the point that you won't even need a hot chocolate to accompany it!

“Legacy of Learning:



*A Tribute to a
Beloved Professor*



*Dr. Marion
Breteau.”*

Collected by: Aiza Hussain

Dear Dr. Marion,



"Thank you for gracing our department with your presence, even if it was too short. For a while I enjoyed finally having another anthropologist with whom I could converse and discuss ideas from a common disciplinary background. I grew from your refreshing approaches and ideas, and I enjoyed watching you grow as an educator. As you embark on new journeys, I extend my appreciation for the motivation and contribution you have made for the concentration in anthropology program. I am certain that you will continue to motivate others in your future pursuits. Farewell for now, and I wish you good fortune and success for the new path you have taken."

**Dr. Pellegrino Luciano,
SBSA Professor**

"Dr. Marion has an exceptional ability to bring people together. She has a remarkable collaborative approach to connecting our AUK community to our local community. If there is an exciting speaker she has invited to her class or if she has created a student workshop with a new local non-governmental organization, she regularly messages us (her colleagues) so that we can participate and learn, too. Sometimes folks forget that teachers like to learn too – but Dr. Marion doesn't forget, and she always tries to be inclusive. She frequently has new ideas for activities and finds the most interesting ways to involve us all by mixing education with fun experiences. For example, while introducing me to Canva (a graphic design tool), she also shared a new social media trend called "PowerPoint Night" (creating a fun-themed presentation for friends or family at a gathering). She freely shares invaluable gifts of knowledge and mentorship, and she positively impacts our life-long learning and our community. She will be missed immensely by us all."

**Dr. Shareefa Al-Adwani,
SBSA Department Chair**

"Dr. Marion's immeasurable contributions to the SBSA program have left an indelible mark. Her profound understanding of GCC culture and her unique ability to engage and provoke thought in her discussions have greatly benefitted both the program and its students. Her rare ability to combine scholarly rigor with an approachable warmth has made her an exemplary mentor in the field of anthropology.

On a personal level, my interactions with Dr. Marion have been extraordinarily enriching. Dr. Marion's exceptional ability to foster an environment of intellectual curiosity among her colleagues has enriched our professional interactions, turning each conversation into a valuable exchange of ideas and perspectives. Her presence has significantly enhanced the academic atmosphere at AUK, making every interaction with her a memorable learning experience.

The departure of Dr. Marion will create a notable void, not just in terms of her scholarly work but also in her unique capacity to inspire and nurture her students. Her commitment to the intellectual growth and personal development of future anthropologists has been a cornerstone of her tenure at AUK. She has been an extraordinary educator, and her influence will be cherished and remembered well beyond her time with us.

As she embarks on the next chapter of her life, I extend my deepest gratitude for her friendship and the lasting impact she has made. She will be dearly missed, but her legacy at AUK is indelible."

**Dr. Abdulrahman Al-Farhan,
Vice President
of Student Affairs**

66 Her profound understanding of GCC culture and her unique ability to engage and provoke thought in her discussions have greatly benefitted both the program and its students. 99



Lynn Pais with Dr. Marion Breteau

"What's interesting about our experience with such an amazing professor over the years is what we carry with us and what we take away. I will never forget her ideas, presentations, and analogies; her dedication to assisting other students, "Affect" and her determination to ensure her students understood that concept precisely. Her ability to stand in front of a crowd of strangers and talk about Anthropology to people unfamiliar with it yet leaving most inspired and hopeful through her message. Her attention to detail and motivation to conduct fieldwork; her follow-up questions that challenge students to think differently; when many powerful conversations evolved as a result. Our mutual admiration for Judith Butler and, well, food, as well as her humor—her spontaneous one-liners that were uplifting, making everyone giggle, either because they truly understood the joke or because they didn't understand it at all, which would make Dr. Marion laugh even more. Her work, both within and outside of AUK, has inspired me to use the acquired knowledge to comprehend social issues and actively engage in making a difference. Her classes have deepened my appreciation for Anthropology, expanding my perspectives, opening my mind to the different ways of being, encouraging me to reimagine, to question, and act upon my curiosity. I cannot thank her enough for her unwavering support, impactful presence, and for teaching us with remarkable passion and dedication."

**Lynn Pais,
SBSA Major**



Salah Malek with Dr. Marion Breteau

"When I hear the name "Dr. Marion Breteau", various instances and connections flood my consciousness, and ultimately revitalize it. Not only is she a role model in academia, someone that I am forever in debt to, but she is also a humble, kind, and essentially, an immensely empathetic and wondrous person.

What makes Dr. Breteau exceptional is that the knowledge, guidance, and compassion she bestows on her students are accompanied by heartfelt solicitude; one that reflects her magnanimity and integrity.

Even though this is part of her departure from AUK, I choose not to view it as such, for I only anticipate the success she will achieve, the love she will spread, and the souls she will guide.

In admiration of Dr. Breteau, gratitude is absolute, and it is the only constant. "

**Salah Malek,
SBSA Major**



Aiza Hussain with Dr. Marion Breteau

As I reflect upon the remarkable journey we have traversed together from the initial forays into “Nations and Migrations” to the deep explorations of the “Anthropology of Emotions,” I am filled with a profound sense of appreciation for the indelible impact Dr. Marion has had on my academic and personal development. I embarked on my journey at AUK and Anthropology with her and it has truly been a privilege to be her student.

Dr. Marion’s teachings transcended the confines of the classroom, instilling in us values and a worldview that have become integral parts of our identities. Her insightful lectures and thought-provoking discussions went beyond academic theory; they were a window into the real-world dynamics of identities, cultures, and the complex nuances of humility, understanding, and emotions. Her passion for anthropology and genuine care for her students was evident in every lecture, every assignment, and every conversation. Moreover, when we think of ‘Detail’, we always think of Dr. Marion – her academic standards pushed us to excel and helped us approach complex subjects with an open mind. She has always encouraged us to explore ideas and concepts that were unfamiliar and that has always been a gateway to critical thinking and self-discovery.

In essence, Dr. Marion is not just a professor; she is a mentor, a role model, and a catalyst for change. You have not only shaped my academic path but have also played a pivotal role in molding me as a person. Your departure leaves a void that will be deeply felt as you represent a pillar of wisdom, a source of inspiration, and a beacon of moral and academic integrity. The thought of not having you around is disheartening, but the lessons you have taught and the example you have set will continue to guide us.

*Thank you, Dr. Marion,
for being more than an educator – for being a
fundamental force in our lives. Your impact is
immeasurable and will always be cherished.”*

**Aiza Hussain,
SBSA Major**



“Envision a reserved and introverted student who, after relocating across continents, began their university journey feeling apprehensive and isolated. Now picture a professor extending a helping hand, coaxing this student out of their shell, enabling them to explore their identity, without fear of judgement. That professor was Dr. Marion for me. She assisted me in articulating the chaos of thoughts in my mind and never once doubted my capabilities, even when I doubted them myself. Dr. Marion was consistently encouraging and supportive, and I feel a profound sadness knowing she won’t witness my graduation or guide me through the challenges of my final year. Fortunately for her, I will no longer puzzle her with my own theories and endless disagreement with almost every anthropologist we study. She remains an anthropologist I deeply admire—a woman of both intellect and empathy. I am proud to have been her student.”

**Nuha Alsahli,
SBSA Minor**

Voice of Dr. Marion Breteau

Palestine, the Fragility of the World and the Power of Yours

Or How to Be Anthropologically Hopeful

Written by: Dr. Marion Breteau



Dr. Marion Breteau

Dr. Marion Breteau is an anthropologist and assistant professor at the Department of Social and Behavioral Sciences. Her areas of specialization include culture and emotions, digital and media practices, gender, and feminism in Oman and the Middle East.

“If humans are capable of the worst, they are also in capacity to resist.”

جامعة طيبة
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Anthropology is one of the most eye-opening, fundamental, necessary, and yet intriguing disciplines that one can be given to discover. The students who study social and behavioral sciences know it better than anyone: once they take their first SBSA course, their worldview is about to change for the better, or the worse. Breaking the shackles of the logic according to which the way we think, live, walk, or even eat is natural, is one of anthropology's main challenges. This semester, as I taught about how our emotions are a product of social and cultural shaping, many students shared concerns, repeating:

“But what remains to be natural, in the end?”. Anthropologists would tell you that everything is cultural, even the way we conceive the notion of nature, and how we oppose it to culture. Why is anthropology “fundamental, necessary, and yet intriguing”, then? Simply because understanding how social norms, values, and traditions impose themselves on humans could help solve so many issues the world is going through, but on one condition: be willing to deconstruct evidence. As I write these lines, thousands of people, most of them infants, are losing their lives without any justification, and like those who will read these lines, my only feeling is helplessness. The massacre currently taking place in Gaza is one example among many that calls for what some anthropologists call cultural relativism, and which I would instead suggest approaching with anthropological hope.

An example is the work of Julie Peteet, who dedicated her research to the first Intifada. By studying how young Palestinians have developed a tendency for uncontrolled violence, she noticed that being violent, as a man, is nothing natural. As they grow up in an uncertain and vulnerable environment, young Palestinians shape their beings that can only be reactive, and most probably, almost anyone in their situation would develop similar behavior patterns. The explanation, again, is not to be found in the supposed natural essence of the being, or masculine appetite for violence. Anthropology sheds light on the intricacies between violence as the political system; vulnerability and restriction through limited education, economic resources, and civic engagement; all of which lead in all logic to oppression as a cultural pattern, and fragility as a “natural” behavior. Sadly, Peteet's work dates back to 1994, that is 29 years ago. This number is significant enough (and most of us aren't even that old) to remind us how fragile and uncertain the world is, as well as to encourage us to tackle it through its understanding.

By contextualizing media discourses and their underlying political and economic stakes, we become armed to position ourselves in the face of such human disaster.

**What is the
point of
knowing that
an oppressive
political system
produces
violent beings**



What is the point of knowing that an oppressive political system produces violent beings? In fact, what Peteet teaches us is that violence is an expression of unbearable suffering, and that suffering can also be a motor for action. If some people react with violence, which may not be legitimate for some, it is because, deep down, they have a desire for change. And this desire is legitimate. It is what makes us human. To set out armed with this hope is what I call being anthropologically hopeful, and the obligation of each one of us is to find the strength to seize it to live in the world we dream of.

**Being anthro-
pologically
hopeful**

If humans are capable of the worst, they are also in capacity to resist. As she was addressing the first Intifada, Peteet had no idea that a second one would come ten years later, let alone that such an acceleration of violence could explode in such a way today. Being anthropologically hopeful in front of the world's fragility, begins by being informed and being methodologically doubtful, as Descartes put it. Believing in disbelief is hope.

Questioning the world around us, questioning the most obvious certainties and givens, considering certainties as trees that hide entire forests of mysteries that society urges us to take as evidence, is hope. Being anthropologically hopeful, is to believe in humans' inner capacity to change the world and disrupt the growth of a forest, or the will to let it spread.

**your dreams
and desires
are valid.**

If you ever feel helpless, tell yourself this: your dreams and desires are valid. They are resistance. They can only help the way Palestinians desperately attempt to envision their survival. If the feeling of powerlessness is totally legitimate, giving up hope for a better world is not: it is the power of yours."

To learn more: Julie Peteet, 1994, "Male Gender and Rituals of Resistance in the Palestinian "Intifada": A Cultural Politics of Violence", American Ethnologist, Vol. 21, No. 1 (Feb., 1994), pp. 31-49.

THE BRAIN
TEASERS

MIGRAINE
TREATMENT

THE EDITOR'S PUZZLE

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I G D D A Z O U U K B R V M Y D R C P D Q H N T H T S H N O X J Q B P W D Z E N

Word Bank:

- Actors
- Makeup Artist
- Sound Designer
- Custome Designer
- Scriptwriter
- Stage Manager
- Lighting Designer
- Set Designer

By: Nuha Alsahli

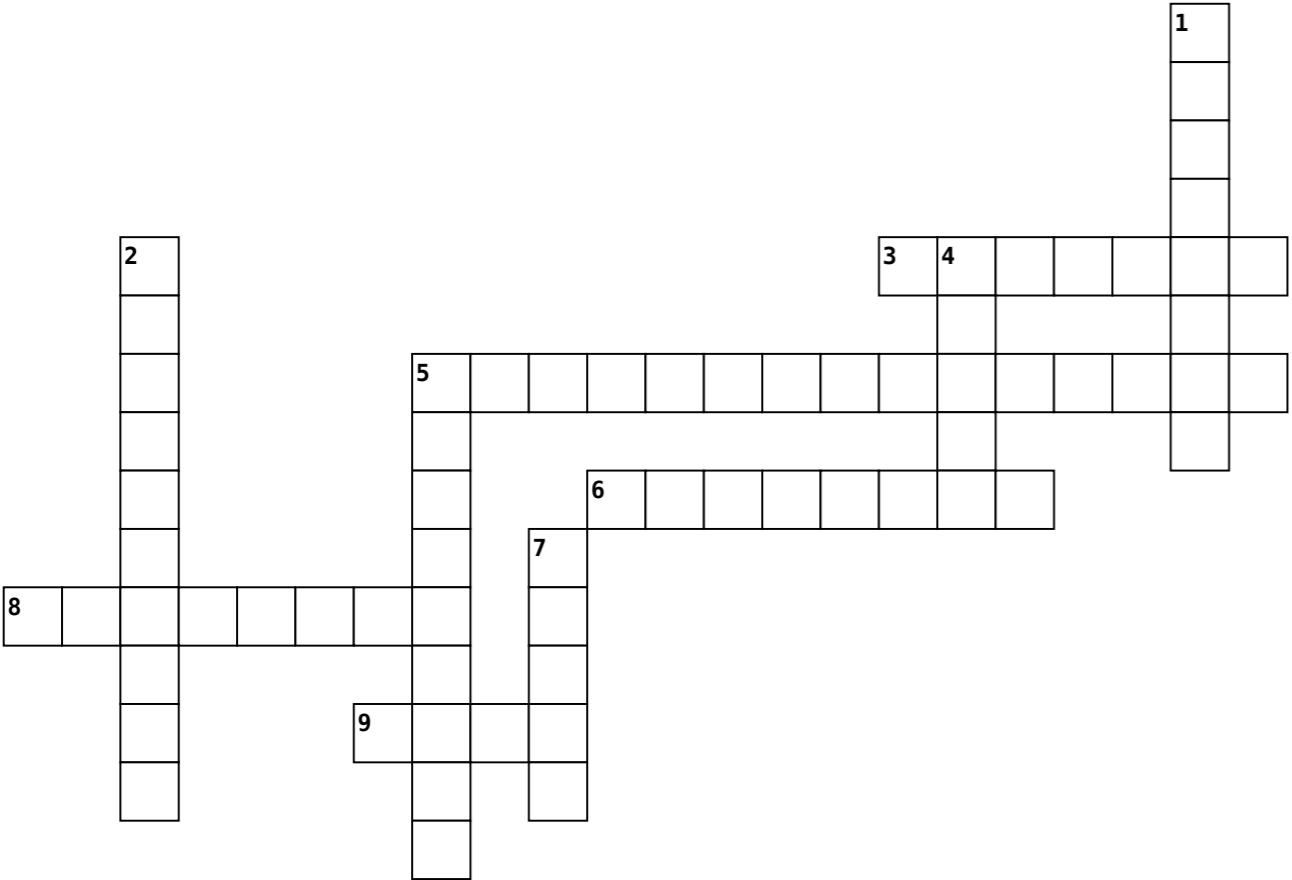
**FIND THE
FROGGIE
RIGHT
NOW!
OR ELSE..**



By: Rona El-Enezi

THE PROCRASTINATION NATION WORD

CROSS- PUZZLE!

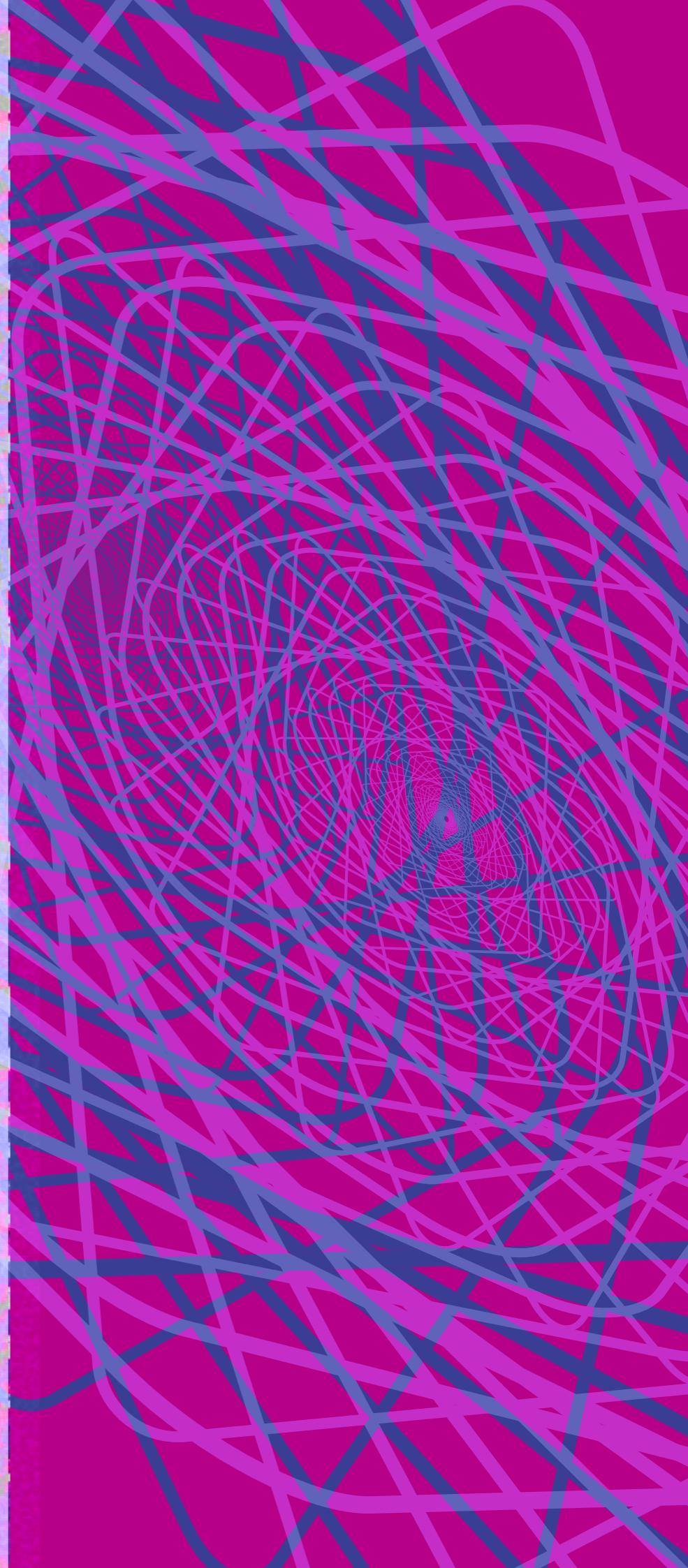
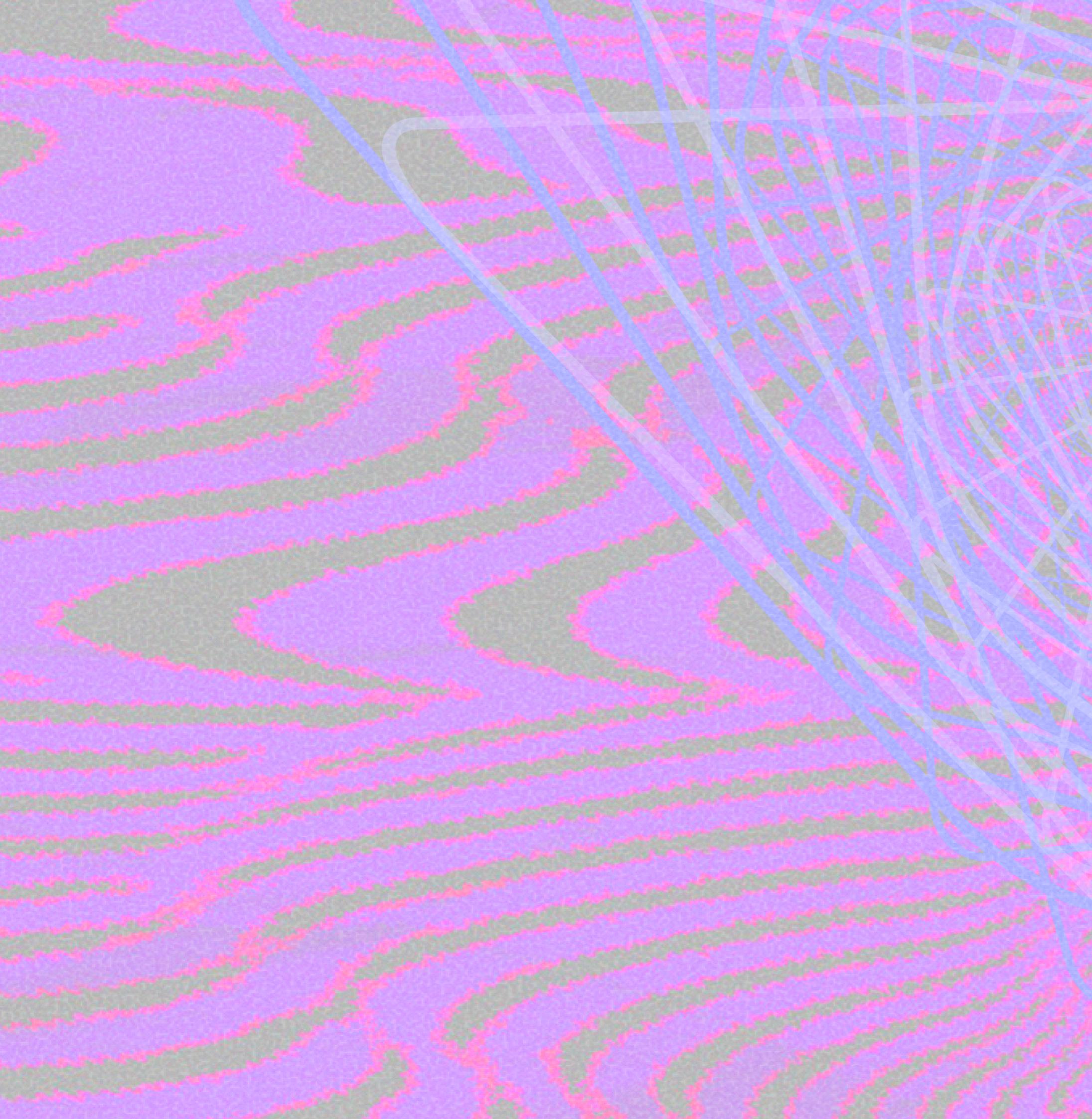


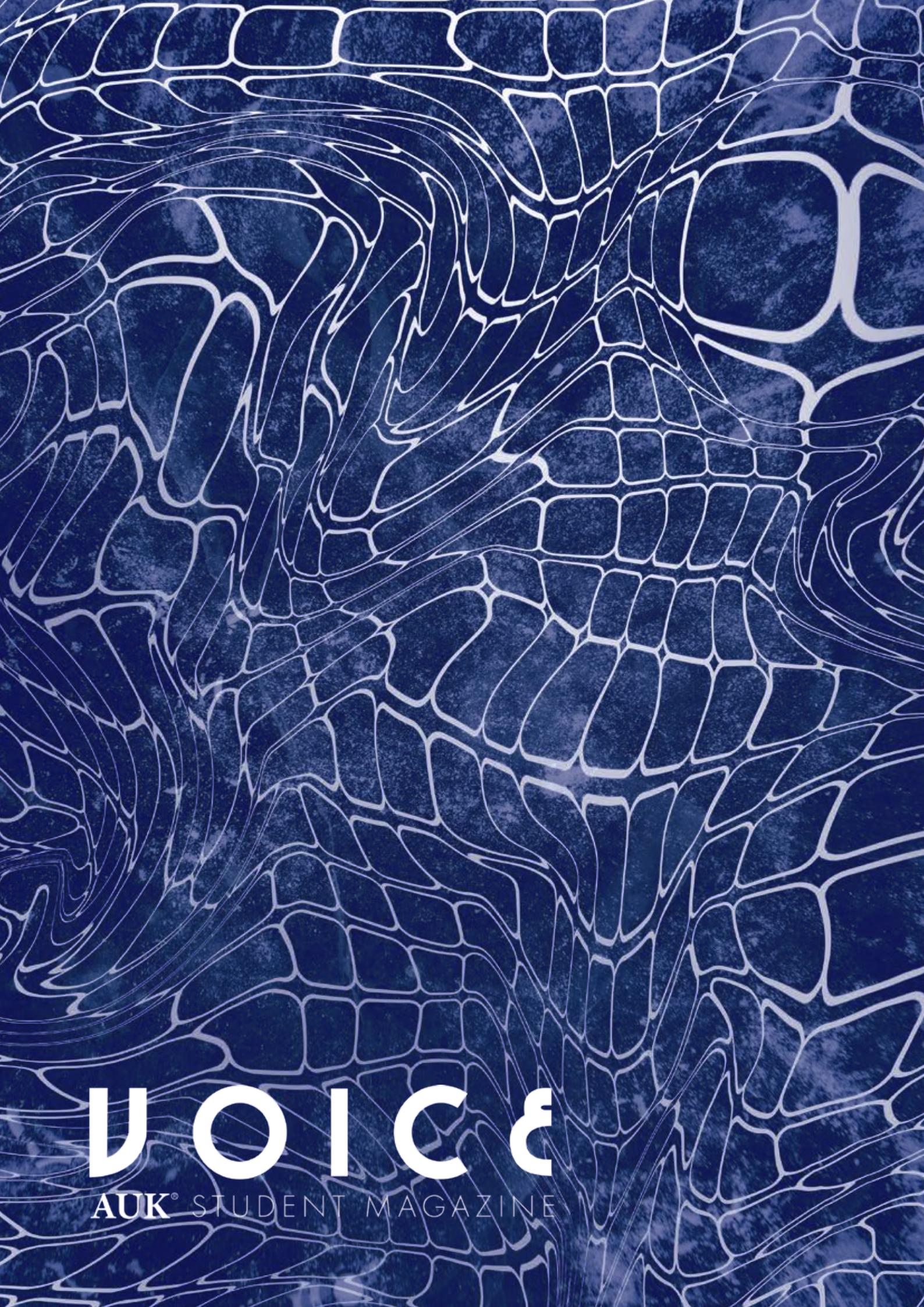
ACROSS:

- 3- You need it
- 5- Time to submit
- 6- Time management method
- 8- Place of assignment submission
- 9- You need more of it

DOWN:

- 1- You consume too much of it, take it easy!
- 2- What you do when you go on TikTok instead of getting your work done
- 4- “Khalas!, I’ll do it ____.”
- 5- What you ask to the professor when you need more time
- 7- You lack it





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