

The SEC Zine presents:

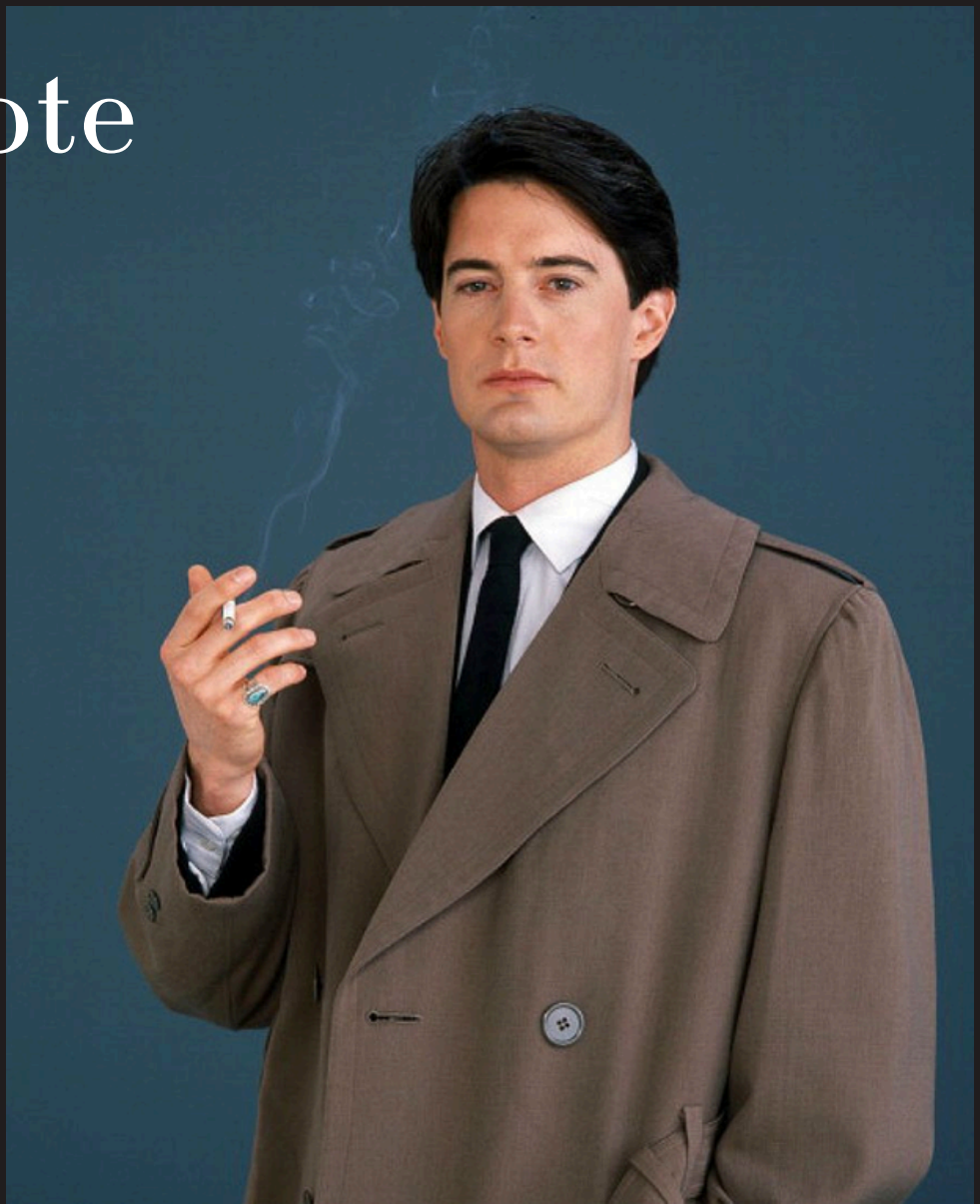


Revolution

Editor's note

Revolution

As the new year is starting to settle, we are seeing various changes on the international stage. Whether that be Trump's inauguration, the media's introduction of Syria's transitional government or the beginnings of Starmer's new Labour, headlines are pointing towards change, or future unrest.



For this issue, we hope that readers can understand the power of people and knowing when to stand up to make a difference. Consider revolutions of varying circumstance, and the interlinked nature of art, philosophy, politics and science.

Myanmar: The Spring Revolution

Our modern 21st century society is sculptured with skyscrapers occupying diplomats, international telephone calls and geniuses looking to end global scale issues, it has international establishments driving countries globally to their economic, social, and environmental potential with a consistent goal of attempted united peace. Yet this 'peace-making society' cannot define itself as such when the privilege of human rights is not a birthright.

The world's population stands at 8 billion: some do not obtain human rights until their middle ages, some have gained and lost their rights, while some have even lived and died without ever benefiting from the concept, bound together by their experience of inequality and inhumane abuse. So, who is these 'some'? The 'some' cannot be confined down to a single region, nationality nor race in society as the neglect of human rights is occurring every second. However, the focus of this article will be the Myanmar's and their valiant revolution for liberty.

Myanmar (previously known as Burma) is in south-east Asia neighbouring nations such as Thailand and Bangladesh. Before its 2021 conflict, there had been a countless years defined by military regime and events such as ethnic genocide in 2017. Typically, when a political revolution, our forefront thought is that its origin is an insurrection but what happened on 1st February 2021 was a complete outlier to the common conception. A brief summary of Myanmar's modern history is one of an unfair execution of the independence they expected from their relinquished colonial power in the British Empire.

The frequent control of military absolutism in Myanmar eventually established an 'Us and them' dynamic between the people and the control, this was however until remarkably in 2015 Aung San Suu Kyi's National League of Democracy (NLD) won as the non-violent opposition. This new modern Myanmar was beginning to detach itself from its militant past. The spring revolution of 2021 is what disrupts this radical change.

In November 2020, after the NLD yet again claimed a landslide victory, the military groundlessly created accusations of a rigged and fraudulent election with a vote of 80% favouring the progressive NLD party. The military declared its right to national emergency following the election, and a coup began to take forced governorship over Myanmar, conducted by general Min Aun Hlaing. The inducement behind enabling a coup in Myanmar was for various causes such as the NLD members outwardly being vocal of their ideas to weaken the hold the military occupied over the government, the military were being socially suppressed by the citizens who desperately wanted a societal change not offered by military governance, and ultimately that NLD had once again vaunted their capability to statistically overpower the military in the recent election by winning 396 seats in contrast to the adjacent pro-militant party who only won 33.





To exemplify the arrant force of the military and its even during the years of the NLD did it cease to be diminished, is the crimes against humanity inflicted against its our citizens, on its own land: 8888 uprising of students peacefully protesting against enhanced military control which resulted in numerous deaths, Bamar forced assimilation and the Rohingya genocide.

Democracy is a privileged concept that has been revoked from the grasp of Myanmar's people by the greed and want necessities inflicted by the military dictatorship. When the military rule overthrew the modern structure of Myanmar on 1st February 2021, it began as a revolution that solely was led on a principle against normality and to the people- Myanmar's population were powerless against armed authority and unfortunately peaceful demonstrations could not ignite a white flag. Yet Myama people defied the impotent weal presupposition given to them by the military as they soon retaliated, violently, when lives began to become a vital source of the military to gain power over them. In 2002, more than 160 had been killed including children, to whom parents had been politicians or involved in demonstrations, became the targets of torture and murder.

In addition, the army has silenced the opposition by torching their houses, bombing civilian targets, and blocking humanitarian aid. The only way to describe these tactics is crimes against humanity, not only had Myama people had their democratic rights stolen from them but now their safety and aim for survival. In 2024, close to 900,000 people were forced to flee their homes to find safety, a 37% increase from 2023. However, there is a hopeful foresight.

The forefront to the resistance is the National Unity Government (NUG) who are guided by those who democratically would have been in government if not for the coup, and forced to rely on self-funding the revolution due to the lack of spherical support from countries, they have used strategies such as cryptocurrencies, real estate auctions, sales of bonds, lotteries and tariffs on natural resources, with the majority of funds raised through crowdsourcing. Globally, Myanmar has been forgotten with lack of international aid that is usually accustomed to an undeveloped country in times of attack. Myanmar has fought for attention but been overshadowed by crises in the Middle East and Ukraine.

In terms of international aid, it has been scarce and thwarted with the ignored resolution passed by the UN security council in 2022 and mostly the result has occurred to be sanctions by global superpowers against oil, aviation energy and many other war fuelling sources.

1st February 2025- 4 years since a junta, unwelcomely, managed to instate themselves upon a throne of dictatorship, and still not enough is being done. Can the revolution be fought; can human rights be regained and can peace be bestowed upon the nation?

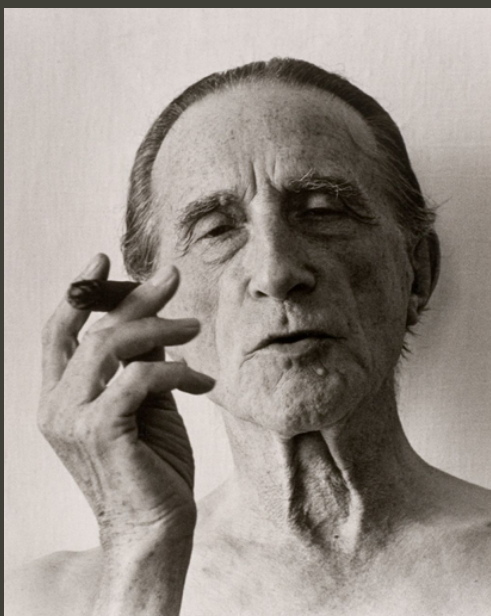


C Connell

Did “Fountain” change the way we think about art?



We all have our own personal perception of art and the people who create it. With the broadness of the topic itself, the smallest factors can cause a work of art to go up or down in our estimations. Modern art has changed in our perceptions over time, due to certain artists, pieces, and the psychological impact they have on consumers. ‘Fountain’ by artist Marcel Duchamp provoked change through rejecting status quo and challenging traditional artistic methods as a leading artist in the Dada movement.

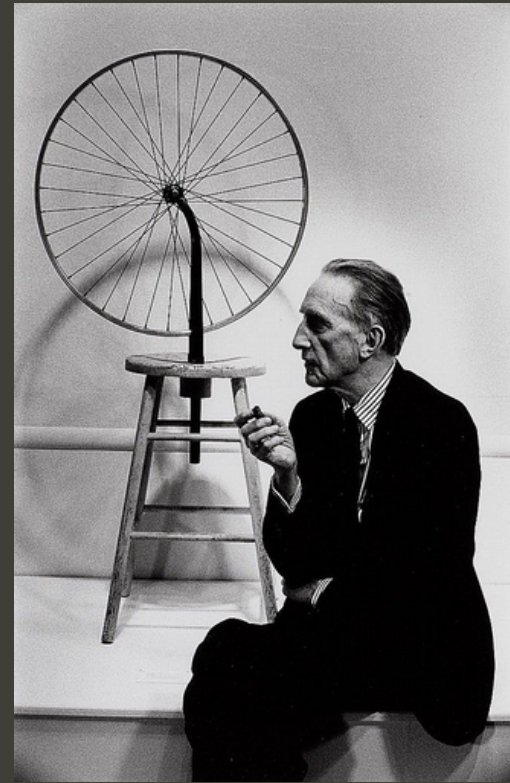


To begin to understand Duchamp's impact, it's necessary to know the controversy behind ‘Fountain’ itself. The title alone does not exactly convey it as the scandalous work that it was. The piece itself is comprised of a standard porcelain urinal signed “R.Mutt 1917” in black paint. It was part of a collection of pieces by Duchamp which he titled his ‘readymades’. In New York City in 1917 the Society Of Independent Artists’ Salon were holding an unjuried exhibition in which he anonymously submitted the urinal to test their claim that they would accept any work of art. ‘Fountain’, however, became the exception to this rule, and the Society would reject it on account of it not being a credible art piece. This was done on account of the sculpture being “vulgar” or “just a plain piece of plumbing.” However, Fountain is, to me, a full dismissal of conventional artistic ideology. The entire notion of seeing a piece of art and feeling frustrated. We as a species are very visually inclined and the way something looks is particularly important to us.

This is the reason things such as this are so important to art as a form of communication. When artists like Duchamp put such intent behind these works and attempt to make a statement to onlookers, we are reminded that the sophistication and nuance that we associate with the medium is extraneous and that we cannot limit people’s expression or make it into something it is not. Duchamp had been a member of this organisation and upon the board’s spurning of the piece he resigned. From there onwards, a revolution of sorts was set in motion. Whether as a direct result of the piece or simply influenced by a shift in public opinion, a more unconventional wave of artists and ideas emerged. He went on to influence pieces such as Cattelan’s “Comedian” and “America” (if the titles are not familiar, you will recognise as a banana taped to a wall and a solid gold toilet, their legacy being the outrage they caused).

Duchamp's 'readymades' question what art is and, more importantly, who decides that? Duchamp himself was quoted as saying "I don't believe in art; I believe in artists." As aforementioned, he was an avid Dadaist and believed in art, not as an object but as an idea. Not only that, but he was doing so at a time when art that was considered dignified was an objective view. An anonymous editorial weighed in on the topic which, at the time, was exhaustively discussed among many. This editorial claimed, "Whether Mr. Mutt with his own hands made the fountain or not has no importance. He chose it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view- created a new thought for that object." Duchamp himself regarded much artwork at the time to be purely "retinal art" intended solely to be appealing to the eyes.

A particular artwork that I think embodies this is Tracey Emin's 'My Bed' 1998. It consists of her own bed with bedroom items strewn around the space. It features things like empty vodka bottles, a dirty rug, newspapers, and a pair of slippers and represents the state it had been left in after lamenting for four days in a depressive and suicidal state. Like the controversy around 'Fountain', many people critiqued the piece saying that anyone could have presented an unmade, messy bed. Her response to this was, "Well they didn't, didn't they? No one had ever done that before."



Regardless of the controversy of the topic, overall, "Fountain" did impact the way we view art. Such a creation, (through offence or liberation) puts some of the definition of art within the hands of the onlooker. Through this, it bridges the gap between critic and observer. Art makes a gallery, but a gallery should not make art. A certain message is sent through Duchamp's methods, about art being for everyone despite occupation or intelligence. It creates an accessibility that is so integral in being able to see art as it truly is: an expression of the human experience, even when it is intended to mean nothing at all. Duchamp's intention was exactly that, to value art created with intention and to cast off prejudice placed on a lack of skill.

A Harris

The Medical Revolution of the 19th Century

Many people today take for granted how medicine has advanced over the years, unaware of what discoveries led to surgical techniques, the production of drugs or why we treat infection diseases as we do now. But to make this progress, many people had to work hard and discover the science of the human body. One such discovery that was instrumental to how we understand the spread and the cause of disease is the Germ Theory. This idea, which became accepted in the 18th century, revolutionised how the spread of disease is viewed and prevented.



Before we realised that infections and illnesses were caused by microscopic organisms, one of the main theories that was common before the Germ Theory was that of Miasma. Originating from the fourth century, it stated that diseases like cholera were caused by a miasma. This word, coming from the ancient Greek meaning “pollution” describes the “bad air” given off from rotting organic matter, a vapour or mist filled with particles from decomposition. It was said to be identifiable by its repellent smell and was a product of the environment e.g. contaminated water. This idea was different to the more well-known concept of the Four Humours, described by Hippocrates. It was based on the idea that the body contained blood, phlegm, black bile, and yellow bile, and that when these substances became out of balance it manifested as illness. People would be treated of their illnesses by removing one of the humours to bring the substances back into balance.

However, in the 19th century two figures in the world of medical microbiology refuted these past ideas on how people became ill: Louis Pasteur of France and Robert Koch of Germany. Both worked to prove the theory that microorganisms caused disease and ended up doing so brilliantly. In the 1850s, Pasteur performed experiments with boiled wine in two flasks (the heating killed any microbes) and exposed one to the air whilst sealing the other. Only the one exposed to the air went bad and contained microbes when viewed under a microscope, proving that the microbes came from the air and caused disease. Koch on the other hand, developed agar jelly- a growth medium for bacteria- along with a petri dish to store the agar and growing bacteria safely in ideal conditions. He also conducted research into anthrax and used stains on microscope slides which allowed him to identify individual types of bacteria.

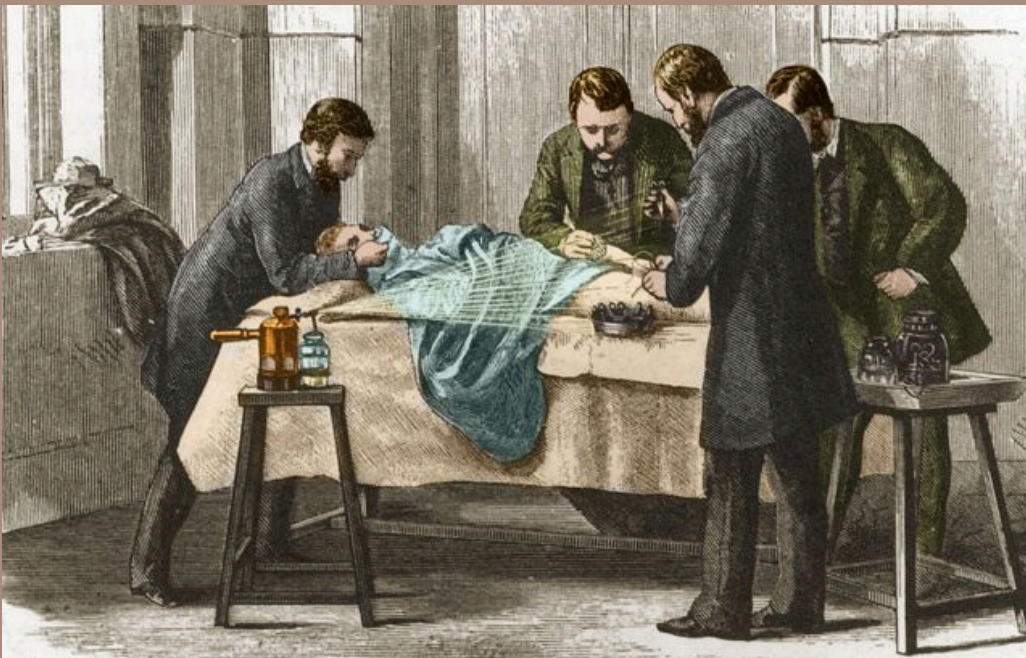


After the Germ Theory was proven and accepted, methods arose to reduce infection and keep operating theatres clean. One man name Joseph Lister developed antiseptic techniques using weak carbolic acid to kill germs on contact. He recommended that surgeons should wash their hands in the carbolic acid before an operation and a carbolic hand spray should be used to clean where the patient would be operated. This method brought about a significant reduction in mortality rates for operations and his carbolic spray was even used in a surgical procedure on Queen Victoria. This new perspective on illness led to a greater commitment to public health, with Public Health Acts in both 1848 and 1875, the second act being more significant as it became compulsory for local authorities to regulate lodging houses, improve sewer systems, and ensure good standards for new houses.



Overall, the discovery of germs and the proof of them causing disease revolutionised public health and surgery, leading to a massive improvement in how medicine was practised and improving the lives of many.

D McGuire





How Twin Peaks revolutionised the small screen

In light of his recent passing, I, like many others, have found myself looking back at the work of David Lynch and appreciating it in a more solemn lens. David Lynch's genius was undeniable, and his unique "Lynchian" style translates so clearly into Twin Peaks. In a time when there was no Netflix, no algorithm and a lack of defiance, Twin Peaks took the small screen by storm, and with that became one of the most influential shows of the 90s.

On a misty morning, a man going out fishing discovers a body, wrapped in plastic, washed up on the beach. A simple opening resembling that of Agatha Christie, establishing a classic crime convention to bring in an audience. As the silvery face of prom queen Laura Palmer is revealed to us, her identification from an idiosyncratic pair of cops sets the mystery to a head start. Who is Laura Palmer, and who could possibly want her dead? The basis of the show appears to be simple: the murder of a beautiful girl, a close-knit town, a peculiar detective type and a plethora of suspects. However, as we are then thrust into a grief-stricken community alongside the eccentric FBI Agent Dale Cooper, it becomes clear that everything is not as it seems.

Twin Peaks, like its prom queen, is a town with a double life. Everyone has a secret, and they unravel quickly. What then truly sets the show apart is the blurred lines of reality, as Agent Cooper's dream-led investigation unfolds. The basis of the show is simple at first: murder of a beautiful girl, close-knit small town, a peculiar detective type and a plethora of suspects. As the series develops it all becomes very, well, Lynchian. In the backdrop the scenic Pacific northwest, and with ambient jazz floating through the score, we watch as a seemingly ordinary community unravels to reveal a dark underbelly, and that darker than initially seems.



The show was different from anything that had previously been on air and has distinctive tropes that have echoed throughout film and television. A television series bursting with idiosyncrasies and an increasingly acquired (and oftentimes pretentious) audience wasn't necessarily built to be a hit. Yet here it stands, and without it, modern television wouldn't be as we know it at all. Twin Peaks had a selling point which set it apart from the likes of *Murder She Wrote*, due to its impossibility to view casually. Each week tuning in, the viewer had to be immersed completely in the surreal twists and sequences that drove the plot. Missing an episode would make it difficult to understand, and even watching each episode could leave questions unanswered. The show itself was like a red room sequence: psychedelic, confusing oftentimes just weird. Lynch truly demonstrated how auteurs could always find their way on the small screen, and with that led the path of many shows to follow. *X-Files*, *Breaking Bad*, *The Sopranos* (the list goes on), all pay homages in their own way, whether that be a cryptic dream sequence or simply a small town full of secrets.



The wackiest aspect of the show would certainly be within its dream sequences, as clues are revealed in a most peculiar way. Various spirits and doppelgängers will meet in the "Red Room," an extradimensional space initially revealed in Cooper's dreams. The waiting room has many baffling factors, ranging from not only the plot driving revelations it creates, but the atmosphere it builds on screen. It doesn't follow earthly rules of physics, nor does it inhabit circumstances often seen. A very known example would be "the man from the other place" spewing a strange, reversed dialect reminiscent of speaking in tongues, then dancing and clicking his fingers to a jazz track. Twin Peaks is characteristically bizarre and, to me, that is what generates the bulk of its appeal.



While mysterious and unforgivingly complex, Twin Peaks have a certain 'je ne sais quoi' which I think lies within the eccentricity of the entire thing. Even the first line referring to Laura Palmer's body being "wrapped in plastic", has its own strange eerie stress on vowels. Although the show doesn't necessarily have you laughing out loud, there are certainly amusing moments within the local police force with its varying levels of competence, and Dale Cooper's aberrant attitude and unconventional methods.



Twin Peaks' impact in the world of television is undeniable, and directors and writers of modern dramas, especially crime, have a lot to thank for. David Lynch's work may have had imperfections (especially perhaps as certain material wore thin) but it was undeniably his. He built upon convention, while revolutionising what convention then became. So, whether you have watched Twin Peaks or not, it can be guaranteed that Lynch's ideas have left some kind of mark, which is what truly set him apart.

E Thurgood

The Influence of Archimedes

Archimedes of Syracuse, a Greek mathematician, physicist, engineer, inventor and astronomer, can be hailed as one of, if not the most, significant figure in the development of mathematics and physics. Born in 287 BC in the Greek coastal city of Syracuse on the island of Sicily, Archimedes made groundbreaking contributions that laid the foundation for modern day scientific principles. His work not only advanced mathematics but also influenced the evolution of physics, particularly in areas such as hydrostatics, geometry and mechanics.



One of his notable contributions was in mathematics in his method of exhaustion, a precursor to integral calculus. By using his method, he was able to calculate areas and volumes of shapes with remarkable precision, an example of this was when he famously calculated the area of a circle by inscribing and circumscribing polygons, essentially approximating the circles area as the number of polygon sides increased. This method not only demonstrated the power of limits but also provided a systematic way to approach problems that involve infinite processes, a concept critical in modern calculus developed centuries later by mathematicians such as Newton and Leibniz.

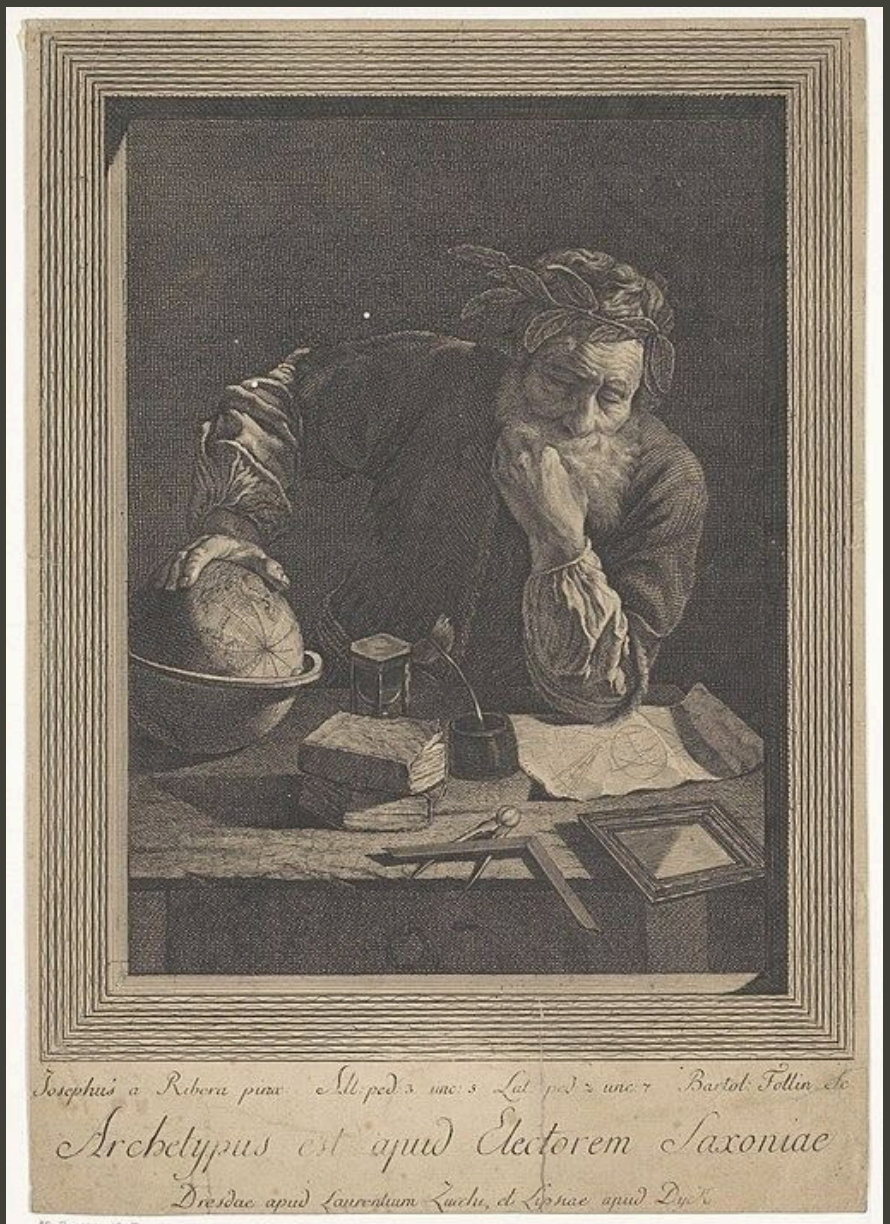
Furthermore, in the realm of shapes, Archimedes made significant strides in the understanding of spheres and cylinders. The formulae you use in maths to work out the volume of spheres were developed by this man where he found out that a sphere is two-thirds of the volume of the smallest cylinder that it can fit within. This relationship demonstrated his deep understanding of geometry and the properties of three-dimensional figures. Today these formulae form the basis for many principles in both architecture and engineering.

Eureka! Archimedes' influence also stretched into the world of physics, particularly the discoveries in hydrostatics. His famous principle, known as Archimedes' principle, states that a body immersed in a fluid experiences an upward buoyant force equal to the weight of the fluid it displaces. This simple yet brilliant observation explains why objects float or sink and far-reaching implications in fields such as engineering and naval architecture. This principle can be observed in applications such as the design of ships, submarines and various machinery, highlighting how Archimedes' insights remain truly relevant and applicable today.

Moreover, he is credible in the development of numerous mechanical devices, most notably the Archimedean screw. This device is used to lift water for irrigation and land drainage, which again demonstrates his keen understanding for mechanics and fluid dynamics. The screw operates on the principle of helical movement, showcasing his ability to apply mathematical concepts to real-world engineering challenges. The invention paved the way for future developments in fluid mechanics and engineering.

Another remarkable aspect of Archimedes' work was his approach to problem-solving which combined theoretical analysis with practical application. When the Romans attacked Syracuse during the Second Punic War between Rome and Carthage, Archimedes used his brilliant mind to design war machines to help defend his city, including the Claw, that would rip ships out of the sea, likely a large crane-like mechanism with a grappling hook. Along with this he developed a system of burning mirrors that were used in battle to focus the sun's rays on enemies' ships bursting them into flames and even improved catapults that were used to throw rocks at the Romans.

Archimedes' influence on mathematics and physics can also be seen through the works of later scholars. Medieval mathematicians and scientists in both Arabia and Europe revered his texts, translating and expanding on his ideas. The renaissance period witnessed a revival of interest in Archimedean principles, leading to advancements that would eventually contribute to the scientific revolution. Figures such as Galileo Galilei were inspired by Archimedes, often referring to his principles to support their own discoveries.



In summary, Archimedes revolutionised modern mathematics and physics through his innovative methods and amazing mind. His work on geometry of shapes, the foundations of hydrostatics and mechanical inventions not only advanced mathematical theory but also provided essential tools for physical sciences and engineering. His ability to intertwine abstract mathematics with practical applications remains a guiding principle in scientific endeavours today, showcasing the enduring relevance of his work across the centuries.

P Bourke

Feminist Revolution in Psychology

The “Feminist Revolution” within Psychology refers to a movement of social change within the field of psychology in the late 1960s and early 1970s, walking hand-in-hand with second-wave feminism of the same period. In speaking out against the male-dominated field of psychological research, members of the feminist revolution were able to create a significant shifting point in the consideration and research of gender in Psychology.



The feminist revolution was catalysed by Naomi Weisstein’s 1968 essay, “Psychology Constructs The Female.” In this, Weisstein expressed her frustration around how women were viewed in Psychology, particularly in theories about women formulated by men. She argued that, although psychological theories including women did exist, by psychologists such as Freud, and were accepted into academic society, there “wasn’t the tiniest shred of evidence” to suggest that these assumptions about women were true. Weisstein observed that many theories including women were flawed, as instead of empirical evidence they were grounded in prejudiced assumptions about women’s nature – that they were weaker, inferior, and passive. These assumptions influenced the interpretation of psychological findings, as well as promoting biases that would only reinforce these presumptions which were regarded as fact. As such, Weisstein’s essay sparked the early years of the feminist revolution, in which its members aimed to expose and dismantle traditional psychological theories and research methods that were biased against women.

Along with this was the underlying aim of the feminist revolution – to give women a more visible role in the field of psychology. Historically, there had been a lack of attention towards women and their experiences. Carol Gilligan addressed this in 1982 with her book, “In a Different Voice.” Throughout, she argued that women’s experiences needed to be considered in theory and research. In particular, she criticised Lawrence Kohlberg’s 1958 theory of moral development. When Kohlberg’s theory was applied to women and girls, it was found that in general women appeared to be less morally developed than men – of the six stages, women tended to be stuck at around stage 3. Gilligan pointed out that Kohlberg’s theory was based on androcentric evidence – that is, a sample of American boys. This was not unusual in Psychology – a lot of, if not the majority of, research and theory was based on men’s experiences, however this only created ungeneralisable results for wider society. Gilligan went on to theorise that women’s moral development differed from men’s, and constructed her own model of moral development for women.

The feminist revolution was responsible for producing positive outcomes for women in Psychology. Courses on Women's Psychology began to emerge in universities in the early 1970's, at the start of the revolution, thus establishing it as a recognised field. However, as Women's Psychology was a new field, it was more difficult to gain funding for research than traditional Psychology. Despite these setbacks, more women began to enter the field of psychology as the feminist revolution gained traction over the years. This stimulated further confrontation of hypocrisy and inequality- for example, the sexism within clinical practice, outlined in 1972 by Phyllis Chester in "Women and Madness."

However, there is still progress to be made today - most notably, recognition and change around the limited study, and therefore understanding, of psychology within marginalised groups.

To conclude, the feminist revolution was a call for change in Psychology, and its echoes and its effects can still be heard and felt today. The research carried out by female psychologists in the late 1960s and early 1970s has shaped the psychological understanding and implications of women's experiences and will continue to shape these into the future.



C Myelchreest

The Punk Revolution

Revolution is a topic we mostly associate with the overthrowing of a tyrannical system oppressing the people; done by the people, for the people. While that is exactly what the Punk Revolution is about, it would be unlikely to be your first association with revolting. I am going to tell you why it should be. Punk is a culture of non-confirmative, anti-corporation, class-conscious advocates whereby their unique expressions in the arts and through public displays such as protesting, they achieve their goal of putting pressure on the people in power to inspire change in the current status quo.

The musical revolution achieved through punk media began in the late 70s featuring bands primarily from the USA and UK, with the Ramones being accredited as the 'first true punk-rock'. Their initial status could be up to interpretation due to punk's lack of conformity, yet the band gained widespread popularity amongst the first wave of modern teenagers. With their disposable income and individuality from their parents, the revolution inspired social reform during the Cold War.



Meanwhile in the UK, the punk scene had become even more prevalent. Driven by the social and economic unrest under James Callaghan as PM followed by the infamous, disgusting Iron Lady, the North of England with its preexisting hooliganism culture saw the nexus of punk rock with bands like the Sex Pistols speaking up with more anarchist values increased by the rampant poverty experienced in the 70s and 80s. The movement did however meet criticism, notably from the band Crass, stating that 'movements are systems, systems kill.' This sentiment began to spread, with debates about whether 'sell-outs' were truly standing by the so-called punk ideology. The culture was multi-faceted, and infighting made that evident.



Punk's fashion revolution is rooted in its DIY attitude, with their expression of individuality and making a message. Their clothing was a muse to be identified with their ideologies. While music may have been the catalyst attributed to punk fashion, it eventually gained independence from the likes of Malcolm McLaren and moved to Vivienne Westwood and Jean-Paul Gaultier (being the biggest names to this day) to use punk inspiration for their work. Punk fashion took inspiration from street art and general vandalism, through bold contrasting patchwork, adorned with metal studs among leather templates, covered in rips and tears. Moreover, punk revolutionised the androgynous nature of fashion today, with the inclusion of more stereotypically feminine garments such as mesh shirts or cropped lace tops typically associated with the LGBT community. Sexual discrimination did not exist in that scene, thereby challenging gender stereotypes. Punk fashion is further commonly associated with the classic made in England Dr. Martens boots, worn for years on end, and crafted with the hardcore nature of the culture in mind. They became a staple of the scene, being one of the only factors most punks can agree on and conform to.

The fashion revolution was not only rooted in their clothing, but it also featured heavy bodily modifications for both men and women, with a plethora of piercings unappealing to the vanilla pallet of a conformist. Tattoos are commonplace among punks, as they are a permanent scar of your views displaying one's unwavering dedication to a specific cause. Some general tattoos include an anarchist symbol or band logos to associate markings on their skin to their ideologies. Dyed hair in a vibrant colour attracted attention to their messages from their bodies and exceedingly popular styles included liberty spikes and the iconic mohawk, each displaying the revolutionary uniqueness of the punk scene.



Public displays such as protesting have always been the punk way of achieving socioeconomic change and disputing foreign affairs which go against their ideologies. The Rock Against Racism movement was sparked in the 70s as racism sprouted in certain punk subcultures, with far-right ideologies and an emerging 'bonehead' culture. The Rock Against Racism movement saw the nexus of punk and reggae music as a turnout of 100,000 came to the carnival in Trafalgar square on the 30th of April 1978, followed by the 24th of September of the same year with marches on Hyde Park as a demonstration their views. During the miner strikes of 1984-85, are some of the most notable events under Thatcher's reign of terror.

Miners were having confrontations with the police at picket lines to stop the closure of mining sites deemed unprofitable as the industry was nationalised, and conflict was arising quickly. After the Rock Against Racism movement solidified the consensus for punk politics, a turnout of 142,000 for the strikes and demonstrations led by various punk singers and bands. The strikes resulted in 3 deaths and significantly weakened the trade union's influence under Thatcher, yet they were the most important action taken regarding UK unions. Regardless of the outcome, it paved the way for opposition towards conservative ideology in the North as we see it today, and is the reason your parents, and grandparents have voted Labour ever since they were eligible to. Your life and their lives have been influenced by the punk revolution in all aspects whether you notice it or not.



L Hughes

Did Shakespeare oppose the status quo?

“When usurers tell their gold in the field [...] Then shall the realm of Albion come to great confusion.”

The Jacobean principle of the “great chain of being” defines revolution as an act of social and political violence. This is the belief that circumstance and perceived purpose are assigned by God and cannot be escaped. The attempt is sacrilege. Shakespeare’s sympathies towards it depend on how entirely he conformed to the cultural context of his times.

His sporadic use of this “natural order” is often, and justly, criticised. Concepts of fate require a submission of selfhood that is broadly understood today to be a collective defeat, rather than a victory of virtue. However, theatre demands a suspension of logic. Shakespeare can write in intensities, that would otherwise be recognisable as ridiculous, because he creates implausible worlds where he can equate them with foundational moral sensibilities. AC Bradley, a prominent literary critic, argues that Shakespeare’s wields language to such extreme effect that, as an audience, we are “unconscious of the grotesqueness [of his messaging’s absurdity] for common sense.” Rationale-displacing viscera has always been a powerful means of persuasion, and Shakespeare was a venerated but governable means to achieving it for those with the authority to demand it.

Shakespeare’s audience perturbs each letter of his self-indulgence: avid belief in predestination was as much a stipulation of his position as it could have been his personal philosophy. His career, as his work grew more prominent, depended on not only on the perception of the public (and therefore conforming to and expressing generally accepted values) but on ensuring the goodwill of the monarch. This is not earned by questioning the sanctity of their position, which could threaten his life. This is most unabashed in “Richard III”, whose titular character exists only as it juxtaposes the virtues of Elizabeth I and her ancestors.



However, “King Lear” shows a quiet shame in the false equivalency of function as enabled and form as possible “the natural order” demands. Act 1: Scene 1’s action follows an eloquent performer’s appeal to an arrogant and absolute monarch’s ego for personal gain, which mimics Shakespeare’s probable behaviour. While it is doubtful that Shakespeare created Goneril and Regan with the sole intention of revealing any facet of himself, the struggle of word and deed is thematically central to this narrative. This reveals a profound sense of ultimate purposelessness in an intellect who traded in, and is known most truly through, the ways he feels they coincide. However, this play does not truly open with the “love test”, but with the abrasive, and ultimately damning, conflation of the demand of our moral responsibility to others and the selfishness with which we know it. It is as much of a call to revolution as it is a lamentation that he believes it can never exist.

Therefore, Shakespeare’s volatile and elusive handling of revolution throughout his works is a poignant resignation to an existing, flawed social order that it doesn’t attempt to absolve. His confidence in the existence of an inescapable fate is not for lack of desire for societal change, or ignorance of its necessity, but a lack of trust in the wide-scale selflessness this would require. The function of “King Lear”, argues critic Emma Smith, is to “undermine any vestige of that comforting idea that there is a moral order.”



E Adair

“Then comes the time, who lives to see’t, That going shall be us’d with feet.”

Christ, the Redeemer

Revolution, a large-scale turning change, where the entire established system in question revolves have happened throughout history in the political, social and economic spheres. But morality, the ethical system that underlines right and wrong, why we do what we do, tends to resolve less, as a more ancient, unspoken institution. However, as the educated readers that we are, we ought to engage with ethical issues since it affects us all so deeply, and when social ethics change, this is fertile ground for discussion and reflection and reflection for us to learn about what it really means to be right and wrong, if we can even call good and evil objective concepts?

My focus today is not to discuss the political revolution and the ethics that followed in America and France, or the second wave feminist, post-modern 'sexual revolution' in the 1960s. These historical events in mankind's eternal quest towards a good life are all important, however I will be talking about something far more ancient, controversial, and far more reaching--- the so called 'Jesus Revolution'. I understand that many eyes will be rolling at the mere mention of Jesus- a figure many of you will have no interest in discussing, let alone the consequences of his life and ministry. But, for a moment, consider this: Your automatic preconception at the mere name of Jesus says something about his legacy. Were I to be writing about figures like Cicero, Marcus Aurelius, Plato or Aristotle most would be hard pressed to ramble off even 5 doctrines that these men taught, let alone the ripples their lives have left in history...

If one were to historically examine the world of the first century and before, we see, on the surface, people going about their daily lives, having families, thinking about if it's going to rain and what a rival city state is up to. However, we see also a society built upon systematic oppression on a scale we can barely comprehend. There are reliable historical sources describing Julius Caesar's slaughter of 9 million Gaels (proto-Frenchmen) and taken a million more on as slaves. The sexual economy is fundamentally constructed around the assumption that a select upper class roman elite were able to take whomever they please. What we would today see as the horrors were not only common but accepted and encouraged. What we today would outright condemn, was seen as socially acceptable. The slavery and other abhorrence of the ancient world were not unique to Greece and Rome. Indigenous populations of Africa and South America too, enjoyed deep rooted subjugation of women, partaking in sacrifice of adults and babies, cannibalism and violence.



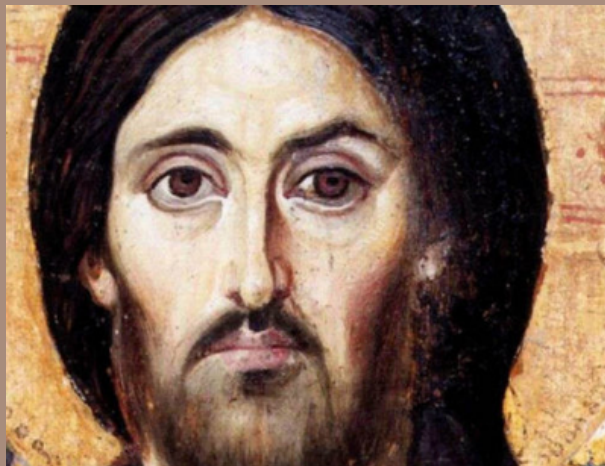
From mere historical observation, it can be deduced that there is something innate in human nature to commit violent atrocities, across cultures and times from 21st century Jerusalem to 20th century Germany. This discussion surrounding human atrocities may be uncomfortable, and you could be wondering: what has this got to do with Jesus? Let me respond with a question. Did those who committed that long list of heinous crimes think what they were doing was wrong? To what kind of innate level, they felt uneasy, its impossible to know. However, in a world where thousands paraded the streets of Rome to celebrate Caesar's barbarity, and gladiatorial combat entertained the masses, we can make the assumption that moral qualms were fairly minimal.

It is therefore, Jesus, the "social revolutionary" that acts as the catalyst for such change. The contemporary historian Josephus comments, while the earthly life of Jesus remained in living memory that these followers of 'the way' as it was then called, were outliers in contemporary society, granting their women the autonomy to remain virgins without being sold as marriage slaves. Acts tells us of a shared community, in which widows and orphans are provided for, as Galatian's says, "neither Jew nor Greek, all are one in Christ Jesus."

It is fascinating anthropology to trace this developing ethic throughout the ages. This is not to say that the Christian west is a civilization of perfection, but merely a shockingly distinct change in human values that must be accepted and studied if one ever hopes to understand the world we live in today. Many over the years have coopted this message, the crusades and trans-Atlantic slave trade as acts of good examples, and yet it was Christian believers such as William Wilberforce who fought to abolish the act. What was it God free the Jews from in exodus?

In conclusion, everyone living in the world who wishes to understand it in its modern and historical context is a fool to ignore the legacy of Jesus Christ. Just a small number of gifts to our society given by Christian belief include international law, human rights, the modern hospital and much more. Only a fool is blind to his history, and its important to understand both the positives and negatives of what the past has left us.

S Rogers



Kid A

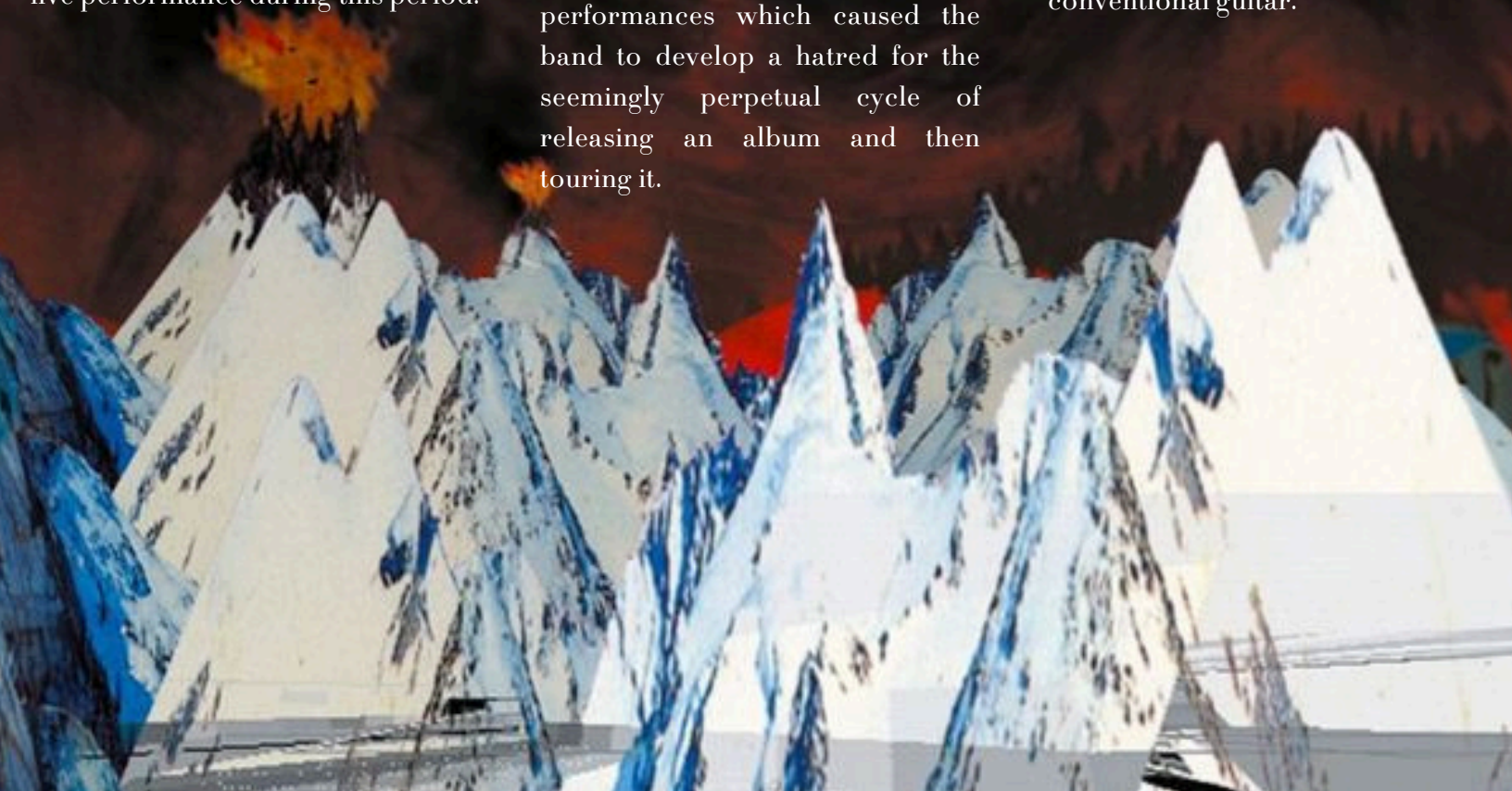
It is no understatement to say that Radiohead's 2000 album "Kid A" is one of the finest and most influential albums of all time. One could even say it revolutionised music as we know it. Radiohead's innovative, avant-garde take on music, specifically in Kid A, has brought them to the forefront of many conversations regarding the greatest of all time, whether they be about albums or bands.

Following the release of their 1997 album "OK computer", Radiohead, like most bands, went on tour, going as far as to headline Glastonbury that very same year. This performance, which is widely considered to be one of the finest live performances of all time, was almost a complete disaster and initiated Radiohead's disdain for live performance during this period.

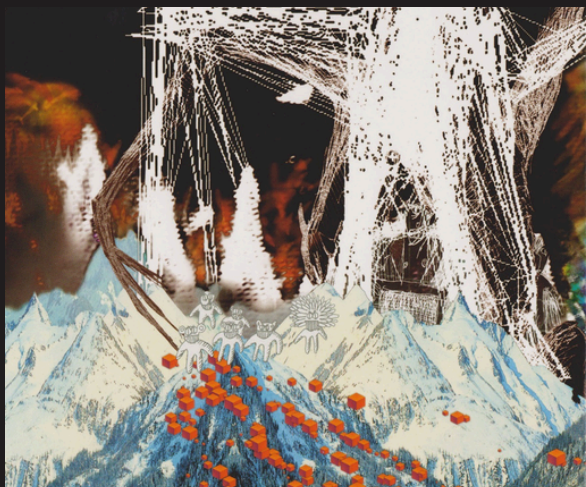
You see, 1997 was one of Glasto's bad weather years and, as a result, the band experienced a lot of failures with their equipment. At one point their monitors blew meaning the band could no longer hear themselves playing, having to rely on faith and good timing to get through the performance.

Thom Yorke, Radiohead's singer, songwriter and multi-instrumentalist, almost walked off stage. In 2017, Yorke revealed that he told guitarist Ed O'Brien "I'm off mate, see you later" with O'Brien responding, "if you do, you'll probably live the rest of your life regretting it." Thus, convincing Yorke to see out the rest of the night, though O'Brien himself shared Yorke's mawkishness, describing the gig as "a form of hell." This was just one of many performances which caused the band to develop a hatred for the seemingly perpetual cycle of releasing an album and then touring it.

At the same time, Yorke began to listen exclusively to musicians such as Aphex Twin and Autechre. He brought the styles of such musicians into the sessions that would birth the songs of Kid A. They incorporated genres like IDM, Jazz, and even classical music. Unexpectedly due to its prominence in their three previous albums, Yorke and Jonny also sidelined their guitars. Being as innovative as always, they pioneered techniques never-before seen in a band of their popularity. Ed O'Brien, not wanting to abandon his beloved guitar, created synthesiser-like sounds using sustain units and delay effects. Producer Nigel Godrich used software like Pro Tools to create texture and manipulate vocals, allowing Yorke to use his voice as an instrument, instead of the more conventional guitar.



The listener gets the sense that this album is something new from the very first seconds of the opening track, "Everything In It's Right Place." It opens with a descending arpeggiated chord progression creating a sense of dread, immediately separating the album from the melancholia of OK computer, in fact, it's almost as though OK computer was cocooned in the futuristic technology that its own lyrics warned of, and these 4 simple chords are the very first beatings of the newly emerging Kid A's wings.



From the Orwellian vibe of "Everything in Its Right Place," to the elegant harp samples on "Motion Picture Soundtrack," to glitchy, electronic beat of "Idioteque," Radiohead brings you on a journey through more soundscapes than you could count on three hands with this album. However, the album's true influence lies in its experimental nature. Radiohead rejected commercial expectations of what Kid A would be, showing artists that they could focus on maintaining artistic integrity rather than simply giving people what they wanted to hear, proven by the fact that, upon release The Guardian gave Kid A 2 stars, even though a week later it would become Radiohead's first album to reach Number One on the Billboard 200 Charts.

It is this lack of care for public opinion that would lead many critics to draw similarities with works like Kanye West's "My Beautiful Dark Twisted Fantasy," with other similarities being obvious, like several sonic elements and the thematic parallels of anxiety and alienation, showing the albums influence in a range of genres. This experimentalism also leads to Kid A often being cited as one of the greatest left-turns in music history, commonly likened to Bob Dylan's revolutionary move towards the electric guitar in the 60's.

Kid A is acknowledged as the highest echelon of musicality for a reason, it opens doors in your mind to new genres while keeping the traditional Radiohead feel to it. Finally, I implore you, dear reader, to listen to this work of art and allow it to change your very view of music and artistry, forever.



J Davies