

EDITORIAL

I studied at a school that discouraged all forms of physical punishment. If anything, the teachers would talk to us about such forms of punishment and why they were, in no way, justifiable acts of ensuring discipline inside classrooms.

Sadly, many students across the country did not enjoy the same privilege.

What disheartens me is that we consider ourselves privileged when we realize physical punishment was something we didn't have to endure. However, in no modern school setting should such forms of punishment exist.

It is arguably one of the most disgusting things about our education system. Teachers often make matters worse by boasting of their own upbringings, and smacking the student every now and then helped "develop" them into better humans. I believe that this situation is worse in various madrasas across the country.

I do, however, hope that a time will come when teachers will abandon this practice, not just because the law will stop them from doing so, but willingly.

– Faisal Bin Iqbal, Sub-Editor & Digital Co-ordinator, SHOUT



PLAYWATCH

MOVIE



Netflix's adaptation of *Persuasion* is disappointing

ADRITA ZAIMA ISLAM

When Netflix announced their adaptation of *Persuasion* – Jane Austen's final completed novel – fans were thrilled.

Favourites like *Pride and Prejudice* and *Emma* have received numerous adaptations over the years and their popularity pushed Austen's quieter novels, like *Sense and Sensibility* and *Persuasion* into the background.

Due to *Persuasion*'s big screen portrayals being few and far between, Jane Austen fans welcomed the announcement of a new film.

That is until people saw the film.

Persuasion tells the story of the 27-year-old Anne Elliot, played by Dakota Johnson. In the bloom of her youth, she was persuaded by her family and friends to give up the charming albeit poor Frederick Wentworth, played by Cosmo Jarvis, due to the differences in their societal positions. Now, almost a decade later, the two are placed in proximity once more and Anne is forced to face her feelings for him, as well as her regrets over past decisions.

What draws admirers to Anne is her quiet compassion, introspection, and ability to be long-suffering while her family goes on being indifferent toward her. Thus, when Johnson started addressing the camera directly with her family woes, as though the audience is her therapist and she was their patient, it was jarring.

Throughout the movie, Anne breaks the fourth wall with her mischievous smirks and snide asides. Many have pointed out that it is more like something Phoebe-Waller Bridge would do in *Fleabag*, and it is to soothe fans who like feisty female characters.

Furthermore, the movie sets the overall tone to be comic rather than tragic, as the original story demands. The anguish and longing that Anne and

Frederick feel in the novel appear to be reduced to a rom-com situation.

Anne's character does have the mental prowess and wit to say the things that Johnson does. Even in the book, through her observations, she points out the follies of those around her. But Austen's Anne is more likely to do so through her internal dialogue. Austen relied on textual implications to portray Anne's feelings. While I don't entirely disagree with breaking the fourth wall to convey said feelings, it does bring a drastic change to the character.

Art changes with time and environment, as well as the attitude towards its subject matter. The character modifications to fit modern sensibilities make sense then. However, isn't changing it to a modern context an insult to the audience's intelligence, like saying that they would not understand Anne's situation in her historical and social situation?

While it is true that everyone should have the artistic license to interpret a source material as they wish, Austen fans, including myself, feel betrayed. They are furious over what they are calling a misrepresentation of the story. They view this adaptation as being meant less for them and more for the *Bridgerton* fans who like their characters to be modern while wearing frills and frocks.

Director Carrie Cracknell stated that she hoped to uphold the complexity of *Persuasion* while bringing a comic undertone to the film. However, while the sentiment is understandable, the execution fell short and proved to be a disappointment.

Zaima is a fake poet with a serious problem against anything that resembles seriousness. Send her your sympathies at zaima2004adrита@gmail.com

TITLE OF YOUR MIXTAPE



A

A Pearl
Mitski

Numb
Linkin Park

Harder to breathe
Maroon 5

Death by a Thousand
Cuts
Taylor Swift

B

What Is Love
Haddaway

Glimpse of Us
Joji

Voy Dekhash Na Please
Mohan Kanan

Meant To Be
Ber, Charlie Oriain

Email us at shoutds@gmail.com
with feedback, comments, and reader
submissions within 500 words.