



## Editorial: Creative Section

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*Aigne*'s inter-disciplinary nature ensures wide readership among academics and the Creative Section plays a significant role in accomplishing this task. This year's call for creative pieces received an overwhelming response. As a team, we were delighted by the numerous interpretations of 'Response: Reflection and Action' sent. The variety in styles and formats, and the quality of the submissions were remarkable, making the editorial process challenging, to say the least. Our aim was to select and compile the works that best aligned with the volume's theme, without excessively limiting the artistic reach of the section, while allowing for the broader possible audience to find something that they could personally resonate with. Whether we have achieved this goal remains to be decided by our readers.

This is the largest creative section *Aigne* has ever published, and the works presented include poems, short stories, photographs, a painting, and a photo essay. In a way, the section itself engages with the volume's theme, tempting the reader with each individual piece in different ways to induce a response that is both a reflection and an emotional re-action.

The five poems chosen vary in style, length and subject. They are, as most poems are, ductile expressions of their authors' sensitivity: reflection in action of an individual response to a corner of the material reality, to a fleeing sensation, to an otherwise little, ordinary 'something', that someone, somewhere shares with us, in an entirely different light. They give us, at least in their intention, the opportunity to look at something not merely from different eyes, but from a different 'heart'.

Two short stories follow the poems, more rational and discursive in nature. They were selected for their capacity to speak of a personal experience through the shared language of the human feelings, without forcing onto the reader the limits of an unequivocal interpretation. Both stood aside for their gentle and yet sophisticated style.

Next are the visual submissions, photographs and a painting that communicate with immediacy to our sense of beauty, of the harmony—or lack of it—that generates an emotional response to our individual sensitivity. They are, in a sense, a more simple and direct window into someone else's experience, a second look into something that already exists but we did not notice, or the re-arrangement of visualised and signified thoughts shared with us by another mind. If poems can be seen as mid-ground hybrids in the arch of the communicative effort, being both visual and rational, stories and images sit at the two opposite ends of it, the first entirely rational articulations, the second purely visual and therefore truly universal.

The last piece in the creative section is a photo essay that offers a tone that is individualistic and one that cannot be compared with the rest of the submissions. Nevertheless, it captures a unique response to reflection and action, and we found it best fitting to conclude this collection.

Creative pieces are, as artistic endeavours in general, subjective by definition, and ultimately gambles on the part of those who are tasked to select and present them to the public. If in the next few pages you, the reader, are confronted with an image, of shapes and colours or of words and emotions, a story, a description, or even a single stanza that resonates with you and your individual experience, then we will have succeeded, and that is all what we could have asked for.