



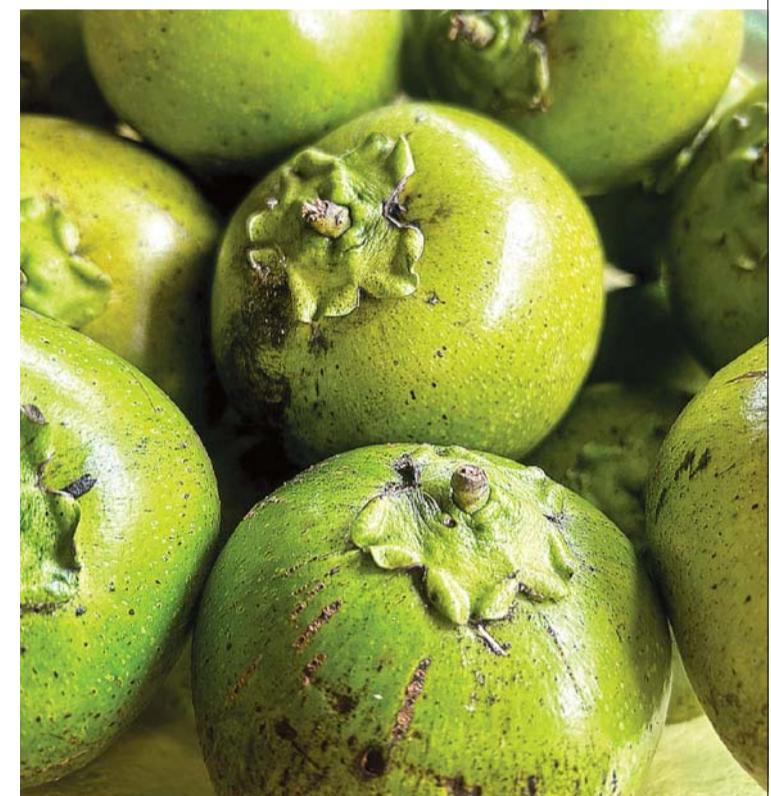
Celebrating the Joy of Reading

International Book Giving Day, observed on February 14, is a celebration of sharing the gift of books and spreading the love of reading. The day encourages people of all ages to donate books to children, schools, libraries, or those in need, fostering literacy and imagination. By giving a book, you open doors to knowledge, adventure, and creativity, nurturing a lifelong habit of reading. This initiative also highlights the power of storytelling to connect communities and inspire minds. International Book Giving Day reminds us that a simple act of generosity can ignite a world of learning and curiosity.

#BLACK SAPOTE

Nature's Chocolate Pudding Fruit

The Aztecs regarded it as the 'fruit of strength,' believing it provided energy and endurance. It was commonly eaten fresh and appreciated as a nourishing food.



Black sapote (*Diospyros digyna*) is a tropical fruit native to Central America, admired for its unusual appearance and impressive nutritional value. Often called the "chocolate pudding fruit," black sapote looks plain on the outside but reveals a rich, chocolate-like flesh when ripe, despite containing no cocoa, no added sugar, and almost no fat.

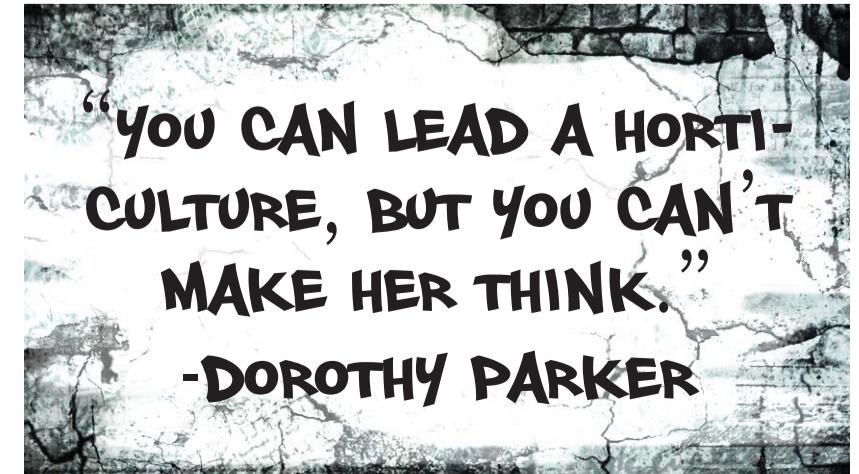
Black sapote has a long cultural history in Central America. The Aztecs regarded it as the 'fruit of strength,' believing it provided energy and endurance. It was commonly eaten fresh and appreciated as a nourishing food long before modern nutritional science confirmed its benefits.

Today, black sapote is enjoyed fresh or used in smoothie puddings and desserts as a natural alternative to chocolate-based foods. Its ability to combine a rich, indulgent taste with health benefits makes it a unique and valuable fruit.

Although its taste and texture resemble chocolate, black sapote is naturally sweet and



THE WALL

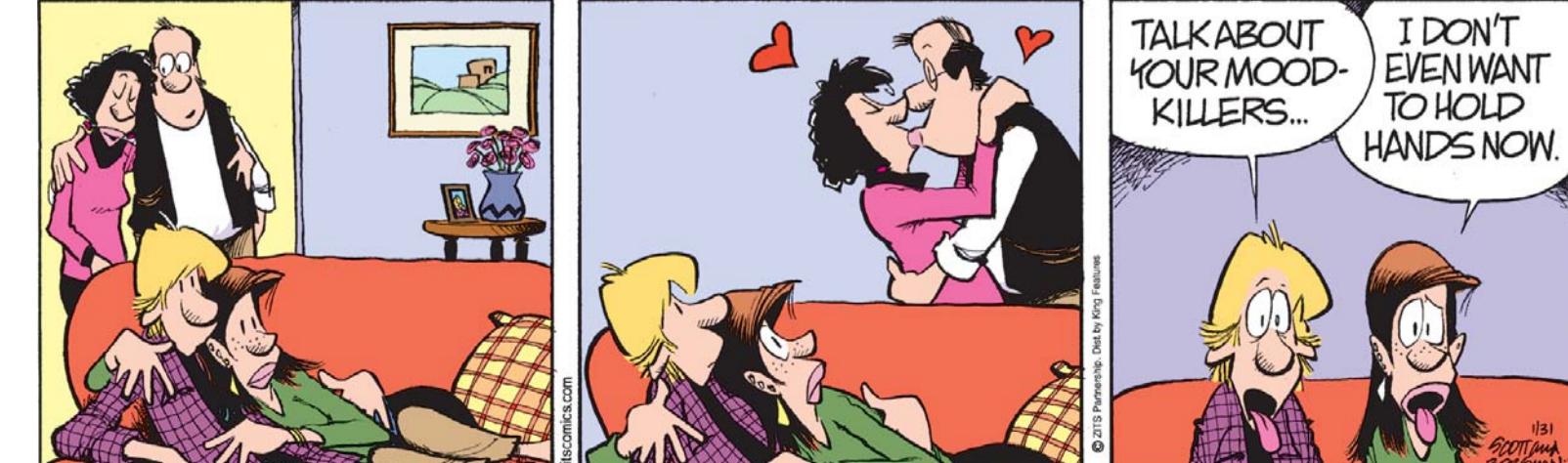


BABY BLUES



By Rick Kirkman & Jerry Scott

ZITS



The Awakening Conscience

Have a look at her hand. Notice anything other than a slight agitation? She has got ring on every single finger except for the one that counts. A sort of "I am not married to this man" statement, as far as the symbolism goes and we have just scratched the surface because if you pan over to the right, you might have noticed something else.



#WILLIAM HOLMAN HUNT

Anjali Sharma
Senior Journalist & Wililte Enthusiast

And he is definitely not her husband. How could you know that? For starters, this room is a bloody mess. And by carefully combing over a series of very intention clues, that are spread across this painting, we reveal that she is probably his mistress.

Have a look at her hand. Notice anything other than a slight agitation? She has got ring on every single finger except for the one that counts. A sort of "I am not married to this man" statement, as far as the symbolism goes and we have just scratched the surface because if you pan over to the right, you might have noticed something else.

No, not what appears to be the disease-ridden hands of the perverted gentleman, but keep going a little more and on the music rack of the piano is an arrangement titled, "Of in the still of night." A real song by a very real person, named Thomas Moore, who speaks of missed opportunities and a happier past life.

And did you notice the cat playing with the poor, helpless bird? I assure you the bird isn't having fun, and instead, it is a detail intentionally placed to suggest a few intriguing ideas. A life destined for a poor outcome? A detail to further enforce that this place doesn't feel homey?

Or is he the predatory cat and she the helpless bird? Pinning down the wings so that she might never fly off? We have got a clock concealed in glass. The strings of an unfinished tapestry, scattered on the floor. Alfred's tears? "Tears of Tears" disposed like a piece of garbage.

Remember the diseased hand? Well, it is not diseased, despite appearances but instead shielded by a glove. The same glove as this one that has been tossed to the floor, suggesting hasty intentions, but maybe, even suggesting a wasted purpose. It is not politely put away because nothing about this scene is polite to abandon a lower life.

In Pre-Raphaelitism and the Pre-Raphaelite Brotherhood, Hunt wrote that Pegotty's search for Emily in David Copperfield had given him the idea for the composition and he began to visit "different haunts of fallen girls" looking for a suitable setting. He did not plan to



begin with. And while this bumbling fool sings away a song about wasted life, we pull away and realize that she, but a moment ago, was singing. In fact, you can almost hear it. The final note that got away before she finally came to her senses. Because while we have spent this entire time uncovering at the highest degrees of probability, the nature of this relationship and who it is that we are observing, we haven't really considered what it is, that is in front of us, until right now.

The Awakening Conscience. The title of the painting by William Holman Hunt, and it is all the context we really need, because that is what is exactly going on inside her head. It is undeniable. She was just sitting in this room. She was just singing away, along with the mirror in the background, giving us a glimse in her inner dialogue.

The model for the woman was Annie Miller, who sat for many of the Pre-Raphaelites and to whom Hunt was engaged until 1859. The male figure may be based on Thomas Seddon or Augustus Egg, both painter friends of Hunt.

The look on the girl's face in the painting is not the look of pain and horror that viewers saw when the painting was first exhibited, and which shocked and repulsed many of the contemporary critics. The painting was commissioned by Thomas Fairbairn, a Manchester industrialist and patron of the Pre-Raphaelites, after Egg discussed Hunt's ideas and possibly showed him some of the initial sketches.

Fairbairn paid Hunt 350 guineas. The painting was exhibited at the Royal Academy in 1854, along with The Light of the World. Fairbairn found himself unable to bear looking at the woman's expression day-to-day, so persuaded Hunt to soften it.

Hunt started work but fell ill and allowed the painting to be returned to Fairbairn for display at the Birmingham Society of Artists exhibition in 1856 before he was completely happy with the result. Later, he was asked to do it again and confided to Edward Lear that he thought he had "materially bettered it." As noted in the spandrels, Hunt retouched the painting in 1864 and again in 1886, when he repaired some work that had been carried out by a restorer in the interim.

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#DANCING ON THE WAVES

A Life Shaped by the Sea

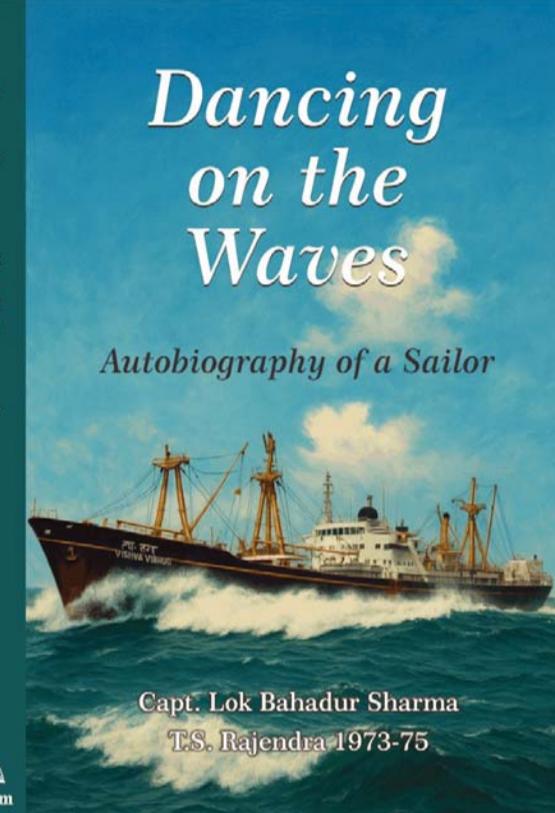
The sea is neither exaggerated nor idealized. It is shown as majestic yet merciless, capable of rewarding respect and punishing carelessness



Dancing on the Waves | Capt. Lok Bahadur Sharma

Asif Ullah Khan

n Dancing on the Waves, Capt. Lok Bahadur Sharma offers readers a rare and intimate glimpse into the life of a sailor whose years at sea



have shaped his character, discipline, and philosophy of life. The book stands as a thoughtful maritime memoir that blends personal experience with quiet reflection.

The narrative captures the sea in all its moods, serene, unforgiving, and irresistibly commanding. Through vivid recollections of long voyages, changing skies, and restless waters, the author portrays the ocean not merely as a workplace but as a living presence that tests both skill and spirit. Calm horizons bring moments of peace, while storms demand courage, quick judgment, and the mental resilience

required to face uncertainty from the eye of the narrative. These reflections make the book accessible to readers beyond maritime circles.

Capt. Sharma's writing carries a sense of honesty and restraint. The sea is neither exaggerated nor idealized. It is shown as majestic yet merciless, capable of rewarding respect and punishing carelessness.

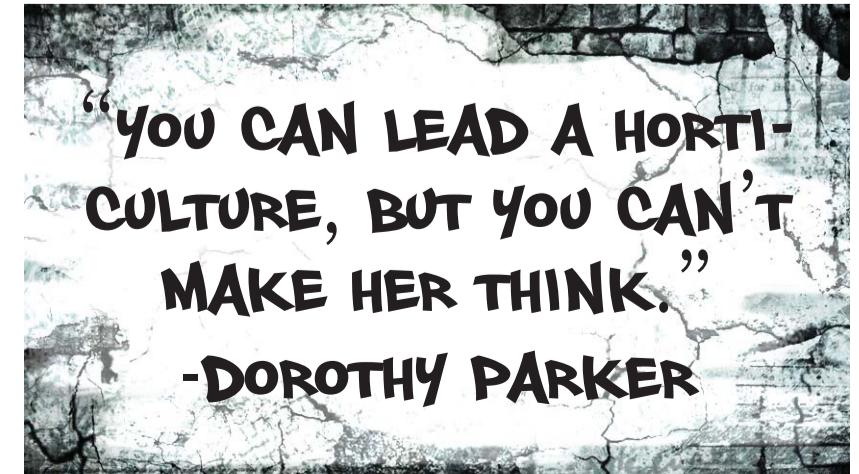
Each experience shared in the book reinforces the idea that a sailor's greatest lessons are learned not from calm waters but from adversity.

Beyond adventure, Dancing on the Waves is also a story of personal growth. The author reflects on how life at sea teaches patience, leadership, and humility, values that remain relevant long after a voyage ends. The book quietly suggests that navigating the ocean is as much about understanding oneself as it is about steering a ship.



By Jerry Scott & Jim Borgman

THE WALL



BABY BLUES



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ZITS

