

SOLINK



Editorial Note

The Publication Committee of NMIMS Kirit P. Mehta School of Law, Mumbai is thrilled to present the twelfth edition of SOLink. This edition continues the legacy of the previous edition of SOLink as a literary magazine, showcasing the most distinguished literary, artistic and creative endeavors of our contributors.

This edition presents a rich tapestry of art and literature woven together with the threads of creativity and perseverance. The heart-warming poems are surely to make you feel like a hopeless romantic on a rainy day, the ballads will take you on an emotional rollercoaster, the immaculate book reviews are such that they would certainly turn one into a bibliophile, the movie and television reviews, spanning over a myriad of genres, are definitely such to make one change their watchlist, and finally the art and photography truly encapsulates the essence of creativity and vibrance.

Overall this edition of the SOLink could be considered a “Literary Connoisseur’s Handbook.” Our contributors have given us submissions across genres and themes, so much so that we were spoilt for choice. It is always our aim with SOLink to kindle artistic and literary interest in the minds of the readers who could be the future contributors, and foster creativity and innovation in our existing contributors.

Thus, the Publication Committee is beyond thrilled to present the 12th edition of SOLink, and we hope that you thoroughly enjoy this edition as well.

Warm Regards,
The Publication Committee
2021-2022




Table of Contents

Poetry ...3

Binge Ballad ...12

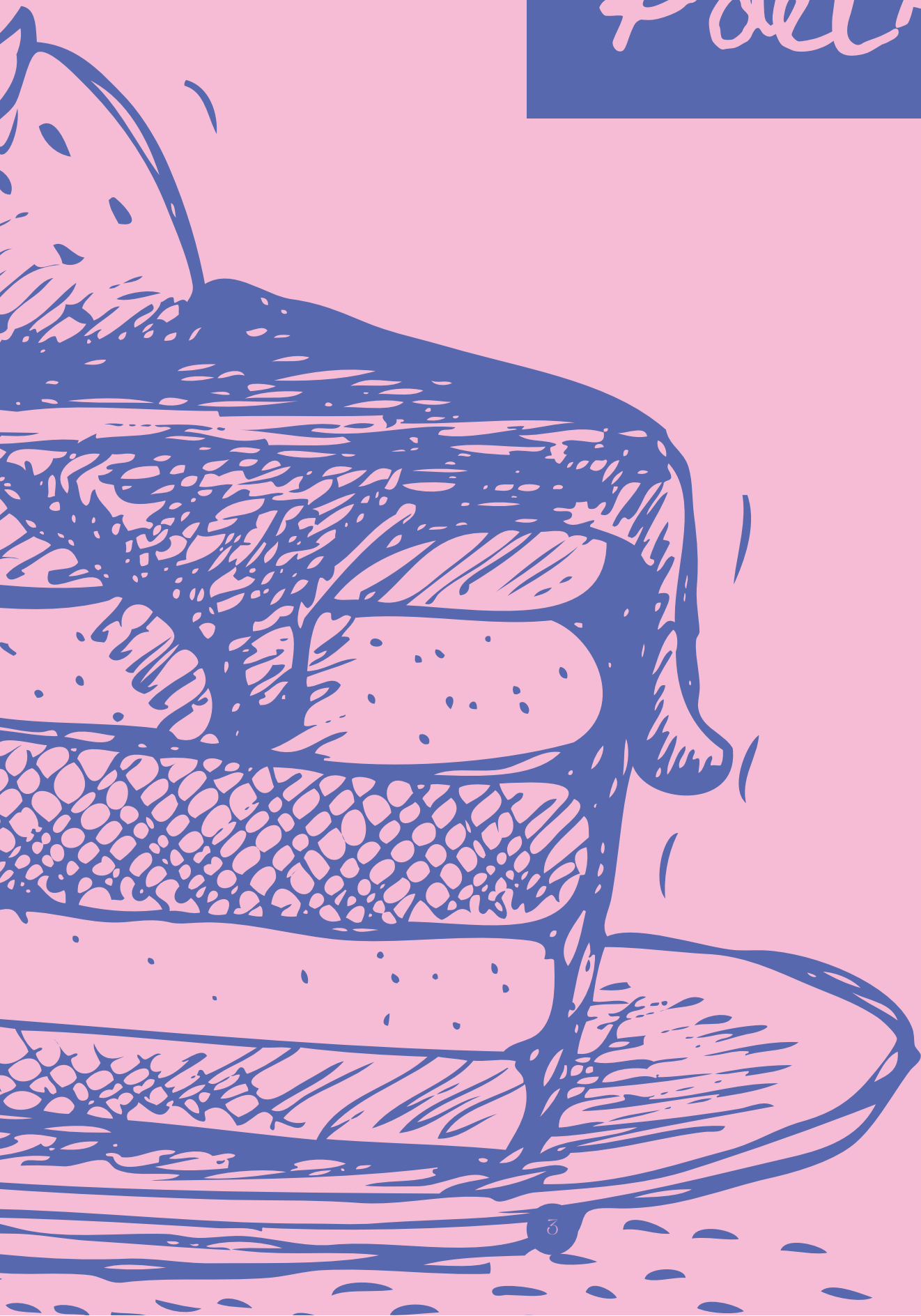
As the Page Turns ...18

Closing Credits ...23

Photography ...33

Art ...47

Poetry



I WILL REMEMBER YOU

SAPTADIP NANDI CHOWDHURY FY

I will remember you,
In-between the spaces of my fingers.

I will remember you,
As that hesitant thought stuck in my throat.

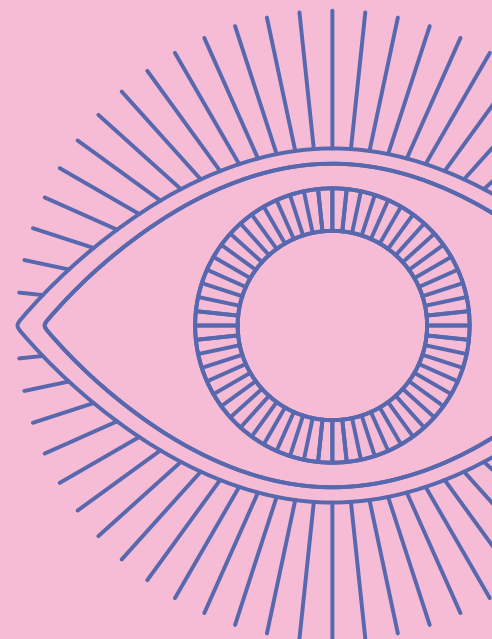
I will remember you,
As the 2-inch gap between our hands
That I could not seem to overcome.

I will remember you,
As everything unsaid,
Everything lost in translation.
Even though,
You understand all the languages that I speak.
Perhaps,
You don't understand me.

I will remember you,
As all my unfinished thoughts,
And incomplete conversations.

I will remember you,
As all my favourite songs
That I never sent you.

I will remember you,
As all those 11:11(s)
When I asked you to wish for something,
And I asked for you,
While you asked for something else.



I will remember you,
As all the trees we passed,
While on our journey.

I will remember you,
As the name of your first dog
And people you have, now,
Lost touch with.

I will remember you,
As the deeply embedded scars,
That you have,
On the upper right side of your forehead.

I will remember you,
As all the times,
I wanted to run to your house
Because it was raining,
But I just didn't.

I will remember you,
As,
I was just a moment to you
But I think,
I wanted you to become my time and eternity.

I will remember you,
As,
I chose you
But you didn't choose me back.

I will remember you,
I will remember you,
And you won't remember me.
I will remember you and you won't remember me.



COMPANIES

DHRUVIT SHAH FY BBA LLB

Companies should be
Owned by the workers and not
By some rich family

DARK PERSEPHONE

RIVA ARORA SY BA LLB

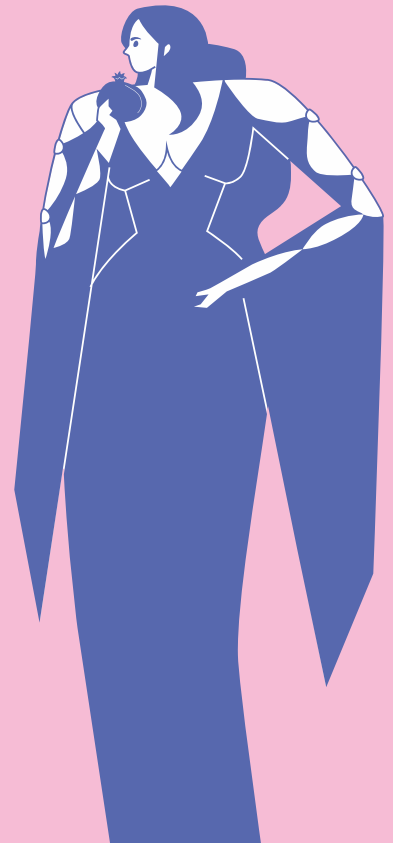
Mother, mother, how do you fare?
Mother, mother, do beware.
Mother, mother, don't you see?
Cross my love and you've crossed me.

Mother, mother, do beware.
Mother, mother, life's not fair!
Mother, mother, listen true.
Cross my love and I'll kill you.

Mother, mother, don't play dull.
Have you forgotten my ire in the lull?
Mother, mother, fool's love gold
Mother, mother, I'm his to hold.

Mother, mother, was it fun?
Don't we know what you have done?
Mother, mother, don't you know?
We'll hide your body in the snow?

Mother, mother, do beware?
Mother, mother, are you scared?
Mother, mother, don't you see?
You've crossed him and you've crossed me!



TIME

SANYA MEHTA SY BBA LLB D

the time will come,
when you feel your hands shake
with each movement;
when that slight misstep
will cause your leg to ache.

the time will come,
when you smell something once,
and maybe one time
just because this sense isn't
quite what it used to be.

the time will come,
when you will check once,
and then a second time,
because you just aren't sure;

the time will come,
when you will feel yourself crack,
one small piece at a time;
when your mind is shattering,
and you are screaming,
but somehow no one is listening?

the time will come,
when you wait and wait and wait,
for tranquility;

the time will come,
when you will learn to be patient,
and wait for peace to come,
until it finally does.



MY WORDINGS

PAULAMI NAIK SY BBA LLB D

a gaze,
a feeling,
some words,
ignored

the pain,
the everlasting feeling of
'why don't you want me, darling?'
tolerating all the ways,
that he
has already
answered it in
multiple ways,
multiple gestures,
and multiple words

i whisper to myself
in my sleep,
in my dreams,
what am i going to say?
what am i going to do?



সেই মেয়টা

SAPTADIP NANDI CHOWDHURY FY

‘সেই মেয়টা’ কি সত্যি ?
ণাকি কাল্পনিক একটা ভাবনা?
বিজ্ঞান শমাজে অলউকিক
নিছকি একটি কাল্পনা।

যদি সত্যিই হতো কাল্পনা
তাহলে বারণ কেন যাওয়া?
ঐ বাড়ির মধ্যে নাকি
গান গায় অদৃশ্য হওয়া?

“সেই মেয়টা’ যে আছে সেখানে”-
বলে পাড়ার লকজনে।
নাম নেই যার অশরীরী সে
সঙ্গী পাওয়ার সন্ধানে।

লোকে বলে, “প্রেমিকা ছিল সে
ভালবেসেছিল এক নারী।”
হায় রে! বোকা ‘সেই মেয়টা’
সমাজ যে মানে না এই অনাচারীকে।

ছিঃ ছিঃ হলো, বিচার হলো
‘সেই মেয়টা’ নাকি অসভ্য।
“পুড়িয়ে মারো”- হুকুম এলো
সমাজ যে অতি সভ্য।

নব্বই বছর আগের কাহিনি
সমাজের কাছে আজ অবাঞ্ছিত,
কিন্তু ঐ বাড়িতে ‘সেই মেয়টা’ আজও
অলৌকিক ভাবে রেখাঙ্কিত।



দুঃখ হলো, কষ্ট হলো
ভালোবাসার এ কি প্রতিদান।
নিষ্ঠুর এ সভ্য সমাজে
নেই সমলিঙ্গ ভালোবাসার শম্মান।

“যেও না ও বাড়ি, ক্ষতি করে সে
ফিরবে না আর হয়ত।”
“যাবোই আমি, দেখব তাকে
শক্তিশালী যার মনুষ্যত্ব।”

হাওয়ায়া বদল, গন্ধে বদল
শরীর জুড়ে শিহ্রনী।
হাওয়ার সাথে শব্দ ছোটো,
‘সেই মেয়টা’ যে বৃহঙ্গিনা।

দেখলাম আমি দারীয়ে সে যে
আমার ছখের সম্মুখে।
অশ্রু ভরা ছখ আর
মৃদু হাসি তার পোড়া মুখে।

সভ্য সমাজের বদল এসেছে
সকল ভালোবাসা আজ সম্মানিত।
গর্বিত আজ ‘সেই মেয়টা’ও
তার ভালোবাসা সমাজে নয় কলঙ্কিত।

ইতি



BINGE BALLAD



THE BALLAD OF A REJECTED MAN

SHRIYA SRIKANT FY

All it took, was a swing of the scythe,
And oodles of blood splattered around.
She stumbled and fell down, defenceless,
Her tears seeping into the ground.

“Let’s play a game – guess what happens next
The one who loses will buy dinner!
Let’s find out if we’re capable of
Matching minds with a ruthless sinner.”

“But wait, all hunts have clues, and here’s ours –
This tale was one of Eros’ conception.
However, the pink hues soon decayed
With the acid sting of rejection.”

“Oh, I have a guess as to what happened.”
“Already? Do you think you are close?
Tarry for a moment, what’s the rush?”
“I know I’ll be mostly right, so here goes!”

He saw her walking down the alley,
A picture of beauty and good grace.
He fell in love almost instantly,
Despite only knowing her face.

The foolish man got down on one knee,
Leaving the moment of truth to fate.
What happened next, he could not believe –
His love, she did not reciprocate.



His sentiments faded over time,
In due course, took over disdain.
How could he let her be happy,
The one who caused him oh so much pain?

People say revenge is best served cold;
He didn't care, he just wanted it served.
The feeling of looking her in the eye,
And seeing her fearful and unnerved.

And so, he planned out every detail,
And waited with bated breath for his chance.
D-Day, he cornered her, weapon in hand,
Showed her the consequence of bad romance.

All it took, was a swing of the scythe,
And oodles of blood splattered around.
She – who had the nerve to reject him –
How could he let her off, safe and sound?



OBSTACLE

ISHAN PURANIK TY BBA LLB

As the master shouted 'One!'
The student punched the door,
His knuckles did burst,
Blood splattered across the floor.

He let out a cry,
Never had he felt before,
Such pain, such agony,
He couldn't take anymore.

His master stayed silent,
Hands behind his back,
"Return once healed"
Nurse said, giving a towel off the rack.

3 months passed,
Only scars left, rest healed,
Would he do the same thing again?
He wondered as he kneeled.

The master gave him blessings,
Began his training anew,
7 months passed,
Master said, "Examination soon"

Master was always a man
Who spoke little and few,
But when he did,
He left no room to argue.



For 7 months, the student,
Had been working on himself,
He'd grown quite tall and large,
His arms as wide as shelves.

On the day of the exam,
In front of him was the same door,
He gloated and took a hit,
It moved an inch, but not more.

Surprised at this, the student,
Lost his temper and tried again.
He punched and pushed and clawed and kicked,
But the door remained.

Dejected and defeated,
He sunk to the floor,
"I'm sorry master,
I can do no more" "No man who gives up,
Is a student of mine,
Like this challenge,
You will face many more in life,

How will you face them?
By giving up and moving on?
Or by getting up,
And proving, that you are strong!" "To whom should I prove?
There is no one here"
"Prove it to yourself
Or else you will forever fear,

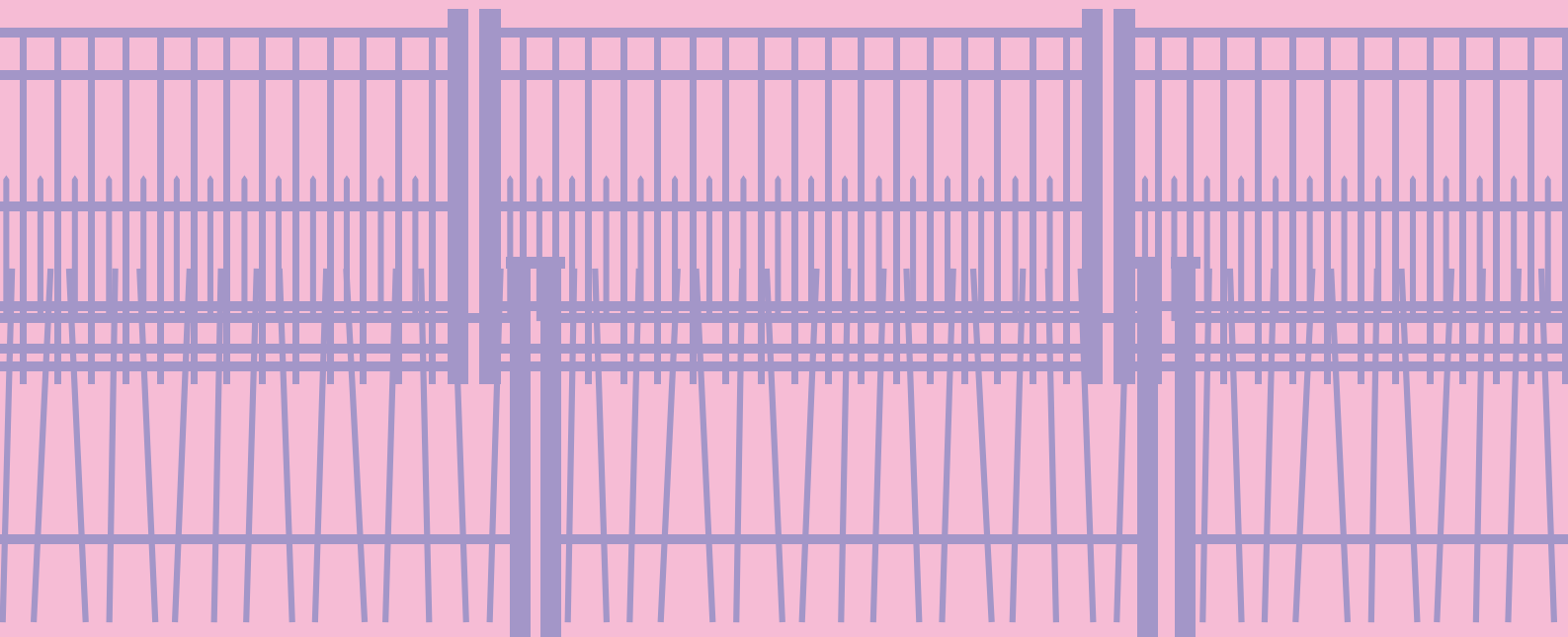
This one obstacle,
You couldn't push through,
You've grown so tall,
I had hoped in courage too." The master left,
The student wept,
For he had failed
Them both, that noon.



He got up and beat his chest,
It was time to fulfil this test.
He looked at the door once again,
And towards it, he drew.

What happened next, was as quick
As lightning ever knew.
Consumed by a roar, was the room
The master ran in too,

He saw the sight,
And gave a smile,
There was a door no more,
Only splinters, broken hinges,
And his student, kneeling on the floor.



As the page turns



BOOK REVIEW OF

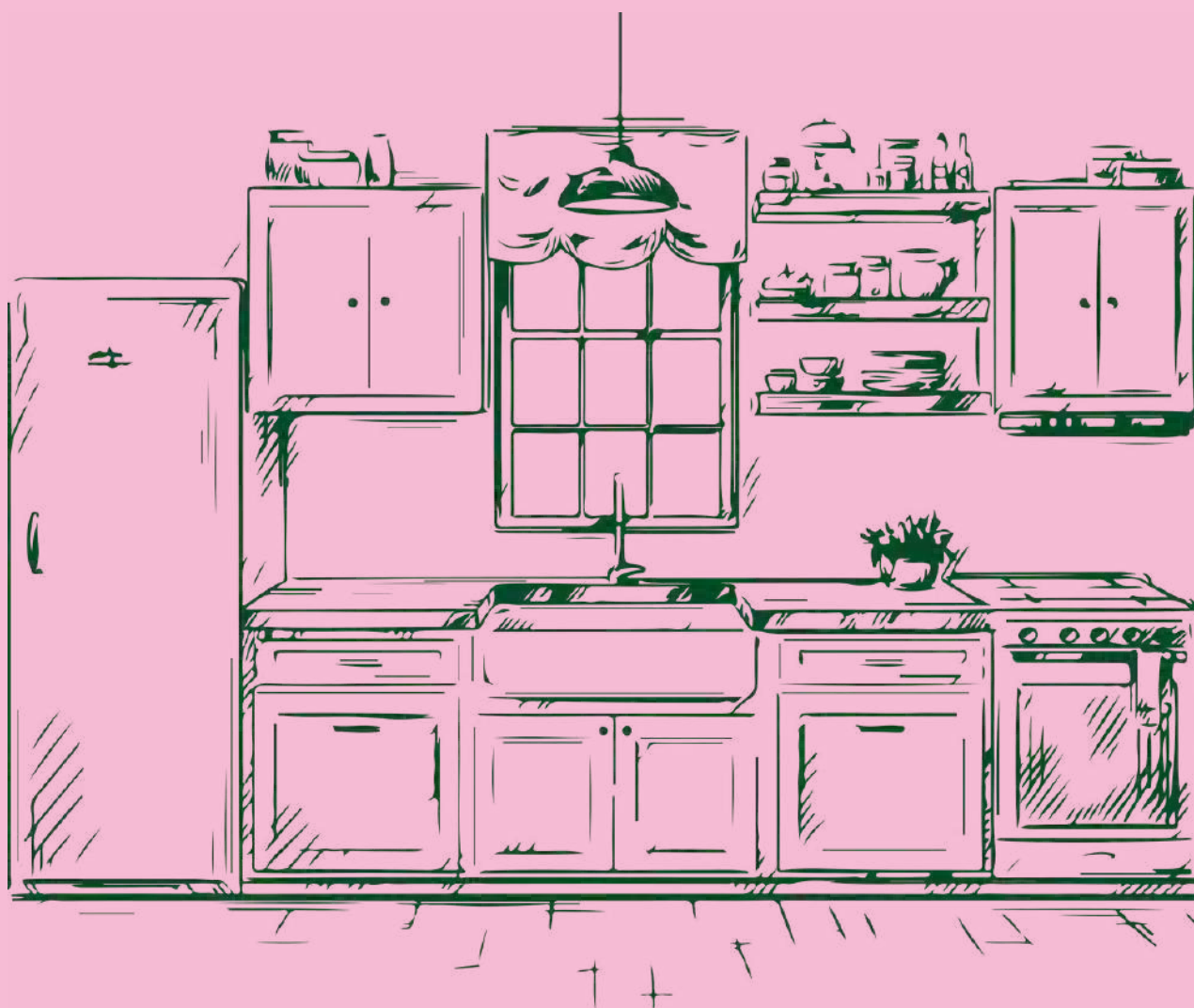
STORIES FROM THE KITCHEN

ATISH GEORGE SY BBA LLB

Food has long since been the centre of an Indian household's memories. From grandma's piping hot food to childhood memories of a bustling kitchen, food no longer remained a mere necessity but became enveloped with memories and stories. These are the very stories brought out in this anthology of stories from across the globe, from Dickens to Saki, it is a tantalizing mix of emotion, fiction and a dash of everything else. Food, or rather the act of cooking for one's own, is often said to be the ultimate form of love, and this anthology would be remiss without tales of love and heartbreak. Nora Ephron, in her chapter 'Potatoes and Love,' speaks of the start of her love, marked by the making of a potato mash, leaving you salivating and with a recipe for delicious mashed potatoes if nothing else. On the other hand, there's Elissa Shappell, who paints a heartbreaking story of lost love, or much rather, growing up. Her tale of a mother, who passes on a recipe to her child, whom she had watched grow up struggling with bulimia while being forced to watch from the sidelines as her husband destroys her trust, is not one of joy, but of sadness and age, which portray the fragility of the human heart. There are also contained stories of the love of food, from the tale of a man who truly relished food to its fullest only to have it snatched away from him by the joys of death, to a woman who is comforted in a foreign land by the allure of vegetables and the promise of various dishes to come.



While attempts can be made to touch upon each of the tales contained in this book, it would do no justice to the diverse and colourful nature that each of these authors has envisaged for their works. In this book lies every aspect of human life and the strange stories that life can weave for them, all while being bound by the embrace of food and the love that arises out of it. A seemingly simplistic matter, the book delves into complex matters tempered by the aroma of a kitchen, an experience which can only be fully understood by reading this wonderful book yourself. For in this book of stories from the kitchen, there's a delicious recipe of life for every reader out there.



BOOK REVIEW OF

BANKER TO THE POOR

KARISHMA MAHESHWARI SY

ABOUT THE BOOK AND THE AUTHOR

Banker to The Poor is Mohammad Yunus' memoir of how he decided to work with the world's poor to eradicate poverty. In the book, he traces the economic relationship between the rich and the poor through an intellectual and spiritual journey that he takes with his colleagues to found Grameen.

Yunus invented the system of microcredit, where he began issuing microloans to extremely impoverished families living in the rural regions of Bangladesh. Literally known as "Banker to the Poor," Professor Muhammad Yunus later established the Grameen Bank in Bangladesh in 1983, fueled by the belief that credit is a fundamental human right. His objective was to help poor people escape from poverty by providing loans on terms suitable to them and by teaching them a few sound financial principles so they could help themselves.

HIGHLIGHTS AND TAKEAWAYS

You will only get tangible solutions to the biggest problems in the world when you work WITH the stakeholders to create solutions rather than thinking and innovating solutions for them without involving them. Only when Yunus spent time with the people of the villages did he discern the real problems that kept the poor people poor in the first place.

What is most revolutionary about Professor Yunus' ideas is his attitude toward the poor. He regards their survival in very difficult circumstances as proof that they are smart enough to do better if only they are given a little working capital.



He rejects the idea of many do-gooder organizations that the poor must be remade by some specialized job training- supplied by those same organizations, naturally. Not that the poor do not need basic assistance, since some cannot read or use numbers well enough to keep track of their simple bookkeeping. But the emphasis is on moving the process forward. It is the embodiment of the maxim - teach a person to fish and there will be a lifetime of food.

A majority of the borrowers at Grameen were women because they were much more responsible with their money and were also the subjects in greater need as compared to their male counterparts, which was fascinating and empowering to learn. Historically, women have always suffered more than men because of the systems that are never able to support them or be in their favour and with the microlending system, a lot of women got a new ray of hope and belief in themselves that they could achieve much more than what society prescribes and decides for them. If we come to think of it, this credit system also boosts the local economy of a region, thus promoting self-sustaining economies and environmental sustainability.

PERSONAL RECOMMENDATION

If you want to learn how to make the world a more equitable place, are ardent about the eradication of poverty, are passionate about social and collaborative entrepreneurship, women empowerment, and aim to make an egalitarian society, you would enjoy this read.

Moreover, students or professionals interested in economics, banking, development, social change, and entrepreneurship should also read this book.





CLOSING CREDITS



SERIES REVIEW OF
**ONLY MURDERS IN THE
BUILDING**

ASHA ANANDKUMAR
SY BA LLB



Murder mystery and comedy work together when careful execution takes place. More often than not, you are either left wanting a little more mystery or a better comic competency. Only Murders in the Building - a 10-part series on Hulu - traces the story of three strangers in an Upper West Side Apartment whose true-crime podcast obsession brings them together to solve a murder in the building. It takes some time to lift off, and in a small 10-part series, one cannot quite afford to let the audience settle into a few lull and stretched episodes as well, until the series starts becoming more intriguing.

Veterans comics - Steve Martin and Martin Short - the two of the three amigos, are joined by Selena Gomez, and the trio surprisingly works. A lot of the chiding and leg-pulling that occurs in the series surrounds the whole "older person trying to relate to a young woman in her early 30s" dynamic. While the original casting choice was to cast three old men, in hindsight, one can clearly see how that would have failed to deliver. The relationship that builds between the three over the course of time, as they become amateur detectives, is endearing. Gomez also brings added commercial benefits, as her rather large and young fanbase majorly carried the promotion for the show on social media.

What does 'OMITB' get right? Firstly, throughout watching the series, it never felt like it was trying to reinvent or duplicate existing content. Originality shines through, and the effort put into the script shows. The show switches between 3-4 directors who are able to create an ideal New York autumn atmosphere without making it too overbearing. From purple silk scarfs to yellow faux fur jackets, the outfits are carefully curated and fit the characters aptly.

If you go in expecting a rather cosy experience and not a gruesome one, you will not be disappointed. The original score and the whole soundtrack create solid transitions between scenes and help in aptly building tension. The 7th episode was definitely the standalone one, as it follows Theo Dimas, another neighbour whose father owns a deli chain. The father and son are suspected of dealing with stolen luxury jewellery, and a connection is drawn to the murder in the building. The episode is silent, wherein no dialogue is spoken and follows Theo Dimas, who is deaf and communicates through sign language.

Funnily enough, the show that depended primarily on dialogue and constant back-and-forth to raise suspense seemingly did its best in the episode with no audible dialogue. The show at times falls short wherein some jokes just do not land, followed by an awkward silence lingering between the audience and the screen. Only Murders in the Building, while not accorded with a legendary status, is ideal for a quick watch, and is definitely worth a watch.





SERIES REVIEW OF

COMMUNITY

DHRUVIT SHAH

FY BBA LLB



Community starts off with an inherent advantage over other sitcoms, by not just having one of the most talented cast of actors and people working behind the scenes but also a setting which is generally devoid of hope. Community college is not a place that people living a comfortable life would have to go through, which perfectly justifies the eccentric cast and their varied backgrounds. A fraudulent lawyer, a disillusioned activist, an overachiever recovering from drug addiction, a high-school football player who believes he has already peaked, a divorced Christian woman, the son of a millionaire owner of a toilet paper company, and someone who understands life only through the media he consumes.

This unlikely group is formed when Jeff, the lawyer, tries to get with the activist, Britta, and pretends to be part of a study group, which, in turn, actually ends up forming the study group of people just trying to find their way through college. The characters end up growing in ways that cannot be foreseen and organically, no less. While Jeff is seen as the straight man, the protagonist, the one keeping the chaos in control, on numerous occasions, it is made evident he needs them more than they need him but have grown too dependent on each other. When it is time to move on, Jeff finds it impossible that everyone has gone on to do better things in life while he ends up at a dead end.

It would not be a sitcom if it just focused on the moment-to-moment drama between the characters.

Instead, the creator's write-in, Abed, sees the world through the lens of television. Calling the conceptual episodes parody would be highly devaluing its contribution. From a mafia homage episode based around chicken wings to a post-apocalyptic game of paintball to focusing on alternate timelines to explore the group's dynamic without one of the members, *Community* effortlessly pulls it off with great attention to detail due to its great cast and showrunners.

The cast has Donald Glover, better known by his rapper name 'Childish Gambino,' Alison Brie, known for her voice acting work in 'Bojack Horseman' and acting in 'Glow' and Oscar Winner Jim Rash. *Community* has known to become a jumping point for many of the people that worked on it. The directors of the action-packed paintball episodes were none other than the Russo brothers, whose potential was recognised through this and who went on to direct 'Captain America: Civil War' and later to their peak with the highest-grossing movie of all time, 'Avengers: Endgame.'

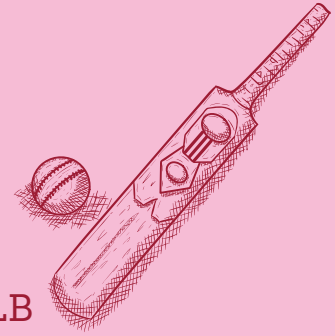
Community has had a lot of cast changes, with even the showrunner being removed for Season 4, but in the end, it never lost its charm. For all its ups and downs, the show remained self-aware and meta, often referencing its own pitfalls caused due to external factors and might contain some of the highest variety of comedy displayed in the form of satire, parody or even the anti-jokes.



MOVIE REVIEW OF

83

NIKITA SY BA LLB



The first word that comes to mind as soon as I hear the number “83” is the Cricket world cup. 1983 was the year when the seed for the Indian cricket team that we see today was ploughed. Making a movie about such a historic and proud moment for Indians is a great responsibility, which, I think, Kabir Khan handled pretty well. Kabir Khan’s 83 is not just a movie replicating the historic day but a way of making us feel what the Indian cricket team of 83 felt.

The film 83 tells the narrative of India's triumph in the Cricket World Cup of 1983, hosted by England. The behemoth Indian cricket team was not in 1983 what it is now; the Indian team did not become millionaires, money was scarce, and television sets were not very common in Indian households. Captain Kapil Dev, with his cricket team, went to the nation that formerly colonised India. There was mockery by the press against the Indian team in England at the beginning of the tournament, but as India started winning, their words went south from what they said at the beginning. Praise started pouring from the same jaws of scorn once they beat the host itself on their home ground. Lastly, the highest praise came after they triumphed over the giants of cricket, i.e., West Indies, captained by Clive Lloyd, the legend.

“Kapil's Devils,” as they are now known, gave Indians a new universe of possibilities.

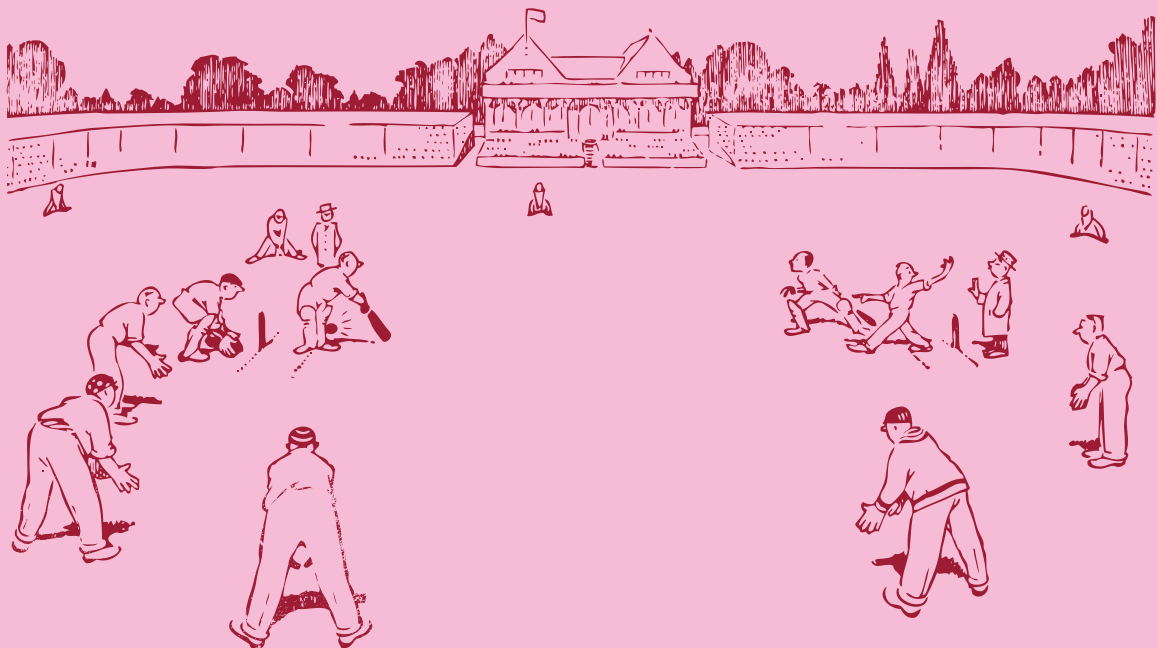
There was beautifully done capturing by Kabir Khan of the sporting establishment's cynicism about India's possibilities that year, the dismissiveness they encountered in England, the idealized influence by Kapil Dev, the chit chat and occasional stress developed among the fellow players, even a smidgen of their deviant behaviour towards one another, and above all, the strategizing implicated, the disappointments and the excitement of the matches they managed to play during that unforgettable summer.

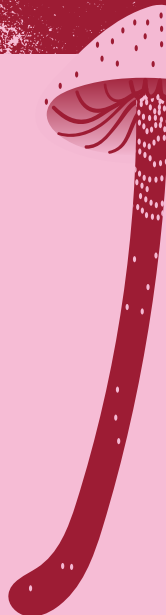
It is not possible to give a proper definition to each player's life in such a short span as a movie, but hats off to the writers and director, who did a commendable job of providing each player with a unique identity and explaining it in crisp scenes. The identities which were predominant were "Kapil Dev (Ranveer Singh), Krishnamachari Srikkanth (Jiiva), Mohinder Amarnath (Saqib Saleem), Yashpal Sharma (Jatin Sarna), Madan Lal (Harrrdy Sandhu), Roger Binny (Nishant Dahiya), and Syed Kirmani (Sahil Khattar)".

The narration of the players' life, on and off the field, which included their tension and leisure hours while they were in England, glided very smoothly due to the excellent constant flow provided by the editor of the movie, i.e., Nitin Baid. The intensity of the songs stops it from being completely even-toned — Pritam's music for 83 is moving, so it is presented at an unnecessarily high volume.

Other redundant elements can be found in 83. The mention of Sachin Tendulkar, for example, is aimed at the gallery and is a little tacky. And at minimum, one of the jokes goes much past the punchline.

83 succeeds despite its flaws because it is a festivity, recognises the distinction between adversaries and enemies, and has a great cast. The way each actor portrayed their characters in the movie has not only made them look like real players of 83 on the field but also provided a sense of realism about their characters. The risk of making actors look and act almost identical to the actual cricketers of that historical team has paid off quite well, as the difference is almost unnoticeable.





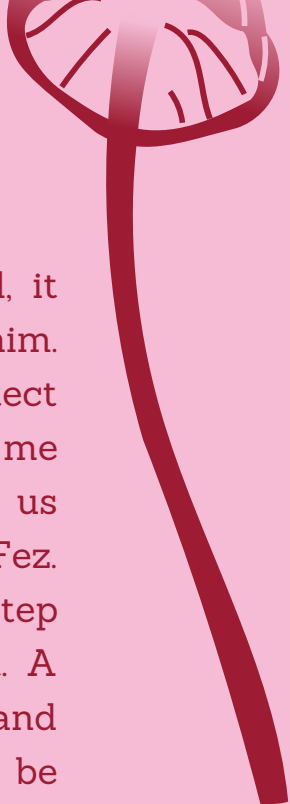
MOVIE REVIEW OF

EUPHORIA: AN INTERESTING CONVERSATION.

AKRITI KANODIA SY BA LLB AND CHINMAY
MHATRE SY BBA LLB

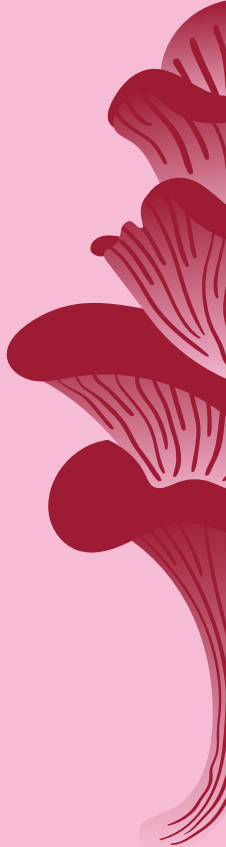
Since the first season was released, the series has created a buzz that will never die down. It has impacted viewers in an irreversible way that was very much needed. Creator and writer, Sam Levison has resurrected every teenage life as darkly and graphically possible without belittling the experiences. More often than not, stories start antagonizing painful experiences. Levison gave the audience a hard truth and the cast aided him in communicating this harsh reality.

Though every fan was hoping for a good run for their favorite characters, they all had already been prepared for the worst. While none of the characters makes the best decision, they all have managed to be loved by their viewers. There are always discussions ripe about each character where they dissect mannerisms, actions, looks, and possible future plotlines. Common to all is the fright and anger that Nate incites in them. Jacob Elordi was the perfect cast for Nate. With merely his presence, he can unsettle the audience. A fight response. Everyone knows that he is never up to any good and yet he leaves us shocked; with his chilling performance. In the first episode, he was even better. One could feel themselves screaming and asking Cassie to run. They need to give him an Emmy for his performance.



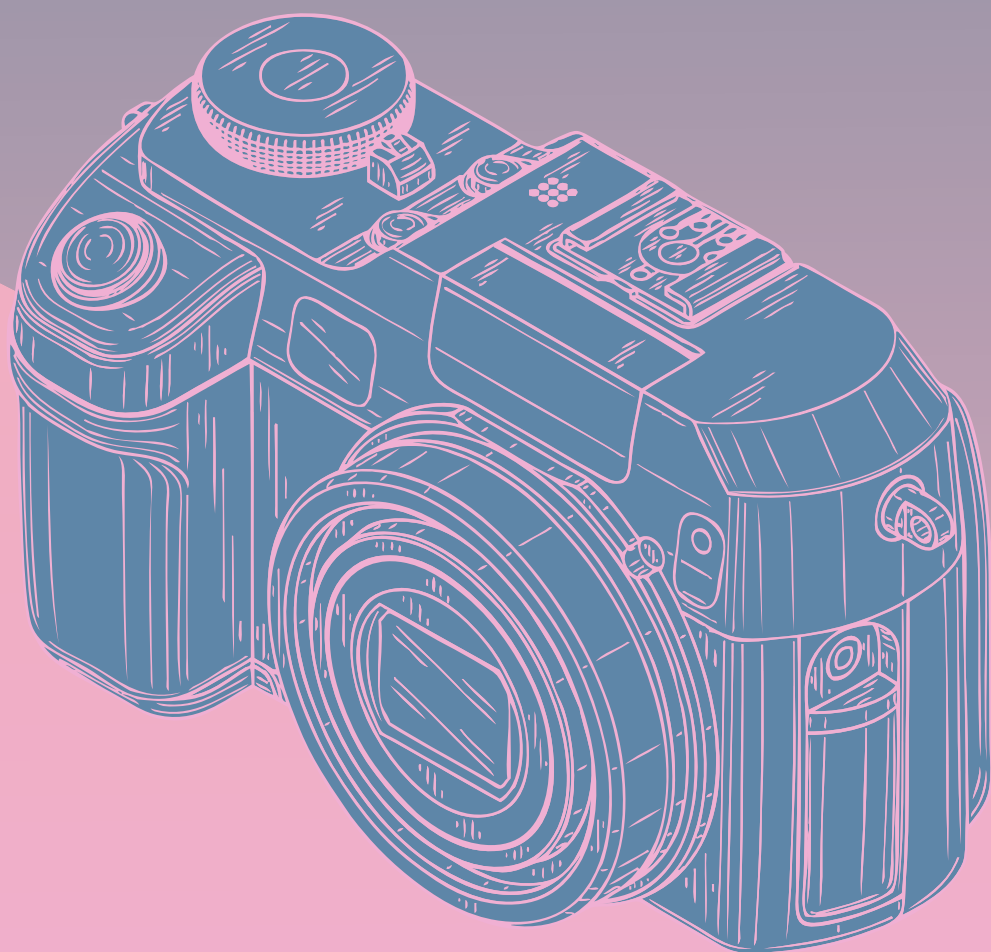
The first episode was Fez's story. Given his background, it became pertinent that this season, we will be rooting for him. Angus Cloud has the voice of a boy that we want to protect from the whole world but a story that makes me apprehensive but also curious. The episode gives us uncharacteristic chemistry between Lexi and Fez. Uncharacteristic because unlike their "friends" their first step in the chemistry is a conversation and not outright lust. A tangent we didn't expect in the series but pleasant and unforced. Yet, expect disappointment and you will not be disappointed, right? On the other hand, We were pretty underwhelmed by Jules's story this season. Kat and she didn't have any story this season.

It is Lexi's play that saved the rest of the show. While Zendaya truly deserves an Emmy for the episode of her running around town and screaming at her mother related to the drugs, there is a lot more to the plot now apart from Rue. Maddy as a character could have had more to her apart from being pissed at Nate and Cassie for the entire season. Though the truth is told, Alexa Demie did that part way too well. The few lines she had this season also became some of the show's most iconic moments. Lexi, Ethan, and Maddy were the reasons for the last two episodes to have been the rollercoaster of emotions. Austin Abrams did full justice to Ethan and the locker room dance was perfect. It sparked the controversy and conversation that Euphoria thrives in.



Lastly, Dominic Fike as Elliot was a great addition. His song with Zendaya and Labrinth was beautiful. Overall, this season had enough disappointing bits to make it a hit because the conversation is what spreads the word.

PHOTO GRAPHY





- Sarika Agarwal
SY BA LLB



- Akriti Kanodia SY BA LLB



- Asha Anandkumar SY BA LLB



- Asha Anandkumar SY BA LLB



- Alisha Rahman FY BA LLB



- Asha Anandkumar SY BA LLB

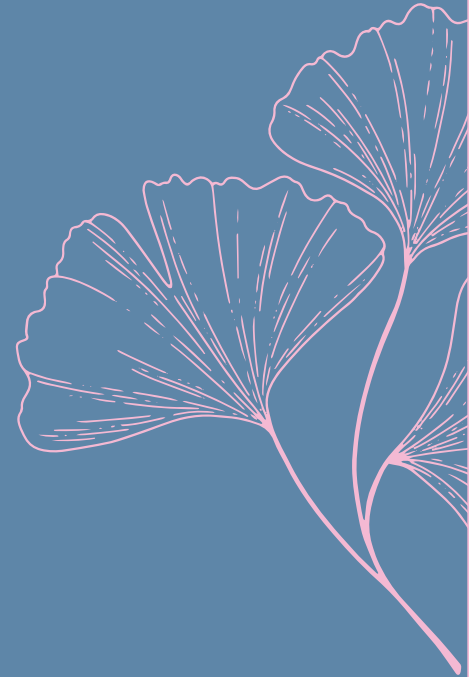




- Hardik Ahuja FY



- Bhavya Mathur SY BBA LLB





- Urjaswal K Bhatt FY BA LLB



- Urjaswal K Bhatt FY BA LLB



- Anadi Pandey SY BA LLB



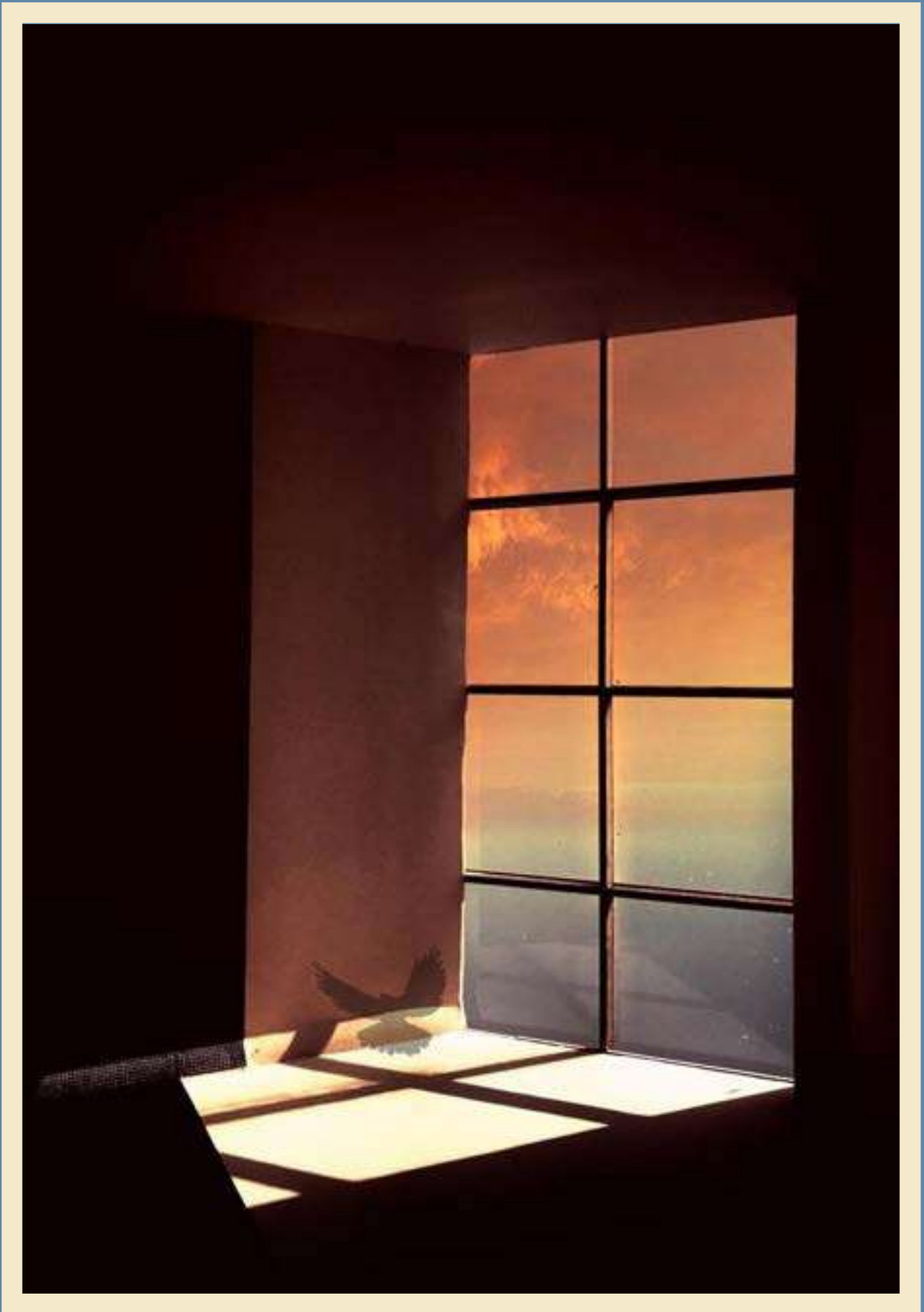
- Surabhi Sawant LLM



- Mitcheal G. Pereira SY BBA LLB



-Urjaswal K. Bhatt
FY BA LLB



- Karishma Maheshwari SY



- Ashish Rebello
V Year BA LLB



- Ashish Rebello
V Year BA LLB



- Ashish Rebello
V Year BA LLB



- Ashish Rebello
V Year BA LLB

ART

Art



- Hemangi Gurjar BBA LLB E



- Anshika Gupta FY BBA LLB



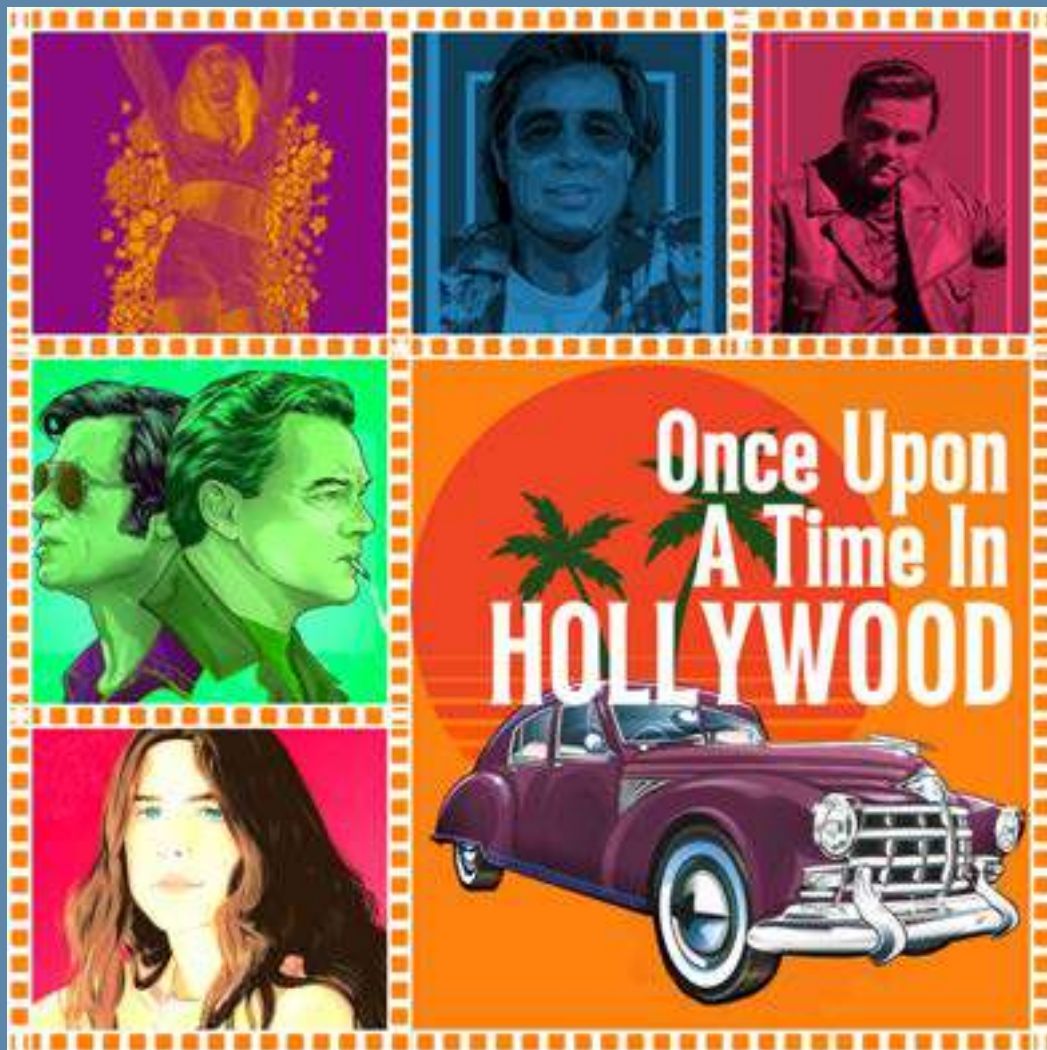
- Ankita Sultania
SY BBA LLB



- Vedant Agarwal
TY BBA LLB

Alternate Posters

Winner



Akanksha Mishra
SY BBA LLB

Editorial Board

Prof. (Dr) Alok Misra (Dean, KPMSOL)

Harshal Shah (Mentor)

Rakesh Nambiar Ph.D (Faculty-in-Charge)

Ghazal Bhootra (Editor-in-Chief)

Kshitij Kasi Viswanath (Deputy Editor)

Pranay Goel (Assistant Editor)

Aasha Anandkumar, Abhishek Kumar, Abhinav Khadikar, Abhigyan Prakash, Akanksha Mishra, Akriti Kanodia, Ankita Sultania, Anupriya Dhawan, Arya Shahir, Aryan Gupta, Atish George, Bhavya Mathur, Chinmay Mhatre, Darshanika Panda, Devansh Dev, Ekagrata Singh, Hemangi Gurjar, Hemanshi Gala, Ishan Puranik, Karishma Maheshwari, Khushi Agarwal, Khushi Lokwani, Khushi Saboo, Kinjal Bhardwaj, Krishna Thakkar, Mitcheal Pereira, Muskan Bansal, Nikita, Nishika Tandon, Paulami Naik, Pearl Suri, Prakash, Pratiksha Mandal, Priyanka Dave, Rakshinda Raheman, Rheaa Nair, Ritika Jain, Riva Arora, Sarika Agarwal, Sanya Mehta, Saksham Srivastav, Sakshi Sri, Satya Vaishnav, Shrijeta Pratik, Shubham Mohapatra, Shushrut Devadiga, Sushmita Das, Vedant Vengsarkar.

 pub.solnmims@gmail.com

 [@pubcom_solnmims](https://www.instagram.com/pubcom_solnmims)

 [pubcom_solnmims](https://www.linkedin.com/company/pubcom_solnmims)

Views belong solely to the contributors.

This issue was brought to you by the Publication Committee 2021-22. SOLink, has been ongoing since 2016; it is KPMSOL's own annual literary magazine which strives hard to showcase the creative flair and self expression of its contributors.

SVKM'S NMIMS SCHOOL OF LAW



Publication Committee