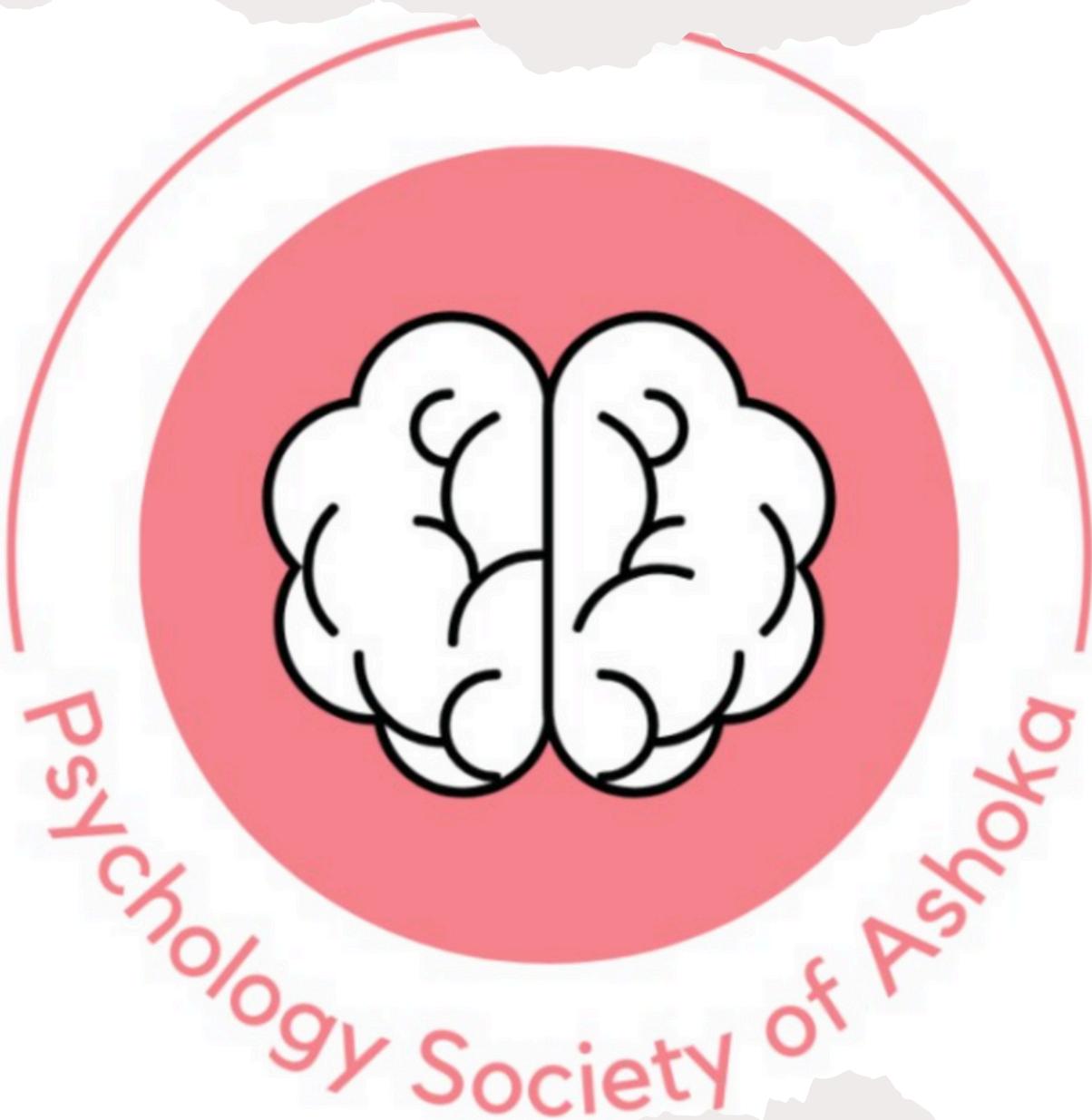


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PSYCHEPEDIA

A PSYCHSOC NEWSLETTER



PSYCHOLOGY SOCIETY
ASHOKA UNIVERSITY

WELCOME TO OUR*Monthly Newsletter***ABOUT US**

Welcome! As a part of the Psychology Society of Ashoka University, we are thrilled to bring to you our first-ever newsletter! Fueled by our passion for psychology, we aim to create a space to share knowledge and foster collaboration in our community.

As we delve into the intricacies of the human mind and behavior, we are thrilled to bring you a diverse range of insights, research findings, and practical tips that we hope will enrich your understanding of the fascinating world of psychology. Whether you are an aspiring Psychology Major or simply someone with a passion for the understanding of the human mind, this newsletter is for you!

Happy Reading!

↓ **IN THIS NEWSLETTER YOU WILL FIND:**
FROM FANTASY TO REALITY, DIGITAL IDENTITY, MELODIES & MINDS, FUN CORNER, AND MOVIE RECOMMENDATIONS.

meet our writers

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UG25

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UG2023

FROM FANTASY TO REALITY

The Disturbing Evolution of Jerry Brudos' Criminality

Written: Myrah Sahni

Edited by: Ananya Dubey

In the realm of criminal history there exist individuals whose actions transcend the bounds of comprehension, leaving a trail of darkness and terror in their wake. Among them stands Jerome Henry "Jerry" Brudos, a man whose name became synonymous with horror during the 1960s due to his heinous acts of violence and depravity. Known as the "Shoe Fetish Killer" and the "Lust Killer," Brudos's life and murders continue to fascinate and horrify people to this day.



Born on January 31, 1939, in Webster, South Dakota, Brudos had a tumultuous childhood. His mother constantly abused him because she always wanted a girl, and was displeased that she had a son instead. The abuse from his mother led him to behave in ways that depicted an underlying layer of disturbing tendencies. From a young age, he exhibited signs of voyeurism (the act of deriving pleasure from observing the intimate or private affairs of others without their consent) and cruelty towards animals, often seen as early indicators of potential psychopathy. As childhood grew into adolescence, his fantasies only became darker and increasingly violent.

Around the age of 17, Jerry Brudos began stalking women. His typical behavior was to hold them at knife-point, knock them down, and render them unconscious before running away with their footwear. On one particular occasion, he threatened to stab a young woman, forcing her to strip naked while he photographed her, then took her shoes home to bed with him.

Brudos' murders were initially entirely opportunistic, the characteristic method of operation used by him while committing criminal acts came into play in later murders. He would abduct young women from public locations and take them to his home. There, he would strangle them to death. After killing them, he would engage in acts of necrophilia (a paraphilia involving sexual attraction to corpses) with their bodies and dress up in his victims' clothing.

Brudos also kept trophies from his victims, such as a pair of amputated breasts that were used as paperweights and a severed left foot that he used to model the shoes he collected. After satisfying his desires with the bodies, he would dump them into local rivers, having tied mechanical parts to weigh them down. His gruesome rituals of necrophilia, trophy-keeping, and dressing in victims' clothing painted a chilling picture of his disturbed psyche. Brudos harbored a lifelong shoe and foot fetish; which is made apparent from the previously mentioned incidents.. He later recollected his fascination for women's shoes and feet from an incident when he observed the teenage daughter of a family friend lying asleep on his bed. According to Brudos, he was "transfixed" by seeing the girl's high-heeled shoes and attempting to pry them off her feet; the girl awoke and simply told him to leave the room.

On January 26, 1968, his homicidal dreams became a reality. Linda Slawson, 19, was selling encyclopedia sets when she made the fatal error of knocking on the door. Brudos enticed her into the basement and, with his family upstairs unaware, knocked her out with a wood board. After strangling her lifeless body, he clothed her in various undergarments and shoes from his midnight raids, posed for photographs, then severed her left foot with a hacksaw. He kept the foot in his basement freezer and would use it to model shoes for him, as mentioned even in the previous paragraph, whenever he felt the urge. Slawson's body was later discarded in the Willamette River and has never been discovered. This is just one of the four gruesome murders he has committed. Brudos was eventually caught and incarcerated, and spent the rest of his life behind bars.



According to those who knew and interviewed him, he never showed any signs of redemption or remorse for his heinous crimes even while he was in prison. Brudos had been institutionalized many times and was diagnosed with schizophrenia and extreme misogyny. All his crimes stemmed from a hatred towards women. He joined the army but was let go, possibly because of his alarming obsession with strange things. He married a 17-year-old girl and had two children with her. During the marriage, he insisted that she do all the housework naked except for a pair of high heels while he took pictures. This caused a serious strain on their marriage. The rejection from his wife caused Brudos to break into women's homes in the night and steal their underwear which psychiatrists interpret as him dissociating and creating a false reality in which he is in charge. Psychiatrists examining Brudos later in his life believed his fantasies revolved around a desperate wish to take revenge on his mother for her demeaning attitude toward him in his formative years. We can say that Brudos has left behind a legacy of horror that continues to haunt us even to this day and serves as a chilling reminder of what some humans are capable of.

DIGITAL IDENTITY

Through The Looking Glass Self

Written: Mohadisa Rizvi

Edited by: Gurnoor Kaur

An identity gives us a sense of who we are, but what does it mean for one's identity to be digitalized? In a world where our digital profiles often precede our physical presence, the understanding of a digital identity becomes crucial.

American sociologist Charles Cooley introduced the Looking Glass Self theory, which involves the idea that a person shapes their own self-concept out of how they imagine others perceive them. In simpler terms, we see ourselves through the eyes of society, reflecting back the impressions we believe others hold of us. The expression looking glass is an archaic English term used for a mirror, and "Cooley used the familiar figure of a person looking at their reflection in a mirror as a metaphor for understanding the development of the social self" (Shaffer 2005). This theory holds extreme significance in social psychology as it helps us understand the social impact on one's identity. But how does this age-old theory translate to our modern, digital landscape?

In this digital era, Cooley's "mirror" has evolved, and our reflections are no longer confined to the palpable glass. Instead, they have now transcended to the broad realm of the internet, which not only shapes our digital identity but also shapes an understanding of the self in a world where the difference between what is virtual and real remains hard to distinguish.



Imagine scrolling through an influencer's social media feed, which is carefully curated to reflect the perfect image that they want the world to see. Each post, each selfie, is not just a reflection of who they are but also of who they want to be perceived as. This performative aspect of online identity parallels Cooley's notion of molding oneself to fit societal expectations, which in this case is crafting a digital persona that mirrors one's desired image. Our identity, this way, becomes the collection of posts that we have shared on social media, and the glass through which we evaluate ourselves is centered on the digital screen.



Yet the complexity of these carefully constructed profiles lies in the complex interplay between projection and authenticity. Often, the self image we display on social media is different from our actual selves; if the narrative self, which is the social media self, and the actual self do not correspond to each other, an individual begins to develop feelings of cognitive dissonance. American psychologist Festinger described cognitive dissonance as occurring whenever people are confronted with facts that contradict their beliefs, values, and ideas. As one strives to maintain their digital facades, they may find themselves grappling with a sense of dissonance, which is a disconnect between the person they present online and the reality of their lived experiences. This tension between the digital and tangible reflects the evolving nature of identity in the digital age.

Social media can have a significant impact on one's self esteem and mental well-being, especially in adolescence. Research suggests that the quest for validation through likes and followers can lead to a distorted sense of self-worth, perpetuating a cycle of comparison and insecurity (Skogen et al. 2021). Our digital reflections can shape not only how we see ourselves but also how we navigate the world around us.

So what does the Looking Glass Self mean for our digital lives? It prompts us to pause and reflect on the narratives we weave online and the impact they have on our sense of self. As we navigate the ever-changing landscape of digital identity, let us remember the words of Cooley himself: "I am not what I think I am, and I am not what you think I am. I am what I think you think I am." In embracing this paradox of identity, we may find a path to greater self-awareness in our digital world.

MELODIES & MINDS

What does your music taste say about you? (but scientifically accurate)

Written: Anika Rajvanshi

Edited by: Anoushka Malik

We plug in our headphones and play one playlist from the same set of playlists that we created back in high school and the world seems to melt away. Music has psychological functions in the cognitive, social and emotional domains of our everyday life.



We all have taken a BuzzFeed quiz with a similar title. Rentfrow & Gosling (2003) showed that there is some correlation between the Big Five Personality traits and musical styles. Reflective and complex music showed positive associations between openness to experience and extraversion as well as negative associations with neuroticism. Intense and rebellious music showed positive associations with extraversion and openness to experience, whereas a negative association with agreeableness.

Upbeat and conventional music showed positive associations with extraversion and openness to experience. Energetic and rhythmic music showed negative associations with extraversion and openness to experience. These associations are relatively weak, but they provide insights into how personality traits relate to different music preferences. They also show that we are much more likely to select styles of music that reinforce our perceived view of ourselves..

Music can act as a means to facilitate an experience of emotion which is rooted in artistic expression. One way we experience emotion through music is through a phenomenon called learned association. When we hear particular genres of music when we are sad, we learn to associate them with our sad emotions at the time. The feeling is not induced by the music itself but by what it reminds you. This is why different individuals resonate with varied emotions when listening to the same musical genre. Music that people find pleasurable is also associated with the release of neurotransmitters like dopamine which are responsible for the reward systems in the brain. Music can activate areas of the brain responsible for emotions like love, compassion and empathy (How We Experience Music | Psychology Today, n.d.).

Body movement is also correlated with musical tastes. Our brains associate particular movements with positive or negative affective states which could generate positive or negative feelings towards music. In a study conducted by Sedlmeier, Weigelt and Walther (2011), the researchers found that if participants were performing a positive physical movement while a song was playing, they were much more likely to have an increased preference rating for the song when compared to a negative physical movement. Movements like smiling (positive) or frowning (negative) which involved the smiling muscles were found to have the greatest effect on musical preference (Sedlmeier et al., 2011).

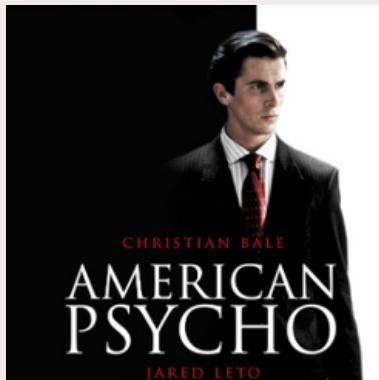
Familiarity and subjective complexity have also been correlated with our preference for musical genres. Familiarity tends to enhance our enjoyment of music, as we gravitate towards what we know and recognize.



However, there's an intriguing twist: our liking also peaks when the music we listen to has an intermediate level of complexity. In other words, we appreciate tunes that are neither too simple nor overly complex. We also begin to dislike music when its complexity gets too high. This interplay between familiarity and complexity shapes our musical preferences, making each listener's experience with music unique and nuanced (North & Hargreaves, 1995).

In conclusion, there are a lot of complex brain processes that play a role in determining our musical preferences. Musical preferences can be used to some degree as an indicator to predict personality traits, yet BuzzFeed has not quite gotten the hang of it yet.

Movie recommendations



AMERICAN PSYCHO



SHUTTER ISLAND



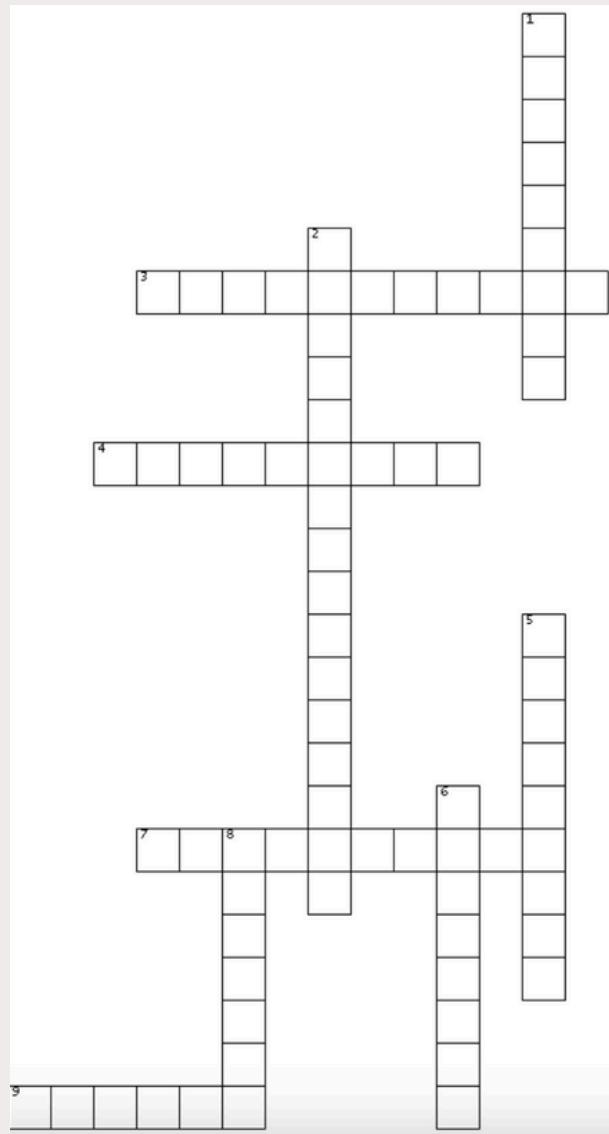
MARROW BONE



BLACK SWAN



Fun corner!

**ACROSS**

- 3. a paraphilia involving sexual attraction to corpses
- 4. American psychologist who came up with cognitive dissonance
- 7. type of music shown positive associations with extraversion and openness to experience
- 9. The Lust Killer

DOWN

- 1. the act of deriving pleasure from observing the intimate or private affairs of others without their consent
- 2. involves the idea that a person shapes their own self-concept out of how they imagine others perceive them.
- 5. psychological thriller about a ballerina's descent into psychosis
- 6. responsible for the reward systems in the brain
- 8. psychological model that describes five broad dimensions of personality

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