

ISSUE 3  
socialVIBGYOR

# Roti Kapda Makaan <sup>aur</sup>



**socialVIBGYOR**

**Annual Magazine of B.A. Programme, Sociology  
Academic Session 2022-23**

A note on the cover design:

The cover design is a symbolic interplay on the larger theme that this issue of socialVIBGYOR attempts to address. The magazine is divided into three segments, each covering an element from the theme 'Roti, Kapda aur Makaan'. However, the three shouldn't be seen to exist in isolation but rather, as an integrated whole wherein the elements coincide and overlap with each other. Thus, the illustration against the backdrop of a house represents a water body that absorbs within itself, all that it reflects. It bears testimonies to many stories of aspirations, hardships, and dilemmas, all of which were simply acts of sustenance to begin with. In a way, the cover design is also reminiscent of our time in Miranda House, and the Department of Sociology; the impressions of which we shall carry as we take our journeys forward.

**Editors-in-chief:**

Shagun Das  
Srushti Saravade

**Editors:**

Srushti Saravade  
Vanshika Dubey

**Designers:**

Shagun Das  
Vaishnavi Chauhan  
Shubha Bhatt

**Photo Section:**

Sumedha Gupta

**PR team:**

Lipi Kasera  
Khushali Mishra

**Class Representative: Aleena MH**

Contact us at:  
[socialvibgyor2020@gmail.com](mailto:socialvibgyor2020@gmail.com)

# Magazine Heads



SRUSHTI SARAVADE  
Editor-in-Chief



SHAGUN DAS  
Editor-in-Chief



SUMEDHA GUPTA  
Photography Head



VAISHNAVI CHAUHAN  
Design Head



SHUBHA BHATT  
Cover Designer



Foreword  
Teacher's note  
Editors' note

## 1. ROTI:

**Brahminised Environmentalism:  
Why the Moral Ground for  
Vegetarianism in India is Shaky**  
*Sobhana Pramod*

**A Way of Life: Confluence of  
Religious and Food Practices**  
*Akshika Goel*

**Chai (aur Coffee) pe Charcha**  
*Vanshika Dubey*

**Dissent over Coffee: An Exploration  
of Collective Memory in Coffee  
Houses of Delhi**  
*Shagun Das and Shubha Bhatt*

**A Today in the Capital of Pendulum  
Sorrows**  
*Siddhi Joshi*

## 2. KAPDA:

**The Rise and Rise of Anti-Fashion**  
*Anjali*

**Neo-Indus: A tale of Dystopia, The  
Annual production of**  
*The Fashion Crew, Miranda house*

**Who Am I?**  
*Prapti Dubey*



# CONTENTS

### **3. MAKAAN:**

Of Beauty and Desire: A Re-  
exploration of the city of  
Shahjahanabad through the  
Lives of Courtesans of old  
Delhi

*Shubha Bhatt and Sumedha Gupta*

Trinity of Marriages in India:  
The Society, the Family and  
the Home

*Janhvi Rathore*

A Note on the Guided Walk  
with Salaam Baalak Trust in  
Old Delhi

*Siddhi Joshi*

Tracing Old Delhi Through its  
Doors

*Reshu Singh*

### **4. RKM AUR CINEMA:**

Film recommendations

The Cinematic Universe of  
Malegaon and it's Superheroes

*Aakriti Rawat*

Rasode Me Kaun Tha:  
Invisibilisation of the Domestic  
Workforce as Shown in the  
Great Indian Kitchen

*Deepannita kundu*

A Nuanced Exploration  
of 'the Vicious Cycle of  
Poverty' in Maid (2021)

*Saraswathy N*

### **5. RKM AUR LITERATURE:**

Book Recommendations

A glimpse of Dark  
Academia

*Adeeba Adil*

### **6. PHOTO SUBMISSIONS:**

a. Photo Entries

b. A Photowalk in Majnu  
ka Tilla in collaboration  
with *Snapshots, the  
photography society of  
Miranda House*

### **7. PLANET IN CRISIS**

*Shagun Das*

References and Notes

# FOREWORD



Dear Readers,

Welcome to another edition of socialVIBGYOR. It is indeed a pleasure to see the newest addition to the department of Sociology doing so well.

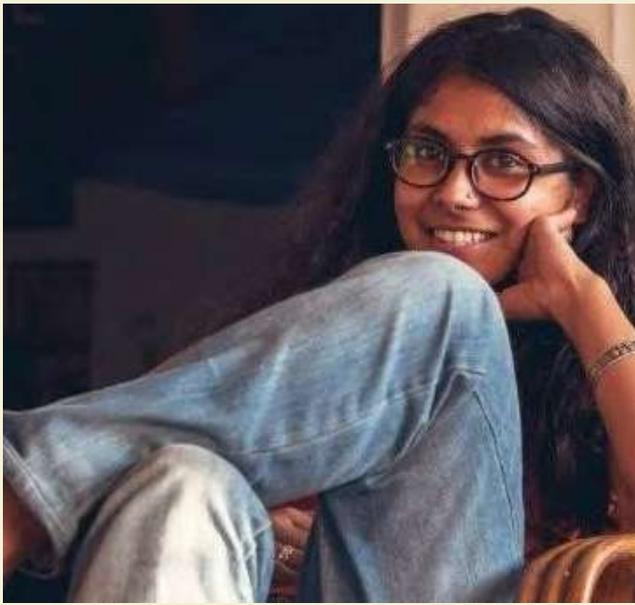
The theme of the present edition, '*Roti, Kapada aur Makaan*', is defined as the basic human needs. The former Prime Minister of India, Indira Gandhi, coined the term in the 1960s as an election slogan. It then became a catch phrase with a movie made of this name in the 1970s. Since then, this phrase has become a part of our development lexicon and agenda. Undoubtedly, the development of a society is measured by the access that its citizens have to these basic needs. Everybody in a developed society should have food to eat, adequate clothing and a place to rest.

It is important to perhaps reassert and reiterate the importance of these basic needs. These three needs are actually the key to happiness. Happiness and health are possible only if we have access to all three- good food, clothing and a roof over our heads. However, in today's busy lives we seem to have forgotten the significance of basic needs. It is important for us to take out time to eat good food, rest in a neat and clean place. These have become important for our mental health too. A busy work life does not give us a chance to enjoy these three thus leading to a host of health issues. Stress, lifestyle diseases and mental health issues are all an offshoot of the lack of time for ourselves. I congratulate the editors on reiterating the importance of this theme.

**Dr. Reema Bhatia**

**Associate Professor, Sociology**

# TEACHER'S NOTE



I was fortunate enough to teach the 2023 batch of BA Programme Sociology, whose formative years of college began on a Google Meet. It is no wonder that 2022, became intensely euphoric, bringing the teaching-learning process back to its physical manifestation. The classroom discussions would linger in the corridor, wander across to the lush green lawns and nestled under the bottle brush. Indeed, the year was a harbinger of joy.

At that moment, we realized, it is this experience of 'being a college student' that many students yearned for in the lockdown. Truly, it would have remained incomplete had they not smelled the fresh bloom of the spring, cared for gently by the gardeners and the guards of the college, or how beautifully the shadows of the hostel facades' falls on the hallways leading to the classrooms. To put it simply, life is blissful in this magical place called Miranda House, that builds into its students' a sense of community and a feeling of belongingness. The college, for them, is a home away from home. There is immense value in the institutional setting and the safe space that it provides for critical thinking, especially for young students who are brimming with curiosity.

The third edition of socialVIBGYOR is born out of inquisitiveness, where each contributor has ventured out of their comfort zone and collaborated across disciplines to truly imbibe the interdisciplinary approach of the course. In doing so, they have put sociology into practice, learned to function as a group, and built solidarity in their newfound collectivity. By sharing their work, they invite everyone to participate in the philosophy that 'happiness is real when it is shared.'

I admire the constant creativity in the work of our students and hope that the readers will find the experience exhilarating.

**Ms. Shivani Rajput**  
Assistant Professor, Sociology.

# EDITORS' NOTE



A question we kept asking ourselves throughout the making of this magazine, be it while assessing the viability of themes, screening submissions, editing articles, or designing the magazine, was, "Is this sociological enough?" Forcing us to revisit our introductory classes, this process challenged our level of understanding of a very rudimentary question: *What is sociological?* As we write this note during the final stages of the production of socialVIBGYOR's third edition, we realise that after engaging with this question throughout the year, our answer to it is definitely more nuanced now and our understanding more internalised. It is with this spirit of revisiting the basics that we present to you the third edition of socialVIBGYOR, the Annual Magazine of the BA Programme, Sociology, Miranda House: *Roti, Kapda, aur Makaan (Food, Clothing, and Shelter)*.

When we began discussing the thematic vision of the magazine around June last year, we were faced with a dilemma: should we choose a niche academic theme, one that caters to a very specialised area of research in Sociology, or should we go for a more general theme, one that everyone can easily relate to? It wasn't an easy choice—on the one hand, the idea of picking up a very specific, scholarly and so-called intellectual theme tempted us. On the other hand, a general, familiar theme meant more inclusivity and more scope to interpret the theme in new and exciting ways. Acknowledging the equal importance of both of these aspects, we set out to find a theme which is the confluence of specificity and generality, which is scholarly yet inclusive. This edition's theme, *Roti, Kapda, aur Makaan (food, clothing, and shelter)*, is a product of this humble attempt.

The theme is an amalgamation of specific fields of study in Sociology. Each element—food, clothing, and shelter (three very prominent and tangible social markers)—has been an important area of research for social scientists, boasting rich scholarly work. The Indian connotation of these basic elements of sustenance brought together adds another layer to the theme. A well-known phrase in India and a popular political slogan, *Roti, Kapda, aur Makaan* has become a symbol of the fight for social justice and equality, and it continues to be used today in various contexts, such as in political campaigns, social activism, and public discourse.

Dr. B R Ambedkar underscored the importance of food, clothing and shelter and access to these by regarding them as fundamental rights. A famous dialogue from the movie *Roti, Kapda aur Makaan* (1974) echoes this sentiment—"*Roti, Kapda aur Makaan, yeh teen cheezein insaan ki zindagi ke bunyaad hoti hai.*" (Food, clothing, and shelter, these three things are the foundation of human life). While acknowledging that this phrase captures in three words the bare essentials of human sustenance, it is interesting to wonder what lies beyond their function of sustenance. This idea gives way to situating these non-human elements in the social reality where social institutions like caste, class, gender, religion, family, marriage, etc., affect one's access to them. It facilitates a sociological inquiry of what we eat, what we wear, and where we live illustrating how these choices are governed by social norms and, how we negotiate with them every day. Thus, we realise that a H&M blouse from Sarojini Nagar, a bowl of Nihari and those uncomfortable questions by landlords and brokers have wider sociological connotations that merit a critical probe. In the form of articles, photographs, photo essays, and poems, this edition is an expression of all these ideas and more.

As we review the contents one final time, we notice a striking feature of this edition: interdisciplinarity. Overwhelmed with submissions from across departments and with their sheer range, this issue earnestly tries to illustrate the relationship of Sociology with other disciplines. A section on cinema, literature, the climate crisis, and multiple articles exploring the historical and economic significance of the theme are testimony to the spirit of interdisciplinarity, the foundational principle of BA Programme course.

To paraphrase C. Wright Mills, everything is sociological if you look at it critically enough—*everything*. To test the element of truth in this statement, we collaborated with various organisations, helping us take our engagement with the theme beyond conventional academic limits. A guided walk was conducted in association with Salaam Baalak Trust, exploring the contours of the theme in the bustling streets of Old Delhi. Further, a photo walk was organised in collaboration with Snapshots, the Photography Society of Miranda House wherein we explored the *Roti, Kapda, Makaan* aspects of Majnu ka Tilla (A Tibetan refugee colony in Delhi). We also had the opportunity to cover the Miranda House Fashion Crew's very first annual production, *Neo-Indus*.

As we revisit these events, we look back at our final year of college, almost teary-eyed, with a profound sense of gratitude. Gratitude, for getting an opportunity and a platform to learn and exchange ideas, put them to fruition, and produce tangible outcomes. Gratitude towards Ms. Shivani Rajput for her constant guidance in this endeavour and for her encouraging words. Gratitude towards our seniors, the very first batch of BA Programme Sociology, who introduced socialVIBGYOR to us. Much of the third edition is an extension of their ideas and vision. While there remains room for improvement and newer ideas to experiment with, we're immensely proud of what a small bunch of students in the BA Programme Department of Sociology have been able to achieve. As we pass on the baton to our juniors, we hope that this little legacy that we have maintained continues further.

**Srushti Saravade & Shagun Das**  
**Editors-in-chief**

# ROTI



# Brahminised environmentalism

Why the moral  
ground for  
vegetarianism  
in India is  
shaky

The morally superior position of the supposedly caste-less vegetarians in twenty-first-century urban India is more derived from an aesthetic that neatly combines Brahmanism and environmentalism than any effort towards sustainability or ecological concern.

An exceptional feature of Brahminism is its ability to distance its variants from its more pervasive self. From claiming merit to be independent of historical privilege to insisting that vegetarianism is a sustainable choice rather than a function of casteist notions of purity and pollution, its faculty to forge consensus for supposedly caste-free liberal ideologies is staggering.

While the fad of being fashionably sustainable rages on, a trend of which I must admit being a participant of, the problematic environmentalism of privileged urban India is hard to ignore. The

construction of vegetarianism as an environmentally responsible lifestyle cannot be viewed in isolation but must be analysed in tandem with Brahmanism and internalised casteism. Through an efficient conversion of Brahminism into activism and by parading the food culture of a privileged minority as a sustainable lifestyle option, the omnipresent brahminical hegemony has extended its tentacles into the spheres of conservation, sustainability and environmentalism.

The link between Brahmanism and vegetarianism in India has been widely investigated and established. It has been repeatedly emphasised that Indian vegetarianism results from taboo and disgust towards meat and meat-eaters, rather than concern for environmentalism. Brahminism found a rare and unparalleled opportunity in the emerging trend of sustainable vegetarianism. By capitalising

on this, the narrative of sustainable vegetarianism was constructed to give Brahminism its 21st-century makeover. Contrary to Western vegetarianism, which is adopted through hard self-restraint and lifestyle changes, Indian vegetarianism is largely ascribed at birth or adopted with motives of upwards social mobility. Altruism and ecological concerns are not brought up until they can be used to hide the casteist origins of their vegetarianism or to guilt-trip meat-eater.

Brahmanical vegetarianism is being constructed as a sustainable lifestyle and is fast gaining popularity among the younger

population  
keen on  
becoming  
more  
ecologically  
responsible.  
Still, from  
separate plates  
and dining  
halls to the  
term 'non-  
veg' (which  
implies)

that vegetarianism is the default), you can dig out the deeply entrenched casteism in the politics of food.

Yet, for an increasingly politically aware and awake generation with 'PC' tastes, such blatant discrimination and social exclusion are unpalatable. The narrative of sustainable vegetarianism among already vegetarian upper-caste communities is a way to suppress the subconscious guilt while retaining caste traditions in a polished, twenty-first-century 'woke' avatar.

The upper-caste predilection for vegetarian

fare must not be confused for any culturally sanctioned or traditionally encouraged love for animals but is a rather unsurprising result of ingrained notions of purity and pollution and superiority and inferiority. While Buddhist vegetarianism is a conscious refusal to eat the flesh of sentient beings, brahminical-Hindu vegetarianism is an effort at cultural exclusion, which promotes 'pure' (read vegetarian) food over 'impure' (read meat) food. This phrasing reflects an implicit caste bias.

For example, Anne Besant made a case for segregating Untouchable children from 'touchable' children in schools because the

former were  
fed on a diet  
of 'impure'  
food while the  
latter were  
brought up on  
'pure food  
stuffs'.

Therefore, she  
argues that the  
untouchable  
children will  
need genera-

-tions of purifying (which I suppose would mean a vegetarian diet) before they can be in the same classroom together. This, she says, is to 'raise the Depressed Classes to a similar level of purity, not drag the clean down to the level of the dirty'.

The idea that Hindu vegetarianism is derived from its ideal of ahimsa is not justified since vegetarianism is almost exclusive to the upper-castes. At the same time, the Kshatriyas (warrior castes) are even encouraged to eat meat in order to do their duties. Suppose ahimsa as a tenet of Hinduism were the religious-ethical basis

**Brahminism's ability to morph  
itself into supposedly liberal-  
progressive ideas like meritocracy  
and environmentalism through  
only a subtle tweak in its rhetoric  
makes it harder to distinguish and  
recognise casteist practices from  
genuine environmentalist praxis.**

for vegetarianism; in that case, we still need to observe how vegetarianism is not a pan-Hindu practice. It is caste exclusive. This exclusivity is proof enough for the casteist roots and status of vegetarianism in India.

The Indian chapter of PETA, which advocates veganism and vegetarianism, has vague references to global statistics, which do not apply to the Indian social reality. Given the organisation's reputation for grandstanding and fabrication of facts, its argument is also logically flawed since neither the Indian animal husbandry nor the fishing industries can be compared to the mechanised ones of the West, which are the real contributors to pollution. It is also a recognised fact that meat is the basis of the nutritional security of the country. Indian society cannot survive a total shift to vegetarianism, not practically nor culturally.

In a society that slaughters entire families for the alleged consumption of beef, the argument of speciesism falls short due to its irrelevance if not for its tone-deafness in the Indian social context. Due to Ambedkar's interference, India was saved from granting the cow fundamental rights. Still, its implicit protection in the Directive Principles of State Policy stands testament to how Indian society reveres cows more than it values human lives.

Given vegetarianism's casteist underpinnings, the argument needs to be much more nuanced and sensitive than it

presently is. Brahminism's ability to morph itself into supposedly liberal-progressive ideas like meritocracy and environmentalism through only a subtle tweak in its rhetoric makes it harder to distinguish and recognise casteist practices from genuine environmentalist praxis. Peddling vegetarianism to the people as a sustainable lifestyle without recognising its casteist implications is an ignorance granted only by privilege.

Imposing a minority lifestyle on the gastronomically diverse population of India, and naming it sustainability, is intentional erasure of DBA culture while claiming the moral superiority of being environmentally responsible. While the case for ethical and environmental vegetarianism rages on, caste as a factor cannot be ignored, at least in the Indian context.

**-Sobhana Pramod, Second Year  
B.A. Programme**



# A Way of Life



## Confluence of religious and food practices

It is interesting how various languages try to communicate human experience variously—take ‘religion,’ for example. The Hebrew word for faith is *emunah*, which translates to signify action, and also stands to be an almost subconscious influence in life that nurtures and gently guides the believing subject. In Siouan, an American Indian language family of the Sioux nation, *Wakanj Thangka* is the term for the “divine,” translated as “The Great Spirit,” and also understood to be the power or the sacredness which resides in everything, where every creature and object exhibits holiness. Voodoo, the often misinterpreted religion of the Afro-Haitians, believes everything, including humans, is *Iwa*, or “spirits.” As is evident, despite the varying degrees of nuances, religion is, for most cultures, a way of life.

Religion, the ‘way of life,’ is as material as it is philosophical and spiritual. When traced through material practices, religion is a tangible presence in human lived experience and permeates the everyday existence of a believing community. A nuanced view of culture and society reveals that religion does not form a distinct sphere of life. As a way of life, religion permeates every aspect of human existence and becomes a primary regulatory force of the material existence of those within its fold. From the most sacred of feelings to the basest of

needs– the physiological needs, which include food and water, clothing, and shelter– religion colours it all.

To witness how religion operates when it comes to base human needs, we can look towards something as basic and as necessary as food. There has been a preoccupation with how food is prepared and consumed in almost all religious thoughts. While in the Theravada school of Buddhism, monks do not choose what they eat and rely on donations for their food, the Jain community believes in the renunciation of night meals. These are just a few instances among many. The preparation and consumption of food have a fundamental religious importance, a feature ubiquitous to not just a few faiths.

Narrowing down the scope to one particular food item, that of meat, there are some internationally prevalent methods when it comes to its preparation as prescribed by some religious doctrines. The Islamic concept of halal and the Jewish concept of kosher are two of many methods of religious slaughter. Here we spotlight the concept of halal food, the Islamic form of slaughtering animals or poultry, a brief look at which would allow us to glean how food operates in a religious context, where, 'to eat' becomes much more than the fulfilment of a basic human need for food.

The holy Qur'an has made reference to what is permitted and prohibited when it comes to meat and food. The Arabic word 'halal' translates into 'permissible,' and refers to things that are allowed as per the teachings of Islam. It is often used

to describe food that has been procured, processed, and traded in accordance with Islamic law. The opposite of halal is 'haram,' which refers to things that are prohibited or forbidden under Islamic law. What is haram and what is halal can be deduced from verses in the holy Qur'an:

*"He has forbidden you what dies of itself (carrion), and blood, and the flesh of swine and that over which any name other than (that of) Allah has been invoked."*

Al-Baqara 2:173

*"And eat of what Allah hath given you (for food) that which is lawful and wholesome, and fear Allah in whom ye believe."*

Al-Maida 5:88

*"So eat of that [meat] upon which the name of Allah has been mentioned, if you are believers in His verses." (Al-An'am 6:118)*

In practice, the animal being slaughtered should not be dead before the slaughter takes place, and the slaughter should be performed by a believing Muslim using a sharp knife, where a single swift cut slits the throat (the jugular, tracheal artery, and oesophagus). The animal's death must result from the blood draining from its veins for its meat to be considered halal. Animals that are dead before slaughtering are considered "fatally beaten animals" (*mawqouza*) and are not considered halal. These animals are considered carrion, or flesh that has begun to decay, and is therefore not permissible for Muslims to consume. HFA (Halal Food Authority) states that in view of the rising concerns for animal welfare, to ensure that animals should not be subjected to unnecessary suffering, the

The holy Qur'an has made reference to what is permitted and prohibited when it comes to meat and food. The Arabic word 'halal' translates into 'permissible,' and refers to things that are alluse of stunning methods to render an animal unconscious before slaughter is allowed, as long as the method is reversible and the animal is able to regain consciousness within a short period of time.

This is an understanding of halal food from the present point in time; but Islam also has a past. As a religion, Islam emerged at a particular place and at a particular moment in history. With the birth of Prophet Muhammed in Mecca, in western Arabia, Islam is believed to have emerged when he received his first revelation in 610 AD.

**Slaughtering an animal,  
as we have seen, is not  
driven by a bare human  
need for food and is  
more than just a simple  
religious ritual. The act  
of food preparation  
becomes both an  
exhibition of a sincere  
belief, and an  
affirmation of  
belonging to the  
community of believers.**

While the history of Arabia before the rise of Islam in the 7th century is not available in precise detail, it is known that hunting and the use of hounds have been a part of the region's culture for many centuries. Bedouins, or Bedawi in Arabic, a semi-nomadic group known to be the oldest inhabitants of the Arabian desert, relied on saluki hounds for hunting in the harsh desert.

What becomes interesting is how approaches to animal slaughter have evolved from the initial stages of Islam to today. From back then, salukis find mention in the holy book and a legend persists that even Prophet Mohammed owned a saluki and

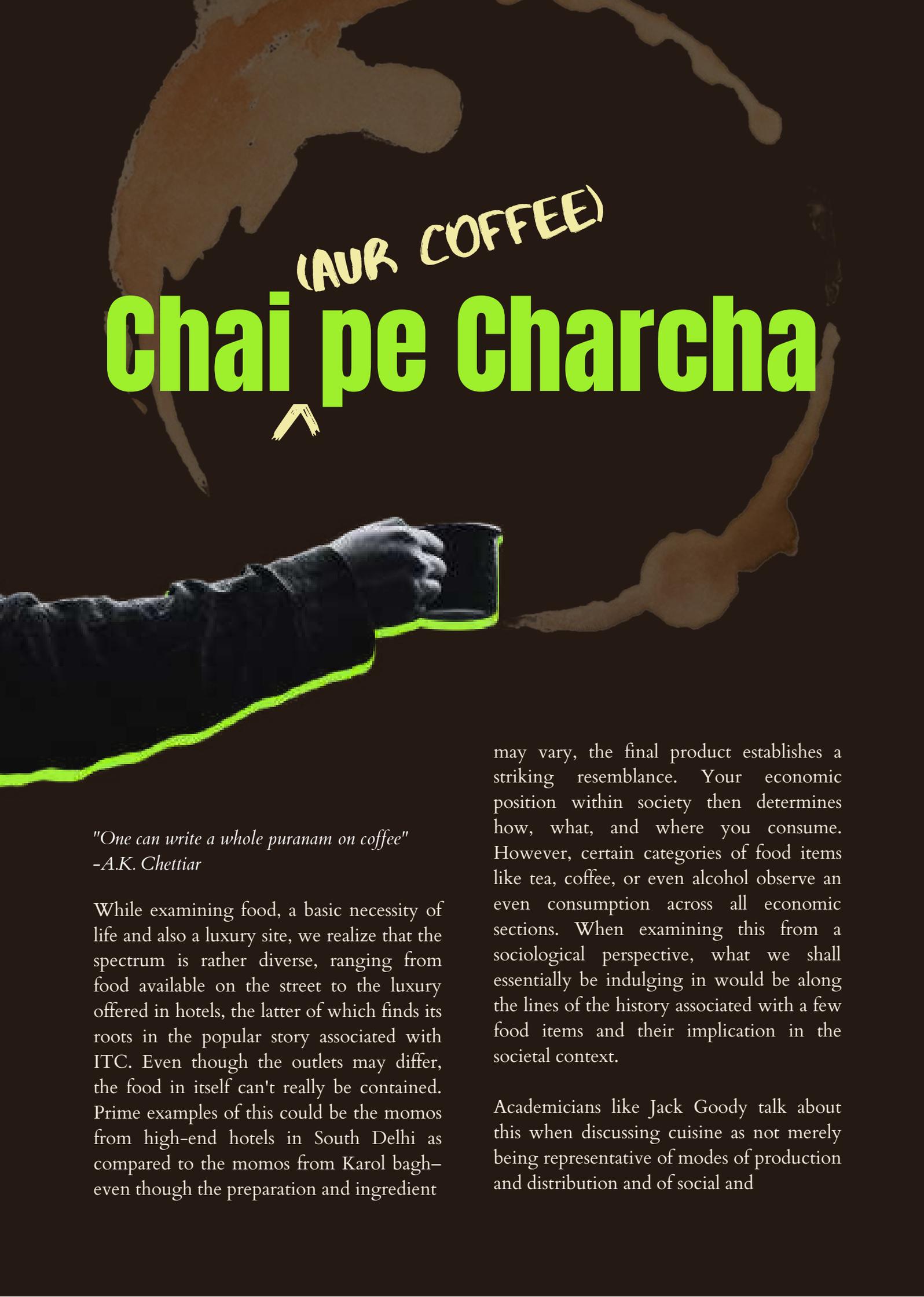
used it for hunting. An evolution of ideas and beliefs can be seen here; from pre-Islamicate hunting practices, we find a transition with the introduction to Islam where hunting becomes permissible only if it is done in a manner directed by Allah. Then, moving forward to today, where the religion is no longer fighting to survive amidst rough desert planes, we see the formation of an industrial and legal dimension to the concept of halal as it adapts to the current socio-economic ethos.

Slaughtering an animal, as we have seen, is not driven by a bare human need for food and more than just a simple religious ritual. The act of food preparation becomes both an exhibition of a sincere belief, and an affirmation of belonging to the community of believers.

Religion when understood as a set of spiritual beliefs privileges morality, sacredness, devotion, divinity, faith, and worship. But such an understanding of religion as standing only for intangible and spiritual aspects does not sufficiently elaborate on the depth of intricacy that it creates in the material experience of humanity. An analysis of the concept of halal food illustrates how stark the confluence of a base human need for food is with religion, indicating the immense complexity which resides in the mundane and the everyday; in roti, kapda, makaan.

**-Akshika Goel, Third Year,  
English Hons.**



A hand in a dark sleeve holds a clear glass filled with coffee. The background is a dark world map with the coffee-colored landmasses. The text '(AUR COFFEE)' is written in a white, hand-drawn font above the main title. The main title 'Chai pe Charcha' is in a large, bold, red font. A small white arrow points to the space between 'Chai' and 'pe'.

(AUR COFFEE)

# Chai pe Charcha

*"One can write a whole puranam on coffee"*  
-A.K. Chettiar

While examining food, a basic necessity of life and also a luxury site, we realize that the spectrum is rather diverse, ranging from food available on the street to the luxury offered in hotels, the latter of which finds its roots in the popular story associated with ITC. Even though the outlets may differ, the food in itself can't really be contained. Prime examples of this could be the momos from high-end hotels in South Delhi as compared to the momos from Karol bagh— even though the preparation and ingredient

may vary, the final product establishes a striking resemblance. Your economic position within society then determines how, what, and where you consume. However, certain categories of food items like tea, coffee, or even alcohol observe an even consumption across all economic sections. When examining this from a sociological perspective, what we shall essentially be indulging in would be along the lines of the history associated with a few food items and their implication in the societal context.

Academicians like Jack Goody talk about this when discussing cuisine as not merely being representative of modes of production and distribution and of social and

cosmological schemes but also that of class and hierarchy.

Further, when Arjun Appadurai explores the cookbooks in contemporary India, he not only examines the difference that has existed between the Indian and global experiences but also explores the role of cookbooks in mediating the way of food from market to kitchen to the people for consumption (which he claims has a caste and class angle to it). If we then look at various food items, ranging from the famous biryani to beverages like tea and coffee, we realise the significance of understanding them in relation to class and caste hierarchies.

In the most common sensical view, one is bound to think of tea and coffee as part of Indian culture for as long as one can remember. When we subject this

understanding to a sociological analysis to gain conceptual clarity, one has to be mindful of Krishnendu Ray's understanding of the better visibility of globalisation on account of the crystallisation of national boundaries. Food, however, has been travelling across boundaries long before the concept of globalisation came into the picture, through colonial activities. Hence, when we examine coffee or tea historically and sociologically, we have to develop an understanding of them against the backdrop of the plantation industry and the associated indentured labour. How did these beverages, the question then arises, become so popular that they started being considered part of the cultural ethos of the country?

When we delve deeper into this, we realize how coffee and its cultural counterpart, tea were advertised as essential markers for

**As the Brahmins were largely trying to develop a taste for coffee (the western product), they were at the same time introducing elaborate techniques around coffee-making and coffee-drinking, aiming that people with certain social and economic capital were the only few who could consume coffee the "right" way.**



showcasing values like hospitality—something that was given a very Indian touch. The advertisements were so influential that not giving a cup of coffee, or not giving coffee made of quality ingredients was thought to be an insult in the late colonial Tamil households. On the other hand, tea was marketed as the drink of the working class. The influence of all these changes upon the region's social fabric was that the traditional drinks were now replaced by the demand for coffee and nationalists were apprehensive of the takeover of the taste buds of indigenous communities with the perceived western threat.

Marimalai Adigal considered the rising consumption of coffee in the Tamil region as a representative of the Brahmin authority and their will to showcase their cultural and economic superiority. This is something that MN Srinivas discusses while talking about Westernisation and Sanskritization. As the Brahmins were largely trying to develop a taste for coffee (the western product), they were at the same time introducing elaborate techniques around coffee-making and coffee-drinking, aiming that people with certain social and economic capital were the only few who could consume coffee the "right" way. Subsequently, drinking coffee was a status symbol, which is why the said lower communities, in aspiration of social mobility, would attempt to master the elaborate rituals.

While examining the Mughal cuisine, we have to be mindful of the fact that for a long time, Indian food was thought to be nothing but Mughlai food in western countries. But even if we consider Lucknow's cuisine (given its long history with the Mughal cuisine), we find that it is

a mix of Turkish, Central Asian, Persian, and North Indo-Pakistan food practices, among others. The story of how the royal cuisine travelled from the lanes of North India to reach out to the world also has a class spectrum attached to it. It can be attributed not only to quality ingredients purchased from the best of markets but also to the idea of a particular preparation strategy being marketed in the form of recipes going down the generations through the cookbooks. This is so because quality ingredients came at a price that not everyone could afford, and hence a degree of monopolisation by classes was seen to ensure the ideal dish with ideal ingredients was accessible to a particular class.

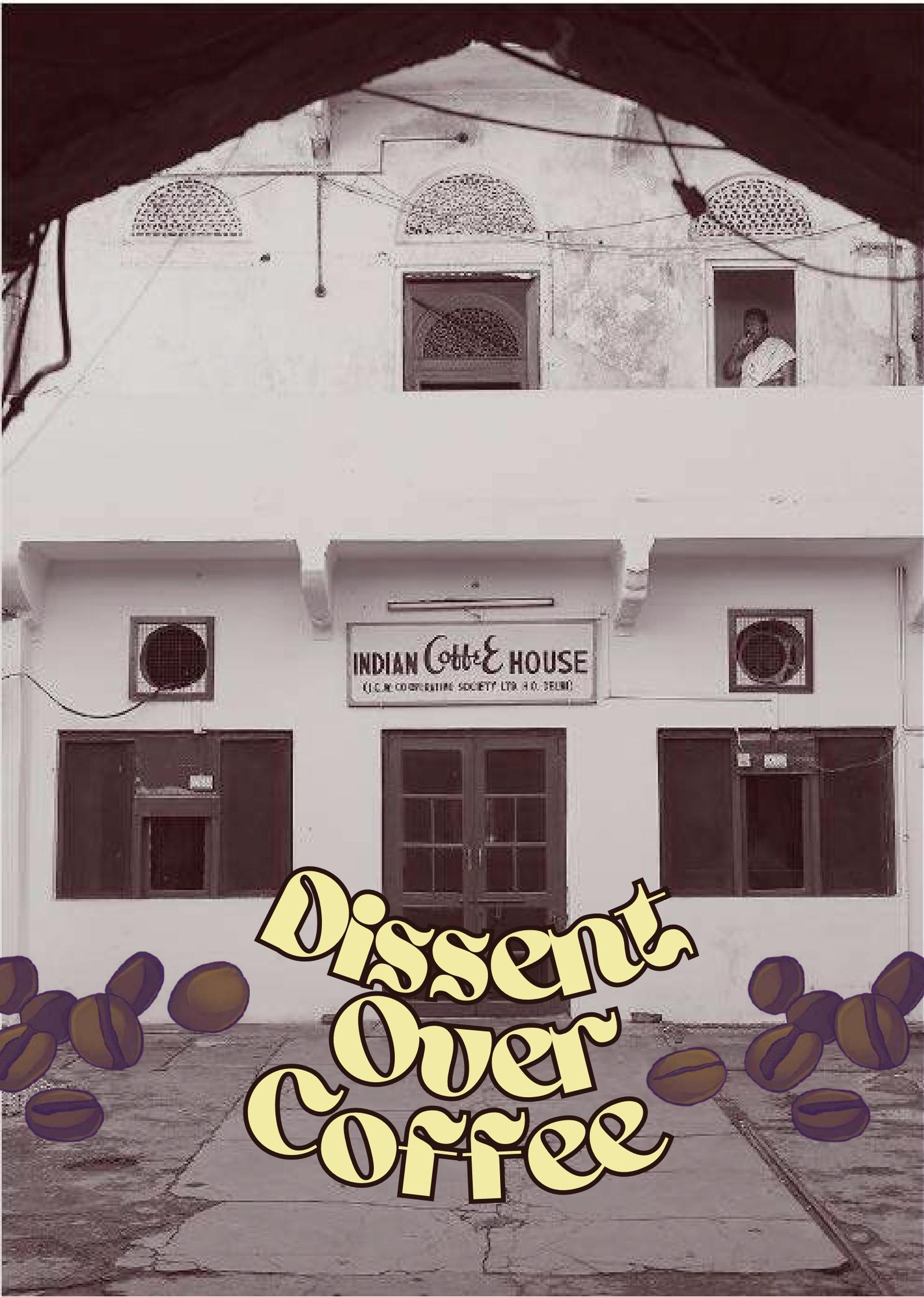
This brings us back to Appadurai's work on how these cookbooks themselves needed elite support to flourish and reach out as an expert voice on cooking. These cookbooks have also been rather quick to adapt to more modern problems, sometimes even attempting to change the traditional status quo around food. For example, the adaptation of culinary techniques for people from across the class divide and also reinventing imagination around the leftovers. A sociological analysis of this would be to critically look into the capitalist backing that goes behind the printing and distribution of these cookbooks. To garner more consumers, the ideas promulgated in the cookbooks had to be made more inclusive to gain popularity amongst the fence-sitters of the status quo by cleverly reforming the ideology that otherwise surrounded taboos. Leftovers, for example, were traditionally considered taboo, but these cookbooks go ahead and tell you how, instead of throwing away the leftover food, you can transform it into the raw material for your new dish. This is also how the idea of reinvention was distributed to the masses

so they could feed off the concept of optimisation of resources. The modern form of cookbooks is now found across online channels with massive viewership, from students to young men and women and even married women constituting the active viewers—a phenomenon that gained massive popularity during the lockdown owing to the shutting down of food outlets as demand for variety remained steady.

In a popular dialogue shared between RS Khare and Jack Goody, it is discussed how food has been able to better penetrate across supralocal and transethnic boundaries to ultimately bring about traditional commensal boundaries than marriage as a social institution. This is so because if we conduct deeper research on marriage and the way it has managed to evolve, it presents a stagnant evolution as and when compared to food. That being said, while we must acknowledge that the boundaries around food are rapidly dissolving, we must also understand that it still remains a site of discrimination, particularly embedded are ideas around purity and pollution, the tamasic and sattvic debate, and even looking down on food practices around those that are conceived differently from the majority. Perhaps this is why food as an academic field has managed to gain traction over the years while still providing undiscovered avenues to capture better the essence of the variation in cooking rituals and the social implications of the same.

**-Vanshika Dubey, Third Year  
B.A. Programme**





# Dissent Over Coffee

# An Exploration of Collective Memory in Coffee Houses of Delhi

Known as the "public living rooms", the chain of Indian Coffee Houses across the country stand as sites, where political and intellectual views were exchanged between workers, students, professors, public figures, artists, journalists and the like. In this way, the coffee houses emerged as a stark reflection of how various groups navigated their way through changing Indian milieu. In time, they evolved to nurture dissent in all forms. However, during the Emergency, imposed between 1975 to 1977, the major outlets of Indian Coffee House across the capital were shut down. The authoritative regime, hence, used this closure as a medium to curb the resistance and agency of its citizens. With the reopening and its eventual expansion, the Indian Coffee House became a site where collective political interests were sharpened and reproduced. This is not to say that the coffee houses were inclined towards a particular political ideology. They merely functioned as grounds for holding discourses and in many cases, for strategising workers' and students' movements.

## Theoretical Framework of Collective Memory

The academic understanding of collective memory was first developed by Maurice Halbwach in his work 'The Social Frameworks of Memory' (1925). In his conceptualisation, collective memory gained two connotations- one of *socially framed individual memories* and another of *collective commemorative representations and mnemonic traces*. He emphasised on collective memory as a means to ensure solidarity and continuity. The theorisation is however, heavily criticised for "leaving an unclear legacy". The academic understanding of collective memory is then only furthered by its opposition to history. In the 2009 work *Memory in Mind and Culture* the authors attempt to distinguish between history and collective memory further establishing that collective memory is not merely the recollection of historical facts. Collective memory can be understood as a more subjective account of the past as retained by a certain social group.

The link between collective memory and social groups might be apparent but here the aim is to establish a link between collective memory and a social site i.e. the coffee house. What sets the groups visiting coffeehouses apart is their diversity. So the



site/ location becomes the binding factor rather than the identity of individuals. In this case, the collective memory configures because the coffeehouse endures dissent.

### Indian Coffee House: A Site of Dissent

How does a social space become available for the reproduction of collective imaginations? Where and when do the members of a community gather to engage in discourses of any nature, be it merely gossip or for holding discussions and debates on socio-political concerns?

A social space can be understood as the process through which the society resists the authoritative nature of the state (Baruah, 1997). This is to say that apart from the physical or virtual atmosphere, the social space cultivates an environment wherein society can confront or resist authoritarianism. Lefebvre's theory further asserts that time and space are both the result and the precondition of social production. So, if all "space is social" in human society (Lefebvre, 1991), the coffeehouse provided the grounds where social relations were reproduced and solidified. It functions as an autonomous zone which is a "worker-occupied and self-managed workplace" (Plys, 2020). In the words of Plys,

**autonomous zones do three things, namely (a) they bring together people who share a similar political viewpoint; (b) they encourage thought and discussion on political issues of contemporary relevance; and (c) instead of stopping at dialogue and discussion, the autonomous zone encourages those engaged in the space to do something about the issue.**  
**(Plys, 2020)**

The interiors of the Indian Coffee House at Connaught Place in New Delhi are marked by stained glass windows which cover three sides of the rectangular room. Curtains in maroon and dark brown now hang amidst long rows of worn-out fans and shabby tables which unlike exotic dining spaces nearby are usually arranged asymmetrically. The place, although not well-lit, harboured what Bhaswati Bhattacharya in their book titled *Much Ado Over Coffee (2018)* calls, an 'open' character. The Indian Coffee House became a refuge for artists, political leaders and activists, university students and professors, members of trade unions, social workers and also those who remained unaccompanied. The place was usually purchased on lease by the Coffee Board.



Thus, the architecture was a constructed space wherein a spacious hall was refurbished into an ordinary-looking yet comfortable space which facilitated close interactions among the customers. Over subsidised cups of coffee, the customers, distributed over varied social classes engaged in long conversations concerning work, politics, family, and concerns of everyday negotiations with the evolving capital. In this manner, the Indian Coffee House turned out to be an “escape from the strangeness of the city.” The same was pointed out by Stuart Freedman, a London-based photographer and author of *The Palaces of Memory* (2015), a photo book which covers over 30 ICHs spread widely across the country, whom we interviewed while writing this paper. Born in East London, Freedman told us that he discovered the Indian Coffee House of Connaught Place pretty quickly after coming to India in 1994 for the first time.

**"The menus differed not only from north to south of the country, as pointed out by Freedman in our interview, but also at outlets positioned in different parts of Delhi. In the 1960s, the ICH at Janpath was well known for its coffee ice cream whereas the coffee jelly attracted students to the outlet on the campus of Delhi University."**

Similarly, scholars like Bhattacharya have pointed out that within its four walls brewed not only intense political debates but also casual conversations which surpassed age groups, thereby allowing for the “intermingling of old and the young unrelated members, often sharing the same table.” (Bhattacharya, 2018)

The menus differed not only from north to south of the country, as pointed out by Freedman in our interview, but also at outlets positioned in different parts of Delhi. In the 1960s, the ICH at Janpath was well known for its *coffee ice cream* whereas the *coffee jelly* attracted students to the outlet on the campus of Delhi University.

The intellectuals in the emerging middle class used the hall and the terrace of the ICH to discuss the works of Camus, Gorky, Kafka, Sartre, Shaw, Shakespeare, Tolstoy, and the like. It was in the coffeehouse that they embraced “literary cosmopolitanism”. In a way, ideas on how the future of the country (then functioning on a centralist agenda) and the world (struggling to maintain stability due to the Cold War) should unfold were addressed in the various outlets of the Indian Coffee House by its customers.

The Coffee House on College Street replaced a heritage institution and has always remained in the same building. In collective memory, the space is synonymous with cultural and intellectual adda of the highest order. I am aware that what is cited here is just a snapshot. (Bhattacharya, 2018)

#### ICH during Emergency (1975-77).

The Indian Coffee House was a product of the workers’ movement in the mid-1950s

which transformed it from a colonial residue to a cooperative chain. This transition into a cooperative network was suggested by Nehru and the movement was led by communist politician, A.K. Gopalan. The first workers' society was established in August 1957 in Bangalore and in the following December the chain of coffeehouses renewed with the opening of the Indian Coffee House in Delhi.

In *Brewing Resistance* (2020), Kristina Plys writes about how the socialist leader Ram Manohar Lohia wanted to replicate the political climate of the European coffee houses in the Indian ones after finishing his PhD in Germany and returning to India. Thus, while regularly visiting the Coffee House he turned it into a space for discussions and deliberations. He sat there wearing his khadi kurta and dhoti, smoking Charminar brand cigarettes- all of which became markers of Socialist ideology in the coffee house premises.

“It was cheap, it was centrally located and it had some of the most ‘unconventional crowd’ of any place in the world.” (Plys, 2020) Since it was a cooperative, nobody was forced to order or leave. Several men who had made the coffee house their refuge were either unmarried or had separated, so they had nowhere else to go for meals. The Indian Coffee House had a rather explicit political environment. People from all political ideologies went there so there would be a socialist table, one communist table, one for those who remained aloof from these discussions and so on. Most customers were politically aware if not active. Several workers of the coffee house were a part of the CPI (M) but this never hampered the political diversity of the place. While the coffeehouse underwent its first

phase of revival in Nehruvian times, its successive collapse took place during Indira Gandhi's regime.

Once the Emergency was imposed Delhi's landscape underwent a massive transformation. Ravi Nair tells Plys how Connaught Place would be eerily silent. Boards prohibiting discussion on politics were put up all over the place. Police had begun to carry out arrests, and most public spaces- parks, universities, and transport, were either closed or under heavy surveillance. In such a scenario, the Coffee House became a space for both open and covert activism. This wasn't restricted to Delhi; the Indian Coffee House in Allahabad, Lucknow and Patna were other central locations where underground movements against the Emergency found refuge. Since remote communication was hardly possible without the government's notice, physical meetings were the only secure mode of communication. The Coffee House was one of the very few places that facilitated such meetings during the Emergency. Ramchandra Pradhan, then a teacher at Delhi University talks about the importance of interaction and even gossip for morale building under the authoritarian regime.

This one space became a centre for defiance, dissemination of news and distribution of materials. So for some coffee houses became the daily source of news, for others, they even became a place to retrieve dynamite for an upcoming rebellion. The Indian Coffee house of various locations became central in the Baroda Dynamite Case (1976). Plys in her work also writes about the various leaflets that were printed despite the severe censorship in the press. It was the coffee houses that made their circulation

and distribution possible.

There is no singular event that led to the coffee house demolition in Delhi in January 1976. Most accounts hold Sanjay Gandhi's antagonism to the left accountable for the demolition. The Inquiry Commission that was set up following the demolition ascertained that the building required repair and was unfit for habitation which is why the demolition was carried out. This helped the government repurpose the land for urban development projects while simultaneously shutting off the opposition. This event was not covered in the press, catching the regular visitors off-guard and though many were angered and saddened, there was little they could do in response. Much later a new branch of Indian Coffee House opened up in Mohan Singh Place (as it stands today). Many visitors found the location inaccessible. They believed that the Emergency had permanently changed the coffee house- it was no longer a political space as it had been.

### Coffeehouses: a metaphor for change

In an essay on Spaces of Resistance, Kristin Plys points out how the Indian Coffee House in CP acted as a meeting point for the students of JNU and SFI, DU who at the time were driven by socialism. The coffee house was, thus, at the heart of the students' movement during the Emergency. The workers at the coffee house helped spread the word about the movement to the anti-Emergency activists and were very much involved alongside university students. Soon, the Indian Coffee House at Connaught Place emerged as a central ground where students aligning with the anti-Emergency sentiment from various groups, be it "SFI JNU, Delhi University

Socialists and ABVP (Akhil Bharatiya Vidyarthi Parishad)" gathered to organise a strong opposition to the authoritarian regime on the ground. However, with time, the ICH outlets within the campus have been shut down for reasons we were unable to gather. The university campus in DU has seen a subsequent surge in the number of dining outlets which are aimed at providing an extraordinary ambience that isn't always affordable to students.

***"the coffee house was a relatively safe space for women but the male gaze persisted even there."***



Furthermore, despite its seemingly egalitarian nature, the coffee house at the end of the day became an exclusive space for men- young and old - who expressed their political ideals without apprehension. The

coffee house did not declare itself as a men-only space yet, and little to no information is available about individuals from other genders occupying any space here. Female university students in Calcutta, who lived in hostels found it easier to access the coffee house. The same can be said for a handful of women in Delhi who not only freely accessed the coffeehouse but also participated in the discussions. In contrast, some coffee houses had a separate section that allowed for 'ladies and family', as captured in the picture below (Image-1). So even if women visited the coffee house, they were almost always accompanied by someone- usually male. In our interview, Freedman pointed out a picture he clicked in the Indian Coffee House at Thrissur, Kerala (refer to image-2 below) "*the coffee house was a relatively safe space for women but the male gaze persisted even there.*" What added to this exclusion was that the workers in the coffee house were also predominantly male. Only in 2019 did the Thiruvananthapuram branch of ICH first recruit female workers. This transition took 61 years to come about.

A go-to place for office goers, the coffeehouse continues to make for an ideal place for official meetings. At one such point when we were at the place around evening, the place had to ask a group of employees from a certain organisation gathered for a casual get-together with family members to order food as they couldn't allow customers to merely access the space. Moreover, various outlets of the Indian Coffee House have undergone renovations with the intention of "reviving" the coffeehouse model for all across the country. Such changes highlight how the process of memory-making that takes place today in food outlets is defined and

facilitated by the emerging cafe culture that stands in contrast to the social character of the coffee house.

In places like the coffeehouse, the lines dividing the realm of the public and the private appear to blur out quite easily and what takes place is the reproduction of the very spatial and social processes themselves. In acquiring the space across the Indian Coffee House, a generation of Indians had access to an atmosphere which allowed for new ideas to be discussed, thereby giving rise to collective political interests and dignity. The coffee houses could be then seen as markers of new urban identity which sharpened the relationship of the city with its citizens. It is, however, important to not see the events in isolation but as an amalgamation of processes which usually overlapped one another. From this viewpoint, the change that can be seen today in the structure, nature and how the Indian Coffee House in New Delhi is available for use becomes evident.

Despite various alterations in its physical forms, the Indian Coffee House stands as a living structure, oozing with memories of the past but also of the present which continues to be brewed on its premises. Larger questions that should be addressed while taking decisions pertain to how everyday histories in living spaces are altered by the increasing capitalist interventions

In conclusion, the Indian coffee house became a social space that fostered engagement with politics despite the warped circumstances. As a result, even though the recorded history only partially captures the accounts of the Indian Coffee House, the collective memory of this space .

offers a fuller narrative. The very fact that there is no direct evidence that discloses the political motive behind the 1976 demolition of the coffee house demonstrates the importance of collective memory. The Indian Coffee House, as a site of dissent then becomes a perpetually important social space, not just for times like the Emergency.

**-Shagun Das & Shubha Bhatt, Third Year  
B.A. Programme**

\*Images used in this essay are sourced from: Stuart Freedman, Palaces of Memories, 2015

[https://www.stuartfreedman.com/-/photos/archives/india-the-palaces-of-memory/page/2#media\\_91acd38c-ce3d-42fa-87e9-cebcb65f9193](https://www.stuartfreedman.com/-/photos/archives/india-the-palaces-of-memory/page/2#media_91acd38c-ce3d-42fa-87e9-cebcb65f9193)



# A today in the Capital of Pendulum Sorrows

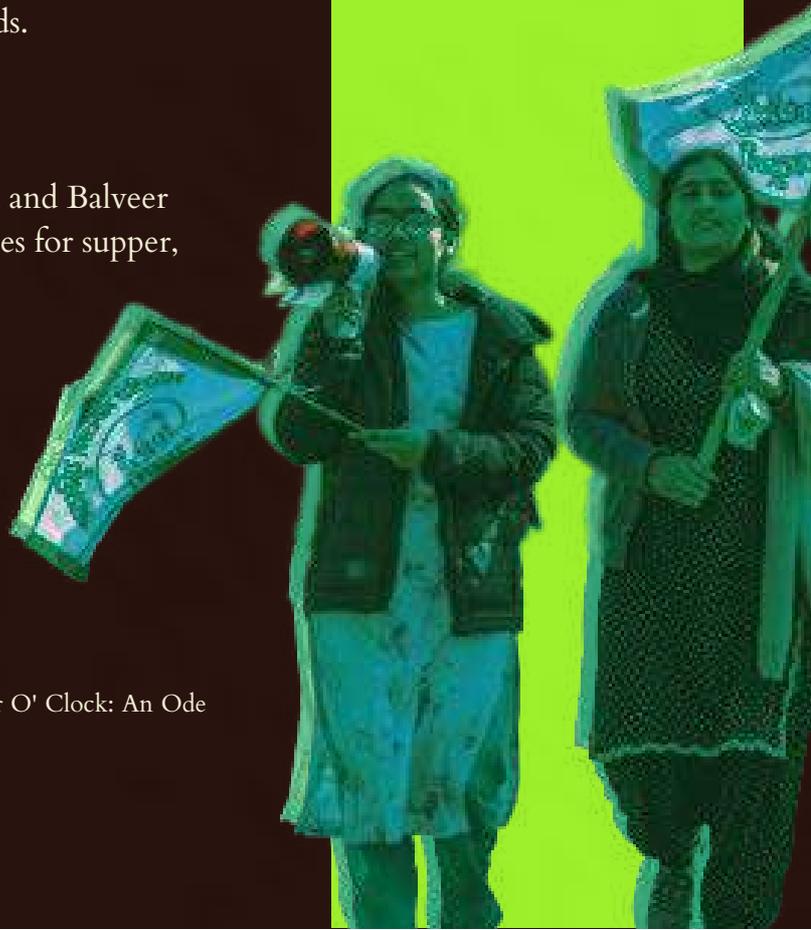
A thick foggy air brushes against her skin,  
Loudspeakers and sirens begin the morning.  
The scent of revolution fills the air,  
As the babble startles the city.  
Bushing off hay from the clothes,  
Stretching out her arms,  
She emerges from the makeshift bed.  
Splashing water on her face,  
Washing away weariness,  
Bidding bye to the tear gases and water cannons of yesterday.  
Another day of creating and raising unamplified voices,  
Holding posters and banners,  
Begins today.  
Another endless today of,  
Sickles and ploughs  
Tractors and weary hands.  
Weary hands that feed  
Weary hands sifting through injustice,  
Weary hands, perspiration, cries and grimace.  
Weary hands giving hand to other weary hands.  
She squints at the crow grey sky,  
Droplets of tears smearing her eyes,  
As uncertainties grapple her heart.  
Holding a ladle, she greets Mamta and Karuna and Balveer  
Today the *ann-datas* will serve the harsh realities for supper,  
To a half-asleep nation.

-Siddhi Joshi, Third Year,  
B.A. Programme

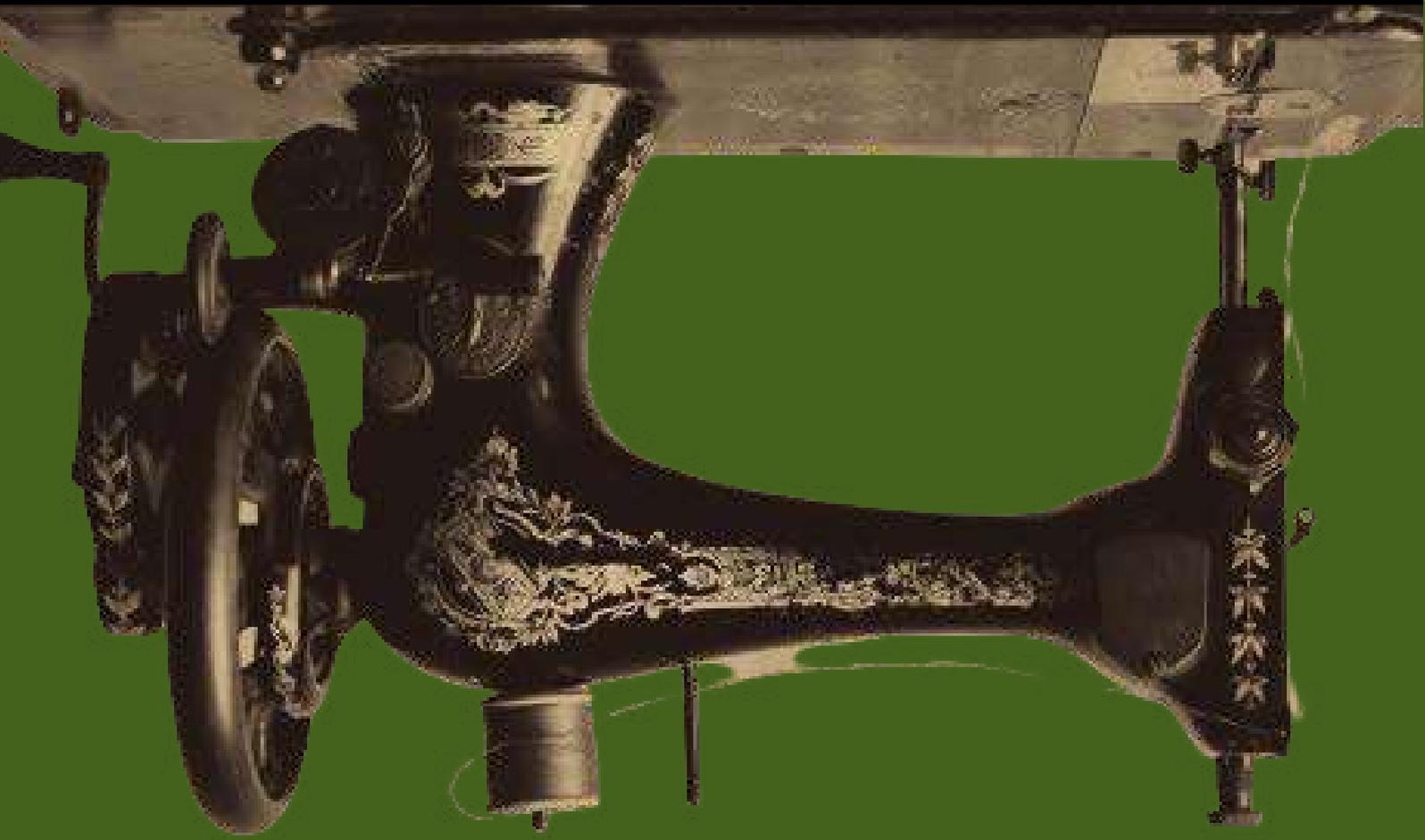
\*this poem is taken from the author's longer piece titled "Her O' Clock: An Ode to Women Farmers"



To a  
half-  
asleep  
nation



# KAPDA





# The Rise and Rise of Anti-Fashion

In 1981, Japanese designers Rei Kawakubo and Yohji Yamamoto had their first show at Paris Fashion Week. Their designs, although different from each other, shook the world of fashion by presenting dark colours and silhouettes that deviated from the norm of fitted, glamorous clothing and accessories that covered the faces of models. The controversial reaction to it went in two extremes, with customers flooding Yamamoto's office in Paris and breaking the elevators on the one hand,

and the media coverage describing the show as "Hiroshima" or "Holocaust chic". In the mid-1970s, Vivienne Westwood opened her boutique SEX with Malcolm McLaren in London, selling clothing that later defined the look that would be donned by the British punk counterculture. Although Kawakubo and Yamamoto's dark minimalism was a stark contrast from Westwood's maximalist opulence and fetish wear, all three designers are considered to be part of the *anti-fashion*

movement because of their deviation from the set trends of their time.

Although anti-fashion cannot be defined concretely, as with most things in art, its definition keeps changing and being modified. However, broadly, the anti-fashion movement can be seen as the generation of new clothing that varies from the previous set norms of industry. The change is brought either due to functionality, like the invention of modern dress with the disposal of corset fashion, or as a support system for an alternative or counterculture like the punk or goth movement. Rejection of the trends set by a cabal of people who claimed to design "high" fashion and the trends that someone could or could not wear with regards to their place in social hierarchy was at the core of anti-fashion for hundreds of years, although the people who subverted and rejected these trends would label themselves as anti-fashion.

Being anti-fashion these days, however, is becoming less and less possible in the traditional sense. With the foundation of WGSN, a trend forecasting conglomerate, the fashion forecast business bloomed at an impossible level, with almost every brand, whether ready-to-wear fast fashion or couture houses, partaking in the services provided. Even if a brand or designer refuses to make use of trend forecasting services, their own shows become the topic of study for forecasters, creating a closed loop where you either have to follow the trend or you'll be forced to be the trend, rendering any chances of uniqueness and originality obsolete. Social media is the other big enemy of anti-fashion. In 2023,

where social media has permeated the lives of people at an alarming rate and the rise of internet subcultures and aesthetics coupled with capitalist hyperconsumerism has made everything in "fashion" all at once. There is no one to rebel against, no popular culture to be subverted.

Rather than clothing, anti-fashion now needs to turn into the technical side of the fashion industry, where unethical services run rampant. Fashion has become a slave to financial institutions and has lost its autonomy to direct any



**Vivienne  
Westwood  
SPRING  
2023  
READY-TO-  
WEAR**

kind of change in society. Li Edelkroot, a trend forecaster, questioned the cheap pricing of clothing that is being sold by fast fashion brands in her iconic anti-fashion manifesto. How could a cloth that has to be sown, grown, harvested, cut, knitted, spun, stitched, labelled, and harvested cost so less?

Thus, maximum profits rather than innovations have made the industry turn

towards poor labour practises and unsustainable material sourcing that harms both the environment and the people. Ripping off designs from designers, fair wages from workers, and quality products from consumers is all that is wrong with the fashion industry today.

Resisting the unethical practises of the industry by means like thrifting and taking care of the clothes you own and buying consciously rather than getting sucked into the vortex of trends is a way to be anti-fashion in today's world. This theory is not new. Vivienne Westwood had been championing her BUY LESS, CHOOSE WELL AND MAKE IT LAST agenda in the fashion industry for years. Working-class and middle-class families recycle their clothes in various ways. The phenomena of twin shopping and closet sharing have been present in Japan for years. But these practises need to be put to use now more than ever. The anti-fashion of contemporary times is sustainable practises and affirmative actions that stand against all these.

**-Anjali, Third Year,  
English Hons.**

Akuol Deng wearing  
Comme des Garçons Spring  
/Summer 2021

**BUY LESS,  
CHOOSE  
WELL AND  
MAKE IT  
LAST**



# Neo-Indus

## The Tale of a Dystopia

The Annual production of The Fashion Crew, Miranda House (TFCMH) was filled with vivid colours, flamboyant outfits, and confidence as it strived to portray India in the year 2100, when the world is on the verge of collapse. This was TFCMH's first annual production since their establishment in August, 2022. Through its minute gestures, the production highlighted environmental problems, anarchical tendencies, scarcity of resources, and the need to fight against a world of regret that may ensue as a consequence of our careless actions in the present.

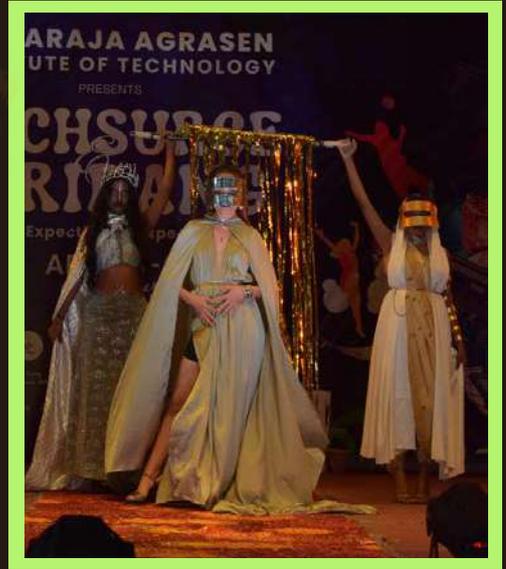
The resources in Neo Indus (India of 2100) are extremely scarce, and people are constantly fighting against each other for them. The temperature is 75 degrees Celsius. We are struggling to survive. Militant organisations are revolting. The government is in ruins. With this context in mind, TFCMH has tried to represent "Survival Fashion". This type of fashion will be adopted in the kind of environment prevailing in the Neo Indus. Gas masks are worn by people to protect themselves from emissions, and the glasses help prevent eye diseases.

The attempt was to infuse Indian cultural and traditional outfits with modern outfits in this futuristic representation. The models show that we are holding onto our culture even in 2100, despite blending with Western culture.

The production was a warning about the near possibility of such a dystopian future. It aimed to serve as a wake-up call to fight not just for the protection of our already degrading environment but also for our democracy. The show ended with a symbolic "Last Tree". By the time we realize what we have done, there will only be one tree left, and we will regret all the damage that we have done to the environment. The last tree, the last life.









## MODELS

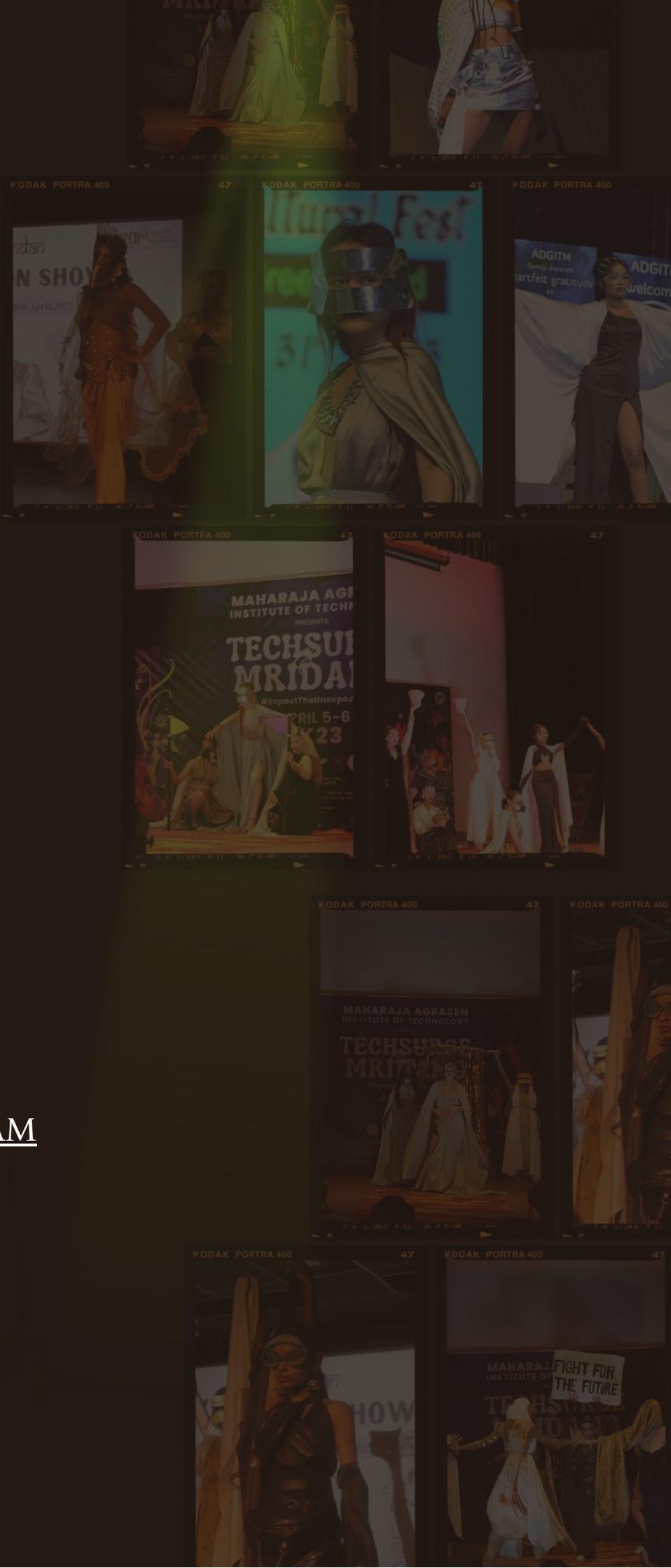
1. Shibna
2. Sunfeah
3. Inty
4. Akansha Goma
5. Akanksha Oraon
6. Dyuthi Robin
7. Eshika Dutta
8. Vindhya
9. Ankana Dey
10. Tanirika

## PHOTOGRAPHERS

1. Aditi Dixit
2. Diya

## PRODUCTION TEAM

1. Tanya Bisht
2. Geetika
3. Anjali Yadav
4. Dyuthi Robin



CONTENT WARNING: BODY IMAGE ISSUES AND GENDER DYSPHORIA

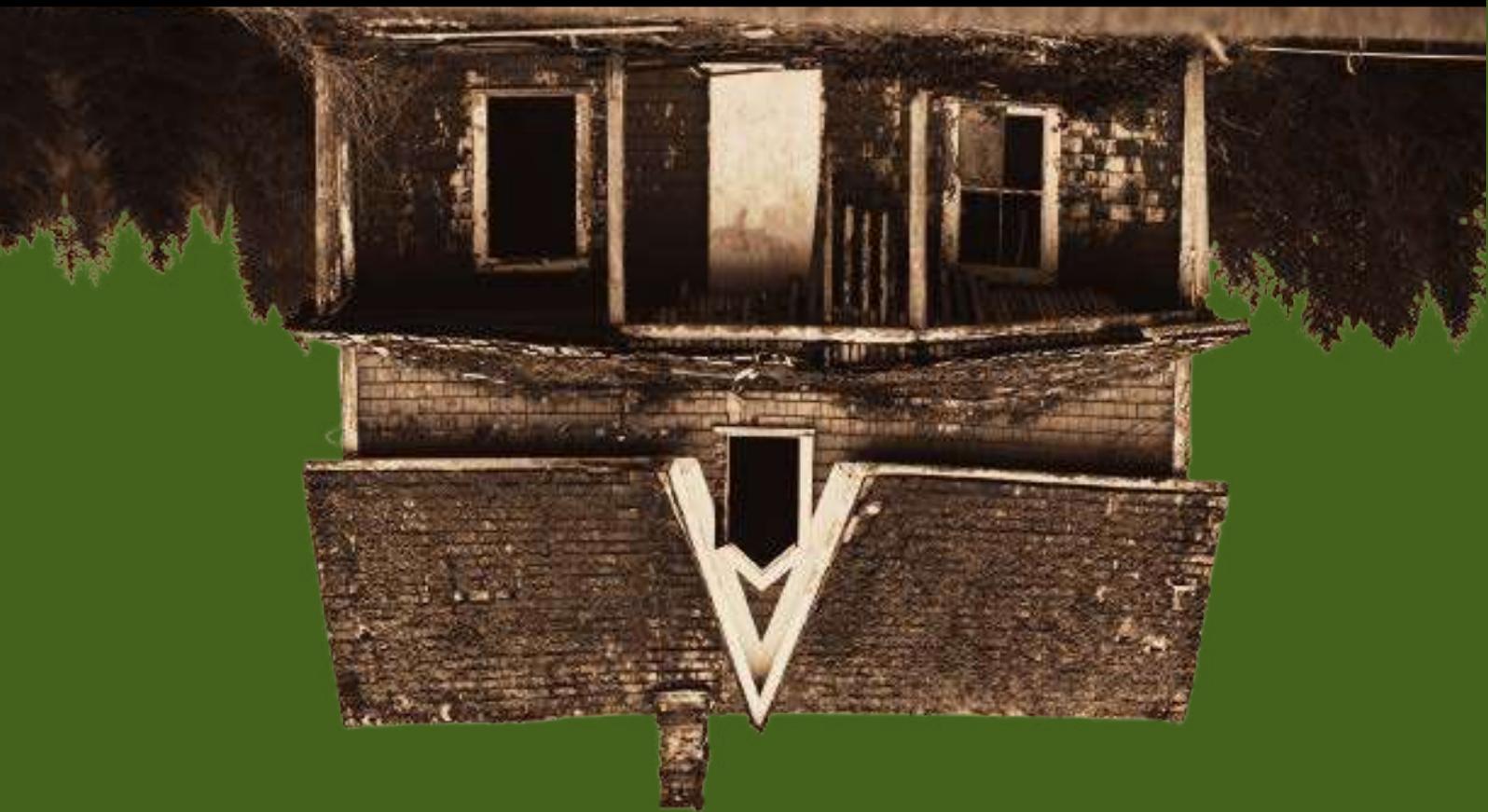
# Who am I?

they tell me that i can be anyone i want to be,  
then why do they stop me when i do so?  
they tell me that i can dress up in anything i like then why do  
they stop me from expressing myself?  
they ask me to wear colors when i want shade on my skin,  
they ask me to cover myself when i want the sun on my skin,  
is this body even mine when they are deciding what i should  
wear?  
i feel my soul leaving when they stare at me because i don't  
look like i'm supposed to look like  
but why they do so if they were the ones to tell me to wear  
what i wanna wear?  
i wanna be the sun, the moon and the sky, but also the grass,  
the land and me.

What are these Crisis which i can't understand?  
Do i even call them that?  
What do i call me and What do i call them?  
Do i decide that or do they snatch it too?  
Am i really even me when all i think about is them?  
Who am i if i am not me?  
Am i them or are they me?

-Prapti Dubey, Third Year,  
B.A. Programme

# MAKAAAN

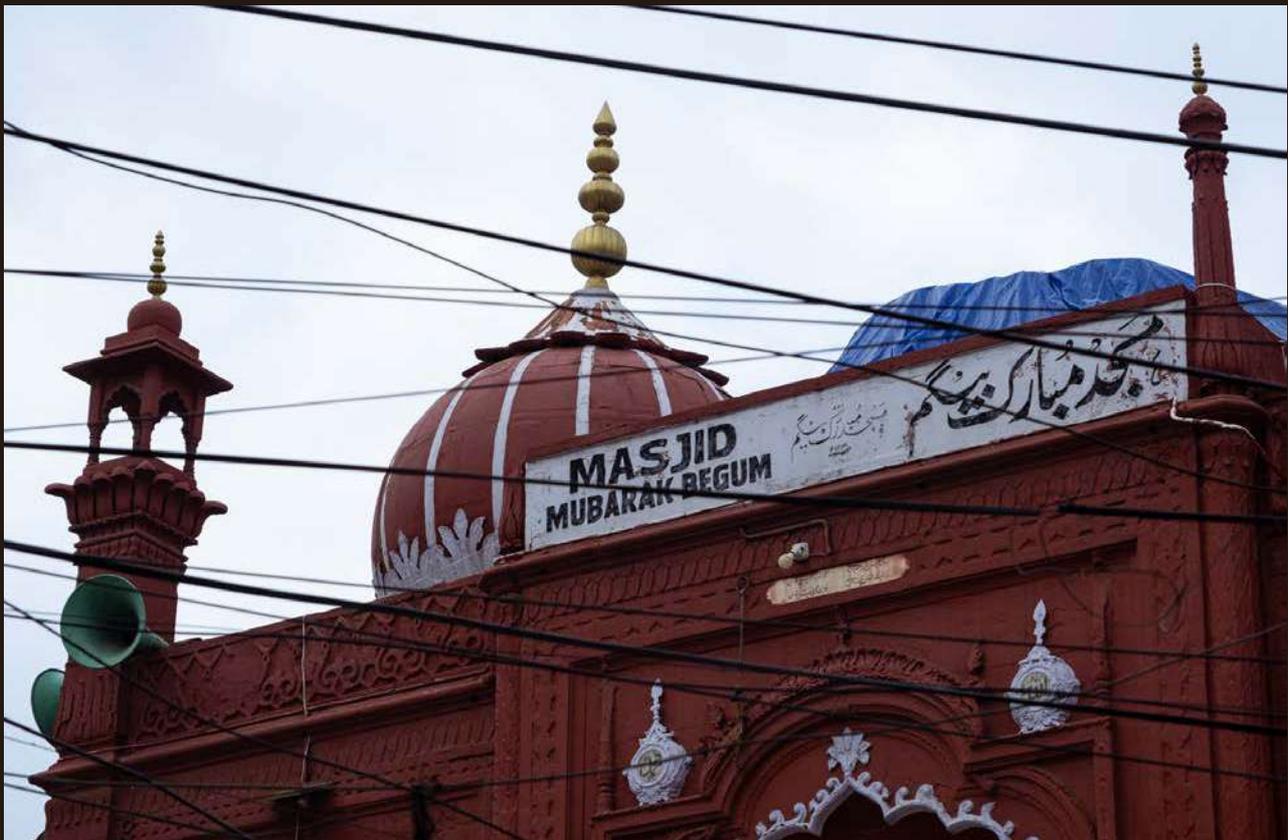


Beauty

# Of Beauty and Desire



A Re-exploration of the City of Shahjahanabad  
through the Lives of Courtesans of Old Delhi



Beauty  
and  
Desire

Shahjahanabad, once an architectural splendour, now stands as a relic of Old Delhi as it is known today. Built in an attempt to shift the capital from Agra by Shah Jahan in 1639, the seventh city of Delhi was principally designed and constructed under the supervision of Ustad Hamid and Ustad Ahmed Lahori.

The Mohallas were considered the unit of spatial organisation inside the city and functioned as a semi-private space for the communities residing there. Further, the Mohallas were named particularly after the occupation of the population inhabiting the area, and so there existed "Mohalla e Muftiyan (a quarter of religious scholars), Mohalla e Teliyan (a quarter of oil extractors), Mohalla e Dhobiyān (a washerman's quarter), Mohalla e Saudagaran (a trader's quarter), Punjabi Mohalla (a Punjabi quarter), Mohalla e Sui Walān (a quarter of those producing needles), Mohalla e Gadariyan (Shepherd's quarter)" amongst others.

Dr. Uzma Azhar, in their article titled 'Shahjahanabad: Physical vis-à-vis 'Socio-Cultural Space' draws attention to how the mohallas usually comprised groups engaged in varied professions and were named, therefore, after the dominant group. Scholars like Jamal Malik (2003) have simultaneously argued that groups were allocated across the city based on their occupations. Groups that commanded a

higher degree of social recognition were allocated land in the closer vicinity of the city core, which consisted of the adjoining areas of the Jama Masjid, Qila-i-Mubarak or the Red Fort and a network of commercial streets that stretched from Lal Quila to Fatehpuri Mosque like those of Fatehpuri Bazaar, Chitli Bazaar, Urdu Bazaar, Jauhri Bazaar, Khari Baoli, Khas Bazaar, Chandni Chowk, Faiz Bazaar. Similarly, Masjid Gadariyan (the shepherds' mosque) and Masjid Qassab (the butchers' mosque) are believed to have existed near the Delhi and Turkman Gates, which stood on the southern and south-western parts of the city, respectively. Since mohalla mosques of potters, masons, and metal workers were located on the southwestern rim as well, one can conclude that the settlement of social groups followed from the centre to the periphery.

In this essay, we attempt to take a view of Shahjahanabad from the viewpoint of the community of *tawaifs*. The courtesans found permanent residence in the city and further navigated their way in history by



negotiating with the power structures of the colonial state.

With the advent of Mughal rule in the Indian subcontinent, a collaborative dance form developed as a product of cultural amalgamation. What some now believe to be the earliest form of Kathak emerged as a fusion of precise eye gestures, as practised by Devadasis in temples, and rhythmic postures and elaborate footwork, which were central to the practise of dominis, the dancers who have found mention in Baburnama. Upon the construction of Shahjahanabad, the group of entertainers were permanently settled in the lanes of Chawri Bazaar, where they took residence in the upper half of the double-storey structures.

Hierarchy within the social group was strictly maintained. Relics of the small cells known as *kotharis*, reserved for *bednis* (prostitutes), have survived in the lanes in present-day Chawri Bazaar. Up in the order were *dominis*, who loosely performed a ntempting dance style called mujra Further, kothas were allocated separately to tawaifs, a term derived from tawafs, a Persian term for circumambulation.

They were trained kathakars who are believed to have spent significant hours alongside tabalchis in riyas sessions. The jharokha-style balconies, atariya, can be seen hanging in Chawri Bazaar today. The lanes that carry these balconies were once known as Bazaar-e-Husn (the market of beauty) and were usually run by the authoritative landladies of the houses of the tawaifs, who enjoyed autonomy in dictating the riyas routine for each tawaif.





At the topmost rank were randis, who were equipped with a more refined understanding of the craft and were trained in shestra urdu. Elite young men were sent to them to learn civility, the art of holding guftgu (conversations), and poetry. Standing against sandstone walls painted in terracotta, the Masjid Mubarak Begum, or Randi ki Masjid, was named after the 13th wife of Major-General Sir David Ochterlony, who was referred to as a nautch girl by Britishers. Currently under the custody of the Delhi Wakf Board, the mosque was constructed around 1822 in Hauz Qazi. Scholars like Swapna Liddle believe that it was built by Mubarak Begum herself, who had grown to become one of the most influential women of the time. However, some believe it to be financed by General Ochterlony "to legitimise the social standing of his courtesan mistress" and as an act to exhibit his stature in the then power dynamics.

The account of Masjid Mubarak Begum elucidates the attitude of the British officers who adopted tawaifs as their 'semi-permanent' native wives, as the East India Company was highly unsupportive of families accompanying officers on their travels initially. The dynamics changed soon after the Revolt of 1857, wherein the bordellos or the kothas transformed into spaces where the rebellion brewed. The courtesans, in charge of the kothas and the bazaar in the area, managed to provide secure grounds for strategizing actions, thereby playing a crucial role in instigating the rebels.

Further, the expansion of civil policing codes, propagated primarily by the missionaries in addition to the Contagious Diseases Act (1868) and the Criminal Tribes Act (1871) enforced by the British, altered the dynamics of labour that courtesans accorded to earlier. Saba Dewan, a documentary filmmaker whose works are based on the intersections of gender, sexuality,

culture, and identity politics, argues that "in the subsequent rise of nationalism, the nationalists themselves—who were English educated ironically—were part of the new middle classes and were imbibing in large measure colonial mentality as far as the morality of sexuality was concerned." Thus, there developed an attitude within the evolving system that was hostile to the many forms of women's labour, thereby denying any claims to respect and consideration demanded by the groups in question.

On the walk through Chawri Bazaar, we were also informed that the architectural

model of Shahjahanabad inspired the construction of various cities across the subcontinent.

The remnants of the historic city now stand crumbling in Old Delhi. Most of the havelis and urban texture and the

population density (around 19,625 people per sq km to 26,683 people per sq km were estimated to reside in the Walled City altogether as per the Census report of 2011) in the area make it highly vulnerable to earthquakes.

Shahjahanabad Redevelopment Corporation, in its project proposal for the Revitalization of Shahjahanabad for assistance in finance from the Asian Development Bank, holds that the growth

of the commercial network within the Walled City "took place by mainly converting the erstwhile residential areas and buildings into commercial spaces and unauthorised additions to existing commercial buildings in the most unorganised and unplanned way, leading to all kinds of problems of congestion, traffic chaos, and adversely affecting the residential and heritage environments of the city."

In proposing solutions for market revitalization, they suggested closing the godowns of paper and food grains, building materials located on Shraddhanand

Marg, steel and hardware on Ajmeri Gate Road, Hauz Qazi Chowk, Lal Kuan Road, and adjoining areas, and transportation godowns in Kamla Market, Shraddhanand Marg, and S.P. Mukherjee Marg with immediate

**Most of the havelis and kothas of the present day stand on the verge of decay and face the danger of collapse. According to the reports of the Shahjahanabad Redevelopment Corporation (SRDC), various havelis now function as workshops and manufacturing hubs for a number of products, involving the use of hazardous chemicals in several cases.**

effect. Moreover, as a "final solution", they proposed redesigning the very approach and methods of conducting wholesale trade in the Walled City by just allowing offices, showrooms, and retail in the Walled City and their warehouses in the designated Freight Complexes. By doing so, SRDC aims to restore approximately 400 heritage buildings for adaptive reuse as art galleries, boutique hotels, cultural

centres, traditional food outlets, handicraft museums, offices, service apartments, and creative industries, thereby creating employment opportunities in sectors related to tourism.

Such integrated models, aimed at revitalising historic cities into centres of cultural tourism, hold the potential for guiding employment creation and cultural and architectural heritage conservation. However, their approach to "redevelop" the physical environment of historic sites like that of Shahjahanabad usually undermines the fact that the city, in its current state, stands as a product of transformations that have taken place over the years and have eventually shaped its interaction with the evolving economy and political and social institutions. This is to further say that any effort to modernise local histories into cultural products is also an attempt at vandalising heritage to fit into contemporary notions of optimum utilisation and maximisation.

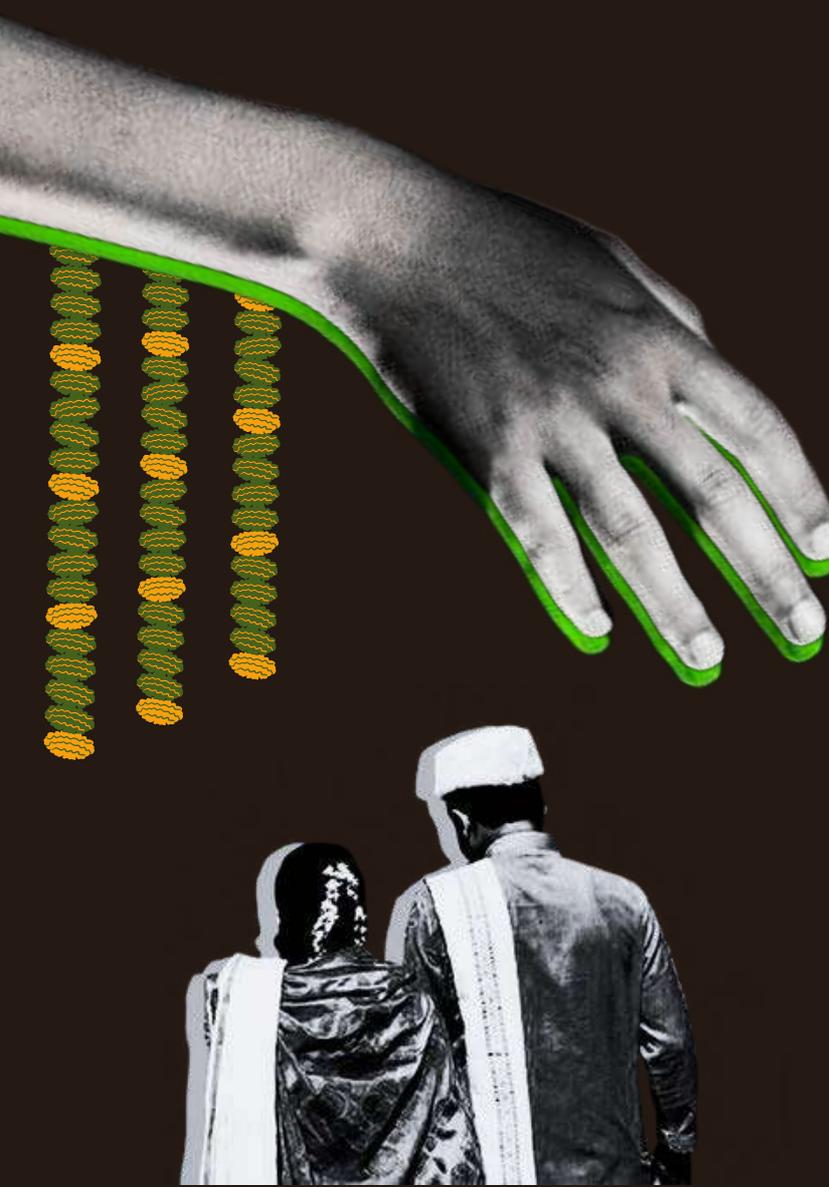
Thus, some of the larger questions that need to be addressed while devising plans for redeveloping historical landmarks and living monuments pertain to how everyday histories of popular imagination and processes of memory-making are altered in the name of modernization. So, when the so-called development models seek to improve the quality of life around natural and built heritage sites with the aid of public-private partnerships or similar frameworks, they advocate for devising alternate solutions that, many a time, lie further outside the existing occupational structures and demand dynamic changes to ways of living and livelihoods.

**-Shubha Bhatt & Sumedha Gupta, Third Year, B.A. Programme**



# MARRR

## Trinity of Marriages in India: The Society, the Family and the Home

A large, grayscale hand is shown reaching down from the left side of the frame. The hand is positioned as if about to touch or support a couple in traditional Indian attire (a man in a white cap and a woman in a sari) who are seen from behind at the bottom of the page. The background is dark, and there are decorative vertical lines of yellow and orange patterns on the left side.

As the twenty-first century marches ahead, transcending and advancing on all fronts, we are yet appallingly thriving in a society where the moral brigade views sex and marriage as synonymous. A society where a high premium is placed on the virginity of child brides and where the adjustments after marriage lean heavily at stake for women. A society where social attitudes take the consent of women in marriage for granted and where their image as the sexual child-bearing property is deeply internalised. A society where extramarital affairs are titled as a 'need' for men but slut shames the women. A society where love is taboo and public display of affection is frowned upon, and a society where the price for choosing a partner is public humiliation or gruesome murder.

# SHAME

A society where extramarital affairs are titled as a 'need' for men but slut shames the women. A society where love is taboo and public display of affection is frowned upon, and a society where the price for choosing a partner is public humiliation or gruesome murder.

Marriage has been considered a 'cultural universal' by sociologists such as Radcliffe Brown. In the Indian setting, it is perceived as a sacred union between a man and woman under a binary lens, and this institution is distinguished by the norms of society and religion as a necessity to complete the cycle of life. Here, an arranged marriage is still the most popular form of marriage. In arranged marriages, the consent of the individual is at a discount, often considered entirely irrelevant.

Additionally, due to little or no legal support for the idea of rape within the institution of marriage, or, to say, within the grounds of the 'shelter' (makaan), it has been an uphill struggle for the women's movement to get marital rape on the agenda of discourse.

Bizarre, right? How an Indian daughter, often praised to be 'Ghar ki Laxmi' (Goddess of the Shelter), is handed over to an altogether strange man in a strange makaan after 'kanyadaan' to be manipulated as a property or a child-bearing object in a yet another patriarchal milieu. Adding to the bizarreness is the fact that Indian law fails to shun a foregone colonial unacceptance of criminalising marital rape.



Hence, there is still no legal route for marital rape victims in India to initiate criminal proceedings against their perpetrator because it all happened within the hypocritically deemed, so called private and sacred walls of the 'makaan' (shelter). This brings to the fore the pressing question: Is this institute of marriage sacred in its rightful sense, or does it at times shackle the very basic questions of the human 'right to life with dignity and respect'? In deep retrospection, the ground reality of its interiors sometimes seems surreal.

Examining the very structure of the Indian family is also a daunting task, as it is seen to involve questioning unfreedoms that appear alongside intense love and affection. For instance, a discussion on marriages brings to the fore how multiple social subordinations—caste, region, and religion—intersect with patriarchy, and burdened by these outlines, the desire for togetherness also often compels young people to the extent of eloping with their partner. In such a situation, retaliation would be that the parent of the girl ends up filing a case of statutory rape and kidnapping against the boy, even if they cascade in the brackets of the age of consent and marriage, and thereafter the contestation of proving the maturity of age falls on the platter heavily tilted towards the girl. Although the criminal provisions appear to be protecting the alleged 'minor' girl, they are concerned primarily with securing the authority of the parent or guardian over her and against her lover or husband.

Some cases associated with the POCSO Act also provide an evidentiary account that the use (and abuse) of police power to protect the patriarchal interests, both within and outside the shelters, is in direct opposition to women's autonomy, agency, and free will. Hence, in the end, a young couple who exercises their choice gets trapped in community feuds or caste and family hostilities.

### Age of consent vs. Age of marriage

The growing evidence also indicates that the stigma surrounding adolescents engaging in sexual activity before marriage may be contributing more to child marriage. One in three of the world's child brides lives in India, so it is quite evident that the current law on child trafficking and marriages has not sufficiently helped in interventions at the community level to curb it. History also marks that the general intellects of Indians have not comprehended the very basic notion that 'the age of consent' and 'age of marriage' need not be knotted and are different typologies, demanding different spectrums of interpretation. demanding different spectrums of interpretation.

The age of consent was initially fixed at 10 in the Indian Penal Code of 1860. Later, following a case of the death of a young bride due to violent sexual intercourse by her husband, the age was increased to 12. This reveals how the same husband, who vowed to provide you safe shelter (makaan) during the marriage, in turn becomes the

subjugating authority within its boundaries, let alone the thought of freedom being felt outside the house. The use of the term 'house' here portrays just another patriarchal restraining infrastructure that has been subjugating its authority over the women within the boundaries because, as it is said, it takes some affection, respect, and certainly consent to renovate this infrastructure from a 'house' to a 'home' (from 'makaan' to 'ghar'). Shockingly, the British courts ruled in this case that since the girl was 'above the age of consent', her death could not be viewed as murder because the husband had the so-called 'legal right' to have sex with her.

Practices like domestic violence, sexual assault, and dowry are so normalised within this institution of marriage, and hence inside the shelters, that the line between moral and amoral appears vague and blurred away. Therefore, consent, coercion, duties, demands, and rights are so inextricably intertwined, that it is quite impossible to target one without undermining other aspects, whether it is the lack of choice about marriage and motherhood or living assigned gender roles, socialisation, and stereotypes. An account and instance of rural backgrounds largely also show that when questions of the 'purity' of the girl arise, the family even departs to the extent of considering it better to marry the girl to the rapist. The willingness of the family to make this trade-off shows the preference of society to make the victim relive their pain rather than to support them as a survivor. In such a setting, divorce and separation become rare events, and the women are, in the Gramscian sense, hegemonized to stretch the marriage till the day she dies, all in the name of community honour.

As Adrienne Rich penned in her poem, "When Aunt is dead, her terrified hands will lie... Still ringed with ordeals she was mastered by." This highlights how a woman, under the expectations and burdens filtered down by the patriarch for upholding the symbolism of a heavy wedding ring (or the mangal sutra), traumatises to the extent that the thought of a free departure of the soul from the husband's house even after the death also appears in a daze. Ironic, how the perplexity around the notion of a farewell marriage 'doli' from the father's makaan and an 'arthi' after death from the husband's makaan leaves the woman having no access to any makaan of her own choice.

In the present time, increasing the age for girls to 21 is following severe rounds of feminist debates, yet it is unfortunate that Indian wives do not have the liberty to exercise the option of consent. Under the age of 18, the law doesn't permit her to have sex even if she is lawfully married, and above 18, she cannot say no because there is a presumption of matrimonial sanction. The contemporary scenario asks us not to perceive marriage as a compulsory institute for women to gain social and economic status. It is critical that the discourse be far more nuanced, where progressive voices lend credence to the claims of the vulnerable against the might of status quoist institutional authorities. It is time to ensure that children and adolescents are protected from sexual abuse, coercion, and exploitation, whether this takes place within or outside of shelters (makaan). To ensure that they have access to developmentally appropriate, non-judgmental sexual and reproductive education and health services.

Who decides the age of adulthood and consent—is it the law, the society, the state, or biological factors? These questions still need to be pondered upon. When we get the answer, only then can we transcend to a world in which the institution of marriage can be deemed sacred in its principal sagacity and where women enjoy equal status with men by achieving their full potential in all aspects and spheres of their lives.

**-Janhvi Rathore, Third Year,  
B.A. Programme**



## A guided walk with Salaam Baalak Trust

# In Old Delhi

The frenetic and busy atmosphere of Old Delhi greeted us as soon as we exited the Chandni Chowk Metro station. People, rickshaws, and vendors adorned the pathways. The scrumptious street food and vibrant fabrics filled the tiny alleyways. The Salam Baalak Trust (SBT) team guided the B.A. Programme Sociology Department of Miranda House on a stroll around Old Delhi's streets. We walked through several small roads and nooks, each with distinct sights, sounds, and scents. We started with the Jama Masjid, one of India's biggest mosques, and gawked at its magnificent construction. We were enthralled by the bustling air that enveloped us as we walked through Old Delhi's busy streets. A glimpse into the rich tapestry of Indian history and culture was provided by the colourful "kinari" stores and "lehenga" vendors, who drew us in with their bright goods. The city's first girls' school, which stands as a tribute to the city's progressive values even in the face of traditional patriarchal conventions, is one of the hidden gems that lie nestled away in the city's byways. But even amid the splendour and history, we were able to observe the daily commotion of the residents of Old Delhi, getting brief insights into their daily routines and the rhythms that kept them alive. It was a sensory



overload to wander through Asia's largest and oldest spice market. The shops lined the small lanes, filled with bags of spices in every colour and conceivable scent. We stopped at one of the old bazaar's tucked-away printing houses, which still print vast quantities of folders daily using traditional means. Before we knew it, we lost ourselves in the legends of the aristocracy and their havelis, recited by our walk guide. The smallest corners held a hundred secrets, and what appeared to be dead ends led to the largest tailoring shops and boutiques filled with the minutest details.

Since 1988, the Salam Baalak Trust (SBT), a non-profit organisation with headquarters in New Delhi, India, has worked to offer shelter, assistance, and education to homeless and underprivileged children. The charity has significantly improved the lives of numerous

children in India by giving them access to a nurturing atmosphere, educational possibilities, and opportunities for personal development.

For children excluded from their families and communities, the homes offer a sense of community and belonging, which can be particularly crucial. Houses are not merely physical buildings but also meaningful places embodying social conventions and cultural values.





Family formation and upbringing primarily take place in homes. Individuals learn relationships, values, and behaviours in their homes, and these lessons stick with them for the rest of their lives. Houses significantly influence social dynamics since they are not simply isolated entities but are part of a more significant social fabric. Houses are places where cultural traditions and values are transmitted from one generation to the next. A just and equitable society must have shelter homes like those provided by SBT. They help foster social inclusion and equity by acting as a vital safety net for people and children, mainly dealing with adversity, a lack of shelter, and a sense of community. Shelter homes ensure everyone can access the fundamental human right of a safe and stable home by offering necessary assistance and resources.

The SBT provides various services for homeless and underprivileged children in

addition to their shelter homes, such as healthcare, education in life skills, and vocational training. Our walk guides were one of the many remarkable tour guides rescued, trained, and educated by the Salaam Baalak Trust Team. These polyglots, fluent in German, French, Hindi, English, and other languages, are carriers of the culture and tales of Delhi, ready to transport everyone, regardless of their nationality, into the magic that Delhi weaves. Through their insightful commentary and personal anecdotes, they hand held us through a transformative journey into the vibrant heart of this enchanting city. Regardless of your nationality, tour guides of SBT take you on an unforgettable adventure that leaves you with a deeper appreciation for the wonders of Delhi.

**Report by Siddhi Joshi, Third Year, B.A. Programme**



An embroidery  
factory setup in  
one of the run-  
down old  
havelis

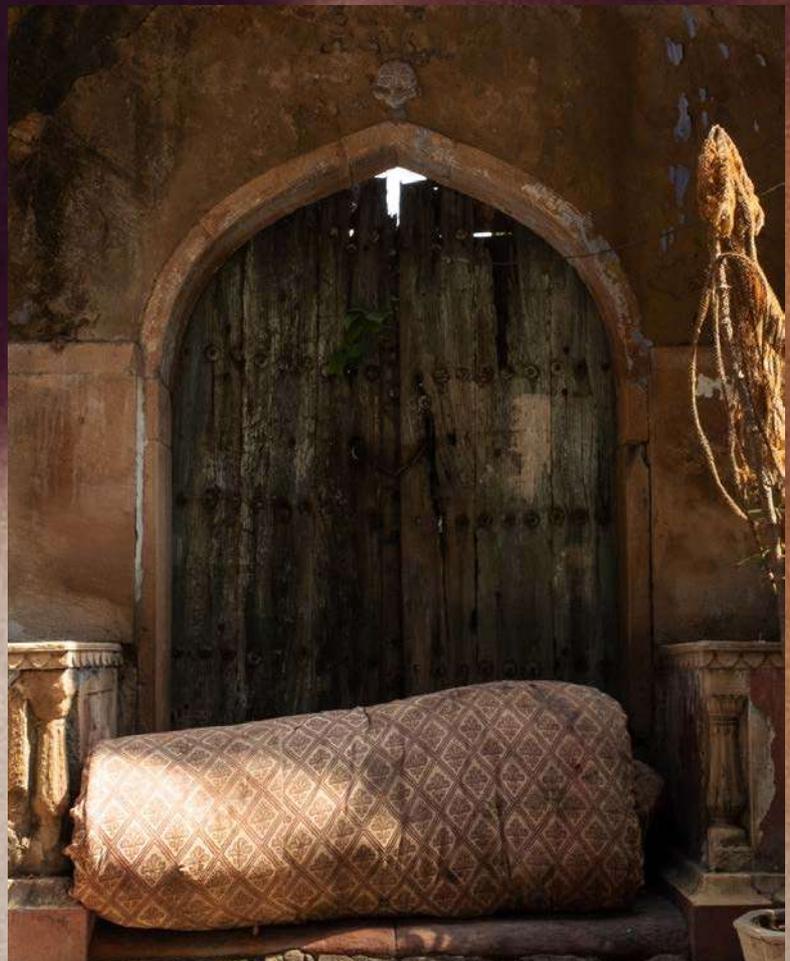




in Asia's largest spice market







All pictures used in this section are clicked by Sumedha Gupta, Third Year, BA Programme

# Tracing Old Delhi through its Doors

Sociology, for a very long time, didn't engage with non-human agents. As Jim Johnson of the Columbus Ohio School of Mines writes, "Although sociology is expert at dealing with human groupings, when it comes to nonhumans, it is less sure of itself." It either leaves it as a subject for the technologists or studies its impact on social groups.

One such non-human agent are doors. However, enough scholarly work has been done for us to note that doors establish hierarchy. The higher the authority, the better the quality of the doors. The greater the power, the greater the access to privacy and the agency to set boundaries. For example, a CEO has a private office with a nameplate, whereas a worker has a cubicle. Much has already been written about the rise of gated communities, social exclusion, and ghettoization.

Further, in the article 'Intimacy with doors', Bára Hladík explores the relationship between people and doors. Hladik argues that it lies in the human psyche. To comprehend this dynamic, recall how we move

through doors and our behaviour near the door. We open if we want to welcome the visitors and close if not. How we fiddle with the key while in a rush, waiting for couriers, nervous rendezvouses, and listening through the door for words that heal and those that harm. The emotional spectrum that doors confront us with thus extends beyond just hesitation, anxiety, or excitement. Thus, as Hladik puts it, "Our psyche is a map of doors, and, as such, doors are the manifestation of our inner borders."

Unaware of this niche topic of study, on our guided walk through old Delhi (by the Salaam Balak Trust), the magnificent doors of Purani Delhi captivated my attention. These doors stand as something permanent through all these years, even when Delhi itself doesn't. And thus began my journey of exploring doors—their anatomy, history, and sociology. This article aims to briefly examine the features of various doors of old Delhi and trace their history through the socio-political events that shaped old Delhi (like colonial rule and partition-led migration).

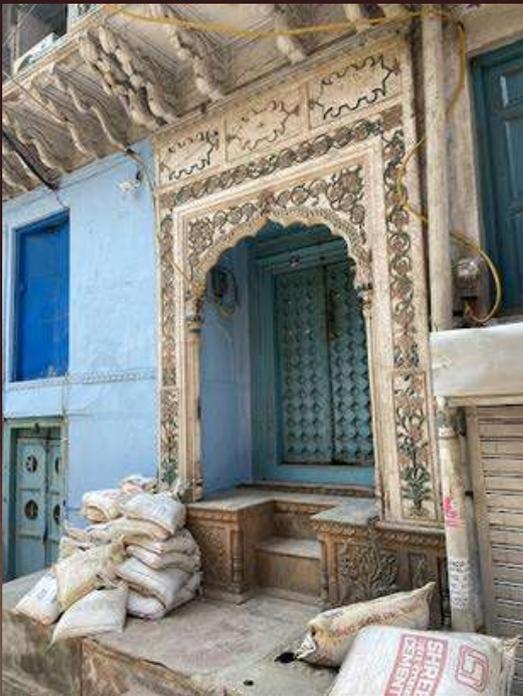
## Doors of Old Delhi

Established by Mughal Ruler Shah Jahan in 1639, Old Delhi was initially named Shahjahanabad. It continued to be the capital of the Mughals for the rest of the Mughal dynasty and was later rechristened Old Delhi by the British. Surrounded by 14 gates with a circumference of 11 miles, the doors of Old Delhi constitute a significant aspect of the city's intriguing history.

Designed in the 17th century, the entryways of old Delhi are flamboyant and picturesque. It encompasses courtyard houses (havelis) of eminent personalities such as the haveli of Mirza Ghalib, Gali Qasim Jan in Ballimaran, and the haveli of Zeenat Mahal, as well as Lal Kuan Bazaar, reminiscent of the illustrious identities we lose to oblivion.

The most common style one notices here is a huge double door with multiple (mostly six) panels connected by cap-like decorations, like little black nails. One side of the doors has a metal chain that fits in a hook screwed on the frame of the door at the top or the bottom. Some of them also have 2 metal rings on both doors, which have 2 purposes: door puller and door knocker. Distinct ways of knocking allow you to gauge the identity and mood of the knocker, something modern bells can't offer.

A street in Kinari Bazaar, famous for its nine houses called Naughara, has doors that never fail to capture the attention of tourists. Built in the 18th century, these doors are made of wood and brass, with prepossessing carving and hand painting not only spicing up the hushed streets but also the stories they hold.

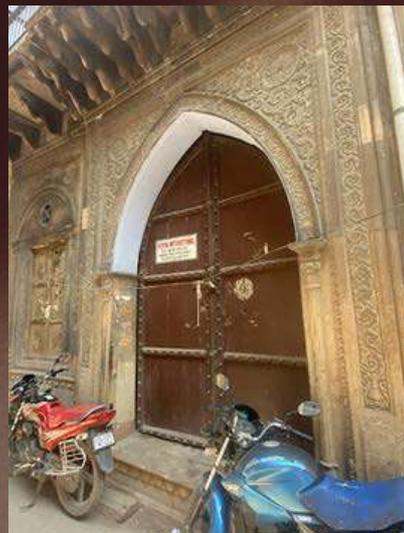


A tranquil combination of Teal door with the Beige doorway merging with faded colourful carved stones. The frame of the door is highly embellished with wooden carvings and the arc has colourful floral designs of pink, and green.



The huge two panelled metal door, along with taakhs, has a latch and ring pullers with platform like structure called gokha, on either side of the door meant for sitting or keeping loads. The arch is decorated with carvings and pillars, accompanied by three elevated doors on the sides and the entry is decorated with sculptures.

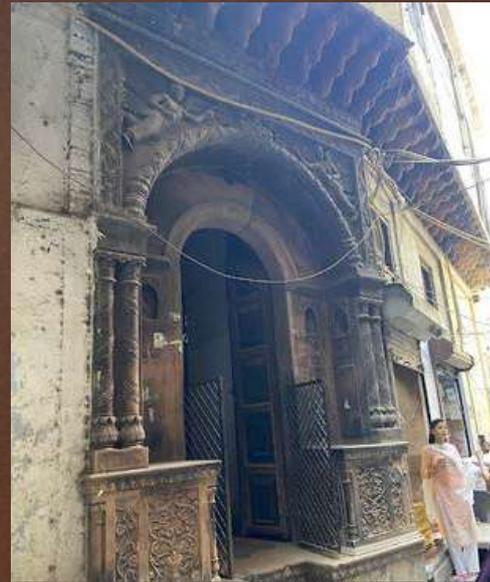
Another unique set of doors I could observe here were these small and narrow doors.



Intricately decorated and thoughtfully carved, some doors are flanked by stone columns, which have patterns of flowers and leaves inscribed on them. The door sills show age and vulnerability, and the endured wood looks wrinkled and stands witness to the shift of many seasons



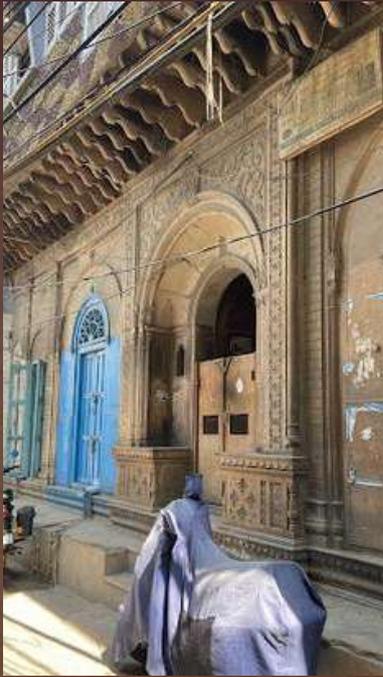
This particular door that looks like that of a Church but one can see Hindu lord Ganesh sculpted on top.



Likewise, this Persian style door has divine figures above.



These doors, primarily made of solid wood, are accompanied by the frame of a taakh above or beside them and have a jaali (a feature not observed in majority of the doors)



Oddly, some of these doors are a combination of both modern panels and traditional frames. The frames of such doors might have stood the test of time. But the panels might have needed replacing. These could be a few decades old.

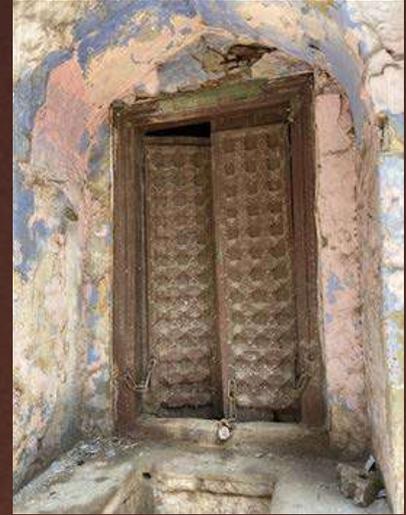


Other doors that caught my attention were these exquisitely coloured and well-crafted doors: bright yellow, bridal red, and shining blue coloured doors. One of these was a temple door with a dazzling brass red doorway, decorated with fine carvings and a swastika imprinted in the middle of each door.



One would also find the wooden doors that take your breath away. They are etched with beautiful wood carvings that echo a long-standing tradition of wood carving.





Some of my favourites were these spectacularly old, ramshackle doors carved in wood with arched doorways. Their hues and decaying rust-coloured walls are evident of the old age of the city and the violence it has been through.



An excellent example of craftsmanship, this buff-coloured sandstone door belongs to Shri Digambar Jain Meru Mandir. This floral style door bears flowers and animals with an intricately decorated frame. Amid the chaotic, fluid details of the bazaars, this temple offers peace of mind.

The only contemporary giveaway in many of these doors is a white electric doorbell at the top-right.

### Impact of socio-political factors on the doors of Old Delhi

Delhi has gone through multitudinous cultural influences. In 1803, Shahjahanabad was seized by the British. Soon after, their architecture was embraced in an extraordinary number of structures built around the city. Muslims, being seen as main provocateurs of the insubordination, their houses and religious buildings were occupied, taken away, or demolished as punishment. Purani Dilli once spotted with palaces, havelis, gardens, water bodies and avenues, now had marks of ruin, misfortune and brutality.

The Britishers amalgamated European and indigenous elements in architecture. This collocation, known as Indo-Saracenic, is a combination of elements from the Gothic and

neoclassical architecture. Here, Indian classical architecture, as thought of by the British, are architectural elements borrowed from Mughals.

The introduction of a large number of doors and huge windows escorted with the use of wood is a noticeable indication of this impact in the building. Some other features observed were the facade of Corinthian points of support and the Romanesque semi-circular arch.

The central Baptist Church in Chandni Chowk has semi-circular arches as entrances.

In many of the old havelis like Kuch Pati ram, little subtleties, carvings on pillar bases and tops, minute embellishments were extraordinarily present.

The partition of 1947 witnessed the rapid influx of half a million refugees. The mass churning led to ever-shifting changes. Around 329,000 of 900,000 — fled to Pakistan. Simultaneously another 495,000 Hindus and Sikhs from Western Punjab, Sindh and Northwest Frontier poured in through the same gates. These doors became a medium for separating uncountable families at the same time connecting new ones.

As the population of Hindus increased, the old culture saw a decline. The late Ahmed Ali, the author of 'Twilight in Delhi', exclaimed that everything that made Delhi special had been uprooted and dispersed. The Urdu language had shrunk, and so many words were lost. On the contrary, the city was enriched by millions of migrants from different corners of the country. The knocking, which once evoked zeal for the guests, now was an intimation of fear and violence.

Since the town was flooded with millions of people, the platforms of the doorways, or gokha, turned from a place of socialisation to a shelter for refugees. There was no civilization. The idea of civilization itself becomes a component of doors. The 'civilised' live behind doors. It is these doors that act as gateways to the uncivilised for colonial violence, exploitation, and environmental destruction.

The noteworthy Mughal-era quarter is going through a rapid transformation. The carved wooden doors set in arched entrances are becoming rare. Due to the government's negligence, these stories are fading away as apartment complexes replace these buildings and the old havelis become godowns for spices, textile factories, put on lease and so on. However, on a positive note, the old city, to an extent, continues to hold remnants of these elegant doors, no less than an exhibition. The remarkable pieces of architecture still stand and pay homage to a remnant of its past rulers. As you stroll through lanes of the ancient city, you would realise each door whispers a story of the past. The only thing that remains is to listen to these stories hidden behind these beautiful charming doors.

**- Reshu Singh, Third Year, B.A. Programme**

**ROTI, KAPDA, MAKAAN AUR**

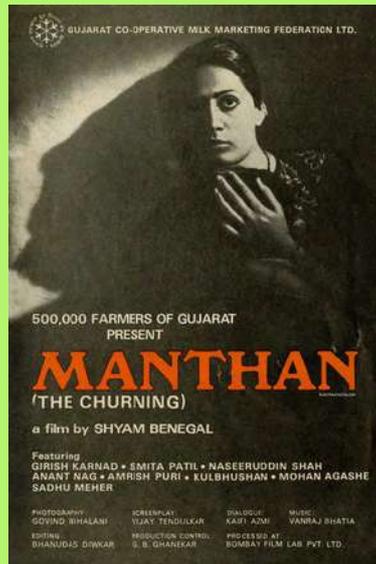
# **CINEMA**



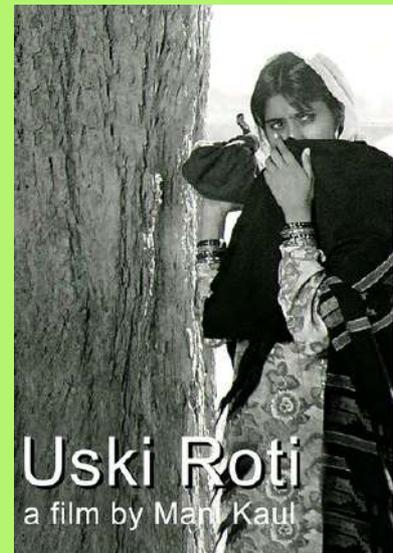
# FILM RECOMMENDATIONS



**Akaler Sandhaney (1980), Mrinal Sen**



**Manthan (1976), Shyam Benegal**



**Uski roti (1969), Mani Kaul**

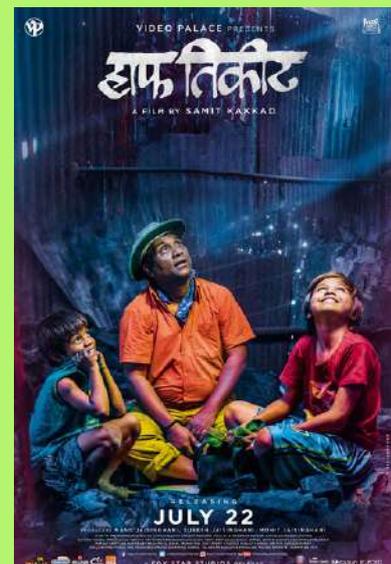
- ROTI -



**Aagaman (1980), Mani Kaul**



**Nero's Guests (2009) Deepa Bhatia**



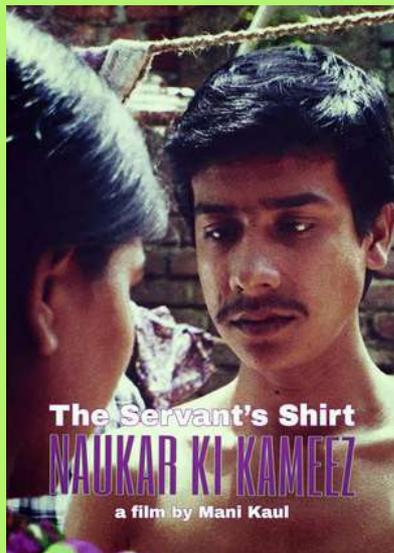
**Half ticket (2016), Samit Kakkad**



**Machines (2016),  
Rahul Jain**



**Nude (2018),  
Ravi Jadhav**



**Naukar ki kameez (1999),  
Mani Kaul**

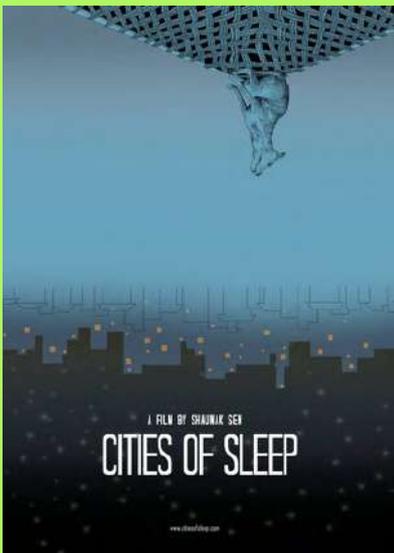


**Interview (1971),  
Mrinal Sen**

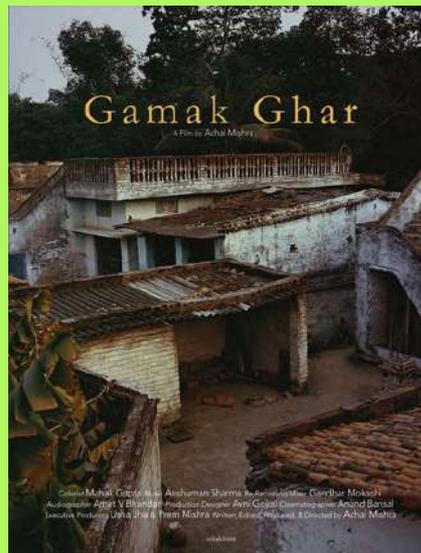
**KAPDA**

**FILM  
RECOMMENDATIONS**

# FILM RECOMMENDATIONS



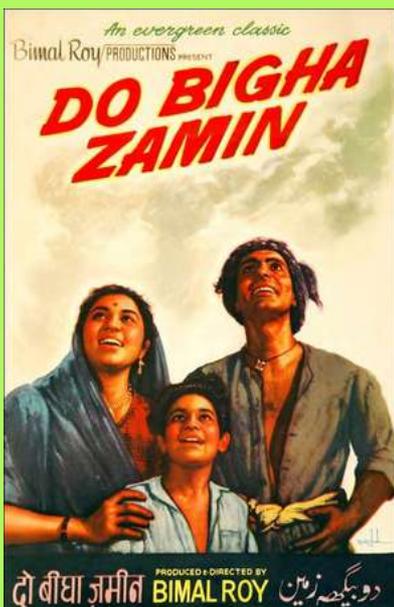
**Cities of Sleep (2015),  
Shaunak Sen**



**Gamak Ghar (2019),  
Anchal Mishra**



**Double seat (2015),  
Sameer Vidwans**



**Do bigha zameen (1953),  
Bimal Roy**



**Shehar aur sapna (1963),  
Khwaja Ahmad Abbas**

MAKAM

## Play Recommendation

# Biryani Durbar



*“There is a saying that if you knock at the door of a thirunangai (trans woman) anywhere and seek food you will never be turned away because she knows what hunger and humiliation is.”*

*-Srijith Sundaram (Director of Nooramma: Biryani Durbar, and LGBTQ+ activist)*

Inspired by the stories of trans women who run successful catering businesses in Tamil Nadu, Nooramma: Biryani Durbar is an hour-long play exploring the role of food politics in the lives of transgender people. The role of Nooramma is magnificently played by transgender activist and actor A Revathi who portrays the lived experience of trans women in the catering business. The play ends with a video featuring an interview of the real Nooramma, a trans woman in her 90s who runs a biryani kitchen in the Coimbatore area. We highly recommend you catch this play whenever next they are in town! (Added incentive: they treat the audience with the most delicious bowl of biryani which acts as an aftertaste of the play quite literally)

Image credits: Mahindra Theatre Awards (META 2023)

# The Cinematic Universe

of Malegaon and its Superheroes

*“Paas mein koi samaan nahi hai, jung ladh rahe hain...aur jeet bhi rahe hain”*

...says Shakeel Bharti, a resident of Malegaon, a small town around 290 km away from Mumbai, referring to the unavailability of resources for making films in his town. “Supermen of Malegaon”, a 2008 documentary film by Faiza Ahmad Khan, echoes the passions of cinema enthusiasts and the extent they go to fulfil a fraction of their dreams. Struggling for Roti, Kapda, Makaan in this capitalist world, the people of Malegaon turn to films, and some to filmmaking. The documentary follows a local videographer and film fanatic, Sheikh Nasir, who has earned quite a reputation with his previous Mollywood (Malegaon’s very own film industry) hits, Malegaon Ki Sholay and Malegaon ki Shaan, but this time he has a greater vision: a Hollywood film spoof, Malegaon ka Superman.

Home to dozens of power-looms, Malegaon has a history of communal tensions between the two religious communities, Hindus and . and Muslims, residing on either side of the river; however, they do have something in common: their never-ending love for films.

Although most of the men in Malegaon work as labourers in the power-loom industry and live in dilapidated living conditions, on Fridays they flock to the theatres, forgetting their grim reality as they imagine themselves on the big screen. Viewers sit together in plastic chairs in makeshift movie parlours, usually enjoying Mollywood’s low-budget, strange yet quirky classics– often spoofs of Bollywood films in their own dialect. Such is the ambition of the people of Malegaon, where filmmaking has become a means of escape from their



Home to dozens of power-looms, Malegaon has a history of communal tensions between the two religious communities, Hindus and Muslims, residing on either side of the river; however, they do have something in common: their never-ending love for films.

monotonous lives while they struggle to make a living.

One such example is Sheikh Nasir, whose eyes gleam with pride as he shows off his film poster collection. The film follows Nasir's journey as he curates his next production, Malegaon Ka Superman. Interestingly, his Superman is an extremely feeble asthma patient who hates filth, and owing to Nasir's top-notch casting skills, we have our lead, Shaikh Shafique, a power loom worker who one day hopes to make it as big as Amitabh Bachchan. His frail body structure allows him to climb high poles, fit inside an autorickshaw window, and engage in several other stunts that Henry Cavill can only dream about. Nasir is a one-man production team who takes care of everything from costumes to production design to direction, unaware that a whole crew is involved in the filmmaking process. He is accompanied by screenwriter Farokh Jafri and Akram Khan, the music composer-cum-film editor and the filth-loving antagonist of the film. Although they lack professional filmmaking equipment and use a handycam for the entirety of the shoot, that doesn't stop them from incorporating creative aspects into their production. We see special effects in the film even after Nasir fails to acquire the chroma setup and the necessary software. Moreover, Nasir's ability of jugaad isn't just restricted to inanimate objects: while the people of Malegaon are strictly against their women acting in films, Nasir employs one from a nearby village and sometimes uses men for female roles.

While Nasir's innate passion for films glistens throughout the film, it is hard to

ignore that he views filmmaking as just a “hobby” and not a career. Aware of the lack of scope due to meagre funds and resources, he advises his younger brother not to involve himself in the filmmaking business. He reiterates the often heard phrase—Passion is not enough. This seems to be the only segment in the documentary where we realise that Nasir’s love for cinema is overpowered by his poor economic condition. Nasir, in fact, does not profit financially from his films. It is then purely due to the joy that he derives from filmmaking that Nasir chooses to continue doing it despite the non-profitable nature of his filmmaking gigs and despite being acutely aware of the lack of scope in the industry, especially for people belonging to his socio-economic background.

On the other hand, Farogh Jafari, the writer of Nasir’s film, still has high hopes for his writing career in the filmmaking industry. Waiting for his moment, or ‘ek lamha’ as he calls it, Jafari has entirely submitted himself to his passion, believing that this one moment will set him free for life. It is interesting to see the dichotomous perspectives of Nasir and Jafari. Both of them have a similar socio-economic background, yet Jafari still believes he could make a living out of his passion.

Faiza meticulously crafts a documentary that in no way pities the people of Malegaon but instead captures them with a sense of awe and inspiration. It not only deals with the Indian experience of guerilla filmmaking (involving a lot of jugaad) but also reflects the social and economic dilemmas that the inhabitants of this small town face. Faiza keenly observes and poses relevant questions as several lives directly or indirectly involved in the process unfold and come together to share their love for films regardless of their trials and tribulations, making them, in fact, the Supermen of Malegaon.

**-Aakriti Rawat, Third Year, Maths Hons.**





# RASODE ME KAUN THA?!

## Invisibilization of the Domestic Workforce as shown in the Great Indian Kitchen.

I have always had a comfortable relationship with food—enjoyable, exciting, and easy. For Bheto Bengalis (rice-loving bongs) like us, food is the central organizing principle in our lives. Though this sounds like an exaggeration, it really is not. We live from one meal to the next, and as soon as we are done with lunch, we lurk into the kitchen, throwing the question “ei aaj rate ki banabe go?” (“What are you planning to cook for dinner?”) into thin air. Our festivals are just an elaborate excuse for us to eat more and eat specific—Makar Sankranti is about Pithe Puli, Saraswati Pujo is about Kuler achar, Poila Boisakh is about Pati Sapta and Payesh, and Durga Puja is about everything we can possibly eat: lavish and overwhelmingly non-vegetarian.

After coming to Delhi, this relationship with food became more complex, perhaps more obsessive? Steeped in nostalgia over the home-cooked macher jhol and despair over rajma for the third time in the week, food became the central force of what defines home. Food became a debate of fuchka vs. panipuri and jhalmuri vs. bhelpuri. Food was still simple, just more expensive; less bhaat and more parantha.

This was until the afternoon I watched *The Great Indian Kitchen*—all the comfort came crashing down. All I wanted to do then was call my mother and tell her I was sorry and call my father and tell him to watch this film so he could say the same sorry. What part of my mother-slaves-in-the-kitchen-day-in-and-day-out was not known to me earlier? What part of women-in-my-family-have-been-forced-to-let-go-off-their-dreams-and-aspirations-in-the-kitchen was I not aware of?

I have read enough Beauvoir to know that *"Few tasks are more like the torture... with its endless repetition: the clean becomes soiled, the soiled is made clean, over and over, day after day. The housewife wears herself out marking time: she makes nothing, simply perpetuates the present... Eating, sleeping, cleaning— the years no longer rise up towards heaven, they lie spread out ahead, grey and identical. The battle against dust and dirt is never won."*

But, oh well, knowing and living are different things. Just as reading and knowing are.

One of the salient features of a desi-joint family is the unspoken acknowledgement of the judgement mechanism that works for every member. Everyone knows without anyone blurting out who is preferred and who is not, who is "good" and who is "bad" and one important category of this value judgement is that of the "difficult" woman. One who is hard to reckon with, one who fits into the mould and yet keeps rebelling against it, one who is too fierce for her own good. The female lead of *The Great Indian Kitchen* is one of these "difficult" women we know so well from our own families—at least I do because my mother is one too. She starts out well—easy, sincere, and obeying; but bit by bit, the facade unravels the inequity, the cruelty, the violence.

The weapons are simple: a washing machine, a wood fire, a leaking pipe, a broom... Through extensive scenes of repetitive housework and an unhinged emphasis on clogged pipes and food-strewn dining tables, director Jeo Baby lays out the oppression right before our

eyes. Almost an hour of the film is just that— a woman chopping, frying, kneading, steaming, rinsing, wringing, brooming, mopping, unclogging, and serving. Just like in this sentence, Baby breaks down the verbs; he reveals what lies behind cooking, washing, and cleaning. He pulls the strings apart of the "greatness", of the "magic" that happens in the kitchen, of the labour that's involved behind "home-cooked food".

My mother and I have never shared an intimate relationship, she has never been my friend or confidante, never my solace. She has been quite "unmotherly" so to speak, especially when it comes to food. She never woke up early to pack me a hot tiffin for school, we did away with Britannia biscuits and cakes; I learned to serve my own meals quite early on in my adolescent years; She rarely made fresh breakfast, but had the perfect knack for repurposing stale dinner.

Last summer, when I went back home for a couple of days, the lunch my mother served always disappointed me. It was plainly visible to me that no extra efforts were made to cook something "special" because I was there. And I was quite hurt because my exaggerated sense of self-worth was not validated. The epitome of this hurt reached a climax when there was no macher jhol (fish curry) despite my repeated requests on my second last day there. You know Mach, right? Fish Much beloved and much missed when in Delhi. So, standing there in the kitchen with no fish in sight, I started crying. I announced that I won't eat lunch and ran to my room. (This is no exaggeration; yes, I, a

21-year-old, did throw this tantrum over missing fish) .My mother came behind me; she was annoyed and tried calming me down. She called my father, and he apologized and promised me that there would be fish for lunch today, albeit a delayed one. He cut the call. My mother went away. I sat there crying for some more time. I was hurt and I was angry. I was mad at my mother for not even apologizing, and for not understanding why it mattered to me so much. And I was hurt because I would be going away in a day, away from home, and the least she could do was cook for me.

That day, we had fish for lunch. It didn't taste as good.

**For me, the despair and the hope in 'The Great Indian Kitchen' lie in its portrayal of the web, the cycle. The perfect way in which one woman replaces the other by doing the same chores.**



I thought about this for a long time afterwards. I have been thinking about my relationship with my mother in general. I have talked to friends about this. I have used words like “unloved”, and “unwanted”, and amidst all this, I decided not to go back home during the winter break. My mother also told me to not come.

I watched The Great Indian Kitchen wrapped in blankets on a chilly, sunless Dilli winter morning. I was numb for some time. The movie is powerful, there is no question about that, so powerful that I at once understood what I had been struggling to understand for so long.

*Food is not my mother's love language.*

And despite my engagement with all types of feminist discourses, this simple truth was so hard for me to identify and accept. I felt unloved because my definition of love—of what she must do to make me feel loved—was skewed. Like any other patriarch, I declared, she must cook and feed to love me. I declared it was her motherly destiny, her duty to be in the kitchen and serve hot meals for me. I forgot and kept forgetting her strength, her boldness, and the difficult woman that she was.

My mother and I have never shared an intimate relationship; she has never been my friend or confidante, but always my supporter; never my solace, but always my inspiration. I was three years old when she fought with my grandfather to enrol me in an English medium school with a much higher fee compared to government ones because I deserved better education and opportunities in life. I think she decided quite early on that, though she was not allowed to complete her master after marriage, her daughter would have a different fate. She reigned with an iron fist over me when it came to my education, but she never imposed her expectations or un-lived dreams on me. I was fifteen when she found out about a school fling I had with a senior. She was furious. She kept shouting at me that I must not be swayed by things like romance because it will carry me away from what I am supposed to do—build a life for myself. Yes, she was and is not perfect. She is heavily flawed, and there is so much that I need to come to terms with in our relationship, but she is not, as I used to believe a “bad” mother. .

She is a mother who refuses to be the “good” one.

For me, the despair and the hope in *The Great Indian Kitchen* lie in its portrayal of the web, the cycle. The perfect way in which one woman replaces the other by doing the same chores. The mother-in-law passes on the housework to the newly married woman, no words are spoken, no wisdom is passed, and there is no manual, you simply embody what you see and keep doing it. The well-wishing female relative fills in when the daughter-in-law “cannot” work, admonishing her, and keeping her in place. The resemblance to lived experience is so stark that it haunts me. Despair, because you see the maze, you see how in sync it all is, how tightly held yet smoothly flowing. And hope because you can and must escape it despite the tightrope. None of the characters in the movie is named, perhaps because you don’t need to know their names; you instantly identify your mother, sister, or aunt in these characters.

My mother refuses to be what my grandmother was or my aunts are. She has a life of her own, just like the protagonist of the movie decides. But real life is not as utopian as the ending of the movie. It is not as easy for my mother to walk out, and I don’t know if she wants to. What I know is, she refuses to be my mother, or my father’s wife before she is a person on her own.

**- Deepannita Kundu, Third Year, English Hons.**

*Maid* (2021), a mini-series created by Molly Smith Metzler that is streaming on Netflix, tells the simple story of Alex, a woman who escaped an abusive relationship with her little girl and \$18. Scraping and cleaning houses, she constantly strives for a better life for herself and her child. The Netflix series is based on the life of Stephanie Land from her memoir, *Maid: "Hard work, Low pay and a Mother's will to survive"*. When Stephanie Land moved out of her abusive boyfriend's house, she was 29, a single mother without savings, a college degree, or a job. She struggled to make ends meet as the sole caretaker of her daughter. *Maid* is based on her life story and struggles. Unlike the cliched rags to riches stories, *Maid* portrays the nuances of poverty and abuse realistically.

## **A nuanced exploration of 'the vicious cycle of poverty' in *Maid* (2021)**

# MAID



The story goes as follows: Alex lives in Port Hampstead, Washington. She leaves her physically and emotionally abusive boyfriend Sean in the middle of the night with her two-year-old daughter. She has nowhere to go, and staying with either of her estranged parents isn't a long-term option. She visits a social worker and realises that the minimum requirement for subsidised housing is two pay stubs. As the only available option, she works for Value Maids, a cleaning company. She also files a case of domestic violence against Sean and takes shelter in a domestic violence shelter. With support from one of her previous acquaintances, Nate, she is able to get a car for transportation and a decent pre-school and neighbourhood for her daughter. However, situations get worse with her maniacal mother and ex-boyfriend, Sean, who create new problems. Her daughter also gets sick from the black mould in the house. As the legal system does not consider domestic abuse to be emotional violence, her claim grants her joint custody of Maddy, her daughter. One of the things highlighted in *Maid* is the number of hoops one must jump through to receive government assistance. In the US, even though there are various government aid programmes for the poor and children, there are often too many forms to fill out and requirements that are too technical. With variable income and childcare, everyday necessities become a struggle.

We also see how her clients at the cleaning job respond to her situation. People look at her with disdain.



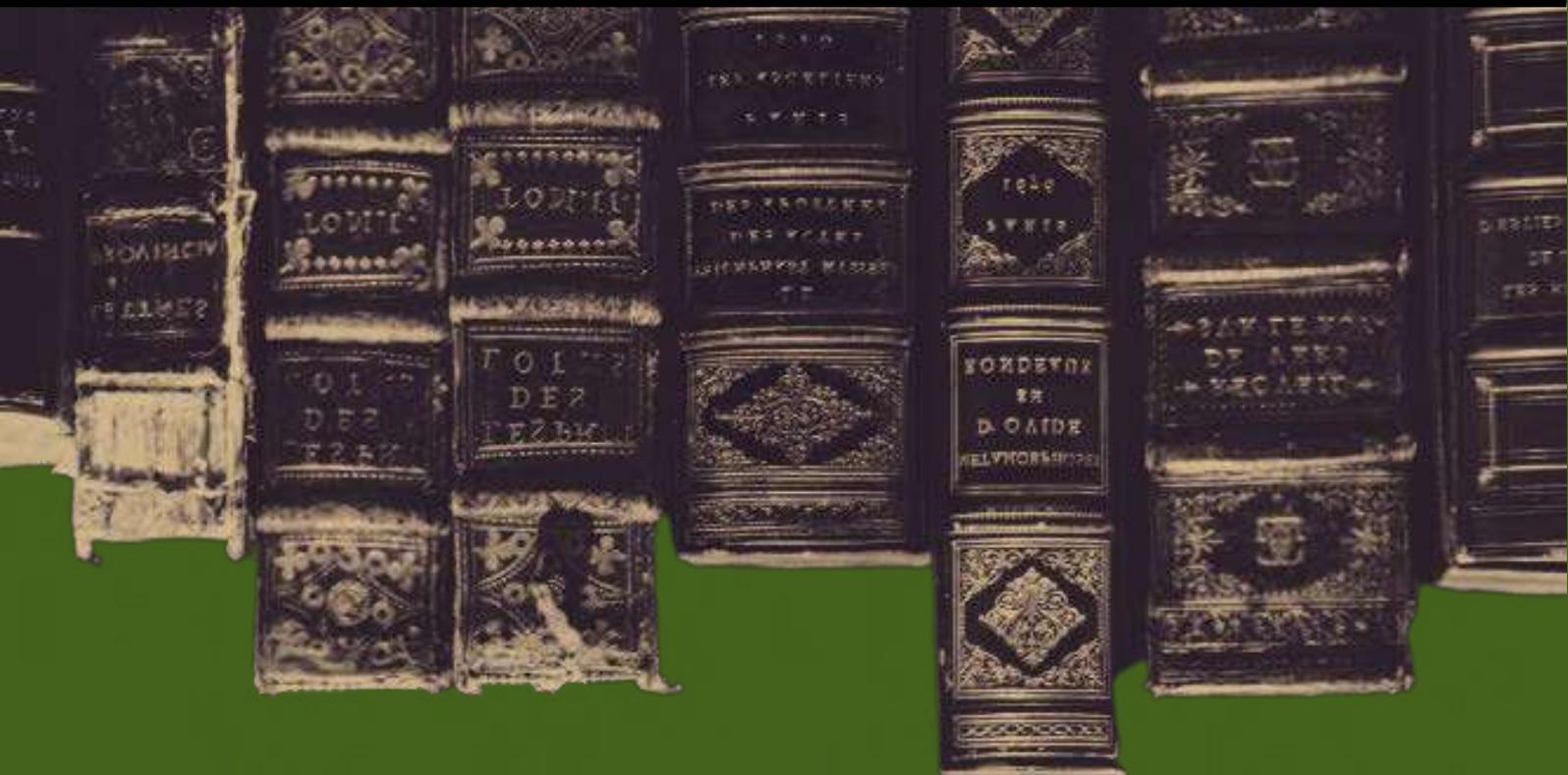
**The system that does not identify emotional abuse also incentivizes domestic violence survivors to stay in toxic and abusive relationships because the way out is a struggle. As we can see, despite Alex's best efforts to break the pattern, she is always drawn back in by the absence of the basics for independent survival.**

Throughout the series, we realise how helpless an individual could be without the basic necessities—a roof over her head, food, a means of transport, and care for her child. The reality is that these factors are interconnected and interdependent. The availability of all of these things offers more total utility than the individual utility of each one, and without any one of them, people end up being extremely dependent on others. As viewers, with every new obstacle, we constantly hope for the situation to get better. The reality, however, is that in the end, Alex is helpless and trapped because she has no money, no job, and no house, and the only means of getting out of the house—the car—gets taken away from her. In a way, it shows how the path of poverty and survival is not always linear. It is mostly a vicious cycle with fewer chances of escape or no escape, and there are various elements that contribute to it.

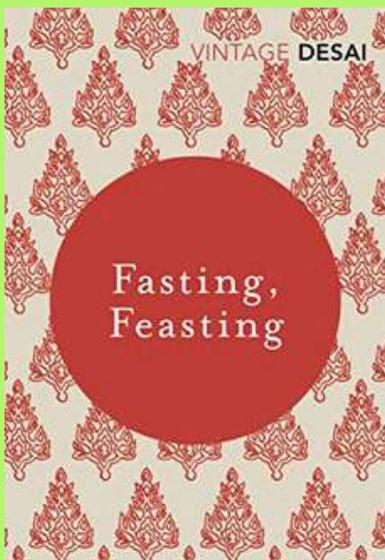
**- Saraswathy N, Third Year, B.A. Programme**

**ROTI, KAPDA, MAKAAN AUR**

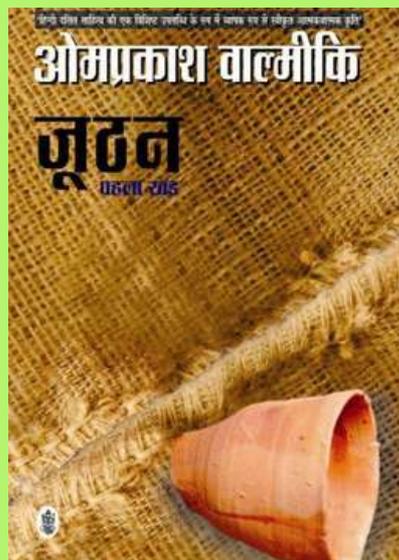
# **LITERATURE**



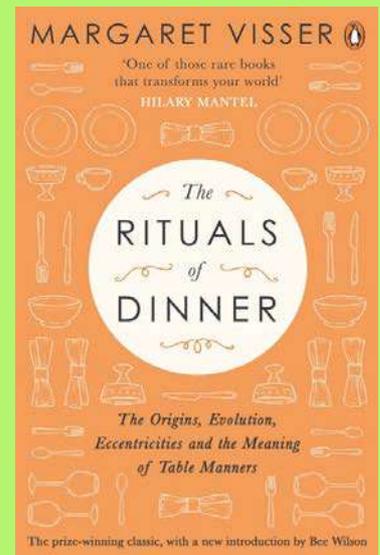
# BOOK RECOMMENDATIONS



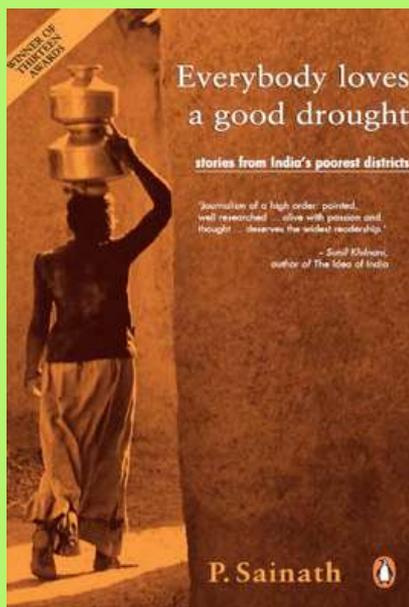
**Fasting Feasting, Anita Desai (1990)**



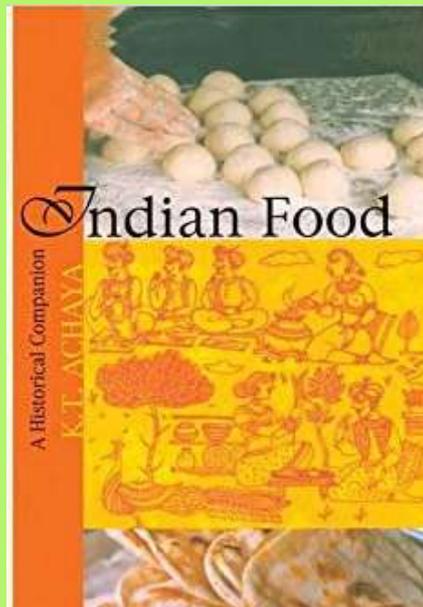
**जूठन (Joothan), Om Prakash Valmiki (1997)**



**The Rituals of Dinner, Margaret Visser (1992)**

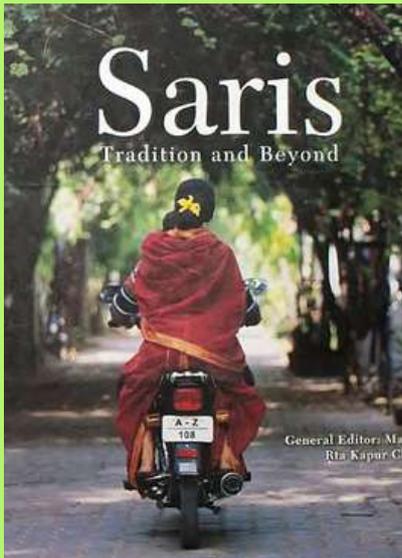


**Everybody loves a good drought, P. Sainath (1996)**



**Indian Food: A Historical Companion, Acharya K.T. (1998)**

ROTI



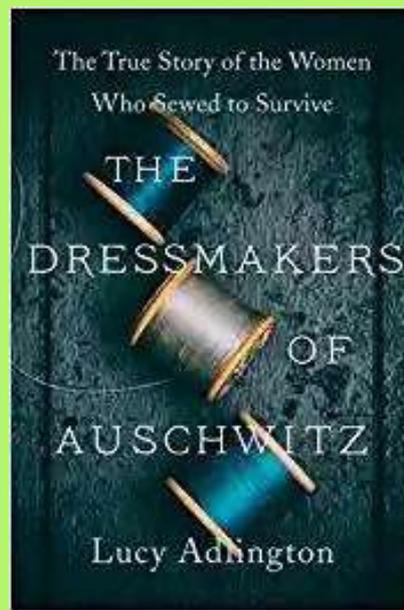
**Saris, Martand Singh and  
Rita Kapur Chishti (2010)**



**Crafting a Future,  
Archana Shah (2021)**



**Fashion Victims, Alison  
Matthews David (2017)**

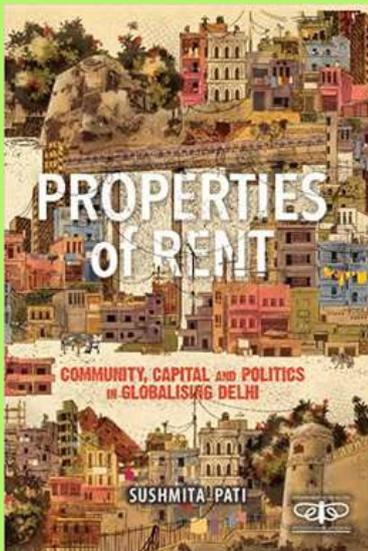


**The Dressmakers of Auschwitz,  
Lucy Addington (2021)**

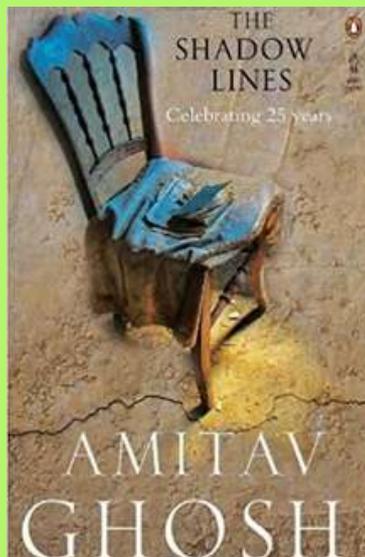
**KAPDA**

**BOOK  
RECOMMENDATIONS**

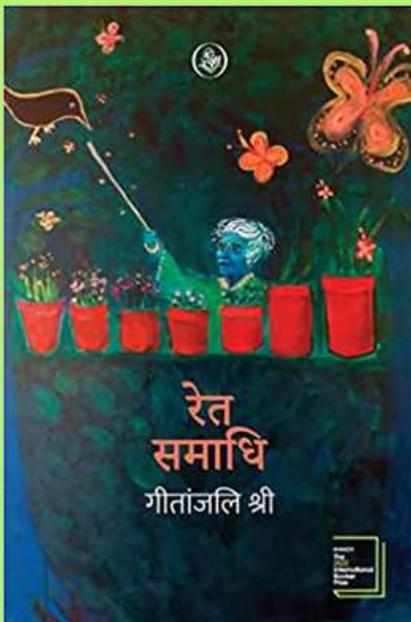
# BOOK RECOMMENDATIONS



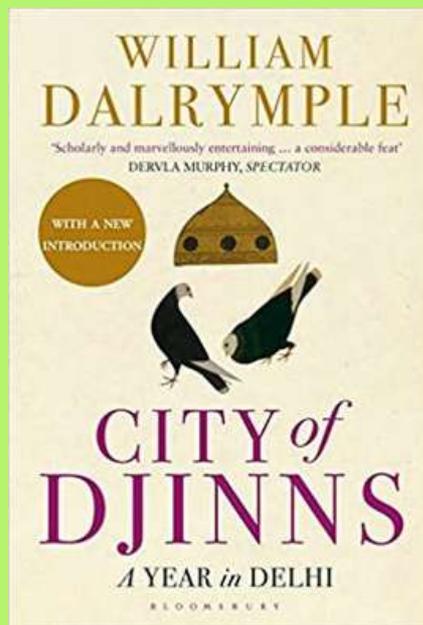
**Properties of Rent,  
Sushmita Pati (2022)**



**Shadow Lines, Amitav  
Ghosh (2009)**



**रेत-समाधि (Ret Samadhi),  
Geetanjali Shri (2018)**



**City of Djinns, William  
Dalrymple (2017)**

MAKRAM



Man is an amalgamation of personas, minds, and creativity intermingling to form the most diverse, alluring approaches and perceptions of the bizarre world at large. It is this outlook that the basic necessities of life, viz., food, clothing, and shelter, are heavily influenced by, and these differ from one man to another in the most ingenious ways. These approaches to living life in general, balancing themselves primarily on the pillars of basic human needs, have been tabulated into numerous aesthetics, distinguishing dispositions characterising varied eras and signature lifestyles. Out of the many categories of aesthetics signifying the extensive ideas of the present century, embracing the concepts of cottagecore, academia (light and dark), grunge, Y2K, indie, and the like, I feel myself hysterically drawn to the Dark Academia aesthetic.

## A Glimpse of Dark Academia

Dark Academia is the aesthetic of the nineteenth and twentieth centuries, revolving around the principles of classic literature, the endless pursuit of knowledge, and academics. All in all, it is a blend of aesthetics celebrating old universities like Oxford, Cambridge, and Ivy League schools, sprawling libraries, and dimly lit workspaces. As an aesthetic, Dark Academia is widely open to interpretation and self-expression. It's like a royal mix of mystery, rich, dark textures, and perhaps some images reminiscent of your alma mater. Vintage-inspired decor, flickering candles and chandeliers, alcoves full of intrigue, and an eclectic mix of sophisticated artwork and knick-knacks emit the enticing aroma of this elegant aesthetic.

Writing notes by hand and staining your fingertips black, not realising it until you

head out of the library, writing long poetic letters with references to people who live too far away for you to meet them in person, reading books by a burning candle late into the night—ranging from Wilde, Dickens and fascinating romantic poets, reading Frankenstein and shivering under a full moon and going on a research spree wherein you can't stop going through treasured facts one after the other because you are too engrossed—Dark Academia enthusiasts have an unquenchable thirst to know it all. It is reading in your armchair till your neck hurts and eyes ache, but you still cannot get enough of the ever-fascinating mysteries of wonderland and ball gowns. It is all about sitting on a rusty bench in a desolate park and writing poetry about unrequited love in the freezing cold, or possibly listening to Tchaikovsky, Mozart, and Beethoven on your record player while you sip tea in an exquisite china tea cup. A world largely characterised by ink pots, quills, and dripping pens; Penguin Orange Classics; and books with antique hardbacks, faux leather spines, and yellowed pages.

Outfits representing Dark Academia include turtlenecks, knitted sweater vests, camel-coloured trench coats, collared shirts, dark shades, coats, and scarves, berry hats, vintage tweed pants, and slubby thick yarn cardigans—primarily associated with winter and autumn. These garments are infused with elegance and sophistication and are often monochromatic, grayscale, or depicted in soft, pastel hues. The Dark academia fashion style draws a lot from Greek culture and arts. Given its apparent heavy and gothic constructs, its fashion is not very suitable for countries with long summers and hot weather all year round.

Signature Indian clothing trends can be merged with the Dark academia aesthetic by numerous fabric manipulation techniques, characterised by pastel gradients and dreamlike fabrics such as satin, muslin, and organza. The tradition of belted sarees, women's dhoti pants inspired by the iconic men's garment, and blazered lehengas colour coordinated in monochrome embrace the essence of dark academia in its most organic sense. These clothing trends are mostly adopted by the upper strata of society with the purpose of levelling up their fashion game and standing out whilst sticking to the time-honoured customs of Indian society.

Dark Academia devotees are often seen to be intrigued by **books** like the Harry Potter series by J.K. Rowling, Let's Explore Diabetes with Owls by David Sedaris, The Children Act by Ian McEwan, Sherlock Holmes, the Northern Lights trilogy by Philip Pullman, Anything: collection of short stories by Oscar Wilde, A Good Girl's Guide to Murder, Vilette by Charlotte Brontë and the like. **Movies** falling under the aesthetic include Extremely Loud Incredibly Close, The Theory of Everything, Dead Poets Society, and Greta Gerwig's Little Women (2019 adaptation), to name a few. **Melodies** like Achilles Come Down, anything by The Lumineers, Already Gone by Sleeping at Last, Bastille, Twilight Soundtrack, Muse by Avalanche, Fugue in a Minor by The Modern Jazz Quartet, Soundtrack for the Sixth Sense, Fantastic Beasts and Where to Find Them soundtrack, 2014 Romeo Juliet Movie Soundtrack, and others are primarily liked by the people drawn towards the Dark Academia aesthetic.

The Dark Academia dwellings are often inspired by Gothic architecture, pointed arches, ribbed vaults as used in Roman, Islamic, and Byzantine architecture, flying buttresses, spiral staircases, pressed ceilings, and wooden fireplaces. The interiors are adorned by stacks of books, wooden and heirloom furniture, trunks as a coffee table, collections on display, antique lamps and fixtures, small spaces, candles, armchairs, pianos, violins, and analogue clocks.

Because of the very visible and long-lasting impact of British imperialism on Indian architecture, most of the structures, museums, and rail routes designed by English architects strongly portray elements of the Dark academia aesthetic. In the post-independence period, the agenda of the town planners was to create adequate shelter spaces in order to cope with the influx of population after partition. The architects' inspiration came from functional designs, minimalistic approaches, and houses delivering basic amenities.

Food is as important an aspect of the aesthetic as any. London Fog Tea Latte, a cosy drink infused with a light vanilla flavour, red wine, poached pears, Cherry Coconut Scones, Tiramisu with fluffy layers and sponge cake made from vegan yoghurt and tofu, creamy, velvety Dalgona Coffee, roasted figs in maple wine sauce, spaghetti with mushrooms and cream vegan Alfredo sauce, and chocolate mousse are some of the delicacies plied by the Dark Academicians.

In the early days of British colonization of India, the British continued to eat as they had always done. Typical meals included: boiled, salted, smoked, and mutton meat (beef, pork, mutton, chicken, and duck),

**Over the centuries, the humanities has gradually lost its importance, being trampled under the weight of the sciences and commerce.**

**Studying classics, literature, history, or philosophy is not seen as a productive and worthwhile option given the competitive job market and the skewed definition of productivity in a capitalist society. Dark Academia seeks to restore and accentuate its beauty.**

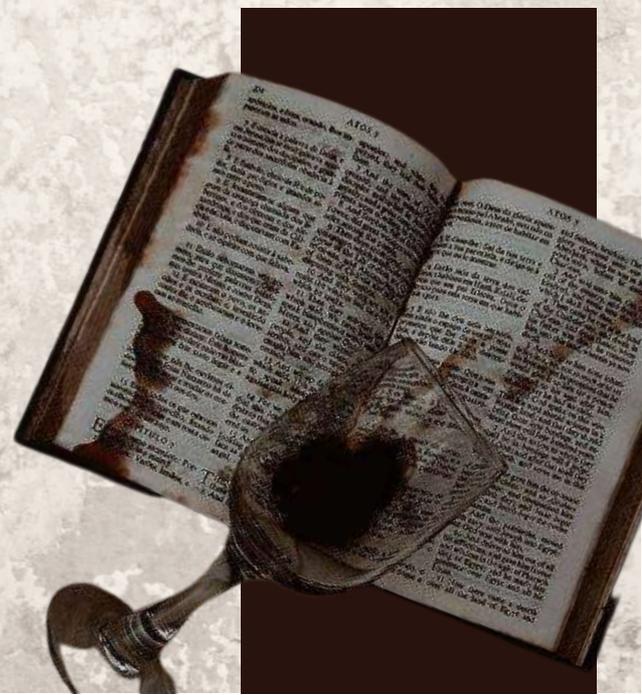
mash, stew, bread, pie, white soup, and desserts such as pudding and custard. Later, as British women arrived in India, they interacted with the cooks, or 'khansamas', and local flavours were added to the food they ate. Indian cooks in the British household in India were far more involved in the kitchens than they were in India's own homes. Essentially, this was the beginning. Indian chefs were hired for Queen Victoria's personal kitchen to prepare curry every day for her, as she was regarded as a connoisseur of curry. Thus, there was an intermingling of cuisines as more and more Indians started exploring the various European dishes and creating their own imitations of the same, paving the way for the advancement of the

Eurocentric Dark Academia cuisine in India. Umpteen teenagers can relate to the rapidly growing cafe culture wherein they like to spend their leisure time in cosy, vintage cafés while they try out exotic flavours of desserts and sip on rich, creamy beverages.

The Dark Academia aesthetic, however, has drawn criticism from many. Apart from promoting unhealthy study habits and romanticising working late, the aesthetic is often accused of being Eurocentric, glorifying old British universities and cultures. Critics of the aesthetic have argued that the English literary canon from which it draws inspiration is an overwhelmingly white one, with Tim Brinkof claiming that associated content creators prefer to discuss Oscar Wilde and Emily Dickinson over Toni Morrison or James Baldwin. Sarah Burton, a sociology fellow at City, University of London, has noted that the aesthetic contains little representation of women, the working class, people of colour, people with low economic or cultural capital, disability, caring and domestic activities and labour (especially the enjoyment of these), motherhood, queerness, and the mundanity of academic life. In response to the aesthetic's lack of diversity, efforts have been made to incorporate literary works from black authors such as Langston Hughes into dark academia. We can thus infer from the facts previously presented that, as an aesthetic known and recognized the world over, the Dark Academicians' practises fail to do justice to diversified customary rituals. However, with the changing times, the aesthetic is gradually being adopted and embraced by people of varied races and ethnicities.

The Dark Academia aesthetic, despite having its fair share of criticism, is an immensely graceful aesthetic to implement in your lifestyle. A positive outcome that Dark Academia brings forth is the growing appreciation of humanistic studies among students in India. Over the centuries, the humanities has gradually lost its importance, being trampled under the weight of the sciences and commerce. Studying classics, literature, history, or philosophy is not seen as a productive and worthwhile option given the competitive job market and the skewed definition of productivity in a capitalist society. Dark Academia seeks to restore and accentuate its beauty. It inspires individuals to embrace subjects like literature and such. It also lays a great deal of emphasis on the act of reading. It encourages people to learn new languages, play instruments, pay frequent visits to museums, and admire art and culture in all their forms. With its bemusing mysteries ready to be demystified and tales running through the aisles of antiquity and sheer intellect, the beauty and grace of the Dark academia aesthetic is ever-intriguing and inviting.

**-Adeeba Adil, Third Year,  
B.A. Programme**



# PHOTO SECTION



-Trisha Khajuria



-Riddhima Singh



-Vaishnavi Chauhan



-Jahnvi Rathore

# Majnu Ka Tilla

## A PHOTO WALK

WITH SNAPSHOTS-  
PHOTOGRAPHY SOCIETY  
MIRANDA HOUSE

---



# ROTI ROTI ROTI

MKT



-Sumedha Gupta



-Trisha Khajuria

-Sumedha Gupta



ROTI ROTI ROTI



-Sumedha Gupta



K  
A  
P  
D  
A

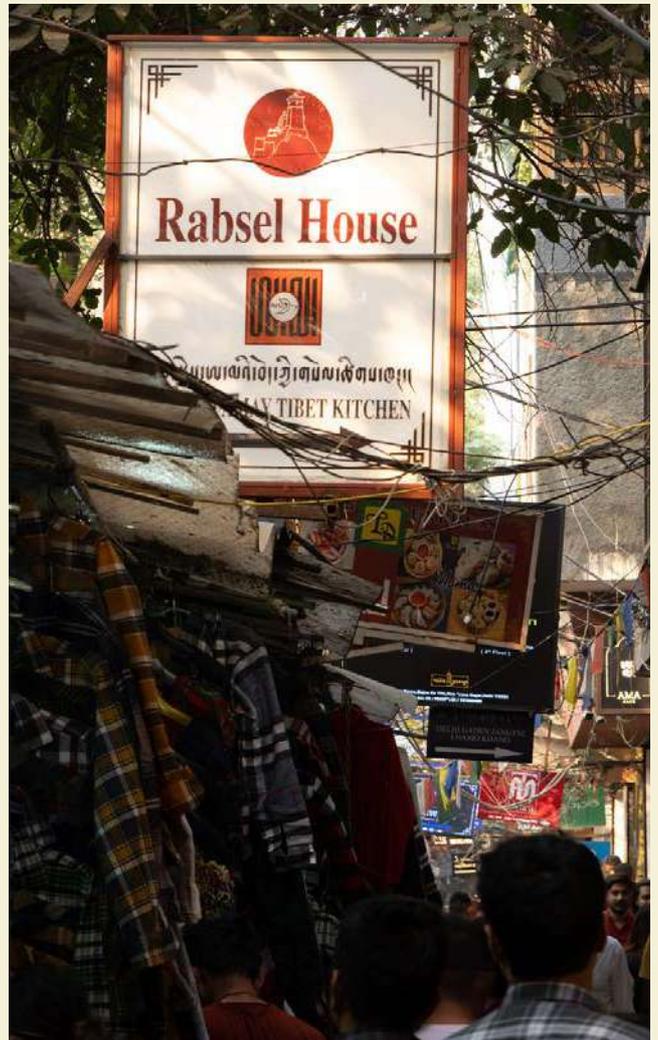
-Sukriti Singh

K  
A  
P  
D  
A



-Diya Sirus

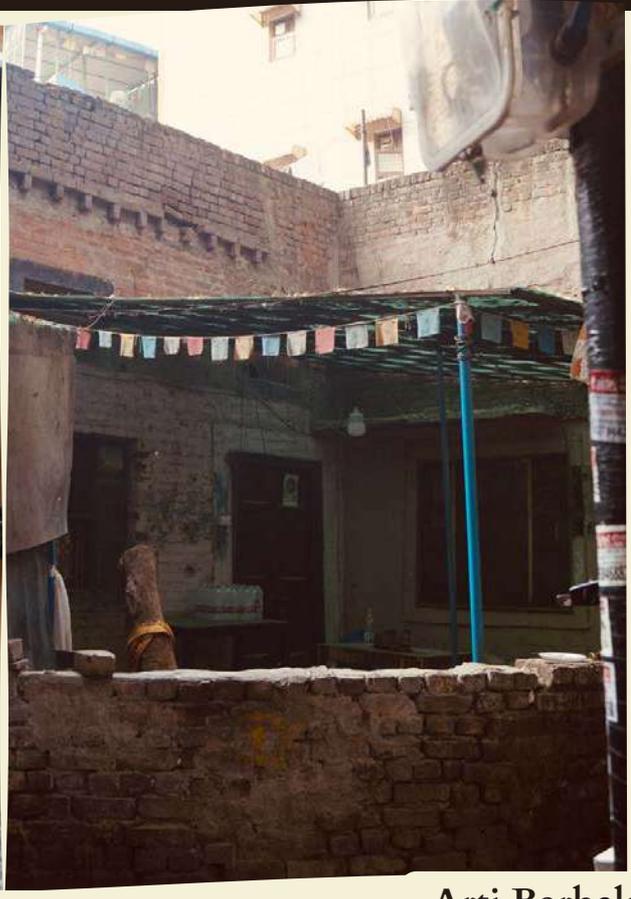
# K A P D A



-Sumedha Gupta



-Diya Sirus



-Arti Barhela

# M A K A A N



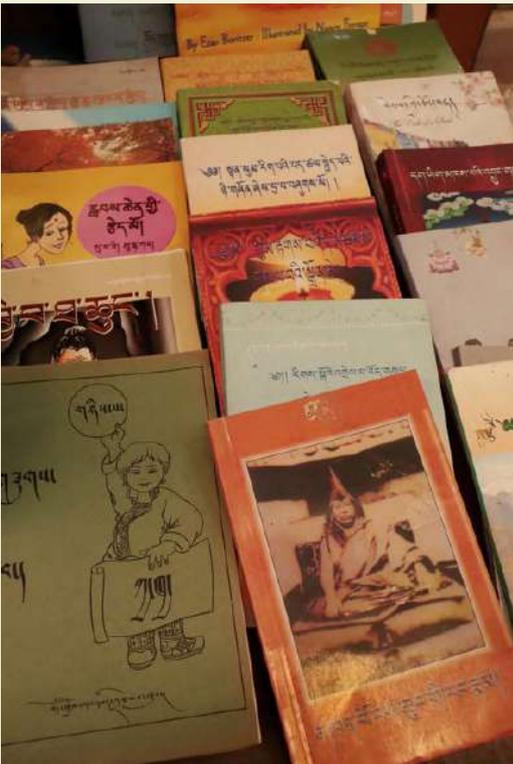
-Diya Sirius



-Sumedha Gupta



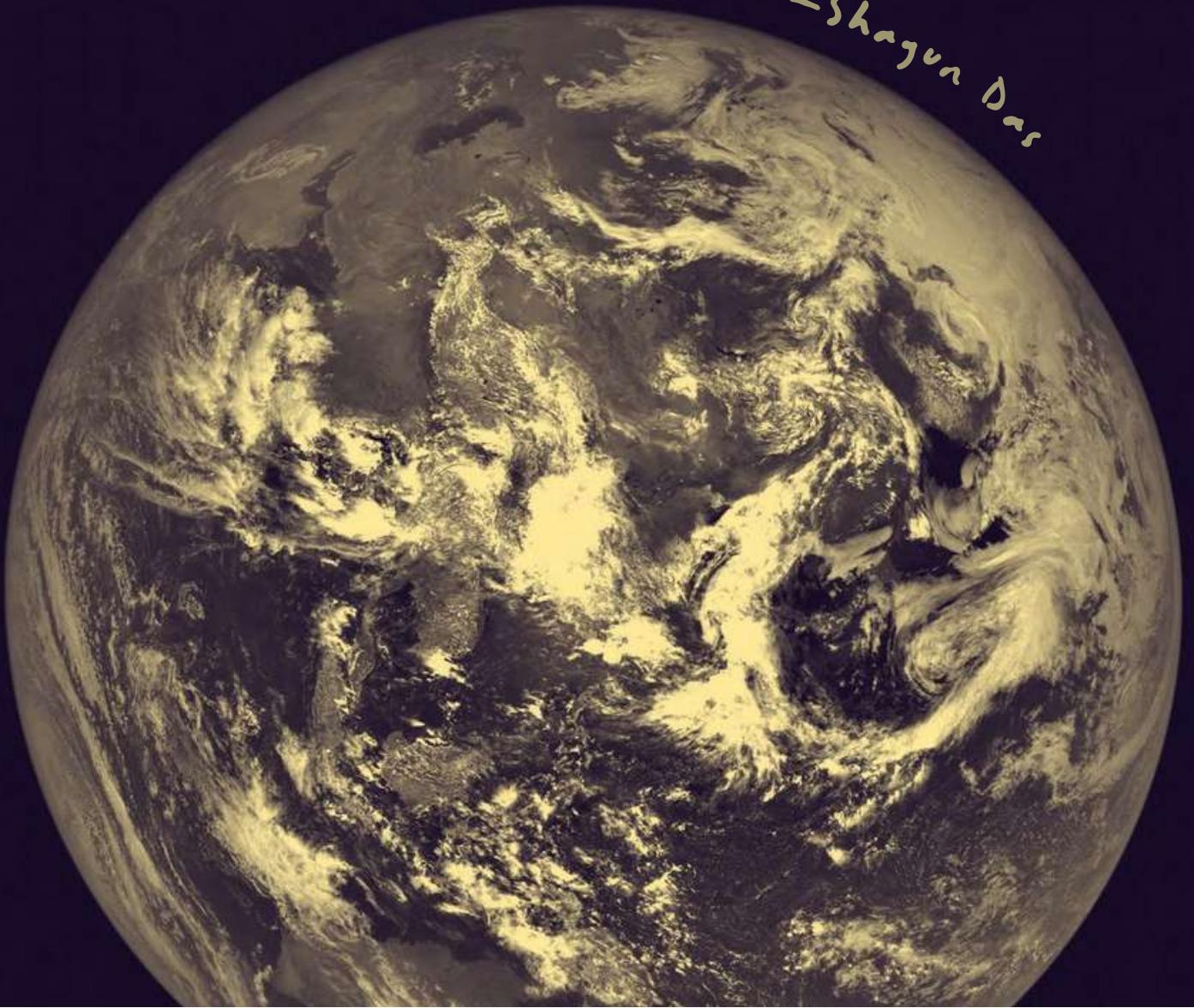
M A K A A N



-Sukriti Singh

# PLANET IN CRISIS

*-Shagun Das*



## WEATHER

Mostly Hot  
Disaster's knocking,  
we might answer.

# ROTI

## WHAT'S INSIDE?

The Earthlings'  
mayhem. Read to  
find out.

## ANTS IN YOUR PANS

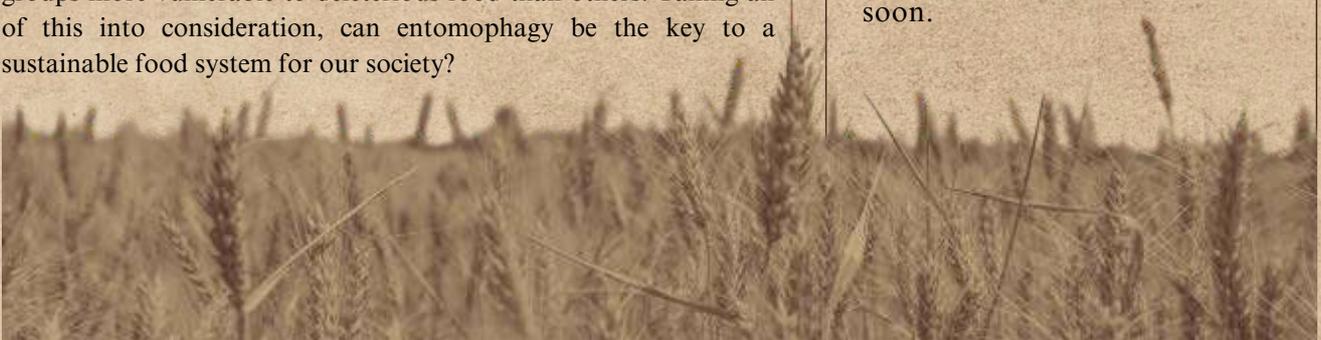
Here is an outrageous suggestion: consider switching to an insect-based diet if you want to save the planet.

The human population is blowing up, this automatically means an expansion of food production system that is inclusive of both plant and meat based-production (unless half the population turns vegan overnight). In her book *Edible*, Daniella Martin writes that if people were to face the immediate consequences of their eating decisions, they'd probably want to reconsider if its all worth it. The consequences here are the thousands of gallons of water that is used, contaminated and wasted; the millions of metric tons of methane (a gas 80 times more harmful than Carbon dioxide) produced by the livestock; the hundreds of square feet of pastures spent in feeding the livestock and more. Simply put, we don't have the most sustainable food production system currently in place. Switching to veganism or even vegetarianism has its own qualms. A shift towards purely plant based diets in much of the population has rendered them anaemic. The nutritional quotient in plant based diets is just not as high or accessible as in animal ones. This is where insects come into the picture offering high packets of nutrients with a low environmental cost. While consuming insects might come off as unimaginable in many cultures, over two billion people already consume insects as part of their traditional diets, according to the UN's Food and Agricultural Organization (FAO). The suggestion is not too outrageous after all. Insects require less land, feed, water, and space. Dana Goodyear argued in her *New Yorker* article on Eating bugs- insect husbandry is far more humane- put them in dark, less-maintained spaces and they will thrive.

This, however remains an extremely contested suggestion primarily because of the element of disgust that surrounds the idea of entomophagy. Moreover, ensuring hygiene is extremely important as well as challenging in case of insect processing. It's practically impossible to imagine a food production system in place that ensures equitable standards of food quality. This makes certain groups more vulnerable to deleterious food than others. Taking all of this into consideration, can entomophagy be the key to a sustainable food system for our society?

Climate change drives home a multitude of crises along with it. One such crisis is that of food. Even with sufficient food to feed everyone on this planet, the food production system in place is such that 858 million people go hungry on a daily basis. As resources become increasingly scarce it will inevitably lead to increased competition and conflict. Climate change is a driver of both hunger and conflict.

India is one of the highest wheat producing countries. However, the heatwave of May 2022 heavily impacted the production. Further in lieu of the Russia-Ukraine conflict, the government banned the export of wheat in order to reign in the price rise. The impact of March 2023 heatwave is yet to be studied but if the trend continues scientists warn India might have to start importing wheat soon.



## WEATHER

Mostly Hot  
Disaster's knocking,  
we might answer.

# KAPDA

## WHAT'S INSIDE?

The Earthlings'  
mayhem. Read to  
find out.

## OIL IN THE CLOSET

While the relation between fossil fuels and your daily wear might seem far-fetched, the truth is, if your clothes are synthetic even in their slightest proportion they are probably made of petrochemicals. Polyester, spandex, nylon, rayon, acrylic etc., anything that is not natural fabric (cotton, silk, wool) is equivalent to oil or plastic. Studies report that 68% of manufactured fabric is synthetic. This has colossal consequences because what it means is a coalition between the Oil & Gas Industries with the Fashion Industry. Keep in mind the O&G industries are the megastars of climate change. All kinds of pollution be it land, water, air as well as the general rise in global temperature are accredited to the endless churning of fossil fuels by these industries. With production reaching peaks it had never seen before, we have more clothes than we need. Most of it goes to the landfill barely worn which means we are currently fuelling a running disposal of oils in the form of synthetic fabric. It would be naïve to look at the environmental implications alone. When the big oil industries are involved, the social implications get equally bad. Not only is the industry unfair towards its workers, it also actively harms them by exposing them to toxins for long hours and disregarding steps requisite for their safety.

The point simply is we're practically wearing fossil fuels every day and if we make conscious decisions about what we wear, we are reducing our carbon footprint whilst supporting ethical practices in the big industries.

## THE FASHION FORECAST

### Evolving Wardrobe in a Changing Climate

You wear light cotton clothes in summers and keep the bulky woollens for the winters. Naturally the fashion industry has relied on the 4 season classification to streamline its production. The kind of clothes produced depends on demands, which in turn depend on the local weather. But something we've increasingly observed, in lieu of the climate crisis, is that seasons no longer follow their pre-affirmed timeline. Summer heat pervades winter, rain makes its untimely visits or doesn't visit at all, all of this drastically affects our preference of the kind of clothing. What does this mean for a whole industry then?

Many fashion brands are opting for seasonless production for example the Swedish brand Asket that declares-“We don't design for seasons, we create for forever.” Production is shifting towards lightweight, versatile garments that can be layered and repurposed for multiple seasons and occasions.

This intervention has also led many brands to work with climatologists and scientists who help them predict weather patterns, so the brands can structure their collections. New York's renowned Fashion Institute of Technology recently introduced a course called 'Predictive Analytics for Planning and Forecasting' where the intersection of climate and fashion is studied by means of case studies. For this industry, weather is perhaps the only external variable that varies so extensively, so frequently without any pattern and ends up flipping the sales altogether. Afterall who will buy sweaters if there are no winters!



## WE NEED TO SLOW DOWN

When Greenpeace conducted its investigation in 2012, of toxins in the fashion industry, it came out with a report which claimed that Zara alone manufactured 850 million garments per year. If you do the math, it comes to 2 million garments per day by a single fashion brand. These numbers are an acute representation of fast fashion. Keep in mind, much of the produced garments go unsold, even if sold, they end up in a landfill hardly worn. The term 'fast fashion' is definitely in trend today yet both consumers and producers remain equally distant from repairing its damage. What you can do? This- Buy less, borrow/ share/ rent clothes, support local independent stores, make your clothes last longer, prefer natural fabric, recycle your clothes, keep yourself aware, organise and spread the awareness.

## WEATHER

Mostly Hot  
Disaster's knocking,  
we might answer.

# MAKAAN

The Earthlings'  
mayhem. Read to  
find out.



## CLEARING THE AIR AT HOME

The mention of Air pollution evokes the unpleasant imagery of brown dusty air wrapping the sky. But the threat of air pollution is not as distant, it's closer home; in fact the threat is in our homes. Several reports reveal that most indoor pollutant particles are more harmful than the outdoor pollutants. This means that we are more vulnerable to implications of air pollution inside our homes. Where do the pollutants come from? Microfibres from all the clothes and plastic, the gas stove, the refrigerator, the cleaning solutions, all of them are sources of extremely toxic pollutants. According to Nicola Carslaw, a professor of indoor air chemistry at the University of York, the two biggest causes of indoor pollution are cooking and cleaning. This skews the gendered impacts of pollution within our homes placing women at greater risk of pollution exposure. Tackling indoor air pollution primarily requires a shift to cleaner fuels and greener technology (for instance electric stoves are more energy efficient than gas stoves) When purchasing household products, check for green labelling. Even air fresheners and any form of incense or scents usually have harmful microparticles, so they must be used with caution. It goes without saying that sufficient ventilation is extremely essential.

## SHARING THE PLANET

**The tussle between man and animal.**



There is a limit to habitable land. The expanse of wild area is rapidly diminishing and while we have forest reserves and sanctuaries they aren't enough. Consider this, a male tiger ideally needs an area of 60-100 sq km and the area allocated to an entire tiger reserve, like the Bor Tiger Reserve in Maharashtra, is about 138.12 sq km. It is only natural for animals then to venture out of these reserves on their daily detours. Consequently human-animal conflicts erupt.

Some animals, such as monkeys or langurs, easily adapt to the urban/ rural landscape. The catch here is that their adapting to the new landscape does not ensure peaceful coexistence with humans. In fact these monkeys have to spend less time foraging in human settlements. Food is 10 minutes away here while in forests they have to spend hours. This gives them more time to either play around or engage in procreation; the latter resulting in extensive population expansion.

It is a tricky case to ensure the safety of both the sides but it is a necessity even more so now when there is dire competition for resources that will naturally lead to more aggressive conflicts.

## CALL OF THE SUNDERBANS

Climate Change does not have an equal impact everywhere nor on everyone. The Sunderban spread across regions of both Bangladesh and India are especially susceptible to the threats of climate change. Sunderban, literally translating into 'beautiful forest' constitutes hundreds of islands which are home to several communities and some of the rarest species of flora and fauna. The region has become increasingly prone to cyclones. With the sea levels rising rapidly, several islands stand the the chance of going underwater. Moreover, the increased exposure to highly saline water has slowly rendered certain regions uninhabitable. The dwellers of Sunderban are now 'climate refugees' who are displaced by calamities and neglected by governments not to forget their alarming rates of human-animal conflict. This vast expanse of mangrove forest is not just ecologically significant but it also sustains millions of livelihoods directly or indirectly.



# REFERENCES: PLANET IN CRISIS

---

## ROTI

1. 'Action Against Hunger | Ending World Hunger & Malnutrition'. Action Against Hunger, <https://www.actionagainsthunger.org/>. Accessed 25 Apr. 2023.
2. 'Climate Change and Hunger'. Global Hunger Index (GHI) - Peer-Reviewed Annual Publication Designed to Comprehensively Measure and Track Hunger at the Global, Regional, and Country Levels, <https://www.globalhungerindex.org/issues-in-focus/2019.html>. Accessed 25 Apr. 2023.
3. 'Climate Crisis Threatens India's Food Security, Warn Scientists'. Hindustan Times, 1 Nov. 2022, <https://www.hindustantimes.com/india-news/climate-crisis-threatens-india-s-food-security-warn-scientists-101667326808630.html>.
4. Greta. 'There's a Fly in My Soup: Insects as Food for the Future?' Current Conservation, 26 Mar. 2022, <https://www.currentconservation.org/theres-a-fly-in-my-soup-insects-as-food-for-the-future/>.
5. Martin, Daniella. *Edible: An Adventure into the World of Eating Insects and the Last Great Hope to Save the Planet*. New Harvest/Houghton Mifflin Harcourt, 2014.
6. Physicians for Social Responsibility. 4 Apr. 2018, <https://psr.org/>.
7. Tandon, Aditi. 'With Increasing Climate-Related Threats, Farmers Gear up for Adaptation'. Mongabay-India, 4 Apr. 2023, <https://india.mongabay.com/2023/04/with-increasing-climate-related-threats-farmers-gear-up-for-adaptation/>.
8. World Hunger Again on the Rise, Driven by Conflict and Climate Change, New UN Report Says. <https://www.unicef.org/press-releases/world-hunger-again-rise-driven-conflict-and-climate-change-new-un-report>. Accessed 25 Apr. 2023.
9. Worstall, Tim. 'The United Nations Says We Should All Be Eating Insects'. Forbes, <https://www.forbes.com/sites/timworstall/2013/05/14/the-united-nations-says-we-should-all-be-eating-insects/>. Accessed 25 Apr. 2023.

## KAPDA

1. '5 Ultra Slow Fashion Brands With Seasonless Collections'. Conscious Fashion Collective, 21 Oct. 2022, <https://consciousfashion.co/guides/seasonless-fashion-brands>.
2. Campbell, Maeve. "'Misinformation Is Rife": Why Fast Fashion Is an Abuse of Human Rights'. Euronews, 6 Apr. 2022, <https://www.euronews.com/green/2022/04/06/big-oil-is-propping-up-the-fast-fashion-industry-how-do-we-stand-up-for-human-rights>.
3. Climate Change Is Changing What We Wear and How It's Made. 1 Nov. 2016, <https://www.nathab.com/blog/climate-change-is-changing-what-we-wear-and-how-its-made/>.
4. 'Fossil Fashion'. Changing Markets, <https://changingmarkets.org/portfolio/fossil-fashion/>. Accessed 25 Apr. 2023.
5. Foundation, Plastic Soup. 'New Report Lays Bare the Fashion Industry's Addiction to Fossil Fuels'. Plastic Soup Foundation, 3 Feb. 2021, <https://www.plasticsoupfoundation.org/en/2021/02/new-report-lays-bare-the-fashion-industrys-addiction-to-fossil-fuels-and-urges-sweeping-eu-legislative-action/>.
6. Pucker, Kenneth P. 'The Myth of Sustainable Fashion'. Harvard Business Review, 13 Jan. 2022. [hbr.org, https://hbr.org/2022/01/the-myth-of-sustainable-fashion](https://hbr.org/2022/01/the-myth-of-sustainable-fashion).
7. Smith, Ray A. 'The Next Fashion Trend: Weather Forecasting'. Wall Street Journal, 27 Nov. 2016. [www.wsj.com, http://www.wsj.com/articles/the-next-fashion-trend-weather-forecasting-1480248007](http://www.wsj.com/articles/the-next-fashion-trend-weather-forecasting-1480248007).
8. Wicker, Alden. 'Why Fashion Isn't the Second Most Polluting Industry After Oil'. Ecocult, 17 Jan. 2022, <https://ecocult.com/now-know-fashion-5th-polluting-industry-equal-livestock/>.

## MAKAAN

1. Everything You Need to Know about the Man-Animal Conflict. <https://www.downtoearth.org.in/factsheet/everything-you-need-to-know-about-the-man-animal-conflict-54347>. Accessed 25 Apr. 2023.
  2. Keegan, Matthew. The Surprising Dangers of Cooking and Cleaning. <https://www.bbc.com/future/article/20200909-why-indoor-air-pollution-is-an-overlooked-problem>. Accessed 25 Apr. 2023.
  3. Levy, Jonathan. 'One Gas Stove Can Expose You to More Pollution than an Entire Highway of Vehicles'. ThePrint, 18 Sept. 2022, <https://theprint.in/environment/one-gas-stove-can-expose-you-to-more-pollution-than-an-entire-highway-of-vehicles/1129826/>.
  4. 'On the Front Line of Climate Change in India's Sundarbans'. Mongabay Environmental News, 17 Oct. 2019, <https://news.mongabay.com/2019/10/sundarbans-climate-change-tigers-india/>.
  5. People in Sundarbans Most Susceptible to Climate Change. <https://www.downtoearth.org.in/blog/climate-change/people-in-sundarbans-most-susceptible-to-climate-change-50650>. Accessed 25 Apr. 2023.
  6. Somu, Yogeshpriya, and Selvaraj Palanisamy. Human-Wild Animal Conflict. IntechOpen, 2022. [www.intechopen.com, https://doi.org/10.5772/intechopen.107891](https://doi.org/10.5772/intechopen.107891).
  7. Tandon, Aditi. 'Despite Efforts and Funds, Human-Wildlife Conflict in Uttarakhand Is Not Contained'. Mongabay-India, 20 Feb. 2023, <https://india.mongabay.com/2023/02/despite-efforts-and-funds-human-wildlife-conflict-in-uttarakhand-is-not-contained/>.
-

# REFERENCES

## Brahminised Environmentalism

- 1.26, Anuradha Varanasi |September, et al. "You Asked: Should We All Go Vegetarian or Vegan to Reduce Our Carbon Footprint?" State of the Planet, 6 Mar. 2020, <https://news.climate.columbia.edu/2019/09/26/vegetarian-vegan-diets-climate-change/>.
2. Ambedkar, B. R., et al. *Beef, Brahmins, and Broken Men: An Annotated Critical Selection from the Untouchables*. Columbia University Press, 2020.
3. Authors, / Guest. "The Politics of Modi's Vegetarianism." *The Disorder Of Things*, 12 Dec. 2014, <https://thedisorderofthings.com/2014/12/11/the-politics-of-modis-vegetarianis>.
4. Chishti, Seema. "Directive Principle, Not Right: How Cow Protection Became Part of Constitution." *The Indian Express*, 31 May 2017, <https://indianexpress.com/article/explained/directive-principle-not-right-how-cow-protection-became-part-of-constitution-4683383/>.
5. Gz, Rama. "Veganism Should Be Anti-Caste." *Medium*, Medium, 11 Nov. 2020, <https://ramaganesan.medium.com/veganism-should-be-anti-caste-1b296e1bf674>.
6. Hasnain, Aseem. "What Makes Indian Vegetarians Different from Westerners Who Have given up Meat?" *Scroll.in*, Scroll.in, 9 Apr. 2018, <https://scroll.in/article/872951/what-differentiates-vegetarianism-practiced-by-indians-from-that-followed-by-the-west>.
7. Narain, Sunita. "The Unbearable Cost of Being a Vegetarian in India." *Quartz*, Quartz, 28 Mar. 2017, <https://qz.com/india/943534/the-unbearable-cost-of-being-a-vegetarian-in-india-environmentalist-sunita-narain>.
8. Roy, Arundhati. *The Doctor and the Saint: Caste, Race, and the Annihilation of Caste: The Debate between B.R. Ambedkar and M.K. Gandhi*. Haymarket Books, 2017.
9. Waghmore, Suryakant. "In Charts: Vegetarianism in India Has More to Do with Caste Hierarchy than Love for Animals." *Scroll.in*, Scroll.in, 6 Apr. 2017, <https://scroll.in/article/833178/vegetarianism-in-india-has-more-to-do-with-caste-hierarchy-than-love-for-animals>.

## A Way of Life

1. "Arabic and Islam." *The Metropolitan Museum of Art*, 2020, [www.metmuseum.org/learn/educators/curriculum-resources/art-of-the-islamic-world/unit-two/arabic-and-islam](http://www.metmuseum.org/learn/educators/curriculum-resources/art-of-the-islamic-world/unit-two/arabic-and-islam). Accessed 22 Feb. 2023.
2. Buddhism And Food, An Interesting Relationship | Food'n Road. 1 Jan. 2019, <https://foodandroad.com/buddhism-and-food/>.
3. Eardley, Nick. "What Is Halal Meat?" *BBC News*, BBC News, 8 May 2014, [www.bbc.com/news/uk-27324224](http://www.bbc.com/news/uk-27324224). Accessed 22 Feb. 2023.
4. Hecke, Lizette van. 'Hunting with Hounds: Salukis Could Be a Bedouin's Best Friend'. *The National*, 16 Aug. 2009, <https://www.thenationalnews.com/uae/hunting-with-hounds-salukis-could-be-a-bedouin-s-best-friend-1.529281>.
5. Jainworld. 'Jain Food'. Jainworld, <https://jainworld.com/literature/jain-food/>. Accessed 26 Apr. 2023.
6. Lizette van Hecke. "Hunting with Hounds: Salukis Could Be a Bedouin's Best Friend." *The National*, *The National*, 16 Aug. 2009, [www.thenationalnews.com/uae/hunting-with-hounds-salukis-could-be-a-bedouin-s-best-friend-1.529281](http://www.thenationalnews.com/uae/hunting-with-hounds-salukis-could-be-a-bedouin-s-best-friend-1.529281). Accessed 22 Feb. 2023.
7. "Ritual Slaughter | Alimentarium." *Alimentarium.org*, 2014, [www.alimentarium.org/en/fact-sheet/ritual-slaughter](http://www.alimentarium.org/en/fact-sheet/ritual-slaughter). Accessed 22 Feb. 2023.
8. "What Is Halal." *Halalfoodauthority.com*, 2020, [halalfoodauthority.com/WhatisHalal.html](http://halalfoodauthority.com/WhatisHalal.html). Accessed 22 Feb. 2023.

## Chai (aur coffee) pe charcha

1. Appadurai, Arjun. "How to make a National Cookbook." *Comparative Studies in Society and History*, vol. Volume 30, no. 1, 2009, 10.1017/S0010417500015024.
2. Ray, Krishnendu, and Tulasi Srinivas. *Curried Cultures*. Rupa Publications, 2017.
3. Vēñkaṭācalapati, Ā. Irā. *In Those Days There was No Coffee: Writings in Cultural History*. Yoda Press, 2006.

## Dissent over Coffee

1. Baruah, Sanjib. 'Politics of Subnationalism'. State and Politics in India, edited by Partha Chatterjee, Oxford University Press, 1997.
2. Bhattacharya, Bhaswati. Much Ado over Coffee: Indian Coffee House Then and Now. First edition, Routledge, 2018.
3. Boyer, Pascal, and James V. Wertsch, editors. Memory in Mind and Culture. Cambridge University Press, 2009.
4. Freedman, Stuart. The Palaces of Memory: Tales from the Indian Coffee House. Dewi Lewis Publishing, 2015.
5. 'Indian Coffee House Recruits Women For First Time In Its 61-Year History'. NDTV.Com, <https://www.ndtv.com/kerala-news/indian-coffee-house-recruits-women-for-first-time-in-its-61-year-history-2111755>. Accessed 23 Feb. 2023.
6. Lefebvre, Henri. The Production of Space. Blackwell, 1991.
7. Misztal, Barbara A. Theories of Social Remembering. 1. publ, Open University Press, 2003.
8. Olick, Jeffrey K. 'Collective Memory: The Two Cultures'. Sociological Theory, vol. 17, no. 3, Nov. 1999, pp. 333–48. DOI.org (Crossref), <https://doi.org/10.1111/0735-2751.00083>.
9. Plys, Kristin Victoria Magistrelli. Brewing Resistance: Indian Coffee House and the Emergency in Postcolonial India. Cambridge University Press, 2020.
10. Prasad, Pallavi. 'A Love Letter to Indian Coffee Houses, From Stuart Freedman'. TheQuint, 2 May 2016, <https://www.thequint.com/voices/blogs/a-love-letter-to-indian-coffee-houses-from-stuart-freedman>.

## The Rise and Rise of Anti-Fashion

1. CNN, Scottie Andrew. "How Vivienne Westwood dressed the Sex Pistols and shaped punk". CNN. Retrieved 1 April 2023.
2. O'Neill, Alistair (21 April 2015). "Exhibition Review: Vivienne Westwood: 34 Years in Fashion". Fashion Theory: The Journal of Dress, Body & Culture: 381–386.
3. Deyan Sudjic. Rei Kawakubo and Commes des Garçons. Publisher: Rizzoli (1990). Language: English. ISBN 187218085X.
4. Yohji Yamamoto defines his fashion philosophy. The New York Times. 23 October 1983
5. Anti\_fashion : a manifesto for the next decade, Edelkoort, Lidewij, 1950- author. 2015\

## Of Beauty and Desire

1. Azhar, Uzma. "Shahjahanabad: Physical vis-a-vis Socio-Cultural Space." Sahapedia. 2018. <https://www.sahapedia.org-/shahjahanabad-physical-vis-vis-socio-cultural-space>
2. Bhula, Pooja. "How Old Delhi's Randi ki Masjid got its name." Condé Nest Traveller. 2019. <https://www.cntraveller.in/story/old-delhi-randi-ki-masjid-got-name/>
3. Das, Debashish. "The 'Tawaifs' of Shahjahanabad." Peepul Tree World. 2020. <https://www.peepultree.world/livehistoryindia/story/people/the-tawaifs-of-shahjahanabad>
4. Gaurav Kapoor, Heritage Walk, INTACH, 25 September 2022.
5. Kazmi, Zehra and Saudamini Jain. "Shahjahanabad: How a planned city came undone." Hindustan Times. 2018. <https://www.hindustantimes.com/delhi-news/shahjahanabad-how-a-planned-city-came-undone/story-z7Gg3imYzCjCQQP3CBuZCO.html>
6. Mathew, Shannon. "Unravelling the Tawaifs — An Interview with Saba Dewan". The YP Foundation. Medium. 2017. <https://medium.com/@theyypfoundation/unravelling-the-tawaifs-an-interview-with-saba-dewan-f39d8422ed90>
7. SHAHJAHANABAD REDEVELOPMENT CORPORATION. GOVT. OF NCT OF DELHI. "Revitalization of Shahjahanabad (Walled City of Delhi) - Project Concept Proposal." 2015.

## Trinity of Marriages in India: The Society, the Family and the Home

1. Agnes, Flavia. "Oxford Academic." Family Law: Marriage, Divorce, and Matrimonial Litigation, vol.2, Ch 1- Marriage and its Dissolution, 1-116 p, January 2012.
2. Rajgopal, Krishnadas. "The Hindu." Criminalization of Marital Rape Supreme Court seeks Centre's response, September 16, 2022, New Delhi.
3. Kothari, Jayna. "The Hindu." A far-reaching verdict that ends a regressive exception, April 04, 2022, New Delhi.
4. Kapadia, KM. "Oxford University Press." Marriage and Family in India, 3rd ed, 1966, 395 p, Calcutta.

## Tracing old Delhi through its doors

1. Singh, Shivani. "Capital gains: How 1947 gave birth to a new identity, a new ambition, a new Delhi" The Hindustan Times. [www.hindustantimes.com](http://www.hindustantimes.com)
2. Kaur, Gulbahaar. "Old Delhi: A Shining Testament To Indian Multiculturalism & Identity." [www.homegrown.co.in](http://www.homegrown.co.in)
3. Johnson, Jim. "Sociology of door closer." [www.jstor.org](http://www.jstor.org)
4. "A historical timeline of Doors in Architecture" Rethinking The Future. [www.re-thinkingthefuture.com](http://www.re-thinkingthefuture.com)
5. "The Sociology of the Door-Closer Redux" A (Budding) Sociologist's Commonplace Book. [www.asociologist.com](http://www.asociologist.com)
6. Hladik, Bára. "Intimacy with Doors" Empty Mirror. [www.emptymirrorbooks.com](http://www.emptymirrorbooks.com)
7. "Doors reveal a precious heritage" Deccan Herald. [www.deccanderald.com](http://www.deccanderald.com)
8. "Delhiwale: A beautiful doorway, still living" The Hindustan Times. [www.hindustantimes.com](http://www.hindustantimes.com)
9. "Time travel through Delhi's rustic doors." The Patriot. [www.thepatriot.com](http://www.thepatriot.com)
10. "The Changing Face of Delhi: The Colonial Influence." The Wire. [www.thewire.com](http://www.thewire.com)

## A Glimpse into Dark Academia

1. Kontopanos, Stephanie. "The Advantages of the Academia Aesthetic." BV Tiger News, 3 Dec. 2020, [bvtigernews.com/opinion/2020/12/03/the-advantages-of-the-academia-aesthetic](http://bvtigernews.com/opinion/2020/12/03/the-advantages-of-the-academia-aesthetic).
  2. Saxon, Katherine. "Dark Academia Fashion EXPLAINED in 2022 (+ 30 Brands and Aesthetic Outfits)." The VOU, 15 Nov. 2022, [thevou.com/fashion/dark-academia-fashion](http://thevou.com/fashion/dark-academia-fashion).
  3. Khurana, S. (2020, October 1). Colonial influence on Indian cuisine: Birth of Anglo-Indian Itisarar. <http://www.itisarar.org/projectdhaara/2020/10/01/colonial-influence-on-indian-cuisine-birth-of-anglo-indian/>
  4. Wikipedia contributors. (2023, March 3). Dark academia. Wikipedia. [https://en.m.wikipedia.org/wiki/Dark\\_academia](https://en.m.wikipedia.org/wiki/Dark_academia) #<https://www.exambazaar.com/blogpost/emergence-of-dark-academia-and-its-impact-on-students>
  5. A. (2023, February 21). What are some dark academia movies? Cinemaphile. <https://cinemaphile.com/what-are-some-dark-academia-movies-332644/>
-

socialvibgyor2020@gmail.com

SOCIALVIBGYOR

EDITION-3

APRIL 2023

KAPDA

ROTI

MAK HAN

Image Credits: Sumecha Gupta

THE COVER THAT DIDN'T MAKE IT

