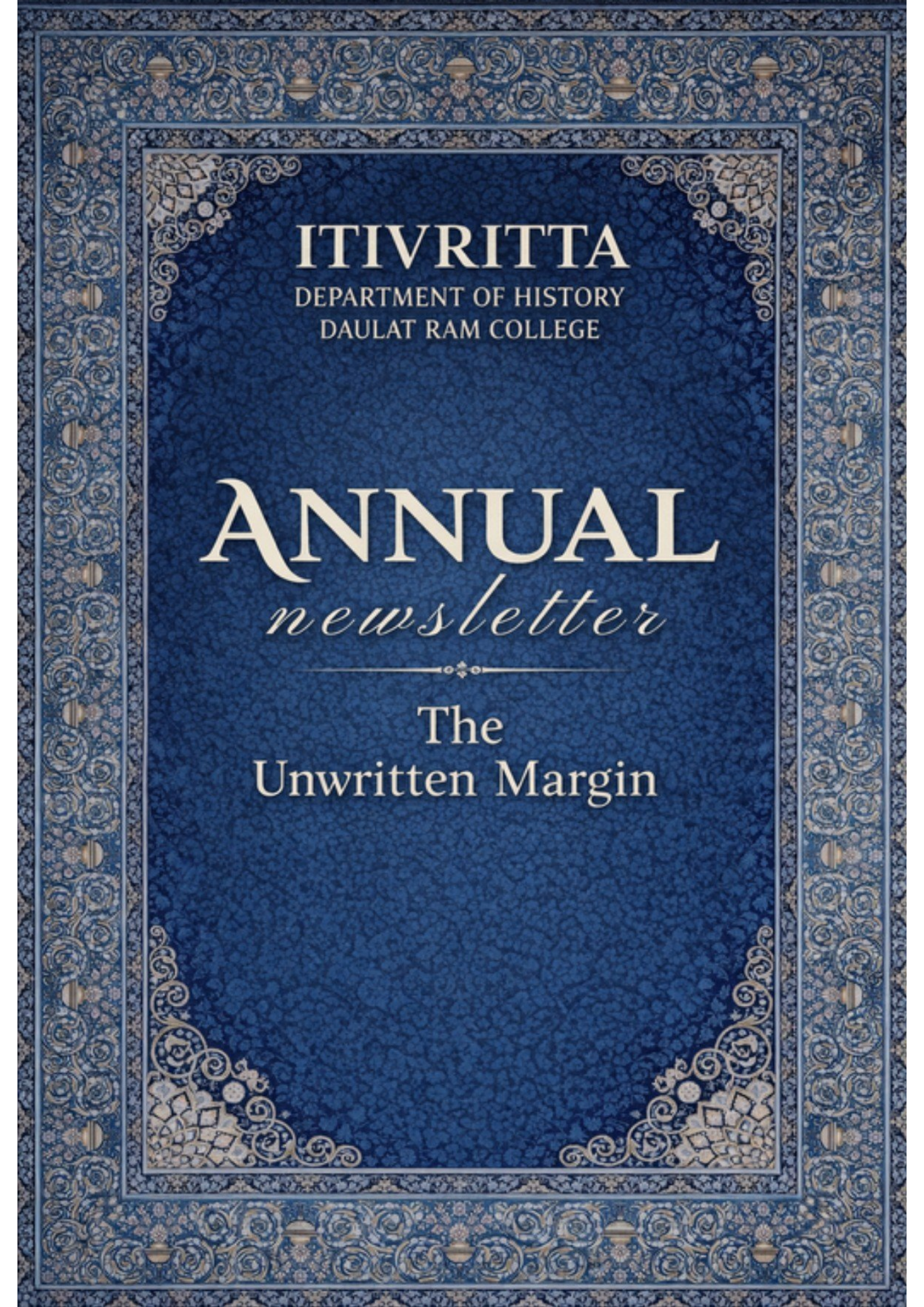


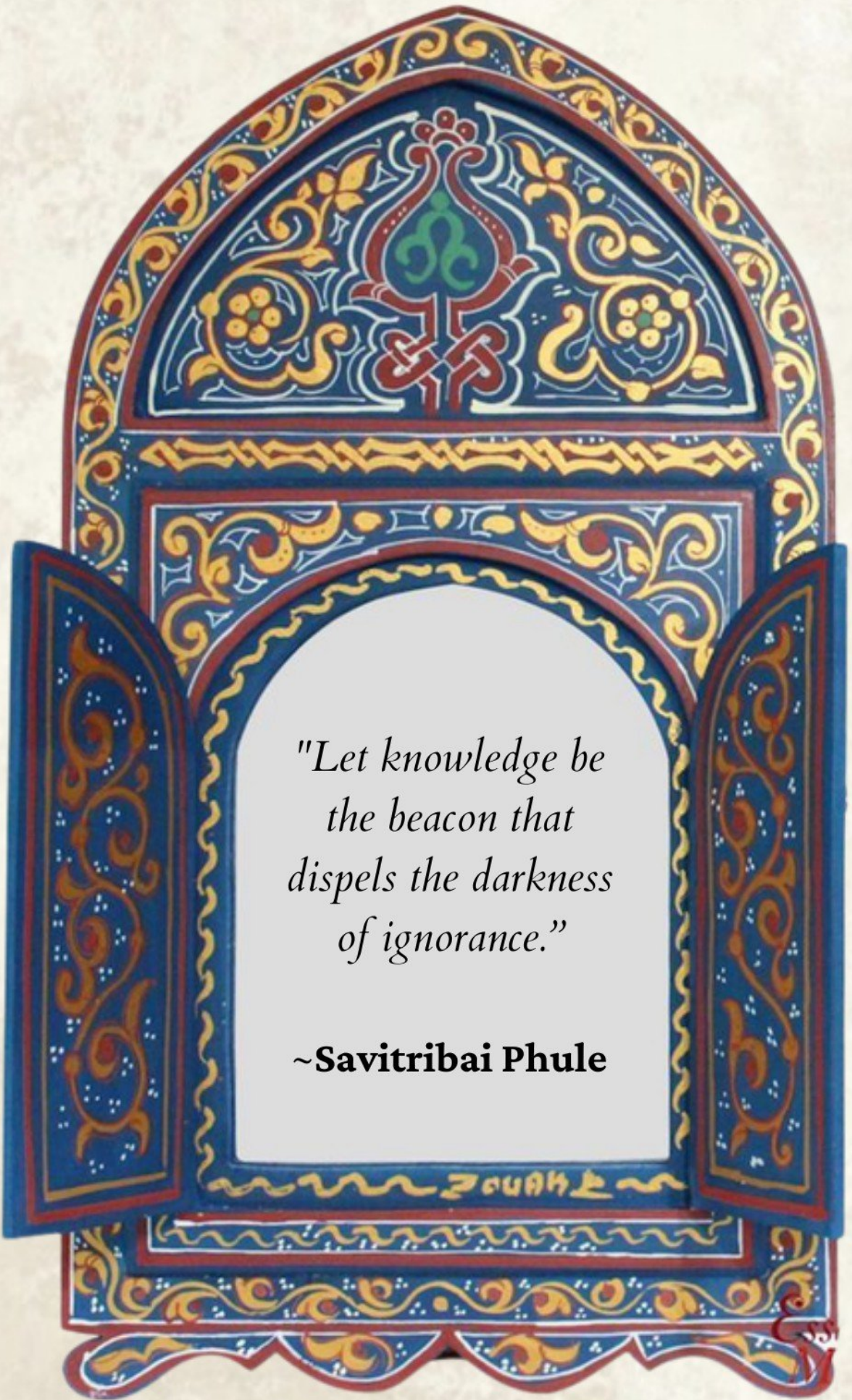


ITIVRITTA

DEPARTMENT OF HISTORY
DAULAT RAM COLLEGE

ANNUAL
newsletter

The
Unwritten Margin

A highly decorative archway with intricate patterns in blue, gold, and red. The arch is open, revealing a central white space containing text. The arch is flanked by two side panels with similar decorative motifs. The entire arch is set against a light beige background with small floral corner decorations.

*"Let knowledge be
the beacon that
dispels the darkness
of ignorance."*

~Savitribai Phule

VICE PRINCIPAL NOTE



**PROF. PRITI MALHOTRA
VICE PRINCIPAL
DAULAT RAM COLLEGE
UNIVERSITY OF DELHI**

IT GIVES ME IMMENSE PLEASURE TO EXTEND MY WARMEST GREETINGS TO THE FACULTY AND STUDENTS OF THE HISTORY DEPARTMENT OF DAULAT RAM COLLEGE FOR THEIR ANNUAL NEWSLETTER ITIVRITTA. THIS PUBLICATION STANDS AS A TESTAMENT TO THE DEPARTMENT'S COMMITMENT TO ACADEMIC EXCELLENCE, MEANINGFUL ENGAGEMENT, AND A VIBRANT CULTURE OF INQUIRY. I AM DELIGHTED TO SEE THAT ITIVRITTA CONTINUES TO PROVIDE A DYNAMIC PLATFORM FOR STUDENTS TO SHARE RESEARCH, ARTICULATE FRESH PERSPECTIVES, AND SHOWCASE THEIR ANALYTICAL AND CREATIVE ABILITIES. THE NEWSLETTER NOT ONLY DOCUMENTS THE ACHIEVEMENTS OF THE YEAR BUT ALSO REFLECTS THE COLLECTIVE SPIRIT, DEDICATION, AND CREATIVITY OF THE DEPARTMENT. I APPRECIATE THE HARD WORK OF THE FACULTY AND STUDENTS WHOSE EFFORTS HAVE BROUGHT THIS PUBLICATION TO LIFE.

MAY THIS NEWSLETTER CONTINUE TO INSPIRE ACADEMIC CURIOSITY AND FOSTER A DEEPER ENGAGEMENT WITH THE PAST TO BETTER UNDERSTAND THE FUTURE. I EXTEND MY BEST WISHES TO THE DEPARTMENT FOR ALL ITS FUTURE ENDEAVOURS AND LOOK FORWARD TO MANY MORE MILESTONES IN THE YEARS AHEAD.



Message from Teacher-in-Charge



MS. MENKA SINGH

Dear Students,

Be curious. Find a 'why', ask a 'how', and imagine a 'what if'. Keep the inquisitive spirit alive and read to satisfy your own curiosity.

Best wishes,

Message from Association-in-Charge



DR. RAJESH PRASAD

My Dear students,

I feel, the moment you choose to study history, you enter a discipline that is never neutral. History is not a museum of settled facts; it is a practice of asking how power works through time, and how human beings make worlds, break them, and inherit their debris. Approach it with two commitments: respect for evidence and suspicion of the frames that tell you what evidence is supposed to mean. Much conventional history writing presents its own habits as common sense: Europe as the centre of “the modern,” the nation state as the natural unit, elite archives as the doorway to truth, and the public sphere as a masculine stage where “real” history happens. Your task is not to replace one centre with another, but to refuse the idea of a single centre at all. Read Europe but provincialize it: treat European concepts as historically produced, carried by conquest, capital, and institutions, not as universal laws that everyone must fit. Read India, but do not reduce it to “tradition” or “culture” as if it were outside reason. Let your questions move across borders, languages, and archives, and let your methods shift when the past refuses to speak in the formats the discipline prefers. This is where women’s history matters: not as an extra chapter, but as a challenge to the grammar of authority that decides whose speech counts as knowledge. The term epistemicide can help you name what has often happened in India under patriarchal order: the killing of knowledges by denying them legitimacy. Epistemicide is not only the destruction of texts. It is also the everyday silencing of women’s skills, memories, and interpretations by calling them superstition, domesticity, rumour, or “experience” rather than thought; it is the control of learning through restricted mobility, unequal schooling, and violence that polices who may speak in public. Colonial rule intensified this by ranking knowledge systems, and caste hierarchies hardened it by deciding whose voice could become scripture, law, or history. In the present day, epistemicide changes its shape. It can arrive through “neutral” standards that reward one language, one citation culture, and one kind of argument; through algorithmic attention that flattens complexity into outrage; through market logics that value speed over depth; and through political demands for loyal, comforting pasts. As Generation Z historians, you already understand how quickly narratives travel and how easily truth becomes performance. Use that awareness, but do not let it train you into cynicism. Slow down deliberately. Ask what is missing, who benefits from the missing, and what sources could restore pressure to the record: oral histories, archives, material culture, vernacular print, songs, petitions, court files, and the textures of everyday life. Write with clarity, not jargon, and with courage, not noise. If you do this work well, you will not only study history; you will widen what can be known, and you will make the discipline answer to the lives it once treated as footnotes.



Dear Student,

Congratulations to all the team members of the newsletter.

History is more than just names and sequences of battles; It is a study of human nature – our triumphs, our mistakes, and the resilience that brought us where we are today.

The multidisciplinary approach you've brought to this newsletter by featuring diverse research papers reflects your broad approach to history.

In this edition, you'll find highlights of the incredible work you're doing, from deep dives into semester classes to fresh perspectives on global scenario. We are proud of the curiosity you bring to the classroom every day. Remember, the past is not behind us; It is a tool we use to build a more thoughtful future.

If you have any research idea, the research work done by you lays the foundation of your bright future in which you can become an excellent researcher and can show your meaningful presence in different environments of life.

In the end, many best wishes to the association incharge Dr. Rajesh Prasad and the newsletter team.

Warmly,



MRS. SNEH LATA

**FACULTY'S
CAMPUS
NOTE**



**MR. PRAVASH KUMAR
CHOUDHARY**

I extend my well wishes and congratulate students of the Department of History, Daulat Ram College for releasing the newsletter. I sincerely hope this trend continue in days to come. Your endeavor reflects collaboration, creativity and intellectual regour.

I encourage all students to remain intellectually curious, engage critically with historical inquiry, and actively participate in the academic activities of the department.



DR. UPASNA TIWARI



DR. NIKHIL GANGWAR

With this edition of Itivritta, I feel immense pride in the vibrant intellectual life of our History Department at Daulat Ram College. Our faculty and students push the boundaries of historical inquiry through groundbreaking research and innovative teaching. This issue highlights our collaborative spirit in publications and committee work. Let Itivritta inspire us to engage deeply with the complexities of the past, unearthing silenced voices and transnational connections, while shaping a more inclusive, equitable future for the humanities. Together, as researchers, educators, and mentors, we look forward to even greater shared achievements ahead!



DR. PRAGATI BURMAN

Dear Students,

Congratulation on your efforts with the newsletter so far! As you gear up for the next edition, keep pushing those boundaries—experiment with bold ideas, dive deeper into stories that matter, and let your unique insights inspire us all. You're not just creating a newsletter; you're building a legacy of thoughtful expression. I can't wait to see what magic you bring next!

The study of history fosters critical thinking, intellectual curiosity, and a deeper understanding of society. Historical inquiry encourages students to question narratives, appreciate diverse perspectives, and connect past experiences with present realities. Students are inspired to pursue history as a meaningful discipline that opens pathways to research, education, public service, and diverse professional opportunities. By nurturing analytical skills, ethical awareness, and informed citizenship, history empowers learners to engage thoughtfully with the world and contribute responsibly to society.

Warm congratulations to the students whose initiative and dedication have brought this newsletter to life, reflecting both creativity and scholarly enthusiasm.



DR. ASHU J



DR. ARNISHA ASHRAF

Congratulations to the Department of History, Daulat Ram College, University of Delhi, on the publication of the Newsletter 2025-2026.

To my dear students, may your journey with the past deepen your curiosity, sharpen your critical thinking, and inspire you to read, write, and question as young historians. I wish you every success in your academic journey.



जीवन यात्रा

नव उमंग नव तरंग से सींचना तुम अपने सपनों की दुनिया।
पर याद रहे न मतिभ्रम में फंसना और न ही मृगतृष्णा सा
जीवन जीना।

बस धीरे धीरे मन की धुन में कर्म अपना तुम करते जाना।
पथरीला हो रास्ता तो जरा सा ठहर जाना पर यात्रा अपनी भंग
न करना।

पर याद रहे न मतिभ्रम में फंसना और न ही मृगतृष्णा सा
जीवन जीना।

कांटो भरी पगडंडी पर हाथ जो मांगे साथ तुम्हारा उसको भी
तुम देना सहारा।

बस अपने कदमों की छाप छोड़ते जाना और अपने जीवन का
लक्ष्य है पाना।

पर याद रहे न मतिभ्रम में फंसना और न ही मृगतृष्णा सा
जीवन जीना।

पर एक अकाट्य सत्य है जीवन का की पल सुकून के जिसने
जितने पाए उतनी ही सार्थक है जीवन यात्रा
उतनी ही सार्थक है जीवन यात्रा।

सुश्री स्नेह लता
एसोसिएट प्रोफेसर
इतिहास विभाग





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COGNIZING HISTORY THROUGH THE SPIRIT

There exists an inherent force within History, one which is called Spirit (Geist) in Hegelian philosophy. History is a Universal because it encompasses contents that make up a whole called the historical narratives. Such narratives are particulars that are in itself in the sense that they gain self-consciousness through sublation (Aufhebung), a dynamic process of negation and coming back to themselves in a higher form whilst keeping with themselves its previous characters. These forms of consciousness, through the process of sublation, shape World History which itself goes through the same. History is an actualization of the Spirit; this is the eventual outcome of the substantial development of history with pre-existing principles that exist in multitudes and unconsciously become tools to the World Spirit.

The Absolute Universal i.e. World Spirit in lieu of its substantial existence, is unconscious of itself, and it is through the unfolding of history which it uses to free its consciousness from the form of natural immediacy. The Spirit is contingent to History and further to its particulars; similarly, there is contingency of History with the Spirit as well because without it History is a hollow husk or a static Substance containing depth and essence yet failing to realise or determine itself in any context.

The diversity of forms in an element speaks of the complexity which History as a universal holds. It is not dead but alive, negating its past determinate form and re-emerging as different interpretations. For example, the transition debate attempts to manifest the Spirit and understand the forces which actually resulted in the transition. When Maurice Dobb presented his inner contradiction model, it was negated by Paul Sweezy, reviving it for itself and forming different forms until it kept coming back to itself; this coming back is evident in Robert Brenner's debate. As a bud blooms into a flower, the essence of the bud is carried throughout the growth of the flower until it bears fruit.

Understanding History is not linear but a dynamic, almost circular process where its beginning lies in its end. Events in History do not possess a meaning until they end, and it is through that end when a beginning is understood. The implicit becomes explicit through itself. Hegel believed that World History is 'a court of judgment' where freedom is a criterion that enables rationality. Within this court, there are many players acting on their own accord with a universal binding them as one.

When dealing with matters strictly historical, those that live within the Spirit of the time—although containing depth within their own self—are agents of the Absolute Universal unfolding itself. This is not a condemnation of the World Spirit as static but an example of its plasticity and the dynamic course of its eternal existence.

As long as humans have been conscious of time and their developments, there is History. Legends too are means of conceptualising World History when one is capable enough to realise their freedom of separating reality and mysticism—the former which can then be corroborated by material.

There are methods of cognizing History through categorical divisions of original, reflective, and philosophical. The philosophical approach is the most befitting for our twenty-first century sensibilities.

Hegel is not infallible; his example of the oriental world as despotic is Eurocentric. However, when positing Hegel's position as a writer of original History, he is acquitted as someone who was carrying the Spirit of his time. World History has transformed Hegel's ideology as one of the shapes (Gestalt) of consciousness.

KAASHVI MATHUR
2ND YEAR
BA (H) HISTORY





HAEMOPHILIA:

The Royal Disease - Disease As A Historical Force

We often explain the fall of empires through wars revolutions, and political failures yet in its unwritten margins lie quieter forces—disease being one of the most powerful among them Haemophilia a rare genetic disorder affecting the blood's ability to clot stands as a striking reminder that even royal blood was vulnerable. Long before modern medicine, this condition transformed private suffering into public crisis and in doing so, altered the course of empires.

Haemophilia causes excessive and uncontrollable bleeding sometimes from injuries so minor they would otherwise be inconsequential. Internal bleeding into joints or the brain could prove fatal without warning. Prior to the twentieth century, treatment was crude and ineffective, and the average life expectancy of a haemophiliac was barely eleven years. Discovered to be hereditary in 1803, the disease was later understood as X-linked—passed silently by women and expressed almost exclusively in men. This biological mechanism made haemophilia particularly dangerous for royal families, where male heirs were the cornerstone of political continuity.

Queen Victoria unknowingly became the central carrier through whom haemophilia spread across Europe's royal houses. Though she herself was unaffected, her bloodline carried a hidden instability.

Prince Leopold, her son, lived under constant medical restraint and died young from a cerebral haemorrhage after a simple fall. His fate revealed a disturbing truth: royal privilege could not shield the body from genetic law. The crown offered no immunity against bleeding.

As Victoria's daughters married into foreign dynasties, haemophilia crossed borders more efficiently than armies. In the houses of Hesse, Prussia, Spain, and Russia, royal children died not on battlefields but in nurseries and bedrooms—from falls, bruises, or internal bleeding. Each death weakened dynastic confidence, producing anxiety, secrecy, and political vulnerability. A disease confined to the body of a child could destabilize an entire state.

Nowhere was this more evident than in Imperial Russia. Tsarevich Alexei's haemophilia was concealed to preserve the image of strength, yet his condition dominated court life. The desperate search for a cure led Tsarina Alexandra to rely on Rasputin, whose influence discredited the monarchy in the public eye. In this way, a medical disorder translated into political mistrust. Haemophilia did not cause the Russian Revolution, but it eroded faith in the ruling house at a moment when legitimacy was already fragile. The Spanish monarchy too suffered as haemophilia claimed royal heirs, fuelling public resentment and weakening dynastic authority. Across Europe, the disease shortened lives, disrupted succession, and exposed the illusion of royal invincibility.

Haemophilia thus emerges not merely as a medical condition, but as a historical agent. It reminds us that empires are built on human bodies—fragile, inherited, and flawed. In the margins of grand narratives, this disease quietly demonstrates that kings and princes were as subject to biology as their subjects, and that sometimes, blood itself can bring empires to their knees.

ARUNIMA ARYA SINGH
3RD YEAR
BA (H) HISTORY





I SURVIVED THEY COULDN'T

I stood firm in tribhanga
Yet my knees confessed the ache
Where my spine remembered balance.
My bones remembered break.

My eyes were forced open
-too open.
An empty gaze trained to endure: the stage, the cage, through every face
and call that violence grace.

Lips plucked tight, nose frozen in breath unsaid
Yet I stood till the end
But the bend told all that I bled

bones were rotten.
Mere skin hung thin and dry.
Chivalry of metal
Necklace, bangles, anklets ringing
So no one would hear me cry.
My ornaments were louder than the ruin
So when I break you wouldn't see me die

They moulded my bones with wax and fire.
Pressed my arms into a borrowed desire.
Curved my waist, arched my stance.
Named my stillness 'dance'.

They thought I was made out of wax alone.
Soft enough to own
So they shaped me as they wished.
Not knowing pain had hardened my stone.

Cities fell by 1900 BCE, rivers changed their course.
Lives vanished in fire, flood, and force.
I endured what they could not survive.
Now caged in glass, they call it grace alive.

DEEPAKSHI SAMBYAL
2ND YEAR
BA (H) HISTORY





SUFISM:

It's effect on Hindu and Sikh Traditions beliefs and etiquettes that are even visible today

Sufism representing the mystical dimension of Islam emerged in the 8th-9th centuries in the present-day Middle East and flourished in India around the 13th and 14th centuries. It emphasizes inner purity, love for the divine, and the direct personal experience of God rather than strict adherence to external practices. It developed through tariqas (Sufi orders) led by spiritual masters such as sheikhs and pirs. In India, Sufism grew through major silsilahs like the Chishti and Suhrawardi orders, with saints such as Sheikh Moinuddin Chishti, Sheikh Nizamuddin Auliya, and Bahauddin Zakariya playing a pivotal role.

Sufism's syncretic nature—blending Islamic mysticism with indigenous spiritual traditions—encouraged its widespread acceptance across diverse social groups in India. This phenomenon of syncretism shaped not only the contemporary nature of Sufism but also that of other belief and ritual traditions among present-day Hindu and Sikh communities. The continued veneration of Sufi saints after their death led to the evolution of the dargah tradition. A dargah, a shrine built over a saint's tomb, serves as a space for pilgrimage, devotion, spiritual solace, and blessings (barkat) for both Hindus and Muslims. The Ajmer Sharif Dargah of Sheikh Moinuddin Chishti remains a major pilgrimage site visited by all communities. The practice of visiting dargahs for wellbeing has entered Hindu belief systems as well.

The tradition of offering free meals (langar), often associated today with Sikh gurudwaras, also has roots in medieval Sufi khanqahs. This shared custom illustrates the deep interconnections among religious communities. Sufism's acceptance among local masses, including Hindus, is also reflected in folk traditions such as the stories of Asan Bibi in southern Bengal. Asan Bibi worshipped along with her six sisters—Olabibi, Algaibibi, Chandbibibi, Bahadabibi, Jhetunebibi, and Jholabibi—forms the group known as the Satbibis. Though some scholars view them as transformations of the Saptamatrikas, they exhibit distinct identities. The ritual tradition of 'Durkaiya', still practiced by Hindu married women, is tied to Asan Bibi's folktales, making the Satbibis a striking example of the syncretic nature of folk Sufism in Bengal.

Sufi literature in medieval India shaped rural vernacular traditions by using local languages and folk forms to spread mystical ideas, blending Islamic Sufism with Hindu elements. Saints composed poetry in Dakhani, Hindvi, Punjabi, and other vernaculars, employing forms such as kafis, dohas, chakki-namas, and premakhyanas. Hymns of the Chishti saint Baba Farid included in the Guru Granth Sahib highlight Sufi influence on Sikh moral tradition. Sufi poetry also influenced musical traditions. Amir Khusro's fusion of Persian maqam with Hindustani ragas like Kafi entered bhajan traditions, evident in Meera Bai's songs adopting qawwali-like vocal styles.

With this evolution, Arabic and Persian Sufi terminologies—pir, Ishq, tariqa, barkat—became part of everyday vocabulary among Hindus and Sikhs. Sufism interacted closely with the Bhakti Movement and Nath yogis.

The Rushdnama of Sheikh Abdul Quddus Gangohi integrates Quranic verses, Persian poetry, Hindi compositions, and Nath yogic concepts such as Alakh Niranjana, equated with Khuda, showing these exchanges. While scholars caution against overstating yogic influence, parallels between Nath and Sufi metaphysics remain significant. Thus, while Sufism shaped Hindu and Sikh traditions, it was also transformed by them.

VAISHNAVI CHOUDHARY

1ST YEAR,

BA (H) HISTORY





THE SACRED AND POLITICAL WERE NEVER SEPARATE:

Rethinking kingship from antiquity to the present

Religion is often seen as a private matter, and this belief shapes modern political discourse, where states function as secular entities guided by rational authority. Yet this view becomes less clear when we look at history. In the ancient world, political authority was never based solely on force or laws. Kingship carried sacred, ritualistic, and moral significance, with rulers seen as aligned with cosmic order. Challenging royal authority meant challenging the divine itself. Kings connected divine authority with their rule to gain public acceptance, making the fusion of the sacred and political foundational, not accidental. Even today, secular states seek legitimacy through moral, cultural, and religious symbolism, showing how the past persists in the present.

Ancient societies functioned with religion at their core. In India, kingship was rooted in the concept of dharma—a moral order governing human nature and conduct. The king, protector of dharma, was responsible for justice and social harmony. Failure in rule was viewed as moral failure; famines, invasions, and disorder signaled breakdown of moral order rather than administrative inefficiency. Elsewhere, this idea appeared in more explicit forms. The Egyptian pharaoh was considered divine, the living embodiment of Horus and son of Ra. Obedience to the ruler meant obedience to ma'at, the principle of cosmic order. In Mesopotamia, rulers presented law as divinely ordained, making justice a sacred command rather than human intervention. In all these cases, political authority was tied to the sacred to make power appear inevitable and unquestionable.

Sacred kingship was not static; it had to be continuously performed. Coronations, sacrifices, temple patronage, and royal processions transformed power into visible and emotional experience. Yet this also carried a contradiction: religious legitimacy empowered rulers but also constrained them. Kings who violated moral conduct risked losing divine symbolism. This opened space for critique and alternative traditions. Buddhist political thought, for example, shifted the focus from ritual sovereignty to ethical governance through the concept of dhamma. Thus, ancient kingship was not blind theocracy but a negotiated system balancing belief, performance, and accountability. As J.G. Frazer notes in *The Golden Bough*, sacred kingship made political power inseparable from ritual life.

Modern states appear to break from this past. Constitutions replace divine mandate, and law replaces ritual. Yet this break is debatable. While modern power no longer openly invokes the divine, it still relies on symbolism, moral narratives, and cultural claims for legitimacy. Political propaganda, public architecture, mass rallies, and even party debates often draw on religious or moral imagery. This sacralizes authority, generates emotional loyalty, and turns legal power into moral legitimacy. The language has changed, but the structure remains similar.

In India, this continuity is particularly visible through religious symbolism in political life—temple inaugurations, invocations of civilizational heritage, and cultural claims. Supporters view this as cultural assertion; critics see a blurring of secular principles. Yet just as in ancient times, beliefs are not imposed but shared and contested.

Sacred symbolism works because it resonates with collective memory and cultural identity.

History suggests that power has never rested on force or legality alone. From divine kings to elected governments, authority seeks moral support, symbolic depth, and collective belief. If political power has always required some sacred to legitimize it, can any modern state truly claim to be secular—or has the sacred simply learned to speak the language of democracy?

LAKSHITA SINGH
3RD YEAR
BA (H) HISTORY





UNAKOTI AS SACRED LANDSCAPE: Shaivism, Folk Memory, and Tantric Space in Early Medieval Tripura

Unakoti stands as one of the most compelling yet under-theorized sacred landscapes of early medieval India. Located in the forested hills of present-day Tripura, the site is distinguished by concentration of large-scale rock-cut reliefs and sculptural forms predominantly associated with Shaivite worship. While Unakoti has long been embedded within local religious consciousness, its marginal position within mainstream Indian art history reflects broader historiographical neglect of northeastern India. A closer examination reveals that Unakoti is not merely an artistic complex but a layered sacred space shaped by history, folklore, and Tantric religiosity. Scholarly consensus broadly places the flourishing of Unakoti between the seventh and ninth centuries CE, a period marked by the consolidation of Brahmanical religious forms across eastern India. Surveys conducted by the Archaeological Survey of India and regional scholars such as Debala Mitra suggest that Unakoti developed alongside other sculptural centres in Tripura, including Pilak and Devtamura. Rather than replicating classical Gupta idioms, Unakoti exhibits a regional sculptural language characterized by monumentality, frontal emphasis, and direct engagement with the rock surface.

The central relief of Shiva, commonly identified as Unakotisvara, dominates the cliff face. Carved directly into a towering cliff face, the image conveys an overwhelming sense of permanence and cosmic authority. Shiva here emerges from the living rock, reinforcing what Stella Kramrisch described as the Shaivite impulse to collapse the distinction between nature and divinity. The absence of elaborate ornamentation does not diminish the image's power; instead, its raw scale and austere form suggest an emphasis on presence rather than refinement. Equally crucial to understanding Unakoti is the role of local folklore in shaping the site's meaning. According to widely circulating oral traditions, Shiva was journeying to Kashi with a retinue of gods and goddesses when he commanded them to awaken before dawn. When they failed to do so, they were turned to stone, leaving behind 'one less than a crore' divine figures. As folklorists have noted, such stories actively sacralize the landscape, transforming geological features into moral and cosmic markers.

Tantric dimension adds another layer to Unakoti's religious character. The site's location in a forested liminal environment, the presence of fierce and unconventional divine forms, and the absence of strict architectural enclosure all align with Tantric spatial logic. Scholars such as Alexis Sanderson have emphasized that Tantric traditions often privilege marginal spaces—hills, cremation grounds, forests—believed to possess heightened spiritual potency. In this context, Unakoti may be interpreted as a Tantric-inflected Shaivite site where direct engagement with divine power superseded ritual formalism.

Unakoti also reflects broader patterns of cultural exchange in early medieval eastern India. Historians such as R. C. Majumdar and Dilip Chakrabarti have documented how these networks enabled the localization of pan-Indian traditions, producing hybrid religious forms. Unakoti's distinctive sculptural style and mythic repertoire can thus be understood as the outcome of interaction rather than isolation.

Unakoti represents a rare convergence of monumental art, folk imagination, and Tantric spirituality. Its significance lies not only in its sculptural achievement but in its ability to sustain sacred meaning across centuries. By approaching Unakoti as a living landscape shaped by history, myth, and practice, scholars can move beyond reductive classifications and appreciate the site as a dynamic expression of early medieval religiosity in northeastern India.

MADHURA BHATTACHARYA
2ND YEAR
BA (H) HISTORY





UNVEILING THE OTHER SIDE

The Villianization Of Women In History

A grand Durga Puja was once held in the Ahom capital of Rangpur. Queen Phuleswari Devi the Bor-Raja invited the Moamorias-staunch monotheists who opposed Shakti rituals and idol worship-to participate. For a community that rejected sacrifice and Vaishnava traditions, being ordered to offer obeisance at a Shakti shrine and having sacrificial blood smeared on their foreheads was shocking and humiliating. This incident later became one of the most cited causes of the Moamoria rebellion, a conflict that contributed to the decline of the Ahom kingdom. Consequently, Queen Phuleswari was cast as the "villain" in historical narratives.

Yet every story has two sides: one told by the victors and the other by the marginalized-often ignored and buried under the dust of time. Phuleswari Devi (c. 1714-1744), the first woman in the Ahom dynasty to rule directly as Bor-Raja, has largely been remembered through the lens of blame rather than achievement.

Originally a temple dancer who caught King Siva Singha's attention, her rise to power is clouded by contrasting accounts: some say she was married by choice, others that she was forcibly taken after her fiancé was killed. As is common, the indignities suffered by women fade in the glow of male heroism. Her reign unfolded during intense religious friction between Shaktism and the growing Bhakti movement. While the royal priests pushed for Shaktism as the state religion, the Moamorias and other marginalized groups supported the egalitarian Ekesaran Dharma. When court astrologers warned the king of ominous planetary influences, he entrusted his regalia to Phuleswari, elevating her to Bor-Raja. What followed was the rule of a determined and efficient queen whose contributions were significant but scarcely acknowledged.

History often overlooks that the Moamoria rebellion was not the outcome of a single ritual insult but of long-standing oppression, inequality, and simmering tensions between tribal groups and the Ahom throne. Blaming the queen alone became a convenient way to bury structural failures and maintain patriarchal power. As in countless instances across history, a woman became the easiest target-tried, judged, and vilified so that men could escape scrutiny.

Phuleswari Devi governed with diligence: she supervised royal looms, trained young girls in weaving, and was the first queen to mint coins jointly with the king. Yet her legacy was reduced to that of a destructive figure instead of a capable ruler navigating a turbulent political landscape. Her demonization reflects the male-dominated lens through which early Indian history was written.

As Ira Mukhoty argues in *Heroines*, patriarchy shapes both mythology and history, defining heroism as a male domain. Kings who waged wars are glorified, while queens who nurtured their people fade into footnotes. Women in history-whether Razia Sultan or the mythical Draupadi-are often framed either as submissive supporters or dangerous disruptors.

It is crucial to re-examine these narratives with a humane lens, free from prejudice. To understand Queen Phuleswari Devi is to acknowledge the silences, biases, and omissions of history-and to finally listen to the voices long misunderstood.

GARYASHI KASHYAP
1ST YEAR
BA (H) HISTORY



BEYOND THE LENS



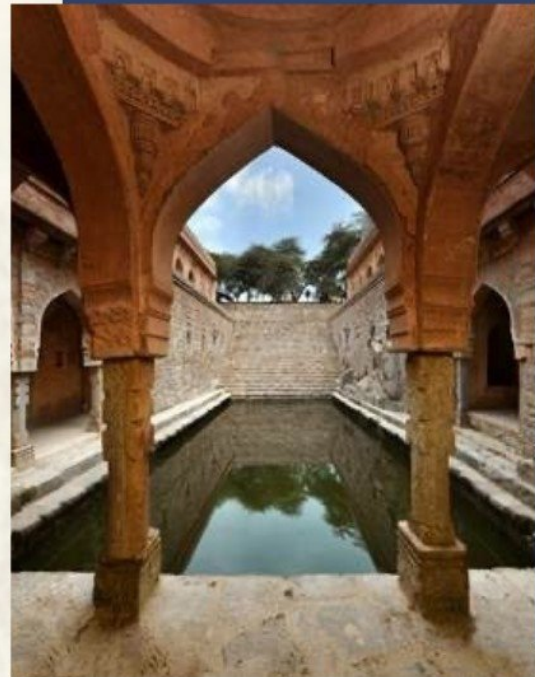
KRIMCHI TEMPLES

Krimchi temples locally known as Pandava temples located near Udhampur are one of the oldest temple complexes of Jammu & Kashmir and are Believed to have been constructed in the 11th – 12th century AD. this group of 5 temples are dedicated primarily to Lord Shiva and are built on raised platforms having some interesting architectural features which resemble the Orissa style of temple architecture. Local traditions associate the site with figures from the Mahabharata especially the Pandavas which is why the temples are locally known as the Pandava Temples.

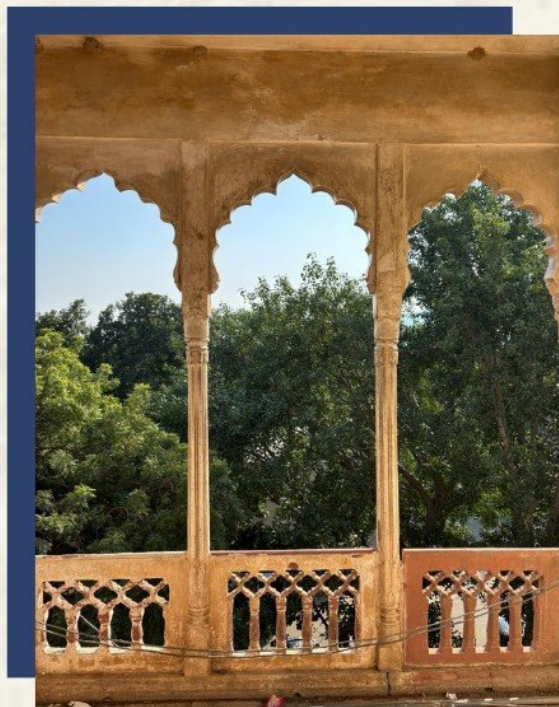
RETIKA GOURIA
3RD YEAR,
BA (H) HISTORY

RAJON KI BAOLI

Rajon ki Baoli located in the Mehrauli Archaeological Park New Delhi has been restored by the Archaeological Survey of India in collaboration with the World Monuments Fund India and the TCS Foundation. The project highlights the importance of reviving traditional water systems as sustainable solutions in the face of climate change. Architecturally, the stepwell features symmetrical stone arches, pillars, and a rectangular water tank accessed by descending steps, allowing use across changing water levels. Reflecting Indo-Islamic influences, its cool serene stone structure offered relief from heat and functioned not only as a water source but also as a social and resting space.



SANTOSH
3RD YEAR,
BA (H) HISTORY

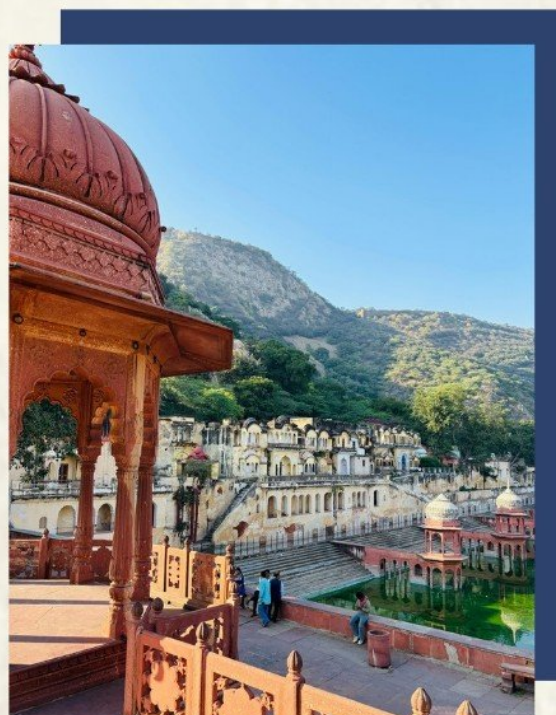


CITY PALACE, ALWAR

The image features an arched pavilion corridor within the City Palace, Alwar. The elegant cusped arches and slender pillars are characteristic of Indo-Islamic and Rajput architectural styles. Such semi-open corridors were designed to ensure natural ventilation and shade, making them ideal spaces for leisure, courtly interactions, and administrative activities, while also reflecting the refined aesthetic sensibilities of the Alwar royal court.

MOOSI MAHARANI KI CHHATRI

This image shows Moosi Maharani ki Chhatri (cenotaph complex), Alwar, Rajasthan, a significant royal memorial complex built in red sandstone and marble. The structure overlooks a stepwell, combining utility with aesthetics. The architecture reflects a Rajput–Mughal synthesis, visible in the chhatris, arches, and symmetrical layout. The stepwell underscores the historical importance of water management in the Aravalli region, while the surrounding palace-like elements highlight royal patronage and commemorative practices of the Alwar rulers.



SANJANA CHAUDHARY
3RD YEAR
BA (H) HISTORY



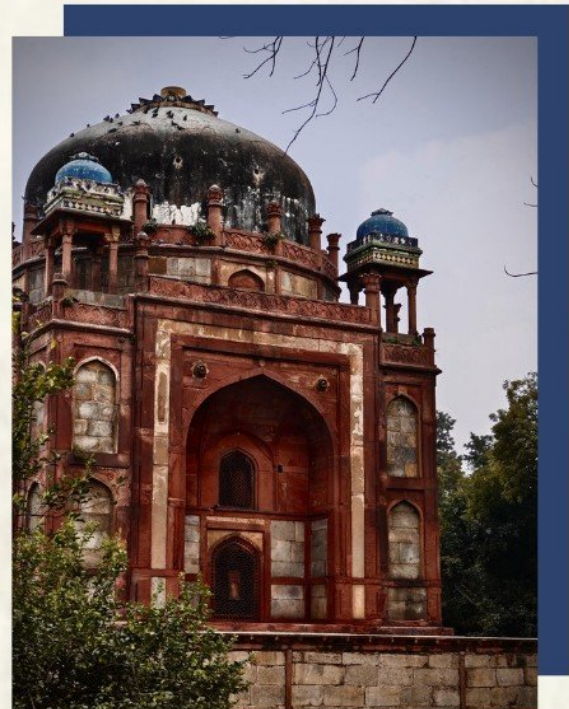


THE FORGOTTEN RUINS

The image shows the ruins of Chota Batashewala Mahal/Gumbad within the Sunder Nursery complex Delhi. Originally an octagonal domed tomb with rich ornamentation, the structure suffered major collapse in the late 20th century. Conservation efforts have since stabilised the remains. The name Batashewala is linked to local legends—either derived from decorative motifs resembling batashe (sweetballs) or from the Mughal fondness for batasha, once associated with a nearby street known for ritual distributions.

A BARBER'S PRIVILEGE

The image shows the Barber's Tomb—a square red sandstone structure located within the Humayun's Tomb complex, Delhi. Folklore suggests it to be the resting place of Emperor Humayun's favourite barber, possibly commissioned during Akbar's reign, though no epigraphic evidence confirms this. Its placement within the char bagh indicates a close association with the imperial household. Despite its proximity to the main tomb, the site remains largely overlooked, highlighting how lesser-known narratives are often overshadowed by monumental structures.



**BHAKTI GUPTA
3RD YEAR
BA (H) HISTORY**



A TRIP DOWN MEMORY LANE

PERSPECTIVE 2025



PERSPECTIVE is the annual departmental academic and co-curricular event of ITIVRITTA, Department of History of Daulat Ram College. Perspective'25 was a day to remember as it brought to life the theme **"History Through Her Eyes: Women Who Shaped India"**. The event featured an insightful lecture by the esteemed Dr. Pankaj Jha on the topic of "Gender Discourse in Pre-modern Sanskrit, Persian, and Vernacular Literary Traditions in North India." In order to make the day engaging Cultural performances were presented beautifully and showcased the spirit of unity in diversity. Furthermore competitions like Extempore stood as a testament of food for thought with such inspiring ideas by the participants. The face painting competition was a unique expression of creativity, capturing the essence of history through the lens of women's contributions. Truly, the event celebrated the powerful impact of women on India's past, present, and future.

Debate in collaboration with
DEBSOC



ITIVRITTA × DebSoc wrapped up a fiery turncoat debate on **'This House Rejects the Idea of Choice of Feminism'** - and the mic has never felt heavier. Participants navigated the duality of the motion, switching sides as they challenged the comfort of individual agency, interrogated structural inequalities, and questioned whether feminism can- or should- accommodate every choice made in its name. The debate became a space where conviction met contradiction, and where every argument sharpened the next

ANNUAL GET TOGETHER
2025



The students of ITIVRITTA came together to host a heartfelt farewell for their seniors, celebrating not just the end of an academic journey but the memories, mentorship, and legacy they leave behind. The day unfolded with warm speeches, laughter-filled anecdotes, cultural performances, and moments that captured the spirit of companionship that defined their years in the department. A day of emotion, appreciation, and unforgettable goodbyes-marking not an end, but a graceful step into new beginnings

Visit to KARTAVYA PATH



Speaker session with SOHAIL HASHMI



Department trip to ALWAR



Book Barter 2026



The students visited Kartavya Path to participate in the national cultural programme **Viksit Bharat ke Rang, Kala ke Sang**. ITIVRITTA proudly contributed by portraying women's leadership through their paintings. Their artworks highlighted themes of resilience, empowerment, political participation, and the evolving role of women in shaping India's future. A day filled with colour, creativity, and pride- marking a memorable chapter for the History Department's student community

The Department of History, Daulat Ram College, organized a special lecture titled "**Song of Stones with Sohail Hashmi**". The central theme of the event was "The Evolution of Architecture in Delhi from the 12th to the 18th Century. In his talk, he presented the historical layers of architecture through monuments, mosques, tombs, and forts -using examples such as clay pots, the lotus, kalash (sacred pitcher), swastika, and the dome. Students participated with great enthusiasm and actively engaged in the Q&A session at the end. The program proved to be highly informative and inspiring, deepening the students' interest in the architectural and historical legacy of Delhi.

The History Department of Daulat Ram College, ITIVRITTA organized an educational excursion to Alwar for its students with the objective of enhancing their historical understanding through direct exposure to historical sites. Destinations like The City Palace, Moosi Maharani ki Chhatri offered an engaging glimpse into the region's royal past through its collection of artifacts, ancient sculptures, weapons, miniature paintings, and historical documents as they stands as a fine example of Rajasthani architectural brilliance.

The excursion provided students with a valuable opportunity to witness historical sites they had previously encountered only in texts. Experiencing history in its tangible form enriched their academic learning while fostering a deeper appreciation for Rajasthan's cultural and artistic heritage.

The Department successfully hosted its annual Book Barter event, continuing a tradition that celebrate knowledge-sharing and community engagement. More than just a swap, the Book Barter fostered meaningful conversations, curiosity, and a renewed appreciation for reading culture. The event also encouraged sustainability by promoting the reuse and circulation of books-aligning perfectly with the department's ethos of conscious and collective learning. With its lively turnout, smooth organisation, and positive feedback from students and faculty alike, this year's Book Barter stood out as a resounding success.



DEPARTMENTAL ACTIVITIES



NEWSLETTER RELEASE 2018



SYMPOSIUM 2019



PERSPECTIVE 2020



RELEASE OF THE DEPARTMENT LOGO 2023



PERSPECTIVE 2023



ANNUAL GET TOGETHER 2023



SKILL BUILDING SEMINAR 2023



FRESHERS 2023





BOOK BARTER 2024



PERSPECTIVE 2024



UPSC SEMINAR 2024



WORKSHOP ON PRESERVING THE PAST 2024



SESSION WITH PROF. ARVIND SINHA 2024



SESSION WITH DR. DIPANWITA CHAKRAVORTY, 2025



FRESHERS 2025



ANNUAL NEWSLETTER REVEAL 2025



FIELD TRIPS



VISIT TO NATIONAL MUSEUM



VISIT TO RED FORT



VISIT TO RASHTRAPATI BHAWAN



VISIT TO PARLIAMENT



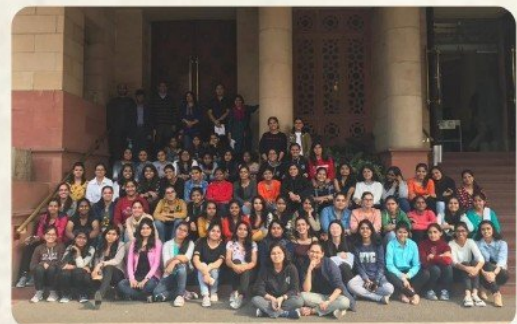
VISIT TO RED FORT



PARTITION MUSEUM



1857 WAR MEMORIAL VISIT



NATIONAL MUSEUM VISIT



FACULTY OF HISTORY DEPARTMENT

Left to Right: Mr. Pravash Kumar Choudhary, Dr. Nikhil Gangwar, Ms. Menka Singh, Mrs. Sneh Lata, Dr. Pragati Burman, Dr. Arnisha Ashraf, Dr. Upasana Tiwari, Dr. Ashu J., Dr. Rajesh Prasad



STUDENT UNION OF HISTORY DEPARTMENT

Left to Right (1st row): Noor Fatima (Joint Secretary), Arunima Arya Singh (Cultural Secretary), Deepali Attri (President), Kashvi Mathur (General Secretary), Riddhi Singh (Treasurer)

Left to Right (2nd row): Kenya Rathi (3rd year CR), Sameeksha (1st year CR), Priya Chahar (2nd year)





Creative Team



Muskan Sain (Team Head, 3rd year)

- Akshita (2nd year)
- Khushi (2nd year)
- Nikita Maru (2nd year)
- Priyanshi (2nd year)
- Priyakhi (2nd year)
- Sagarika (2nd year)
- Saini (2nd year)
- Tahira Chaudhary (2nd year)
- Fatima (2nd year)
- Nirupma (1st year)
- Shaily (1st year)
- Vanshika (1st year)

Digital Team

Prabhjyot Kaur (Team Head, 3rd year)

- Karskit Dolma (3rd year)
- Anaswara Sai (2nd year)
- Pooja Yadav (2nd year)
- Adrija Dey (1st year)



Discipline Team

Retika Gouria (Team Head, 3rd year)

- Mahima Chaudhary (3rd year)
- Shraddha Yadav (3rd year)
- Bhumi Rana (2nd year)
- Harsha Binu (2nd year)
- Khushi Kapasia (2nd year)
- Naveen (1st year)
- Pallavi Sahu (1st year)
- Shreya Yadav (1st year)
- Vanshika (1st year)



Management Team

Chhabi Saumya (Team Head, 3rd year)

- Anjali (3rd year)
- Aditi Bhandari (2nd year)
- Ayushi Chauhan (2nd year)
- Khushi Malik (2nd year)
- Mahak (2nd year)
- Naysha Jaishwal (2nd year)
- Purvika Gupta (2nd year)
- Sheeba Khatoon (2nd year)
- Trisha Koushik (2nd year)





Logistics Team

Bhakti Gupta (Team Head, 3rd year)

Ekta Chowdhary (Team Head, 3rd year)

- Abhilekha (2nd year)
- Bandana (2nd year)
- Shrava (2nd year)
- Akshara (1st year)
- Anishma (1st year)
- Annada (1st year)
- Shruti (1st year)
- Tarun (1st year)

Photography Team

Chitrani Konwar (Team Head, 3rd year)

- Deepakshi (2nd year)



Content Team

Kanistha (English Team Head, 3rd year)

Nisha Yadav (Hindi Team Head, 3rd year)

- Santosh (3rd year)
- Aditi Shah (2nd year)
- Bhawna (1st year)
- Garyashi Kashyap (1st year)
- Pihu Upadhyay (1st year)
- Prachi (1st year)
- Shrestha (1st year)
- Vaishnavi Choudhary (1st year)
- Vanshika Panwar (1st year)

Finance Team

Sanjana Chaudhary (Team Head, 3rd year)

- Hemakshi (2nd year)
- Mansi Malik (2nd year)





Editing Members



Kanistha
3rd year



Arunima Arya Singh
3rd year



Nisha Yadav
3rd year

Designing Member



Prabhjyot Kaur
3rd year



Dear Readers and Contributors,

As we conclude this 2026 annual newsletter, the Itivritta family extends its deepest gratitude for your presence on this journey into the unwritten margins of our past. This edition was a dedicated effort to move beyond traditional chronicles and center students' own perspectives, allowing our collective voice to illuminate the narratives that often remain in the shadows of history. We are profoundly thankful for the passion and intellect you have shared, which have transformed these pages into a living bridge between the archive and the individual. Thank you for trusting Department of History with your stories; may we continue to find the courage to speak from the margins and shape a more inclusive future together.



