

Name of the Event: *Reimagining a Medieval Darbaar* — An Oral Retelling of the Medieval through the Voices of the Students of History

Organised by: Department of History, Shri Shikshayatan College

Date: 11.07.2025

Time: 2:30 P.M. to 3:30 P.M.

Venue: Room 303, Shri Shikshayatan College

Target Group: Undergraduate Students, Faculty, and Guests

Number of Participants: 16

Audience Members: 15

Faculty from Department: 04

Faculty from other Departments: 07

Students from other Departments: 03

Guest: 01

Mode: Offline

1. Objective of the Event

The primary objective of *The Darbaar* was to create a performative and reflective space where undergraduate students could critically and creatively engage with the political and cultural complexities of medieval Indian history, particularly focusing on the Delhi Sultanate. The initiative was aimed at enhancing historical empathy, interdisciplinarity, and student-led research through dramatized retellings rooted in primary sources and imaginative inquiry.

2. Conceptual Framework

The term *Darbaar*, deriving from the Persian *dar* (door) and *baar* (entry), symbolically framed the event as an open forum for ideas, dialogue, and reimagination. Drawing inspiration from the court cultures of the Sultanate period, the event explored the intersections of power, gender, betrayal, and imperial ambitions through three original audio dramas scripted and performed by students of Semester 4. By reviving the concept of the court as a space for performance, politics, and memory, the event provided a syncretic platform where academic research and creative expression intersected.

3. Description of the Performances

The curated audio dramas presented a triptych of the medieval world, anchored in rigorous historical study and literary interpretation:

- **Drama 1:** Focused on the persecution of **Khudavandzada**, sister of Muhammad bin Tughlaq, it challenged the gendered silences in medieval historiography and reinserted female agency into the political narrative.
- **Drama 2:** Set against the backdrop of **Chittor**, the narrative wrestled with the competing voices of the **Guhila** and **Khalji** dynasties, examining how the legendary figure of **Padmini** is subsumed in male-centred political discourse.
- **Drama 3:** Explored the twilight of the Sultanate through the figure of **Ibrahim Lodi**, capturing the pathos and desperation of Delhi's last stand before **Babur's** invasion at **Panipat**, dramatizing both political decay and historical turning points.

These dramatizations were woven with references to the writings of **Barani**, **Malik Muhammad Jayasi**, and **Abul Fazl**, combining historical literacy with poetic narrative to construct a compelling tapestry of the past.

4. Learning Outcomes

- Students demonstrated a high level of **historical imagination**, integrating archival fragments, literary analysis, and political thought into coherent and nuanced scripts.
- The performances reflected a **gender-aware historiographical approach**, reclaiming marginalized voices from canonical silence.
- Participants and audience members alike were encouraged to reflect on the **methodological interplay between history and literature**, enhancing critical thinking and empathetic interpretation.
- The collaborative nature of the project strengthened **peer-to-peer learning**, **research aptitude**, and **oratorical skills**, fulfilling key graduate attributes of creativity, inquiry, and

communication.

- The event highlighted **experiential learning as a pedagogy**, successfully embedding historical content into accessible performative mediums.
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5. Outcome Assessment and Impact

The event was met with enthusiastic response from the audience, comprising students from multiple departments and faculty members across disciplines. The originality of the scripts, the quality of historical inquiry, and the maturity of performance reflected the academic rigor and creativity nurtured by the Department. The Darbaar not only revived interest in medieval South Asian history but also served as a replicable model of interdisciplinary student-led pedagogy.

The feedback collected post-event indicated a strong preference for more such performative academic formats. The students' ability to navigate archival narratives, critical theory, and performance demonstrated deep engagement and ownership of learning.

6. Alignment with Institutional Goals

This event strongly aligns with the IQAC's core vision of promoting:

- **Outcome-Based Education (OBE)**
 - **Experiential and Participative Learning**
 - **Gender-Sensitive and Inclusive Curriculum Engagement**
 - **Interdisciplinary Academic Initiatives**
 - **Student-Centric and Research-Oriented Teaching Methodologies**
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7. Documentation

The Department has archived audio excerpts, student scripts, photographs for further pedagogic use and institutional reporting. Select scripts may also be adapted for publication in the college magazine or newsletter to showcase student scholarship.

Video Link of Reel:

<https://www.instagram.com/reel/DMhFZ8XTfJu/?igsh=MWwwb3JmNm16YnF0eQ==>

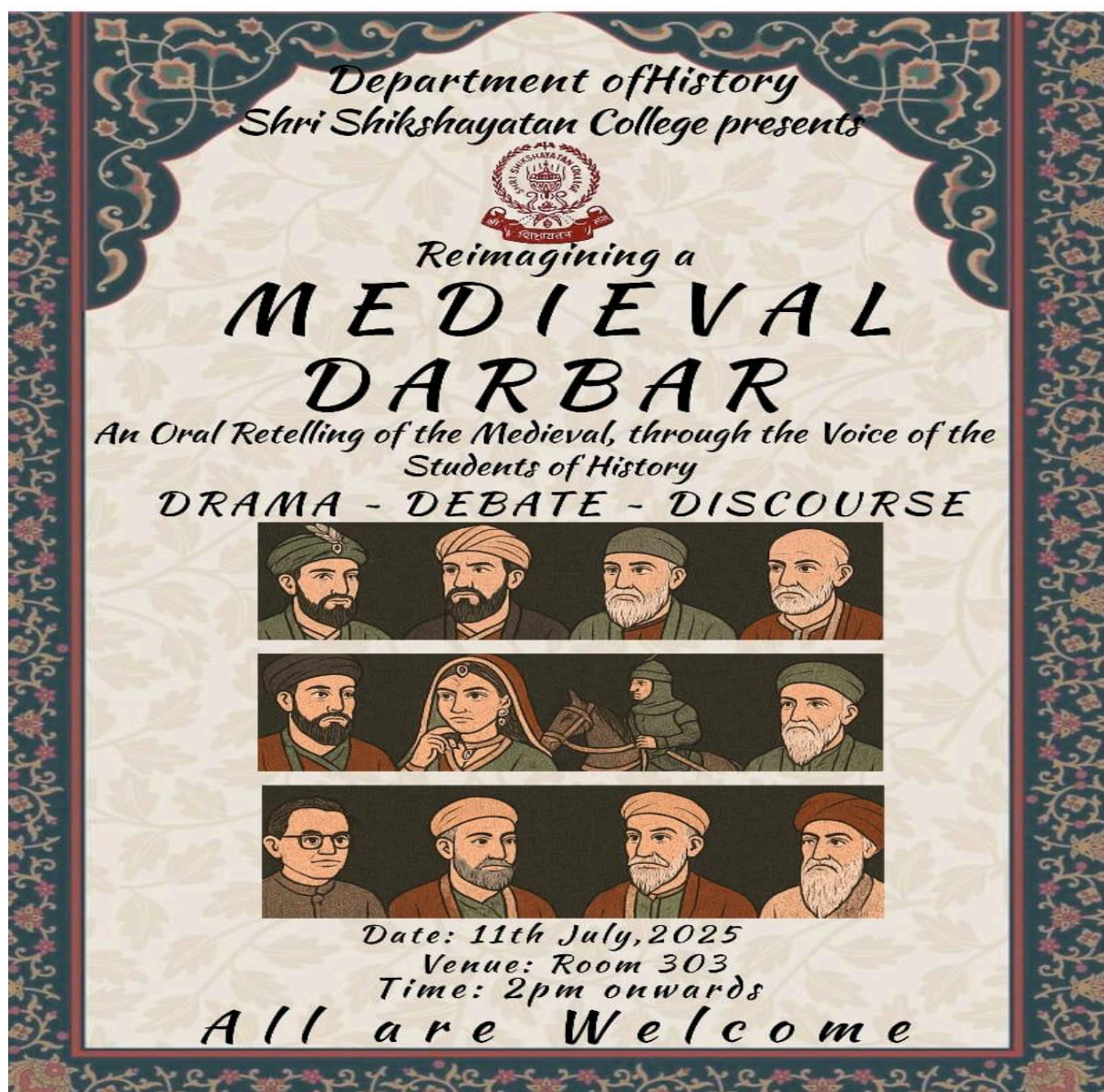


Fig 1: Poster for the event



Fig 2: Glimpses of the event