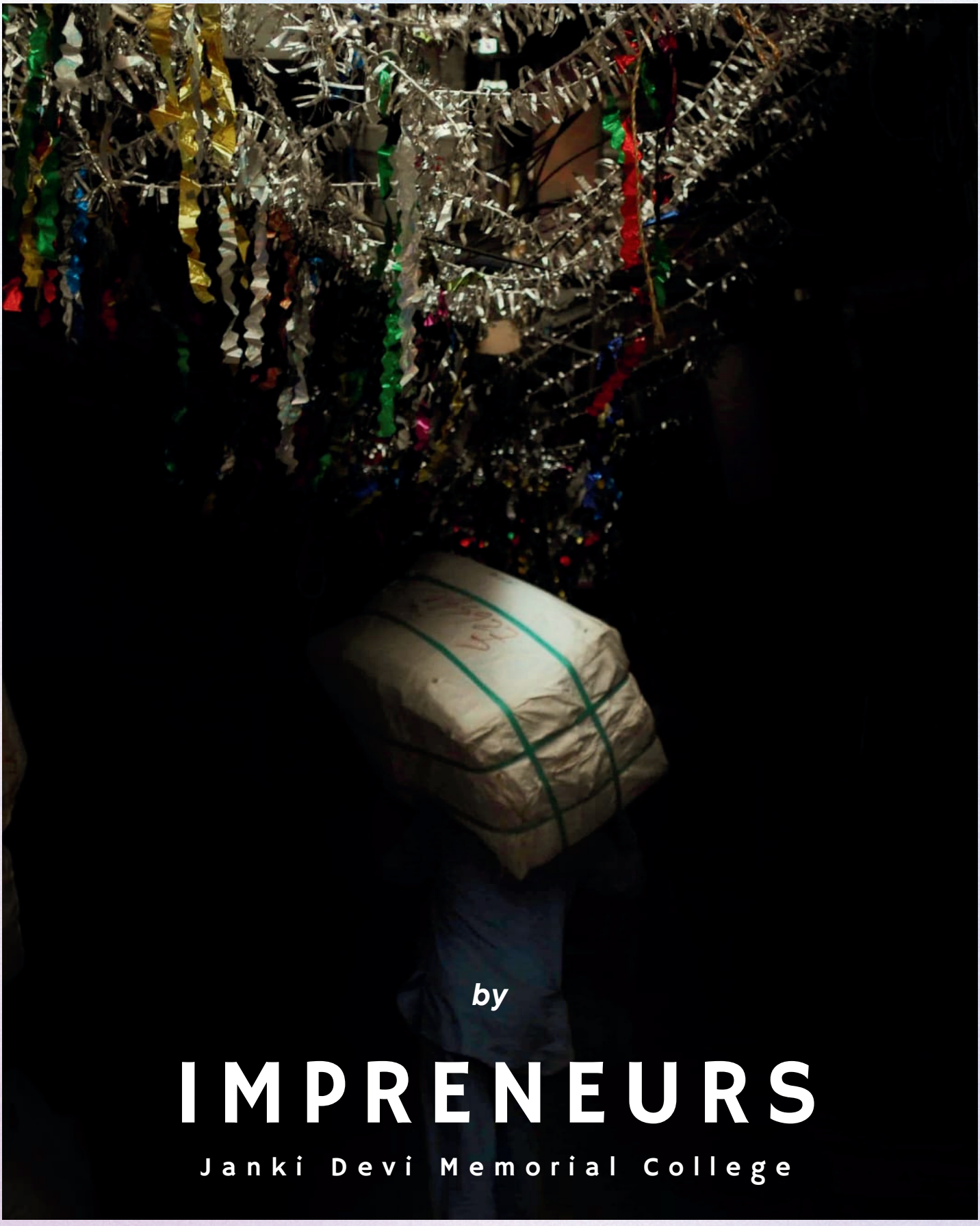
ENSIGHT

Soliloquies from the Streets



by

IMPRENEURS

Janki Devi Memorial College

APRIL 2026| ISSUE 5



FOR THE READERS, TO THE READERS,

It is with great pleasure that Impreneurs, the Entrepreneurship Cell of Janki Devi Memorial College, presents Ensight '26. Each edition of Ensight attempts to capture the pulse of ideas and conversations that shape our times. This year's issue is guided by our theme, Soliloquies from the Street.

The streets often hold stories that are easy to overlook. They are spaces filled with movement, conversation, resilience, and quiet creativity. From small vendors building livelihoods with determination to individuals who find innovative ways to respond to everyday challenges, the street becomes a place where ambition and imagination take shape. Through this theme, we attempt to listen to these voices and reflections that emerge from the everyday world around us.

Entrepreneurship today extends far beyond the act of starting a business. It has gradually become a way of thinking that encourages people to look at problems with curiosity, adapt to changing circumstances, and turn ideas into meaningful action. The pieces featured in this edition explore this spirit from different perspectives. Within these pages you will find discussions on innovation, emerging trends, personal reflections, and the challenges that shape entrepreneurial journeys.

What brings this magazine to life are the voices behind it. Each contribution carries the perspective of its writer and reflects their curiosity, observations, and experiences. Together, these voices create a conversation that celebrates creativity, collaboration, and thoughtful engagement with the world around us.

As you turn these pages, we invite you to pause and reflect on the ideas shared here. We hope Ensight '26 encourages you to look more closely at the world around you and discover inspiration in unexpected places.

We extend our sincere gratitude to everyone who contributed to this edition and helped bring it together. We hope you enjoy reading Ensight '26.

En-sight

FROM THE PRINCIPAL'S DESK



What is the purpose of education? You will say, to make us good citizens contributing to the growth and development of the nation. True. But what is most important is that education must give us values that make us good human beings.

We can sit in our wonderful apartments and enjoy the air conditioning but do we spare a thought for the poor and the homeless who are left to the mercies of inclement weather, disease, ailment, no access to water, food or housing leave alone education? We encounter them everywhere, but what do we 'do' about it? Do we turn away and ignore it or do we intellectually theorise about it?

Do we listen to the din on the streets and strain our ears to hear the stories there? So many people who sell vegetable, fruits, tea, food, the cobbler who waits to mend shoes, the barber under the tree waiting for clients to cut their hair for a few pennies, the street cleaners, the security personnel keeping a watch out for miscreants...do we bother to think about their lives? Are they content? Do they have enough?

We must remember that that every life is valuable and deserves our attention and care. May it inspire us to be more empathetic

For young writers and thinkers, capturing such voices is both a creative and empathetic exercise. It encourages us to look beyond the familiar and to listen carefully to the rhythms of the world around us. Literature and writing often begin with such attentive observation. The theme of "Soliloquies from the Streets" involves interviewing the street vendors, vegetable sellers and recognizing the break away from offices. In order to integrate art and entrepreneurship, this magazine seems to do justice to the multiple perspectives that the streets sing to us.

It gives me immense pleasure to congratulate the editorial team for bringing out yet another edition of Ensight. Each year, the magazine becomes an inclusive space where voices, ideas, and reflections find a meaningful platform. I truly encourage the readers coming across this new edition to analyze and acknowledge the perspectives that our students so thoughtfully bring forward.

I extend my warm congratulations to the entire editorial board, contributors, and faculty mentors who have worked diligently to make this edition possible. May Ensight 2026 continue to inspire thoughtful reflection and creative expression among our students.

Congratulating all,

Prof. Swati Pal

Principal, Janki Devi Memorial College, University of Delhi

FROM THE CONVENOR



It brings me immense warmth and pride to present Ensight '26, the annual magazine of Impreneurs, the Entrepreneurship Cell of Janki Devi Memorial College. This year's theme, "Soliloquies from the Street," encourages us to pause and celebrate the quiet strength and imagination that thrive in the ordinary spaces around us. The street reflects the essence of entrepreneurship. Every venture is a story of courage, resilience, and belief. Behind each idea lies a dream once fragile, yet powerful enough to inspire others to dream, believe, and achieve. Through this edition, we celebrate these journeys and remind ourselves that meaningful beginnings often start with one determined step.

At Impreneurs, we see entrepreneurship not merely as building businesses, but as nurturing confidence, character, and community. Ensight '26 has been thoughtfully shaped by our dedicated student editorial team, whose sincerity, creativity, and sense of belonging have truly brought this magazine to life. Their commitment reflects the spirit of Impreneurs—not just as a cell, but as a family united by shared aspirations.

I extend my heartfelt gratitude to every contributor for enriching this collective narrative. I hope these pages inspire and resonate with you.

With gratitude,
Dr. Shalini Singh
Convenor, Impreneurs

FROM THE CHIEF EDITOR

In the age of quick commerce, where we are losing out on human interaction, this edition brings integral conversations from our streets so we can understand the ethos of our city a bit better. Our students ventured out of the gates of the college this time and brought stories from veterans to the budding vendors and entrepreneurs. You may not find most of these sellers online; they don't need a social media presence; how they sell is through something unique, something old-school. We hope you will discover their methods yourselves as you flip the pages in this edition and learn more about them. As always, we have also included our students' opinions towards the latter half of the magazine as we try to understand the pulse of every generation. You will find certain familiar faces like our very own Chottey Lal, to some of the musicians trying to make a living selling instruments in Dilli Haat. Their stories are much more than what this edition can offer, but we hope that the next time you stumble upon these faces, you won't just see them as mere sellers but as storytellers, telling a tale through their profession.



Anuj Kumar
Department of English

I congratulate all the students who actively and labouriously put their time, energy, and effort to bring something fresh to you here. From picking the cover design to carefully placing all the articles and writing them, their effort is commendable and inspiring. I would also like to thank our college principal, Prof. Swati Pal, for her unwavering support. Teacher convenors and faculty members who round the year organise events for the students. And lastly, to you, the reader of this magazine, who chose to pick it up and made all our effort worth it.

FROM STUDENT COORDINATORS



Chandrika Kirar
[President]

There is a peculiar kind of magic that exists in the chaos of the street. It is not found in the polished boardrooms or a cabin. It lives in the raw, unfiltered conversation with a chai wala, jhumka wala. He knows me and my friends by name, he remembers our preference — how much of sugar, how much of milk. If we don't show up someday, he asks us the next day if things were fine. His business wasn't just about chai, it was about belonging.

This is the essense of 'Soliloquies from the Street'. It is the realisation that entrepreneurial lessons are whispered, not in boardrooms but on pavements, in everyday transactions. This year we spoke to various entrepreneurs — by listening. This magazine is a collection of those conversations with chai wala, bansuri wala and more. My hope is that you read, and recognise their journey with a smile. As the streets will forever remind you what actually matters.



Chetrangda Antahal
[Vice President]

Entrepreneurship is often associated with startups and formal ventures, yet this year's En-Sight shifts the lens to the quieter forms of enterprise that shape the everyday rhythm of our streets.

The magazine reflects on what often goes unnoticed in the daily hustle—the initiative, creativity, and entrepreneurial spirit behind their work.

My journey with the Impreneurs taught me patience, adaptability, teamwork, and the responsibilities that come with leadership.

It is the people, the shared efforts, and the spirit of innovation within the cell that made this experience truly meaningful.



Naina Singh
[General Secretary]

Success isn't always loud, and efforts rarely produce results overnight.

At the risk of sounding overly poetic, i would like to say that the theme for En-Sight this year, mirrors my own journey in this Cell. From being a member in my first year, to now, being the Gen Sec, it's truly been a fulfilling journey.

It made me realise that the 'entrepreneurs' we see in our everyday lives, are sustained by consistent efforts and an active mind. Truly an inspiration to behold. And so, it gives me great joy to sign off this session on such a positive note, and leave behind a small part of my own journey on these pages.

Happy reading!



Janvi Jhamb
[Treasurer]

Entrepreneurship, to me, means turning ideas into reality and learning through experience.

My journey began in my first year when, through the E-Cell, I started a small business that helped me understand creativity, risk-taking, and persistence.

Through En-sight, our annual magazine, we celebrate the spirit of entrepreneurship by documenting the journeys of small startups and street vendors and how their struggles shaped them into entrepreneurs.

I am grateful to serve as the Treasurer of the E-Cell, where I happily manage finance while exploring creativity and business, learning more about entrepreneurship and management every day.

FROM STUDENT EDITORS



Gauri Wadehra
(Magazine Head)

Bringing together this magazine was a blissful experience. As I had worked on it last year, the aim this year was to capture the voices of the street. The soliloquies of solace!

From taking interviews to researching and working day and night on the graphics I and the team didn't leave any stone unturned, this year and explored to the best of our limits the stories from the street.

I hope that as you trace your journey through our magazine, you feel the art, the entrepreneurship and the creativity that brought the success stories to life, straight from the streets!

Let the love overflow and ignite minds!
Keep on venturing <3



Vaishnavi Snigdha
(Magazine Head)

When we started working on Ensight '26, I kept thinking about how the best ideas rarely arrive in boardrooms.

They appear in ordinary moments, in conversations overheard on streets, in thoughts we carry quietly. Our theme, Soliloquies from the Street, grew from that feeling. This magazine became a small attempt to listen more closely.

Putting this together has meant a lot to me personally, and I hope as you read, you find a piece of your own reflection somewhere in these pages.



Zubia Naaz
(Content Head)

My journey within the cell has been nothing short of a fast-paced rollercoaster ride. It's been filled with the kind of thrill that delivers a genuine dopamine rush with every success.

I've grown in domains I never imagined were my cup of tea. The cell has become a second home, redefining innovation and entrepreneurship through hands-on experience and unparalleled teamwork for me.

Through our combined hard work and dedication, we are bringing to you this edition of Ensight '26, a true reflection of the passion and effort of those building their livelihoods from scratch.



Mishthee
(Content Head)

My journey at Impreneurs has been one of learning, creativity, and constant growth.

Being part of the Cell has given me the opportunity to work with driven, like-minded individuals and exchange many new ideas. It's been a mix of brainstorming, figuring things out, and learning along the way. Every experience has added something new.

This magazine is a small reflection of that energy, and I hope it captures the spirit and enthusiasm that defines Impreneurs.

CORE TEAM 2025– 26

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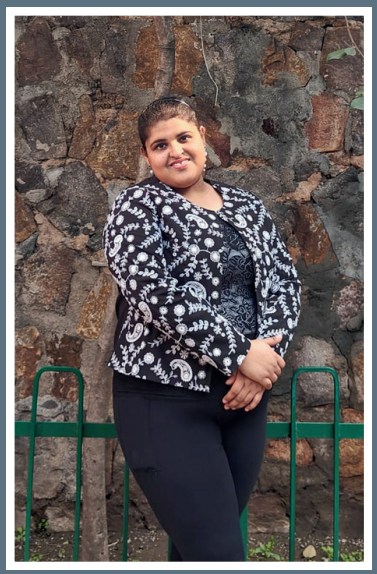
Zubia Naaz

Content Head



Mishthee Mehta

Research Head



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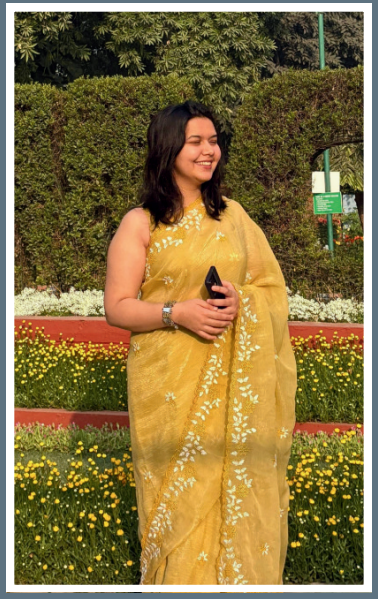

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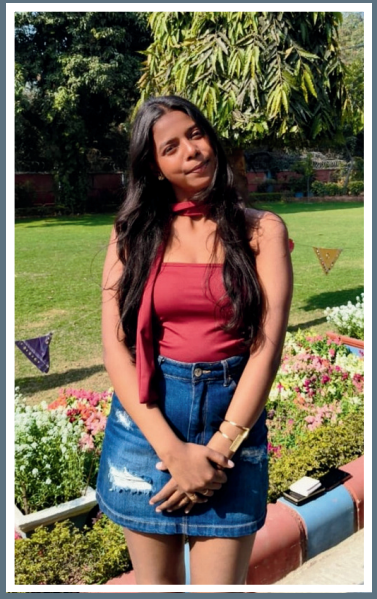

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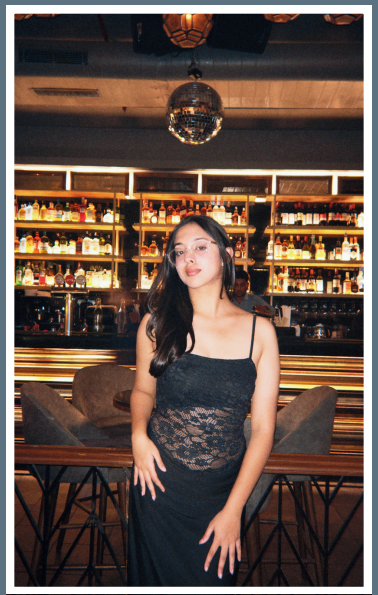

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PROJECT ANUPAM
CREATORS' TALK





HANDMADE CROCHET CREATIONS

Interviewer: Hi Mohini, would you like to share about your startup?

Mohini: Yes, It's called Handmade Crochet Creations.

My mother is the founder and I assist her with managing and promoting the work.

Interviewer: That's a lovely task you've taken upon! Please tell us more.

Mohini: Our business focuses on handmade crochet products such as flowers, accessories, décor items, and customized gifts.

Every piece is carefully handcrafted with yarn and crochet techniques.

My mother started this work out of her passion for crochet, and we have been doing it for some time now, gradually turning it into a small creative business.

Interviewer: What inspired you both to create a business out of talent?

Mohini: The inspiration came from my mother's love for crocheting.

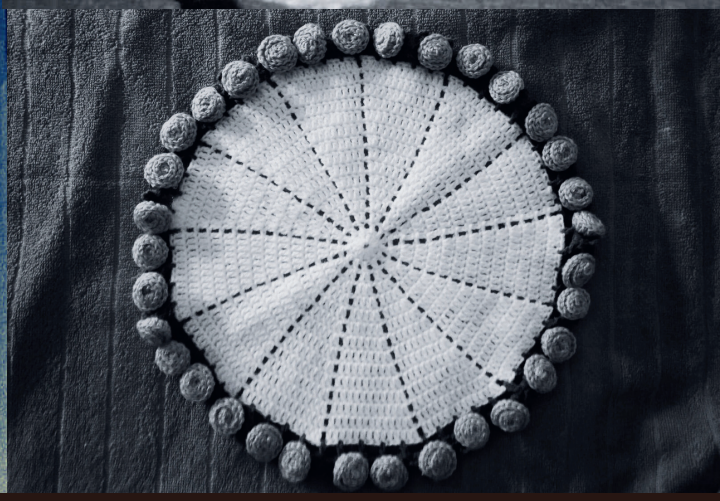
She has always enjoyed making beautiful handmade items for family and friends.

Seeing people appreciate her work encouraged us to share these creations with a wider audience and turn this passion into a small business.









Interviewer: Amazing, considering the effort you are putting, I would like to know, did you have any prior entrepreneurial experience that aided your working?

Mohini: We do not come from a formal entrepreneurship background. This journey started simply from a hobby and creativity. I help with managing orders, communication, and promoting the products online, while my mother focuses on creating the crochet pieces.

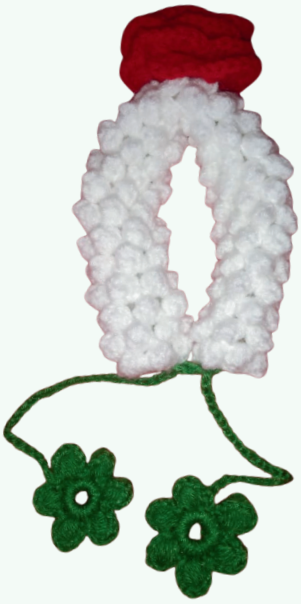
Interviewer: Hmm, There must have been hurdles that must have come your way, would you like to throw light on some of them?

Mohini: Since everything is handmade, it takes time and patience to create each product. Managing time, reaching the right audience, and growing a small handmade business can be challenging.

Interviewer: Do you have a website/ Instagram handle?

Mohini: We do not have a website/ insta handle as we believe that in- person marketing, promotion through our trusted connections is way more viable. Anupam has been a crucial platform provider through all this. We hope you drop by our stall sometime. Thanks!









DIVINE DROPS

Interviewer: Hi! Kindly tell us about your brand name and the founders.

Ishita: My Brand's name is DivineDrop and I, Ishita, am the Owner and founder of my brand, (single proprietorship).

Interviewer: That's lovely to hear, would you like to share about the purpose of your business?

Ishita: My business is about skincare.

I make handcrafted skincare products including handmade soaps and natural lip balms. In the future, I plan to scale up and introduce more products for my customers!

Interviewer: Pretty Interesting, If I may ask, what inspired you to start and evolve the business?

Ishita: I just wanted to start my own brand, about skincare not makeup, which works on enhancing natural beauty.

Also, there's one more reason, because I had a problem of acne since I was 13, and honestly nothing worked on my face, in fact some products triggered my acne, so I thought I should try making some soaps and formulas at home which can work on my acne, and after trying and receiving good results,

I started this brand to share my solutions with the world so that other people could also adopt and heal.











Interviewer: Very inspiring, Entrepreneurs are not only just business people but changemakers! Do you have an entrepreneurial background?

Ishita: No, I took this initiative alone and no one from my family had any prior experience in entrepreneurship or related themes.

Interviewer: That must have been intimidating, would you like to tell what are some Setbacks & challenges so far?

Ishita: Yeah there are challenges like improving packaging, sometimes little monetary problems, and working on new formulas... takes a lot of effort and time but is definitely worth the results...

Interviewer: Absolutely, Please fill in our readers with your learnings..some tips to aspiring entrepreneurs who want to start?

Ishita: I've learnt a lot from my business, like customer care, what skin problems are common in today's youth, and especially learning new soaps and skincare products recipes..

I hope it keeps on motivating budding entrepreneurs. They can check my brand's website and Instagram page for more details. Thank you!

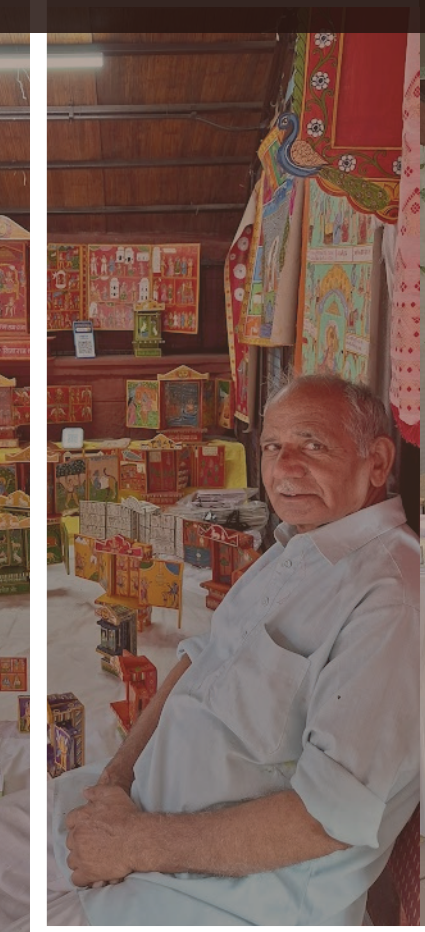
@DIVINEDROP_9

Scan to Visit the Website





INTERVIEWS





SECTION A



THE SOUND OF ART & ENTREPRENEURSHIP



STRINGING STARTUPS WITH MR. RAMPAL

Interview by- Gauri Wadehra, B.A. (H) English, 3rd Year

Saarangi (Ravanhatha) is an Indian Folk Instrument. It is an ancient, bowed folk string instrument from Rajasthan, often considered an ancestor of the violin. Having multiple strings or a single string (Folk), it is a symbol of culture and tradition.



Gauri: Good afternoon uncle, we have been seeing you for a while now, standing near this exhibit, playing this beautiful and unique looking instrument. After some time of observation, we mustered up courage to approach you and talk to you.

Would you possibly like to tell us about your profession?

Mr. Rampal: (Joining hands, welcoming us) This instrument is called Saarangi. You see- I have been playing this for years. (He then showed us a basket having more of those wooden Saarangis to sell). Initially, the wood tore up my hands' skin, the finishing wasn't good, but today, I have tons of them here. People from all across the world buy them.

Gauri: This looks intriguing! If we may ask, what made you start with Saarangi?

Mr. Rampal: My father used to play (and possibly also sell). It's something I took over because music always interested me and yes, I wanted to take his legacy forward as well.

Gauri: Your eyes Gleam when you talk about it! How long have you been here, in Dilli Haat if we may ask?

Mr. Rampal: (Looking at his colleague, conversing about dates in hindi) 1993 or 94..Dilli Haat was opened..So, oh! I have been here since 96, 1996. I used to play outside on the street. (points left towards the entrance). The Police men and the stall keepers pulled me in.

They were very respectful and kind, then. I still remember at that time, they had actually requested me multiple times to play my instrument inside Dilli Haat for the music that attracts tourists and also, my art is a representation of culture.

(Sighs) Now, it's absolutely different! No one bothers if you are in or out. As long as the place altogether flourishes with stalls, they don't care if I am playing my Saarangi or not.

Gauri: The times have changed indeed. If we may enquire, are you originally from Delhi?

Mr. Rampal: Not at all, I am from Haryana. I have been living in Delhi for the past 30+ years. My profession has enabled me to earn myself a loving family, a small home and love of people who drop by to listen when I play the Saarangi.

Gauri: We saw you were dealing with some people before us.

Mr. Rampal: Yes yes, I was. They were also curious when they saw me playing varied tunes on this single stringed instrument. It looks easy at first. They had asked if learning one of these was as easy as buying one. I had told them it comes with practice.

Gauri: That's very true, so many years of hardwork, patience and rigorous effort led you till here and each time you play a tune for us, we are enchanted. (he played songs like Gulaabi Aankhein, Kitna badal gaya insaan and more). May we click a picture with you if you permit? Thank you for sharing about your journey with us

Rampal: Yes absolutely, Thank you for dropping by :)





Interviewer's Note:

He was the first person I had approached in DIlli Haat. There was a bit of hesitation 1) We weren't there to buy products. 2) what if the interviewee wasn't interested and shooed us away after seeing we are college students (And assuming we are wasting their time).

However, Mr. Rampal changed that perception. What starts well also ends well.. He looked stern but talking to him we felt as if we had known him for years! The humility and his inviting nature made us realize that it's not just skills that gain you success but basic values and humanity. We really enjoyed our discussion with him and he was very sweet in his approach. This encounter encouraged us to interview more people with enthusiasm. You can find Mr. Rampal near the exhibition hut in Dilli Haat with his basket of Saarangis. If you fail to locate him, open your musical ears and his melody is bound to reach your soul and you will be drawn to him, regardless :)

SWIRLING WITH THE TRIALOGUE COMPANY

Interview by- Pushtee Pathak, B.A. (H) Philosophy, 3rd Year



Pushtee: Greetings, can you please specify the name of your institution, and the founders for our readers?

Ridhima Bagga: Yes! It's The Trialogue Company - Trisamvad Foundation. It was founded by me, Ridhima Bagga and my partner Sudheer Rikhari.

Pushtee: That's a distinctive name! Please elaborate on its meaning, I would also love to know your thinking process while naming it.

Ridhima Bagga: The word Trialogue means a conversation between three things, right. So, since I am a professional kathak dancer, also trained in Theatre and music, Sudheer as well is a trained Vocalist and an Actor. We thought of taking up these three elements to framing them in one that is Trialogue. So, whenever we both used to create any productions, it automatically had these three art forms. It was not the case that if I am making a dance production, it would solely be based on dance but rather it intrinsically had drama and music embedded in it. Therefore, we came up with Trailogue - an interaction between Dance, Music, and Drama.

The hindi translation of it is "Trisamvad". As we were searching for a Hindi/Sanskrit name for the foundation, we thought, why *not* Trisamvad.

Pushtee: That's really innovative and inspiring. However, I am confused whether The Trialogue Company and The Trisamvad Foundation are the same or not?

Ridhima Bagga: Let me clarify this for you. Actually, they are not the same. ***The Trialogue Company*** is where we explore performances, putting up shows, experimenting with our productions, creating and providing a platform for ourselves and other artists to showcase their art. ***The Trisamvad Foundation*** is an educational aspect where we provide/impart education, knowledge to our students in the respective fields of art. ***The Trialogue Studio***, situated in Mayur Vihar Phase 1, is the physical space where all of this comes to execution.

Pushtee: Oh, that is wonderful! Would you like to cite some of the famous productions of The Trialogue Company so far?

Ridhima Bagga: The first production of ours was - *"Tansen"* which is a musical. The second is *"Meera beyond devotion"* which can be categorized under dance theatre. Then *"Ram Shravan Manan"* which is again a musical. To add on to the series, we had *"Jaan-e-Ghazal"* , a musical. When I'm talking about musicals, it is not limited to music only but includes elements of dance and drama as well.

Pushtee: These productions seem intriguing. As a college student who has friends who appreciate art, I want to ask, are your productions only limited to the students of the studio? Or If not, where and how can people outside your studio know about it and watch it?

Ridhima Bagga: No no, it is not at all limited to our students only. We have an Instagram page - **@thetrialoguecompany_trisamvad** where we regularly update regarding any upcoming shows, performances, recitals. We also invite artists from outside, and provide a platform to all the artists. One such ongoing event is "Oasis for Arts 2026."

Pushtee: Okay, I'll make sure to check that and visit to watch a show. If I may ask, what is your success story or how did the idea of starting The Trialogue Company come into existence?

Ridhima Bagga: Providing an honest view, in the life of an artist, I believe, there comes no point when an artist may say they have achieved "success" or they are "successful". They are learners forever, and their dreams, their goals, keep on expanding throughout their journey.

In our case, we can say that instead of choosing the easy path: something more secure and easier, we were brave enough to take the risk, to pursue what we wanted to do. We both have been working on stage for a very long time, but we thought why not create something of our own? For how long would we be depending upon organizers to provide us with shows and opportunities?

So I think it started only from this need of ours to create something of our *own*.

And, we are happy, glad, that we took this risk. We were aware that in business, and specifically in the field of art, you need to invest at first, without expecting much return. For us, the main goal was always to create good art, money being the by-product. We booked auditoriums, performed shows which were not fully booked in the beginning but eventually we had a series of successful shows, fully booked with such a beautiful audience. Above all, I believe the biggest thing an artist needs is a stage, to perform, to express, to live. And we are happy to have created a stage, an audience, for ourselves.

Pushtee: It certainly is true that an artist's journey keeps on going forever. Can you describe briefly how your journey was in the beginning, how you chose a venue? Also, as it is said usually, when starting something, doubts are bound to cross your mind, so was that the case? How did you find the motivation to overcome those?

Ridhima Bagga: Before Mayur Vihar, our studio was in Greater Kailash in 2018. We were already in the process of searching for a place and COVID had started, so the rent of places at that time was quite low. There was this basement that we visited in Greater Kailash. It happens sometimes that with some places you just know that it's meant to be. Both of us felt like that the moment we entered that basement. And without putting much thought to it, we booked the place.

At the beginning we put up shows of our production "Tansen" for Friday, Saturday, Sunday on BookMyShow. Initially there were only two or three people who came to watch our shows. And this certainly spikes up doubts in your mind - 'What are we doing?' 'Is it the right thing?' However, as it is said in the Gita "Karma kar, Fal ki chinta mat kar" that is "Keep doing your work without worrying about the fruits of your action", we kept on working.

Eventually we did housefull shows, with a capacity of 35 people which might not sound as a big number, every weekend we used to sell 70 to 100 tickets. From this, people who liked our work further communicated about it and we got more opportunities, creating a network of audience who appreciated our work. So even though doubts appeared, we kept on going, keeping in mind the result is never instant, and we grew with time.

Pushtee: Absolutely, If I may enquire, Do you have a prior background in entrepreneurship? If not then was it not a problem in your journey?

Ridhima Bagga: I am from a commerce background, but my heart always bent towards art. However, for the sake of a backup option I did my Bachelors and Masters in Commerce. Sudheer also comes from a Science background. So we did not have any prior background in entrepreneurship but we wanted to make opportunities for ourselves and so we pursued this course.

It is quite an interesting thing that the motive of our company is to bring *art and business together*. Both of these fields are seen as being quite distant from each other. An artist, on one hand, ignores the concept of business all together, they are not able to communicate their monetary demands because it is seen as being disrespectful, on the other hand, business has no connection with artists whatsoever since they think artists are saints, they don't need money. So, in order to bridge that gap, we started the initiative of performing paid shows, to send out a message that creating art is not just for free. To witness a performance, you need to pay a certain amount for the artist's hardwork, their efforts. Even if we go to a place where people cannot afford costly tickets, we would reduce the amount to lets say 50 rupees, or 20 rupees, but never free, since we want to promote a culture where artists are paid a respectable amount and people willingly do so to watch performances.

Pushtee: I totally understand your vision, and believe that truly is an important change. Were there any setbacks that you can recall in setting up this model?

Ridhima Bagga: A Lot. Nothing major, but small, small setbacks. The doubts obviously strike you one random night when you are not able to sleep after the show because you invested such and such amount and work but not even the break-even point return came, and it's not because you only have to look after yourself but you have a team.

Having a team is very important because you cannot do anything without a team. Even in kathak we talk about being soloists, but you need musicians, light designers, costume designers. You need support. And so, it becomes your responsibility to look after them, ensure they are being paid well, being taken care of, and are comfortable.

No matter how much we say money doesn't matter, we are living in a city which demands a certain amount of money to ensure you're living nicely, meeting your ends. So, with the freedom of art, there comes a point of risk and uncertainty, a responsibility. But at the end you are content, you are living, doing what you want and you are happy.

Pushtee: If you had to share some of the learnings, what would they be?

Ridhima Bagga: There are many learnings. Firstly, as a kathak dancer, you come from a very rigid training system, you think there is only one pattern which should be followed. When you move out of that training and are determined to create something of your own, there are a lot of fears, insecurities "what if I fail" "what about my image?" "What would my guru say?" But I'm a person who does not care about what people will say, even my personal life decisions and profession, both are not driven by what people would think. So, that is something that did not stop me from doing what I wanted.

Taking the rigid training of kathak in consideration, I had a lot of difficulty in shaping productions. You tend to question if you are doing things correctly, and even imagining to change certain performative aspects is worrisome since we are only told to follow what we are being taught. "So, I believe, doing my own work taught me that many things which seem impossible are possible." You need to step out of the box.

Another learning was that, you need to take risks in life if you want to do something. Step out of that comfort zone of yours. When you create something, even if you truly believe it to be rubbish, just go for it. What would happen, maybe people won't like it. But at least you'll put it out there. And you never know who interprets it as what, maybe some people would love the work you thought was rubbish. So, unless and until you don't put yourself out there, you'll never come to know.

As an entrepreneur, the biggest lesson I would say is that a Team is very important, they are the support system and the ecosystem revolves around keeping them happy and content too. A team is like a family, and you have to actually believe it! You have to, and as an artist it is very important, welcome people with an open heart. Your actions must show you truly care for them, respect them, and want to work with them.









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Pushtee: What would your concluding remarks for this be? Would you say you are content with what you are doing?

Ridhima Bagga: In a way, we are obviously content that we got the chance to pursue what we once dreamed of. Having the privilege, our families support, our friends, our team members, we are able to do what we wanted to do. But in terms of being satisfied with where we are right now, I would say of course not. Since as I mentioned it earlier as well, artists are learners and we keep on growing forever. Contentment also brings some sort of comfort, which I personally believe is not a good virtue for an artist. Whenever we feel comfortable, we tend to push ourselves towards doing something more, something out of our comfort zone. And for me that journey, of *"finding contentment in not being content"*, is a beautiful one that everybody must explore.

So, on a concluding note I would just like to say, to everyone reading this interview, to just hop onto this endless journey of finding things, finding yourself, learning and forever growing into the best ways possible.

Interviewer's Note

I believe that what Ridhima Bagga is doing is such a necessity in our lives, in our country, in our culture, because we have left behind the art of creating things- one of the major reasons being that "art does not align with monetary terms". As though, to some extent it stands true, I believe times have changed, and we, artists, now hold the capability to make our own ways, our own opportunities by integrating art and entrepreneurship. One of the greatest examples has been set up by Ridhima Bagga and Sudheer Rikhari's The Trialogue Studio.

So, the next time I want to enroll in some fun classes or watch some great productions, or find a family who celebrates art, I know who to search for!

TALKS ON AIR WITH MR. KRISHAN GOPAL

Interview by- Gauri Wadehra, B.A. (H) English, 3rd Year

Gauri: Namaste Sir, are you available to talk for a short while? We are pretty interested to discuss your ART!

Mr. Krishan: (stops playing the flute, holds it in his hands) Sure, so tell me what you would like to know?

Gauri: You play the flute really well, it's like you own it! If we may ask, how did you start?

Mr. Krishan: Okay, so this is a "Kala" or Skill if I tell you. I personally believe that it is not generational at all. You see, Amitabh Bachchan is a phenomenal actor. He put his son in the industry but that spark wasn't "innate" in him. His father could get him one movie, the directors would take him in for being a superstar's son but if he flopped in the first (Which he did), he wouldn't be provided a second chance. Even if he was given multiple chances, he just wouldn't rejoice in this Art. Acting isn't cricket (Aap bat pakda do koi bhi khel le, aise nahi hota, yeh sab ART hai)

Gauri: Right, we understand. So, Sir, are you possibly suggesting that you had *always* played the flute?

Mr. Krishan: Yes, ever since childhood. My father had taken me to Ustad Zakir Hussain's evening Tabla show when I was young. The whole room went quiet when we all heard him play. It inspired me to start with a musical instrument. So, I enrolled in Bal Bhavan (Mandi House) to learn but unfortunately, I could not learn from my Guruji there. I took admission in Gandharva Mahavidyalaya, waiting till June/ July for recruitment. I learned efficiently there, and it wasn't just the lessons of my course but also my improvisation, self learning attitude that helped me grasp the concepts pretty well. My Guruji saw my passion and dedication, and as a well wisher he told me to start Bansuri (Flute).



Gauri: So you started with a Tabla, ended up playing and selling flutes? That's interesting!

Mr. Krishan: Yes, not only because I love playing the flute but also because it amuses me. 1) It's extremely portable to carry, unlike Tabla which was heavy and delicate. 2) There aren't any repair costs/ maintenance costs. 3) It's pretty simple to play, with practice you can learn it and master it. I have been here for around 20 years...

I see tourists coming here, they ask me the price of these wooden treasures. I tell them it's anywhere around ₹500 to ₹2000, they back off and say "it's Expensive" (he mimics the accent). Today, this amount is nothing when people can afford to live in luxuries, they choose not to spend on culture and ART.

(he points to his head), We all are born with a special talent here. (He enquires me) What is your interest?

Gauri: I have been learning a bit of music as I enjoy it (he interrupts and asks what I do the most), I love writing.

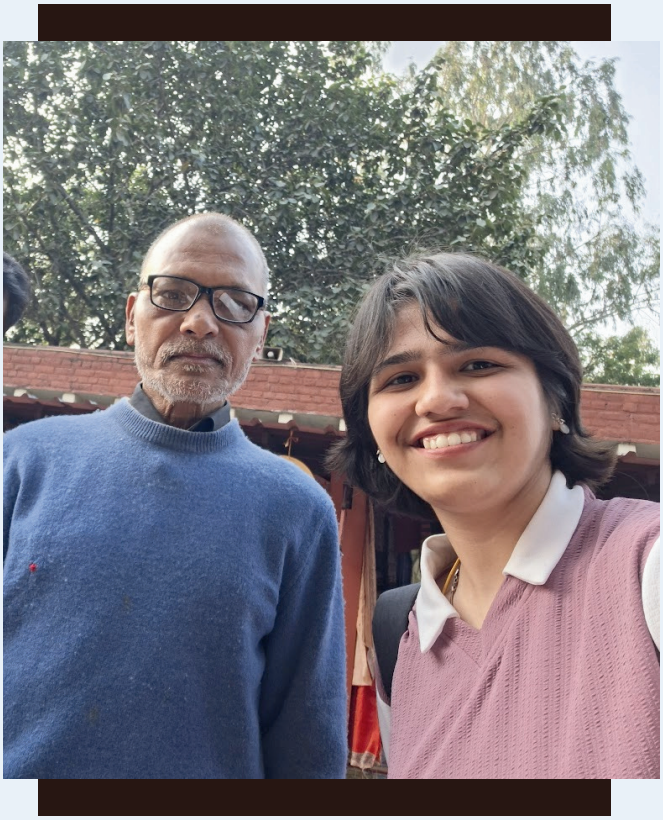
Mr. Krishan: No Art is inferior to others. Writing is also an Art, scripting and poetry composition. Songs have lyrics which are sung. You might as well speak, similarly I have played my flute well because I have had that magic in me. Each one of us carries magic.

Gauri: No wonder you carry your magic everyday with a flute here!

Mr. Krishan: Yes! I have played a lot of instruments and then like a hermit resigns to forest life, I have come here, playing my flute telling people about my art. It's special, it's sacred.

(A boy with his father arrives and Mr. Krishan starts dealing with him, we start backing off to not disturb him and take his leave, he looks at us, joins hands)

Mr. Krishan: Do meet me next time you come around! God bless you :)



Interviewer's Note

He was the second person I interviewed. He was kind, talkative and we loved the analogies he had! Knowing his journey and his respect for his art cum profession made us resonate more with him. I have a special connection with the Flute as it was my first instrument. Listening to him talk of it so lovingly made my eyes shine too. Again, humility. The best part being that before the business the love for what they do comes first. They aren't concerned if you buy the handmade flutes or instruments or not. What matters is that you lend them an ear and words of genuine acknowledgement. That becomes an even bigger and better investment.

SECTION B



SKILLS TO STREETS, STALLS & SHOPS

A CHAT WITH CHHOTE LAL CHAAT BHANDAAR

Interview by- Garima Sharma, B.A. (H) English, 1st Year

Street food vendors play an important role in everyday life around educational institutions. They provide quick and affordable food to students and also build long-term relationships with people who visit them regularly. The following interview was conducted with a chaat vendor who has been running his stall near our college (JDMC) for many years.



Garima: Good afternoon uncle, we often see your chaat stall near the college and many students enjoy eating here. Can we take your interview?

Mr. Chhote Lal: Yes, you can. Please feel free to ask whatever you want to ask.

Garima: wonderful! Would you like to tell us how long you have been doing this work?

Mr. Chhote Lal: (Smiling) I have been running this stall for around 30 to 35 years.

Garima: That is a very long time. How do you feel about doing this work every day?

Mr. Chhote Lal: I feel very happy doing my work. I enjoy serving people and seeing students enjoy the food.

Garima: When you first started this stall, what thoughts were in your mind?

Mr. Chhote Lal: At that time I just thought that a person has to do whatever work is necessary to earn a living, so I started this stall.

Garima: Do people recognize you or come back to meet you after leaving the college?

Mr. Chhote Lal: (sparkling eye) Yes, many students who pass out from the college come back to visit me, even students who used to eat from the stall 30-35 years back. They often tell me what they have become in life, which makes me very happy.





Garima: How does college treat you?

Mr. Chhote Lal: The college staff is very kind and treats me well, I feel respected here.

Garima: Wonderful! Principal mam also praises you and your food. Have you ever felt that people talk down to you because of your work?

Mr. Chhote Lal: Sometimes people do not treat us properly because of our work but there are very few people like this and let me be honest student and college never made me feel like this.

Garima: Was there any problem in the very start of your stall business?

Mr. Chhote Lal: Yes, in the beginning I had difficulties because of some people.

Garima: oh! Can you be specific?

Mr. Chhote Lal: Yes, some people around me, Delhi Police and MCD.

Garima: Okay! So what happened after that? Do you go through the same difficulties now as well?

Mr. Chhote Lal: No, after some time of starting my stall, people started to know me, so difficulties reduced with the time.

Garima: Finally, what message or lesson would you like to give to students like us?

Mr. Chhote Lal: My advice to all students is that you should study well and I want to say that every student who studies hard becomes successful in life.

Garima- So sweet of you. That is it uncle, May we click a picture with you if you permit? Thank you for sharing your experience with us. Thank you so much, Uncle.

Mr. Chhote Lal- No worries, if i can help someone, I will always try my best!

Interviewer's Note

I chose Mr. Chhote Lal because he has been an integral part of college life for students for over 30-35 years. It was wonderful to learn about the stall's history directly from the owner himself. When our respected Principal praised him during orientation, I wondered what made him so special; after meeting him, I finally got my answer.

When I visited, he welcomed me so generously that I immediately realized how comfortable he is with the student community, even while photo-clicking, I made uncle pose with a peace sign for a photo and he did it instantly. I also learned that his son now helps him with the business. It was fascinating to see his eyes shine when he mentioned that students from 30-35 years ago still come back to visit him. What struck me most was how few complaints he had; he seemed truly satisfied with his life. His outlook encouraged me to view my own life through a more positive lens.

Malhotra
Saree Emporium

FABLES OF FABRICS

Interview by- Vaishnavi Snigdha, B.A. (H) English, 4th Year

Business/ stall name: Malhotra Saree Emporium
Founder Name: V.K. Malhotra and N.K. Malhotra

Vaishnavi: Walking into this space, there is a distinct silence to the way the fabric hangs, as if the rolls themselves are keeping secrets. You and your brother built this particular shop together, so what was the catalyst for choosing this life?

Shop Owner: My brother and I opened this specific shop as a new chapter for ourselves, but in truth, the ink was already dry on the pages long before we took our first breath. Our father spent his entire life in this trade, and even before him, in the vibrant markets of Lahore, my grandfather held the same shears. Growing up, we didn't just observe the business from a distance, we lived it. We breathed the dust of the cotton and learned the language of textures before we could even read. Opening this place wasn't a choice made out of a lack of options or a simple convenience. It, instead, was a profound desire to carry forward a rhythm that has been the very heartbeat of our family for as long as our history stretches back.

Vaishnavi: I see both men's and women's materials here, untouched by the needle. In a city that moves so fast, are there people who still take the time to choose raw fabric?

Shop Owner: There is a specific kind of soul who still seeks us out, someone who refuses to be hurried by the frantic pace of modern life. We provide materials for both ladies and gents, and our customers are often those who find that the "standard" world of ready-made clothing simply does not understand the unique proportions of their bodies. But more importantly, many come to us because they possess a creative vision, a hobby or a passion to develop a taste that belongs solely to them. They aren't looking for a quick, disposable purchase to wear once and discard it. They are looking to create an identity, one yard at a time, ensuring every stitch reflects their own personal aesthetic of comfort and grace.





Vaishnavi: There is a deep, grounded sincerity in the way you speak of this work. I wonder, where does that foundational strength come from?

Shop Owner: It comes from a long, difficult history of starting over when the world as you knew it has turned to ash. My father began this work with a fierce, quiet urgency the very moment he arrived here from Lahore. Back then, the world was perceived through a different lens; there was no "here" or "there," no "us" or "them"—it was all one India. But when the Partition happened, the map was redrawn with a heavy hand, and in an instant, he lost everything, our everything, the shop he owned, the home he built, and the entire life he had painstakingly established. He arrived in Delhi not as a celebrated merchant, but as a man who had to prove his right to exist all over again.

Vaishnavi: To lose a world and then find the courage to sell cloth again, how does one even begin that process in a strange city?

Shop Owner: He started with nothing but a bicycle and a relentless, unbreakable will to survive. He had kids to feed and a wife who was in a very fragile condition. Initially, he would load that cycle with as much cloth as he could bring back with him from Lahore, as much as its frame could bear and pedal through the unfamiliar, dusty streets of Delhi, calling out to anyone who would listen, selling fabric under the unforgiving sun.

He didn't have a storefront or a polished wooden counter. It still brings me to tears how he had his legs, his lungs, and a desperate need to provide for his family. He built this life piece by piece, yard by yard, from the seat of that bicycle until he finally earned enough to put a roof over his trade once more. That is the legacy we hold today where a business was built not on easy capital, but on the pure endurance of a man who refused to stay defeated.

Vaishnavi: Do you ever worry that this generational thread might eventually break?

Shop Owner: The truth is, the thread is already changing its color and its strength. Today, with the gift of more education, the younger generation naturally prefers the security and structure of a salaried job over the daily gamble and physical toll of running a shop. They seek a peace that our father never had the luxury to imagine.

Currently, no one in the family is lining up to take the shears next. But my advice to anyone who enters any trade, whether it is the ancient craft of cloth or something entirely modern, remains the same: you must have absolute faith. You cannot do this with a divided heart, you must make up your mind completely, and if you do, the world will eventually align with your path.

Vaishnavi: And for those who want to find you, to see this history for themselves, where can they find you?

Shop Owner: We are not on Instagram. We don't seek the fleeting validation of a screen. We belong to an older world where a man's word and the quality of his weave are what matter. But we aren't hidden from the world. If you search for us on Google, you will find our door is open, just as it has always been for those who value the honesty of the trade.

Interviewer's Note

The Malhotra Saree Emporium serves as an active historical record which demonstrates a world that became destroyed through fire because the fabric displayed in silent tension shows the family's journey through their forced removal and their resistance against their situation. The business operates as a lifelong commitment for V.K. and N.K. Malhotra because their family business functions as a "generational rhythm" which originates from their father's experience of losing everything during the Partition.

The story shows how their migration led them to transform from successful merchants into a man who pushes his bicycle with cloth. The man grows his life from nothing but his breath and his "unbreakable will." Today, as they cater to "specific souls" who value the honesty of the weave over the fleeting validation of a screen, there is a poignant, human grace in their acceptance that the "generational thread" is changing color; they have successfully gifted their children the very security and peace that allows them to choose a different path. It is a rare, grounded legacy where "absolute faith" isn't a marketing slogan, but the literal floor they stand on—a reminder that while maps may be redrawn with a heavy hand, the heartbeat of a family's endurance cannot be so easily erased.

PHOTCARDS WITH GANDHI PRINTS

Interview by- Gauri Wadehra, B.A. (H) English, 3rd Year

Gauri: Hi, I would want to enquire about your startup, Lakshita, please tell the name of your startup.

Lakshita: Hello, It's called Gandhi Prints! I and my father are the co- founders and we run the business together.

Gauri: That sounds interesting, What is the business about?

Lakshita: My father has long been doing typing and printing. I wanted to extend this via online platforms, scale up and create new stuff so young people like us could relate to it more, so that it doesn't get redundant.

Gauri: That's innovative, If I may ask, what inspired you to start and evolve the business?

Lakshita: I love photocards, posters, making vision boards and moodboards. Then, printing them out and seeing them in real life brings joy to me. The beauty of Print is best witnessed when felt.

Gauri: Hmm, I do get your point very well! Do you have a background in entrepreneurship? How did you take this task on?

Lakshita: I did a small course in school on entrepreneurship and we initiated a mock start up there which revolved around homemade, designer candles.

Otherwise, I have been a humanities student and entrepreneurship wasn't generational in my sense.

Gauri: Indeed! Considering that it's a business that you have curated and started from scratch, what are some Setbacks & challenges so far? However short or long the journey has been.





Lakshita: The business is in its initial stage. We are starting and not many people know about us.
I think getting reach on social media, and tackling these with my current routine pose a challenge. However, everyday teaches me something new and I am loving it so far even the difficulties.

Gauri: I totally get you, marketing isn't easy and requires persistent efforts.. Would you like to share your learnings so far..some tips to aspiring entrepreneurs who want to start?

Lakshita: Sure, I think you should find what interests you the most. For example even on your most tired and overwhelming days when you do not want to do anything but still do what you love because that's what inspires you, I think so yeah.

Gauri: Thank you Lakshita, it was a wonderful time interviewing you, the photocards are also of good quality, wow!

Lakshita: Yes Gauri, they are laminated so they are breakproof and waterproof! One can even punch a hole to make it a keychain or a charm. You can also place your orders via our Instagram handle @gandhi.prints_07



Lakshita Gandhi

@GANDHI.PRINTS_07

Location: A-3/28, Near Moti Nagar Metro Station Pillar No. 309.



WHAT'S COOKING AT KRISHNA VEGETABLES?

Interview by- Anshika Katyal, B.A. (H) Economics, 1st Year

Anshika- Good evening aunty, I have been watching you selling vegetables here for a long time. May I know your good name and ask you some questions?

Mrs. Anita- Good evening. My name is Anita, but people here call me Babli.

Yes, I'll be happy to answer your questions, child.

Anshika- Aunty, how long have you been doing this?

Mrs. Anita- I have been selling vegetables here for three years.

Anshika- That's amazing, aunty. May I ask why you started this business?

Mrs. Anita- I used to be a househelp in this area and earned decent money. But a few years back I sprained my foot and couldn't continue with the household work much.

My kids were also growing and I didn't want to sit idle all day. So, I started selling vegetables here in front of my house.

Anshika- I am sorry to hear about your foot, aunty. But even after that setback you didn't lose hope and showed courage, which is wonderful!

Aunty what were some challenges you faced when you started this business?

Mrs. Anita- In the beginning, people around here and sometimes the police used to come and ask why have I put up a stall here, saying it would block the road but later it got settled.



Note- Representative image

One major challenge for me in the beginning was gathering the courage because before my marriage I lived with my father and I didn't have to worry about anything.

Even though we were seven siblings, he never made us feel that we were a burden to him. But after marriage everything changed. I had to work to provide for my family.

Anshika- Aunty, I really admire your courage. You have been doing amazing work for your family.

Did you have any background or experience in entrepreneurship?

Mrs. Anita- No child, it was all new to me. It was about learning and knowing, I wasn't born with it.

Anshika- All right, thank you so much aunty. I will drop by again soon, namaste!

Mrs. Anita- Namaste!

Interviewer's Note

Mrs. Anita was very kind and welcoming while answering our questions. At first, we were a little hesitant to approach her because we didn't know if she would be comfortable being interviewed. However, she spoke to us warmly and shared her journey with us.

Listening to her story made us realise how much courage it takes to start something new in difficult situations. Even after facing health problems, she chose to work hard instead of giving up.

Although she preferred not to have her photograph taken, she generously shared her experience with us. Meeting her was truly inspiring and left us with great respect for her.













MOMBAATI

Interview by- Gauri Wadehra, B.A. (H) English, 3rd Year

You see these candles? Very beautiful right? (we nod) These are the most harmful, gel candles! Their pretty appearance doesn't determine their healthiness afterall. It's not about you all buying my candles, it's about knowledge. Some knowledge has to stick around :)

Gauri: We were interviewing people all around and wanted to interview too, the stall looked aesthetic from far and we were drawn to the art it carries.

Ms. Vishakha: That's so sweet of you (A customer arrives and we give her space, she notices and signals to wait). You've come around, so sit by, listen to my long story, I won't let you leave before that!

I had done Chemical Engineering and then I worked in ONGC for 30 years. I was posted in Delhi, did not initially like it here so Agartala but the environment again. It was a tussle between different spheres of life and I decided I wanted peace, a change in my stream of work.

Gauri: That sounds interesting and possibly a journey towards spiritual enlightenment!

Ms. Vishakha: Indeed, I have always been a runner, I have never stopped at one activity or skill. Life is short but it makes you realize that you only have such a span of time to take upon every new challenge. You know dear children, I also attended a Vipassana course to seek some spiritual sanctity. It was indeed very rewarding and calm when the camp was on but afterwards, the monotonous life was back again. This was the time I joined a course wherein they taught how to make handmade candles.

It was challenging at first, but I caught upon and soon made candles with improvisation. Two years ago, in May 2024, I instituted MomBaati- carrying a mother's care and also the scent of spirituality!







Gauri: That's a whole leap you have taken and we are sure there must have been more challenges and setbacks whilst you were on this.

Ms. Vishakha: Yes, considering that this is the age of social media and I am technically challenged, my kids used to tell me aise nahi hoga promote or sometimes gave me feedback to improve my page. Afterwards, I knew I had to get this done because it was something I was doing for *me.* So from my website till my Instagram, I post on my own. Mediocre or perfect, As long as the page is running, I am content and happy as I am independent to have been able to do this on my own.

Gauri: We totally get you, when you take upon a new endeavour, it is a roller coaster ride! Is there any advice you would like to put forward for us?

Ms. Vishakha: For sure, The young generation needs to understand the importance of Mental Health. I have learnt that to keep one's body as good as new, we must keep it working and thinking. Rukna is a word that should not be in our dictionary. We should keep moving forward and take constructive feedback to improve. To add on, I am doing something extremely exquisite side by side. I have joined a Pilates class. If I keep on trying new things, I shall live with no regrets and by the end of it all, I might be able to say, Yes I have done it all!

Gauri: You have been a Multi- talented, all rounder, this interview was nothing short of inspiring! May we click a picture with you?

Ms. Vishakha: Sure, God Bless you! Here's a visiting card (I have designed it myself).

Scan to Visit the Website

Interviewer's Note

Ms. Vishakha was pretty active and approachable. Alone on her stall, we could see she had arranged candles and also had some packaging material for the same. Managing it all single- handedly and still putting on a smile was the highlight of her personality.

Moreover, the receptive demeanour, reflecting her zeal to learn and take upon multiple tasks with utmost dedication really caught our attention!

Her approach was motherly and also kind. The best part about the interview were the plot twists.

At every point of the story, there was a takeaway and we also learnt that battles are being fought everywhere, in each one's hearts and soul. Some people just make peace within themselves better by engaging in worthwhile initiatives.

SMARTHUTT

YOUR COMFORT OUR PRIORITY

Interview by- Pakhi Tyagi, B.A. (H) English, 3rd Year

Pakhi: What is your business about? How long have you been doing this?

Aman: Smarthutt is a home and kitchen brand that focuses on simple, useful products for everyday homes. The idea behind the brand is very practical, that is to take products which people use daily and make them better in quality, more useful and reasonably priced.

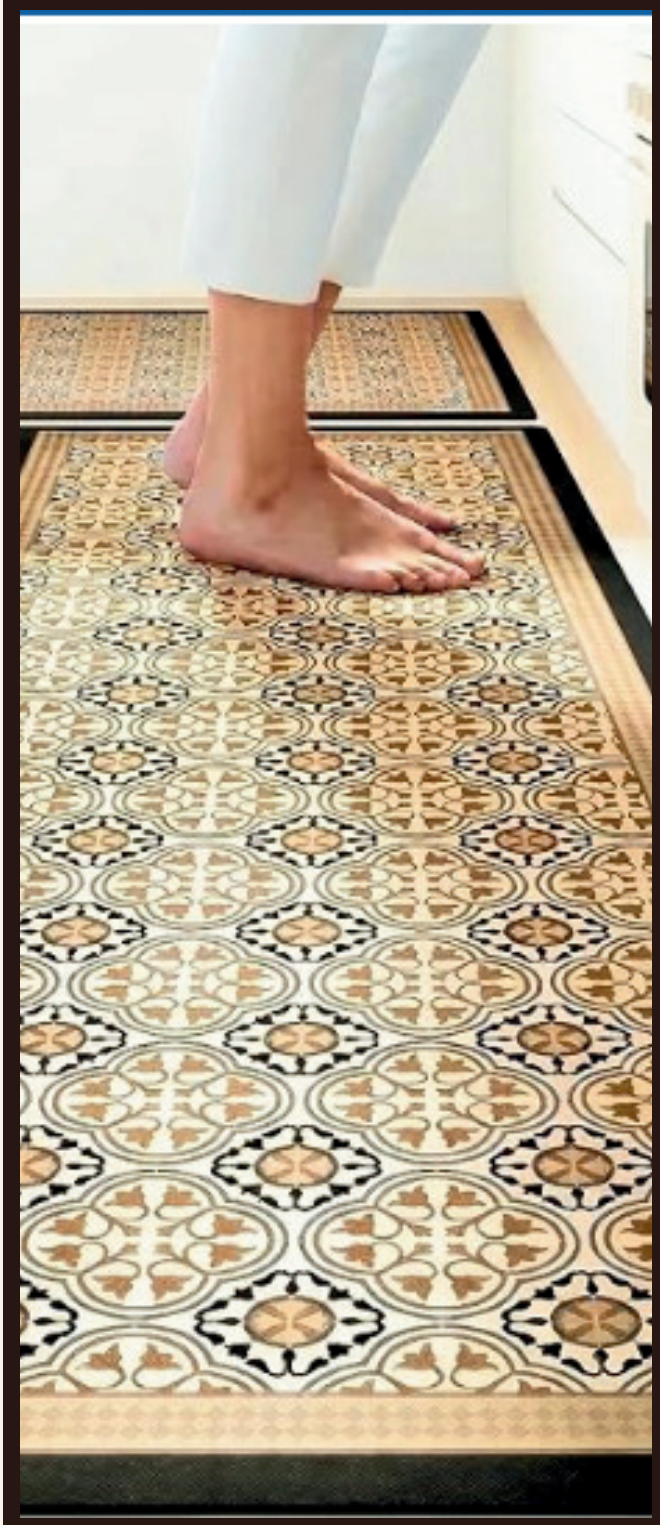
Right now, I have started with products like anti-slip kitchen mats and broom holders. These are small things, but they make a big difference in daily life. Kitchen mats help keep the cooking area safer and cleaner, while broom holders help organize cleaning tools neatly in one place. My goal with Smarthutt is to slowly build a brand that people can trust when they think about reliable home essentials.

I started this recently as a digital-first business, mainly selling through e-commerce platforms. It's still in the early stage, but the aim is to keep adding more useful products for homes and grow Smarthutt step by step.

Pakhi: Indeed, it makes sense. What inspired you to start the business?

Aman: The inspiration came from a simple observation. When we buy household products like mats, holders or other kitchen items, there is often no guarantee of quality, and many times the prices do not feel fair.

Sometimes products are expensive but don't last long, while cheaper ones stop working after a short time. Seeing this gap made me think there should be a brand that focuses on reliable quality at reasonable prices. That idea led to the start of Smarthutt, with the goal of offering simple and useful home products that people can trust.



Pakhi: Starting this initiative must have been intimidating, did you have a background in entrepreneurship?

Aman: Yes, entrepreneurship has always been part of my journey.

My family used to run a medical store, where I managed inventory, suppliers and daily operations. Handling thousands of products and interacting with customers taught me a lot about retail, pricing and customer needs.

Alongside this, I also explored e-commerce and online selling, where I learned about product sourcing, branding and digital marketing.

Currently, I work in the operations team at Zomato, where I get exposure to large-scale operations and business systems. These experiences have helped me understand how businesses work and encouraged me to start building my own brand.

Pakhi: Would you like to share some Setbacks & challenges so far?

Aman: Building an e-commerce brand comes with challenges. Even with a good product, standing out in a crowded marketplace requires time, effort and marketing investment.

Getting visibility, building customer trust, and collecting reviews takes patience. There are also many decisions in the early stage, such as pricing, product positioning and understanding customer expectations.

However, these challenges have been valuable learning experiences and have helped me understand how important trust and consistency are in building a brand.

Pakhi: Finally, what are some learnings / tips you have in store for aspiring entrepreneurs?

Aman: One important lesson I learned is that starting is more important than waiting for the perfect plan.

Many people have ideas, but real learning happens when you actually start and understand the market. I would also say that a good product alone is not enough. Marketing, branding and customer trust play a big role.

My advice to aspiring entrepreneurs is to start small, keep learning and stay consistent. Every challenge teaches something new and helps you improve.



Aman Saraswat

Scan to Visit the Website

SHREE NARAYAN ART

Interview by- Gauri Wadehra, B.A. (H) English, 3rd Year

Gauri: Namaste Uncle, we saw your stall and it caught our attention..We had been interviewing people and were just about to leave. But, seeing your exhibit made us stop by. It looks so unique!

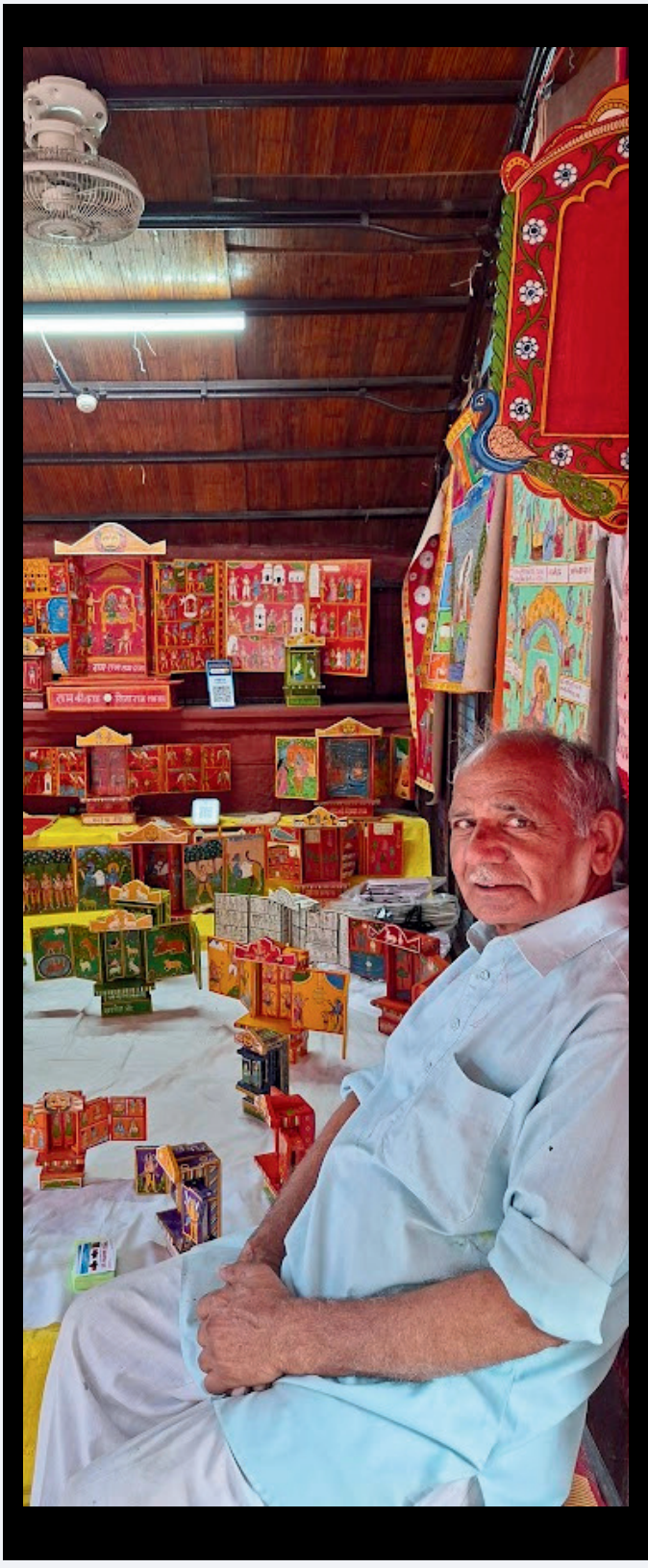
Dwarika ji: Namaste Ji, first of all thank you so much. I would like to tell you that this is Kawad art and I am from Rajasthan. It is a generational skill that I have come to take upon myself and continue.

Gauri: Uncle, is it somehow related to the Kawad Yatra that's carried out by devotees each year?

Dwarika Ji: No, this is an art form we are talking about here. Kawad art was used by villagers in olden times to propagate stories and culture. These are wooden boxes, painted by the Kawad artists. They are portable enough to be carried on backs or in hands for ease. We are talking of a time when there were no written mediums and storytellers had to convey the tales of their ancestors, Gods and other related themes to the common man. This art, as you can see here, functioned in a visually appealing manner, making it easy for both the storyteller and listener to retain the stories of the divine!

Gauri: We totally understand you, this is a really creative way of preserving oral narratives- stories that would have been long lost! Would you like to tell us about some of the stories briefly?

Dwarika ji: Absolutely, if you look closely there is a tale of Lord Krishna and his father carrying him in storms. Another one shows Lord Ganesha and Lord Shiva. As these are historical, we also have some tales to balance them with the contemporary times as the perspectives have changed. Look at the one about girl education. This one shows a young girl with a school bag here!



To add on, these are not restricted to wooden boxes here. You can see painted sheets and also this large canvas with the art.

Let me be very honest, these fulfil multiple purposes: from being a medium to narrate stories to retain culture, they also are artistic showpieces that show generations of artisanship and can be kept in one's home.

Gauri: We could look at these stories all day long and iterate them over and over! How long have you been doing this, Uncle, the furnished boxes, the painting, the way they open, all of these require persistent efforts, expertise and most of all devotion!

Dwarika Ji: This is a 500 years old (even older) art form. I am just someone who is taking the legacy forward and I have been doing this since the past 35 years.

This has helped me earn a happy loving family. They are supportive of my work. Only recently, I won an award at an exhibit too!

(We ask him how long it has been since he established himself in Dilli Haat)

Oh, *here*? It's only been two days. My experience has been amazing so far. The placement of my stall, all my requirements are taken care of. The authorities are pretty supportive and I have come across tourists and young people like you who are polite to stop by and learn about my journey. This is when I feel I have done something in my life and I have put myself to the right cause!

Gauri: Indeed Uncle, you inspire us to keep our cultures alive in this culturally hybrid world wherein these local art forms will fade if we do not know about them. May we click a picture of you and your stall? It would be good to savour this day!

Dwarika Ji: Sure, what are you currently doing? It was a great time talking with you (Joins hands) Drop by again! Thanks!



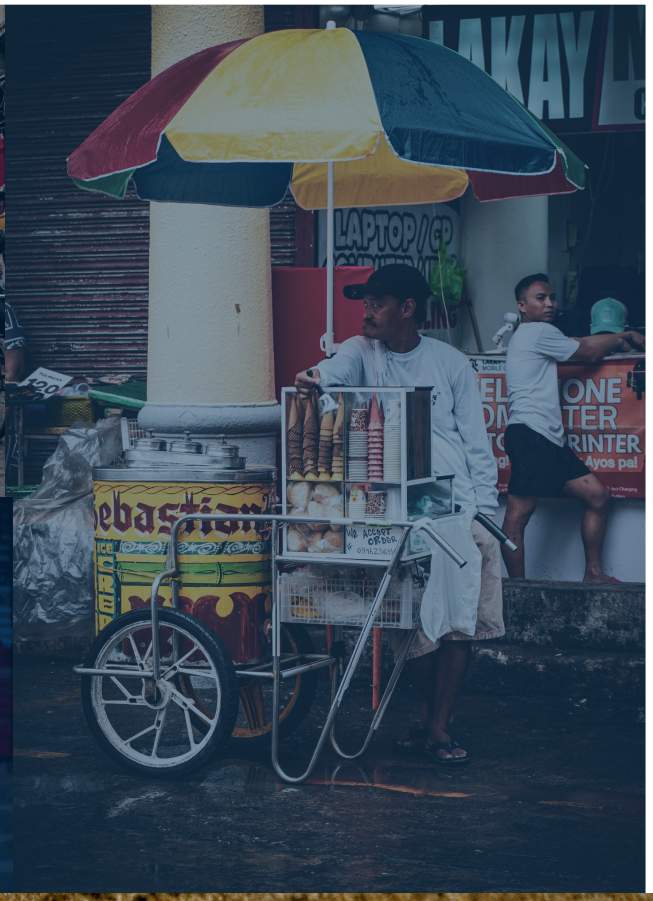


Interviewer's Note

Dwarika Prasad Jangid Ji was the final vendor we interviewed on our visit. His stall was distinctly visible and had a variety of items- from cloth to wooden boxes, all of them had an element that one could resonate with childhood stories that our grandparents told us.

His stall is not only aimed to sustain the stories of Hinduism but encourage progressive thoughts which was evident from the modern stories integrated with Kawad art. Also, his demeanour was very inviting, nature extremely grounded. We could see he was old and it was difficult to get up to greet people or talk (repeating himself). But not once he refused someone or ignored them. He also kindly gave us his visiting card. When we had arrived, a guy with a camera and gimbal was recording everything (possibly for a vlog). We found it a bit intrusive but Dwarika Ji was calm and not at all apprehensive towards him. With his art, he also carried humility and gratitude.







ARTICLES













ENTREPRENEURSHIP

FROM THE STREETS...







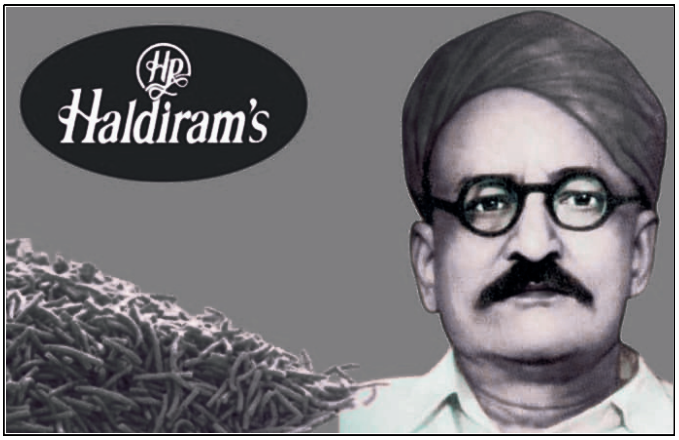
When we think about entrepreneurship we usually think about offices and people in suits.. But, we forget that-

Entrepreneurship is an active process that is also happening on the streets., it is not restricted to certain spaces.

A tea seller opens his stall early in the morning. A woman sells vegetables near the market. A man repairs shoes on the roadside. These people are building something of their own. That is entrepreneurship. They do not have plans or fancy ideas. They just start small because they need to earn money to support their families. They want to be independent. So they begin with what they have using some borrowed money or savings. The start is simple nothing.

Street vendors are not just trying to get by. They make decisions all the time. A food seller knows what people like to eat in the evening. What they prefer in different seasons. A fruit vendor changes his prices depending on how fruit he has and how much people want to buy. A tailor understands what his customers want without them having to explain much. These people learn by doing their work every day. They make mistakes. They learn from them.

In India people often think that a government job or a corporate job is the way to be successful.. Working on the streets is not inferior. Many big businesses started small.



For example Haldirams started as a shop in Bikaner in 1937. The owner, Ganga Bishan Agarwal was selling snacks and sweets. He did not have a brand name or many outlets. He just worked hard. Made good products. Over time his business grew.

There is also risk involved in street entrepreneurship. Some days are good. Some days are slow. The weather affects their business. So does competition.. They keep going. They open their stalls every morning. That takes a lot of strength. They are also very good at adjusting to situations. If something does not sell they try something. If they do not have money they are careful with what they have. If customers complain they try to improve. They learn by doing, not by reading books or attending classes.

Women are also involved in street entrepreneurship. They run food stalls, sell flowers, stitch clothes or make items. For some women it starts as a way to help their families. It becomes something over time. They earn an income. Become independent.

These women work hard. They take care of their customers manage their money deal with suppliers and take care of their homes. They do not have a fixed schedule and their work and personal life are mixed together. It must be tiring.

It also shows how strong they are. What is interesting is that street entrepreneurs do not have a safety net which makes them take risks. They do not have a guaranteed salary or paid leave. They invest their time and effort. They do not know how much they will earn.

That uncertainty is part of their life. Society often respects people who work in offices more than people who work on the streets.. Street entrepreneurs have valuable skills like adaptability, observation and communication. They take risks. That is a real business quality.

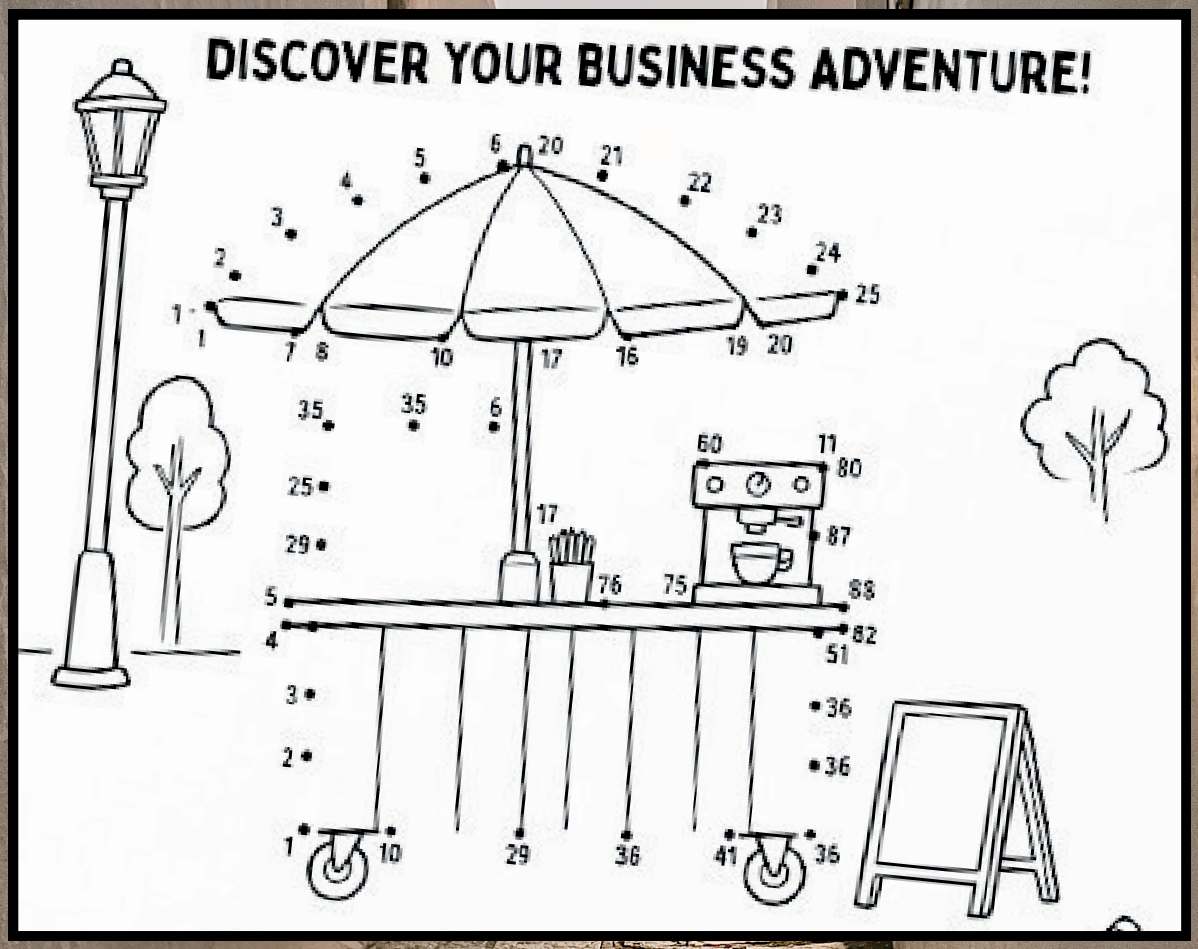


Street vendors also help keep culture alive. They sell snacks, handmade crafts. Provide small repair services. These things are important to peoples lives and big corporations cannot replace them.

Maybe we should not measure success by how much money someone earns or where they work. Maybe we should also consider courage, consistency and the ability to build something from nothing. Entrepreneurship from the streets is not less important; it is less recognized. It happens in places, with people doing extraordinary work. Maybe that work deserves respect.

Article by:
Khushboo Paliwal,
B.A. (H) Political Science, 2nd Year

connect the DOTS





CHAOS TO CLARITY:

How Unfinished Thoughts Shape Revolutionary Ideas

We often imagine great ideas as neat, well-structured moments of brilliance, an instant where everything suddenly makes sense. In reality, most revolutionary ideas are born in confusion. They begin as half-formed thoughts, scattered observations, and questions without answers. What we usually call “chaos” is not the absence of thinking, but the presence of too much thinking at once. Unfinished thoughts, rather than being obstacles, are often the raw material from which clarity eventually emerges.

Every meaningful idea starts with discomfort. A sense that something is incomplete, flawed, or unexplained. This discomfort forces the mind to wander, to connect unrelated dots, and to sit with uncertainty. When thoughts remain unfinished, they continue to live in our minds, returning again and again until they find form. Unlike complete ideas, which often settle and stagnate, unfinished thoughts demand attention. They push us to question assumptions and rethink established patterns, making them essential to intellectual growth and innovation.

History itself is proof that chaos precedes clarity. Many revolutionary thinkers were not initially certain of their ideas. Einstein’s theory did not arrive fully formed; it evolved through years of questioning Newton's physics. Similarly, writers, philosophers, and artists often describe their creative process as messy and nonuniform. Drafts are rewritten, arguments are reshaped, and meanings shift. The final outcome may appear coherent, but it is built upon layers of confusion and doubt.

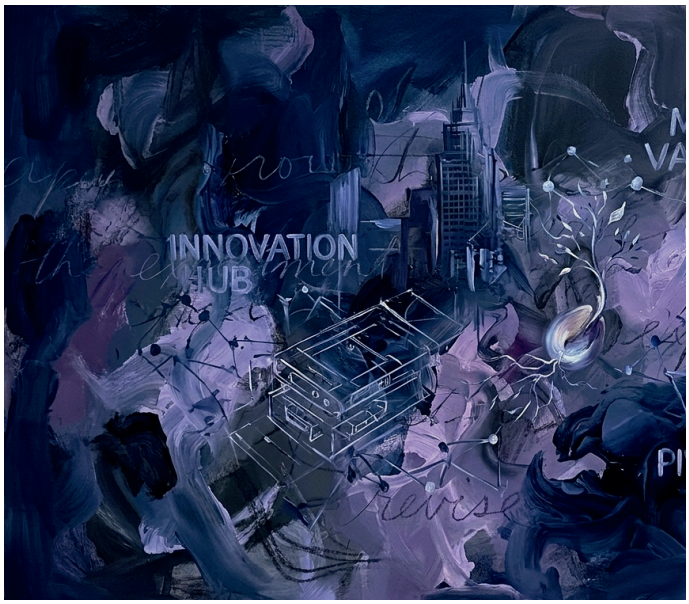
Unfinished thoughts are powerful because they keep the mind active. Psychologically, the human brain dislikes incompleteness. This is why unresolved questions stay with us longer than answered ones. When an idea is incomplete, it invites exploration. It encourages curiosity rather than closure. Many groundbreaking innovations emerged not because someone had the perfect answer, but because they refused to stop questioning imperfect ones. The willingness to live with uncertainty becomes a strength rather than a weakness.



In academic and creative spaces, however, chaos is often discouraged. We are trained to present polished arguments, clear conclusions, and structured outcomes. While this is important, it can unintentionally make us fear confusion. Us students may feel that not knowing something immediately reflects incompetence. In reality, confusion is a sign of deep engagement. When we allow ourselves to think without immediately demanding clarity, we give ideas the freedom to evolve. Some of the most original insights arise when we let thoughts remain unresolved for a while.

Feminist movements, civil rights struggles, and social revolutions all started with people sensing that something was wrong, even if they could not fully articulate it. That initial sense of disorder gradually transformed into ideology, language, and action. Without the courage to acknowledge confusion, such movements may never have taken shape.

Creativity thrives in chaos because it allows contradiction. An unfinished thought can hold multiple meanings at once. It does not demand immediate consistency. This openness enables thinkers to experiment, fail, and revise. Many artistic and intellectual breakthroughs occur when individuals resist the urge to prematurely finalize their ideas. Instead of rushing toward clarity, they remain in the process.



This patience with ambiguity often leads to deeper and more original conclusions.

In our fast-paced world, there is increasing pressure to have instant opinions and definitive answers. Social media rewards certainty and confidence, often at the cost of reflection. In such an environment, unfinished thoughts are undervalued. Yet, revolutionary thinking requires slowing down. It requires space to think imperfectly, to contradict oneself, and to change perspectives. Growth occurs not when thoughts are instantly clear, but when they are allowed to mature.



Ultimately, clarity is not the opposite of chaos, it is its outcome. Unfinished thoughts are not failures of thinking but evidence of it. They reflect curiosity, courage, and intellectual honesty. Revolutionary ideas do not emerge from rigid certainty but from minds willing to explore the unknown. By embracing chaos rather than fearing it, we allow ourselves to move beyond conventional thinking and contribute something genuinely new.
In moving from chaos to clarity, we must recognize that unfinished thoughts are not meant to be rushed or silenced.

They are meant to be explored, questioned, and lived with. It is within this space of uncertainty that revolutionary ideas are quietly formed, waiting not for perfection, but for persistence.

Article by:
Rashi Singh, B.A. (H) Sociology, 1st Year

UNDER OPEN SKIES:

Stories of Women Who Work Without Walls

Starting and operating a business with one's own ideas, abilities, and labor in order to make money is known as entrepreneurship. An entrepreneur is a person who engages in this activity. They take chances, handle things independently, and strive to advance their work by resolving issues and generating opportunities.



Most of us picture people in offices, managing startups or businesses, when we hear the word entrepreneur. However, we will see a different type of entrepreneur if we go outside and walk through any crowded market or street. Women entrepreneurs also sell fruits, vegetables, clothing, and small household goods on the side of the road. Even though their stores are modest and straightforward, their work has a significant impact.

We can see around, every city and town has female street vendors. In order to purchase goods at lower prices, they frequently visit wholesale markets after rising early in the morning. They set up their little booths and wait for customers for hours. They don't have a comfortable or easy job. They operate amid heat, dust, noise, traffic, and even precipitation. They continue to work every day in spite of all these challenges so that they provide for their families.

One beautiful thing about women street vendors is the connection they share with each other. They become like a family. They sit together, talk during time, share food and support one another in trouble. If one vendor needs to go, another often keeps an eye on her stall. This friendly support makes their work easier. It shows that street business is not about competition but also about teamwork and care among women street vendors. At the same time their path is not simple.

Most of them do not have a place to work. They are asked to shift from one corner to another. Rain, heat or cold can affect their sales. Sometimes it even spoils their goods. Safety is a concern, especially when they work till evening. With all these problems they continue with bravery and patience. They feel proud because they earn honestly and support their families through their efforts as women street vendors.

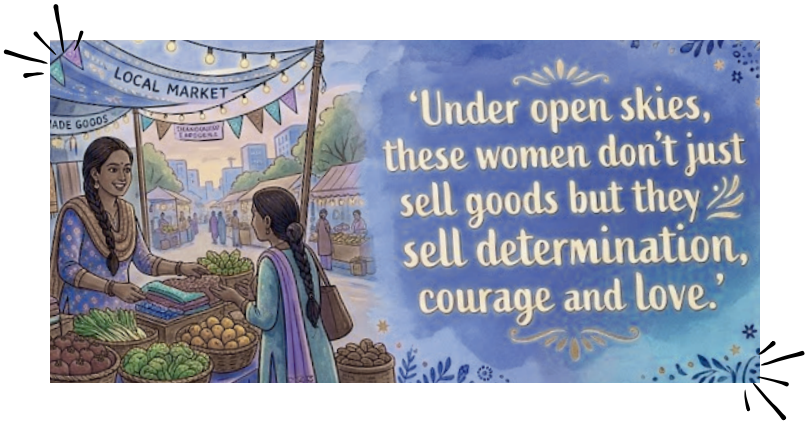
These women make streets feel alive and welcoming. They don't just sell goods. They bring movement, color and conversation to spaces. People stop to exchange a few words and continue their day. If they were not there many streets would feel quiet and lifeless. In their way they help keep local markets active and connected. They add value that goes beyond selling goods as street vendors.

It is important to look at them with a perspective. They are not simply women sitting by the roadside. They are people who plan to take risks and make decisions for their work as women street vendors. They keep track of their products, calculate earnings and handle customers with patience. This kind of work needs thinking, confidence and strong determination.

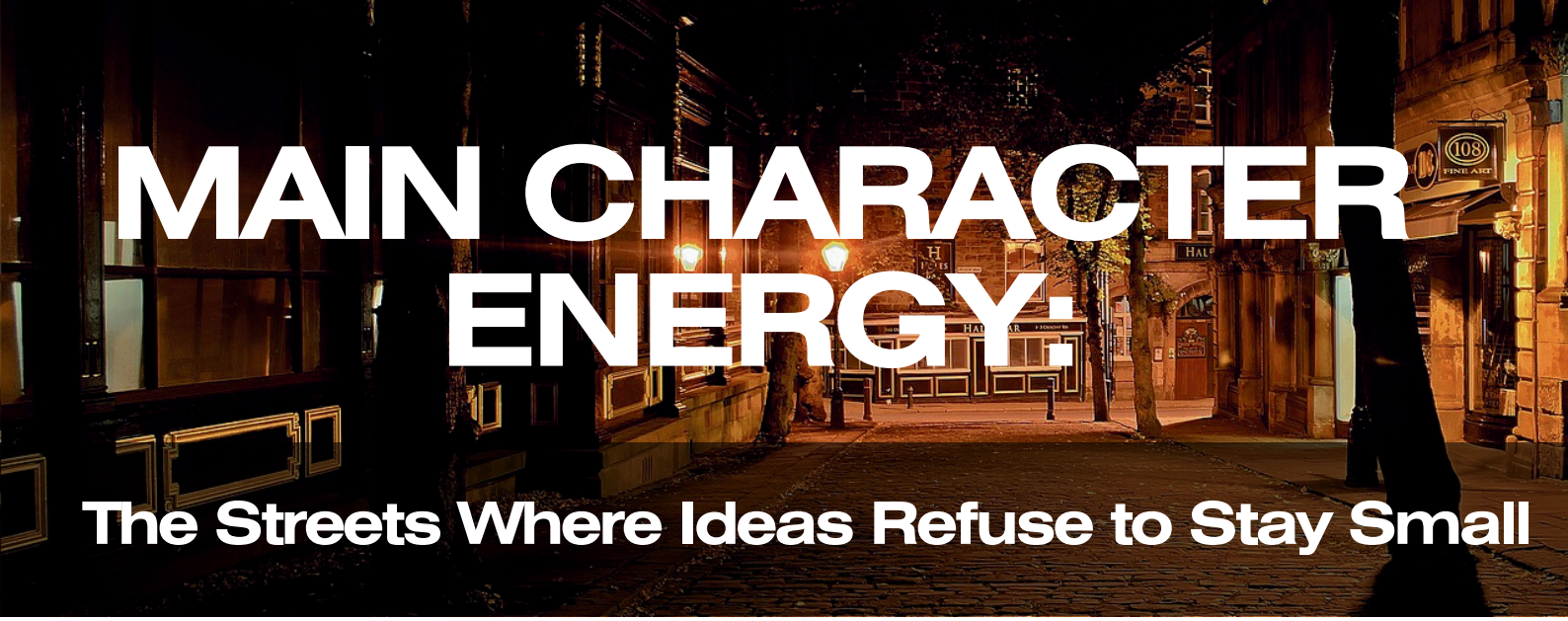
What may appear ordinary from a distance actually involves responsibility and effort every single day from women street vendors. As students and responsible citizens we should learn to treat women street vendors with respect and kindness. They are an inspiration to all of us. Times we walk past them without even noticing the effort behind their work. A polite conversation, a smile or choosing to buy from them or ignoring them can mean a lot.



These women spend hours on the streets. They often sacrifice their comfort so their children can have a life. For them every small sale matters. It helps them run their homes and support their families as women street vendors. When we value their work we also give them confidence and dignity. In conclusion women street entrepreneurs are examples of strength, independence and determination. They prove that entrepreneurship does not always happen in offices or companies. It can happen on a roadside stall under the sky with simple resources but strong determination. Their stories remind us that hard work, courage and hope can build a future in challenging situations for women street vendors.



Article & quote by:
Garima Sharma, B.A. (H) English, 1st Year



MAIN CHARACTER ENERGY:

The Streets Where Ideas Refuse to Stay Small



Lately, the phrase "*main character energy*" has been everywhere. People often use it to describe someone who takes control of their story instead of just going with the flow, or simply letting someone else control it. The idea behind this is that your life isn't a background scene-you're actually the main character. While this phrase became popular through social media, the mindset behind it has existed for much longer. In fact, if you look closely, you can see it playing out on the streets every single day.

Walk through any busy market or roadside lane, and you'll notice something interesting. Be it a metro city or a small town-stalls, food carts, and vendors selling everything from handmade items to everyday essentials line the streets. Initially, it might just look like a part of the city's or the town's routine. But behind each stall is a person who decided to start something of their own-often with very limited resources. And somehow, these streets become the starting point of countless entrepreneurial journeys.

What makes the street such an interesting place for ideas is its unpredictability. Unlike a structured workplace or a planned business environment, the street demands constant observation and adaptation. The vendor has to quickly understand what customers want, what price works best, and how to make their product stand out from the stall next to them-and yes, this is not as simple as most people believe it to be. Every day becomes a small experiment in creativity and problem-solving.



Another thing that stands out about street entrepreneurs is their flexibility. Running a small stall is not easy. Some days there are many customers, and other days business can be slow. Weather, competition, and changing demand all play a huge role here. Yet, most vendors continue to show up every day with the same determination.

They adjust their strategies, try new approaches, and keep moving forward. In a way, this will power reflects the exact spirit of "main character energy"-the belief that your story is worth continuing, even when things are uncertain.

The street also reminds us that ideas don't always begin in perfect conditions. Many successful ventures start in very ordinary places. A simple food cart might experiment with new flavors, or a small seller might find a unique way to attract customers. These moments of creativity often happen quietly, without much recognition. But they show how innovation can grow from everyday experiences.

For students and young people, observing these spaces can be surprising and inspiring at the same time. Why? Because most of us think entrepreneurship begins with big investments or elaborate business plans. However, the street tells a different story. It shows that sometimes all it takes is an idea, a bit of courage, and the willingness to start small.

In the end, the streets of a city are more than just busy pathways. They are places where ambition quietly takes shape. Every stall, cart, and small setup represents someone-someone who decided to step into the role of the main character in their own journey. And in doing so, they prove an important point:

even the smallest ideas can grow into something meaningful, when people believe in them enough to begin.



Article by-
Mishthee, BCom (Hons.), 2nd Year

Facts from The Street



Fact #1

They test products faster than startups.

A street vendor can introduce a new item in the morning and know by evening if it works or not.

Fact #2

Their "market research" is direct conversation.

Instead of surveys, they simply ask customers what they liked or didn't like.

Fact #3

Many vendors remember customers by order, not name

The way food or products are displayed is meant to attract people walking by in just a few seconds.

Fact #4

Peak hours are like mini festivals.

Some vendors sell 70–80% of their daily stock in just 2–3 hours.

Fact #5

Many operate with almost zero waste.

They plan inventory so precisely that very little food or product goes unsold.

Fact #6

Street entrepreneurs often create viral trends unknowingly.

Unique dishes or styles can spread from one cart to an entire city.

Fact #7

They rely heavily on repeat customers.

A regular customer base often contributes more than half of their daily sales.

Fact #8

Their pricing strategy is psychological.

Simple numbers like ₹10, ₹20, ₹30 make buying decisions quicker.

Fact #9

Some street vendors know hundreds of customers' preferences by memory.

It's basically a mental CRM system without technology.



WHEEL OF COURAGE:

HER CART, HER DREAMS

"Before the rise of the sun, over the crowded markets, such as those in Delhi's old city, a woman is already wide awake and is ready to push herself with her cart through narrow lanes, full of bright green vegetables beside ripe tomatoes, and is wholly prepared to face a day that weaves stories of struggle and resilience. That woman is not only selling veggies, but is also running a micro-enterprise through wheels, embodying a silent revolution that is often overlooked in India."

Street vending is one of the most visible manifestations of India's economy- yet its true scale has often remained hidden in statistics. Older estimates suggest that India has around 10 million street vendors, which serves as a lifeline for affordable goods and services for urban India. Against such backdrops, women do play a crucial role in this workforce. Studies of metropolitan cities like Delhi have estimated that about 30% of street vendors are none other than the women. Research across the country suggests that roughly 40% of all vendors are women, most of whom are selling perishable goods like- fruits, vegetables, and flowers.

Such women are entrepreneurs by necessity- self-employed, bearing the entire cost and risk







of their trade with little to no formal support.

There are repeated stories of such women across a number of streets. The entrepreneurial journey of these women isn't just confined to market hours. Even after the hours of wheeling carts, dealing with tons of wholesale suppliers, and customers, most of them return home- to cook, clean, and take care of the family. A study regarding motivations in the vending community highlights how patriarchal norms and limited access to formal employment push women into the streets, with one of the few viable options for income. For them day starts before dawn and ends after others have slept. Yet, this grueling schedule brings dignity and, with that, a subtle and progressive shift in household dynamics. In the modern era, such women contribute more than just food on the table; she contributes decision-making power in their families.

In the broader Indian workforce, 61% of women in non-agriculture jobs are in the informal sector, where street vending is prominent. Women's participation in the sector of informal entrepreneurship has always been significant, even if the formal employment opportunities lag. Research on the topics such as- gender gaps shows that women-owned proprietary establishments have increased from 23.9% to 27.2% from 2021 to 2024 respectively, which reflects greater participation of women in small-scale entrepreneurship. However, income insecurity, lack of legal protection, and absence of social safety have continuously affected women street vendors more severely than their male counterparts.

However, to recognize street vendors as legitimate economic factors, the Street Vendors (Protection of Livelihood and Regulation of Street Vending) Act, 2014 was passed to protect livelihoods and grant access to legal protections- but the implementation has been uneven, as it excludes many women from formal recognition.

Programs like PM SVANidhi, a government credit initiative, have begun to change this by offering microcredit to vulnerable vendors. Nearly 31 lakh women have benefited from this scheme, making urban financial inclusion more accessible and formalizing once-invisible businesses.



We often celebrate startups backed by venture capital, but streets tell a different entrepreneurial story- one is written in sweat, tenacity, and community trust.

Women street entrepreneurs may not have boardrooms, but they master supply chain management, pricing dynamics, customer relationships, and flexible operations out of necessity. In doing so, they redefine entrepreneurship itself- not as a privilege of capital, but as an expression of resilience.

When we talk about inclusive growth, we must amplify such women's voices and recognize that true empowerment happens not only in boardrooms, but also on streets wheeling carts into the future.

Article by:
Prachi Srivastava,
B.A. (H) Political Science, 2nd Year



THE GRIT BEHIND EVERYDAY HUSTLES

Entrepreneurship is often celebrated through stories of rapid success, breakthroughs in innovation, and headline-making achievements. These stories, while inspiring, reveal only the final chapters of a much longer journey. Every successful entrepreneur first goes through a phase that remains largely invisible- one of everyday hustles. These are the routine efforts, small decisions, and persistent actions that form the backbone of entrepreneurial growth. They may not seem extraordinary on their own, but together they define the journey toward meaningful success.

Everyday hustles are not defined by big decisions like launching your startup or securing investments. They test your patience in the form of continuous learning, repeated experimentation, and consistent problem-solving. Entrepreneurs often begin with limited resources, unclear direction, and numerous uncertainties.

In this stage, progress is slow, and failures are frequent. What sustains individuals through this process is not luck or talent alone, but the ability to keep moving forward despite obstacles. This steady perseverance is what separates short-lived enthusiasm from long-term commitment.

At the core of all of it lies a core value that we call 'grit'. Grit is the inner strength that allows one to persist when outcomes are uncertain and recognition is absent. It is the determination to work through setbacks rather than avoid them. Entrepreneurship demands emotional resilience, as rejection and criticism are inevitable. Whether it is a rejected proposal, a failed product, or a missed opportunity, entrepreneurs must confront disappointment regularly. Grit enables them to absorb these experiences, learn from them, and return with renewed focus. Another essential aspect of everyday hustles is the discipline to show up consistently. Motivation can be unpredictable, but discipline ensures continuity.

Entrepreneurs often operate without external pressure or structured schedules, which makes self-discipline crucial. Daily tasks such as improving products, engaging with customers, managing finances, and refining strategies may feel repetitive, yet they are vital for progress. Over time, these repeated actions create momentum and clarity. Entrepreneurship also requires a strong learning mindset. Most entrepreneurs do not start with complete knowledge or expertise. They learn through experience by making mistakes, seeking feedback, and adapting their approaches.

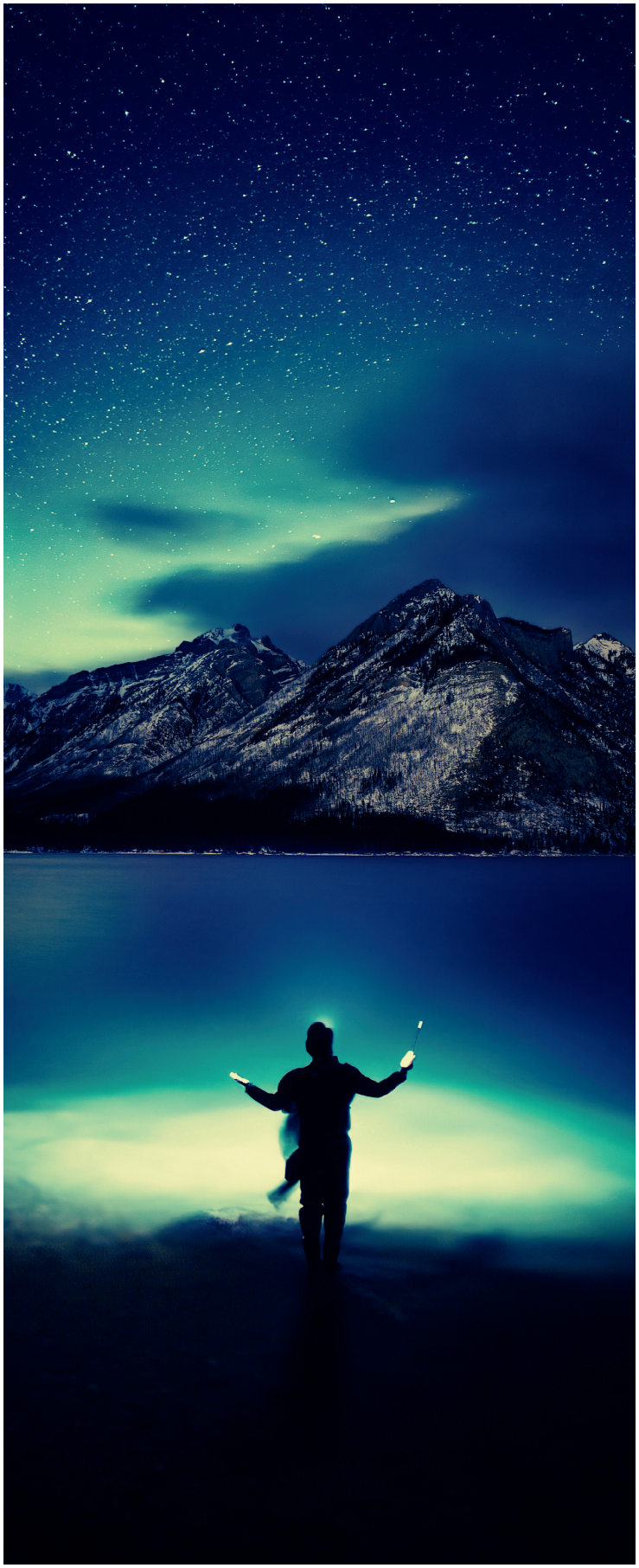
Every day, 'hustling' involves constantly skilling up, understanding market trends, and improving your decision-making powers.

This continuous learning process can be exhausting, but grit allows entrepreneurs to view challenges as opportunities for growth rather than barriers to success. Adaptability is another trait that an entrepreneur must have. The entrepreneurial environment is dynamic, with changing market conditions, evolving consumer preferences, and unexpected disruptions. Entrepreneurs must be willing to adjust their strategies without losing sight of their vision. Grit supports this balance by encouraging persistence without rigidity.

It helps individuals remain committed to their goals while being flexible enough to evolve when necessary. The long-term value of these seemingly mundane activities becomes evident over time. Small efforts compound into significant results, creating strong foundations for sustainable growth. Skills sharpen, confidence grows, and networks expand gradually. Entrepreneurs who remain committed to their daily efforts often discover that consistency matters more than intensity. Progress may be slow, but it is steady and meaningful.

Beyond business outcomes, everyday hustles shape character. Entrepreneurs develop patience, accountability, and resilience through continuous challenges. They learn to manage uncertainty, take responsibility for decisions, and lead with integrity. These qualities not only contribute to professional success but also influence personal growth and leadership abilities.

In conclusion, entrepreneurship is not defined by instant victories or dramatic breakthroughs. It is defined by the grit behind everyday hustles, the quiet persistence, disciplined effort, and willingness to learn from failure. These daily actions, though often unnoticed, are the true drivers of entrepreneurial success. Behind every achievement lies a journey built on resilience, consistency, and unwavering determination.



Article by:
Anshu, B.Com Hons., 1st Year

QUIZ Street

1) Street entrepreneurs are often believed to be:

A) Job creators
B) Innovators
C) A burden on the economy
D) Contributors to local markets

2) Which of the following reflects the reality of street entrepreneurship?

A) They work only occasionally
B) They contribute significantly to urban economies
C) They avoid customers
D) They have no role in markets

3) A common myth about street entrepreneurs is that they:

A) Work very hard
B) Provide affordable services
C) Are illegal by nature
D) Support local communities

4) Street entrepreneurs usually start their businesses because:

A) They want to avoid work
B) They lack other employment opportunities and show initiative
C) They dislike customers
D) They want government support only

5) Street entrepreneurs often develop skills such as:

A) Marketing and customer relations
B) Astronomy
C) Aeronautics
D) Marine navigation

6) Which statement best represents reality?

A) Street entrepreneurs never pay taxes or fees
B) Many pay informal or formal fees to operate
C) They receive free government funding
D) They operate without any costs

7) The idea that street entrepreneurs sell only poor-quality goods is:

A) Always true
B) A myth
C) A law
D) A requirement

8) The main contribution of street entrepreneurs to cities is:

A) Traffic jams only
B) Affordable goods and services
C) Reduced employment
D) No economic impact

9) The belief that street entrepreneurs cannot grow their business is:

A) A fact
B) A myth
C) A legal rule
D) A government policy

Answer Key

1) C, 2) B, 3) C,
4) B, 5) A, 6) B,
7) B, 8) B, 9) B



HOW A FOOTPATH BECOMES A SOURCE OF INDEPENDENCE

We all see small vendors selling various kinds of goods and services on a footpath in our daily lives. We often purchase their goods or services but has anyone wondered how they make a living by selling on a footpath? Street entrepreneurs are people who run small businesses on streets and footpaths using limited resources.

For example vegetable sellers, golgappa or momo vendors, and juice vendors, etc. They invest very little capital and take risks. If we look around us, we can learn a lot about financial independence from these street vendors. They know how to run a business on a small scale and make a living out of it. A chaiwala by just selling chai and some chips/ biscuits on a small stall also earns, they also provide for themselves and their family but with that comes a lot of challenges.

These street vendors inspire many people, they are proving that even if you don't have enough money, you can start small and still make a living. They open their stalls near colleges or schools or near markets, mainly in an area where population density is high. There are a lot of small vendors near colleges like food stalls of various types from fast food to healthy food, services like shoe polishing or selling accessories. Many times a lot of vendors don't even sell on a stall or cart, they just put a blanket on a footpath and lay out the items on it.

It is interesting to think how the same footpath on which poor people live is also an income source for a lot of people.

It shows the hardwork and ambition of those vendors who don't take even a day off to provide for their families. We often just pass by their stalls without even acknowledging the struggles they go through. Many times they don't even earn a single penny in a day, sometimes they earn enough to cover their product cost and sometimes they make profit. Their way of earning is risky yet they don't have any choice but to work hard every day.



If we take an example of Janpath market, outside the market many vendors have put up their small stalls at somewhat lesser price than that in the market. From my experience, I have seen two types of people there, one seller who sells jewellery items and some accessories on a blanket there and makes a lot of profit and the other being a seller just beside them selling almost same items yet they don't have enough money to sustain their livelihood, why is that?

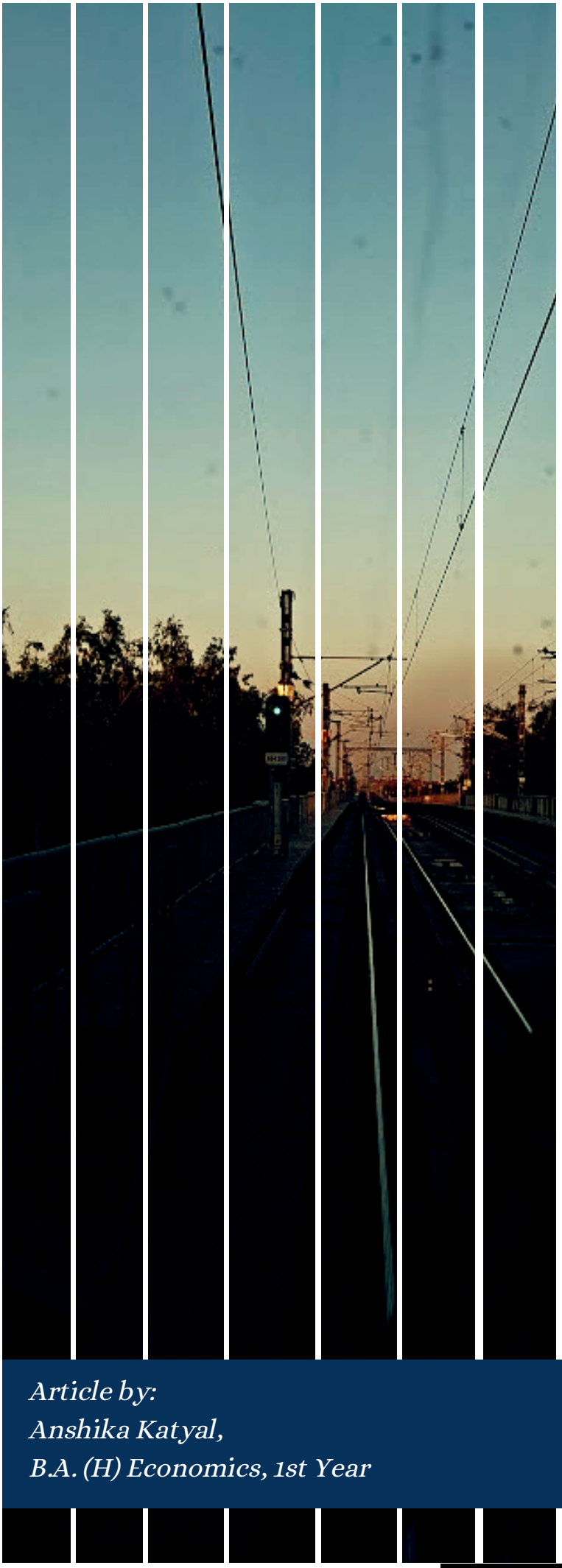
From what I have observed, street vendor has to highly depend on 'luck', as in the customers will approach their stall and they will buy something is their luck because as customers ourselves, sometimes we just go to the stall and look at the items they sell but the moment we hear the price and think it's a little expensive, we walk out which is not wrong from a customer perspective but from the sellers perspective it breaks their heart that customers just walk away without buying anything because their livelihood depends solely on the customers.

These street vendors start small like most of the grown businesses now. They own a small stall near a populated area, sell something to make their livelihood dealing with bargaining of customers, daily ups and downs, risks, etc and yet they stand strong everyday without a fail. Have we ever stopped and wondered what their childhood dream must have been?

Like if they wanted to become a pilot, doctor, or pursue performance arts? They must have had a dream like every child did, they also wanted to do something they loved but ended up doing something just to make a living.

A footpath can tell us a lot of stories, like of these street vendors who uses these footpaths to make a living, story of people using footpath to go to their dream job/ college/ school/ outing, story of those people who live on these footpaths because they don't have anywhere to go to, etc. These stories are what we see daily, but there's one thing in common in each of them i.e. the eyes with dreams whether it's for a dream job, college, shelter or to earn a livelihood. In the end, these street vendors remind us that financial independence isn't about wealth, it's about the courage to stand on your own feet every single day without fail.





Article by:
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BEWARE OF THE CORPORATE ILLUSION!

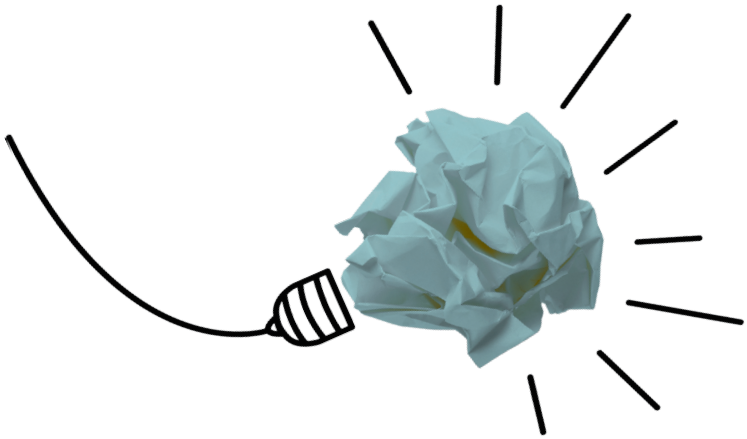
As I started my internship, I carried a sense of enthusiasm, excitement and nervousness as all first years do. I was eager to learn practical skills, build my resume and step in the corporate world. As many first years have this insatiable desire to "start somewhere", it makes them desperate and vulnerable to exploitation. Students most often accept any offer that comes their way. They even agree to work long hours on minimal pays and rarely ever question the system due to the fear of losing the job.



I learned many valuable lessons during the brief period of a week while I was working with a business school as an intern. The primary concern of an internship should be learning how the corporate world actually works and receive guidance from learned professionals. But, this was a far fetched utopian picture that most interns have in mind.

In reality, most employers and higher authorities at these workplaces are not responsive enough. Many employers instead of training the interns by guiding them and giving constructive feedback, assign tasks and expect high quality results. While the focus should be on "teaching" the students it's merely on "getting the job done." Companies exploit and capitalize from first years, as they are desperate and keen to gain experience. Due to these reasons, I had to terminate my internship contract within a week of starting the internship itself as I could not let it take a toll on my mental health.

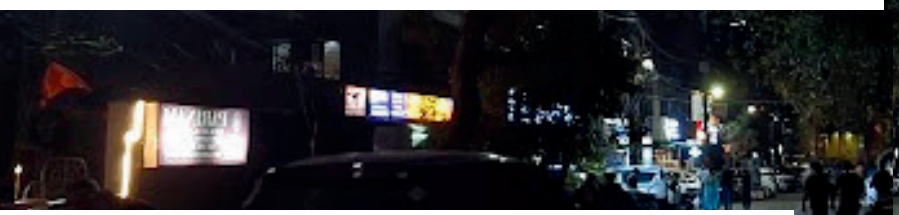
The experience was disappointing and even demotivating to an extent. I felt lost most of the time. The people who were employing me, lacked adequate responsiveness. But it made me introspect and ask deeper questions to myself: Why should I always work under someone else's vision while I can build my own? If I am giving extra hours, giving ideas and working with low pay, why not invest all that in my own endeavours?



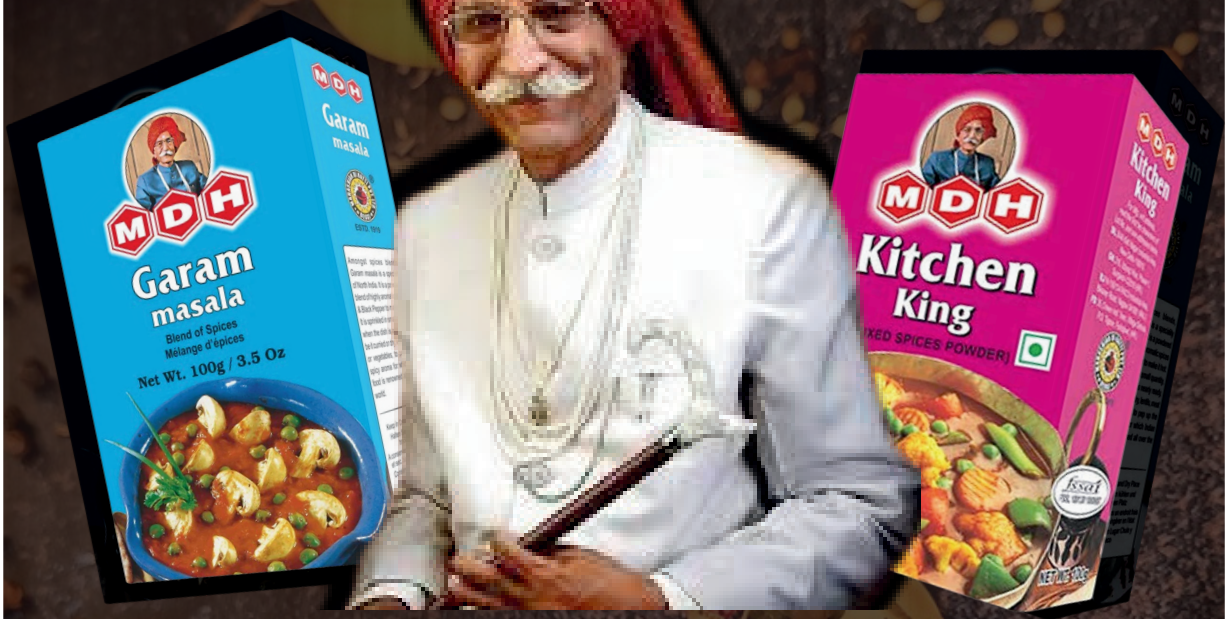
The challenges I faced became lessons in disguise and I learned persistence, resilience and adaptability, the key skills of a budding entrepreneur. I learned to manage workload and meet the deadlines.

I remained consistent with my work even when all the efforts felt futile. All of this that I learned the hard way will help me to create something of my own in my journey of entrepreneurship. This experience showed me everything the system lacks and all the gaps in the system.

Where there are gaps, there are opportunities. I soon enough realised that this is a system that values productivity more than growth. I intend to design my own path and fulfil these gaps with ethical standards. I want to create a fair and ethical work culture. I would treat interns as learners and not just as employees. Entrepreneurship allows me to do all that. The flaws in corporate culture revealed my own potential and inspired me to act on my ideas and create something of my own.



Experience shared by:
Anandini Sharma, B.A. (H) English, 1st Year



"People ask me why I don't get Shah Rukh Khan or Amitabh Bachchan to promote my masalas.

Why should I ride on their success to promote my brand? I am the man behind the success of my product, so shouldn't I be promoting it?

Mahashay Dharampal Gulati



THE MASALA KING: DADAJI

The story of Mahashay Dharampal Gulati, commonly called the "Spice King" or simply "Dadaji," is one of the most celebrated "rags-to-riches" journeys in the history of Indian business. From driving a tonga to becoming the highest-paid CEO in the Indian FMCG sector, his life is a testament to resilience and courage.



Mahashay Dharampal Gulati was born on 27 March 1923 in Sialkot, in undivided India. His father, Mahashay Chunni Lal Gulati, ran a small spice shop named "Mahashiyan di Hatti," which translates to "The Respected Man's Shop."

They were famous for their "Deggi Mirch" and were known as "the deggi mirch wala." Dharampal was never inclined toward studies and dropped out of school in the 5th grade.

Afterward, he worked many odd jobs- selling mirrors, manufacturing soap, and even working as a carpenter- before finally stepping into the spice trade.

The Partition of India was one of the most defining moments of his life. His family was forced to leave everything behind in Sialkot and migrate to India as refugees. Gulati reached Delhi with only ₹1,500 in his pocket.

To survive, he bought a tonga for ₹650 and ferried passengers from the New Delhi railway station to Karol Bagh for 2 annas per rider.



Realizing that a sustainable living wasn't possible on a driver's income, he eventually sold the tonga and bought a small wooden shack (14ft x 9ft) in Karol Bagh in 1948. That was the moment he returned to his roots.

He soon began building an empire from those humble beginnings.

The business grew rapidly due to his commitment to quality, marketing, and innovation. In an era where most Indian households ground their own spices, Gulati pioneered the concept of ready-to-use spice blends, saving consumers time while offering consistent flavor.

For the brand mascot, Gulati chose to be the face of the company himself. Despite having access to celebrities, he starred in his own commercials. His turban, glasses, and smiling face became the brand's identity, making him one of India's most recognizable cultural figures.

His financial success reached a peak in 2017 when, at the age of 94, he became the highest-paid CEO in the sector, earning more than the directors of ITC and Hindustan Unilever.

Beyond his business success, Dharampal Gulati was known for his immense philanthropy, donating 90% of his salary to charity. Through the Mahashay Chunni Lal Charitable Trust, he established a 300-bed hospital and more than 20 schools for underprivileged students. In 2019, the Government of India conferred upon him the Padma Bhushan, the country's third-highest civilian award.

Mahashay Dharampal Gulati passed away on 3rd December 2020 at the age of 97. Today, MDH produces over 60 varieties of spices and exports to 100 countries, remaining a staple in kitchens worldwide.



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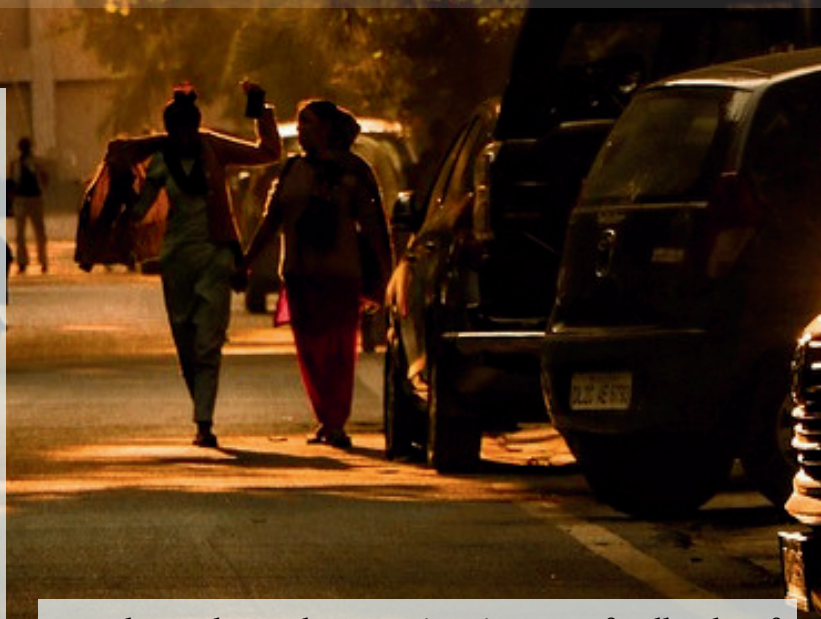
STREET SMARTS AND STARTUPS:

WHAT LOCAL VENDORS TEACH US ABOUT ENTREPRENEURSHIP

A common misconception about entrepreneurship is that it only happens in glass offices, during late-night brainstorming sessions, or through fancy startup incubators. We often associate entrepreneurs with pitch decks, funding rounds, LinkedIn announcements and MBA degrees, but the truth is, some of the most sincere and practical entrepreneurs don't sit in boardrooms; they stand on streets, footpaths, and corners we pass by every day. Local vendors are entrepreneurs in the truest sense. Whether it's a roadside food seller, a fruit vendor, a chaiwala, or a small stationery shop owner, they run sustainable businesses daily without investors, mentors, or business jargon. No funding decks, no accelerators, just experience and instinct, these form the two main pillars! They just do it! What surprises us most is that they sometimes outperform educated people and the 'specialists'. They are good at calculations, negotiations and public dealing without the background for any proper education and learning.

What makes them remarkable is their deep understanding of customers. Local vendors know their consumers better than most big brands ever could. They know who will come every morning, who prefers less sugar in their tea, the ones who bargain too much, and who pays without asking. This level of customer insight isn't collected through surveys or analytics dashboards; it's built



Local vendors also receive instant feedback. If customers don't like a product, sales drop instantly, which tells them where they should really improve and what sales technique they should use. There's no time lag for quarterly reports. Instead of panicking, they adapt. A new snack is introduced, the stall shifts location, timings change, or the selling style improves. Every setback becomes a lesson, not a failure. What's even more impressive is that local vendors perform every function on their own. They are the marketer, salesperson, accountant, operations manager, and customer service executive all into one. Without formal education in marketing or management, they understand consumer needs deeply. They change their product, presentation and pitch based on what works and what doesn't. Without having degrees in management, they know how to do great sales, know what they really

want, how to manage public interests, how to make good client relationships and handle grievances. All this is done by a single seller. This is why street and local entrepreneurship is an example that experience speaks more than degrees, and it's all about how you implement after learning.

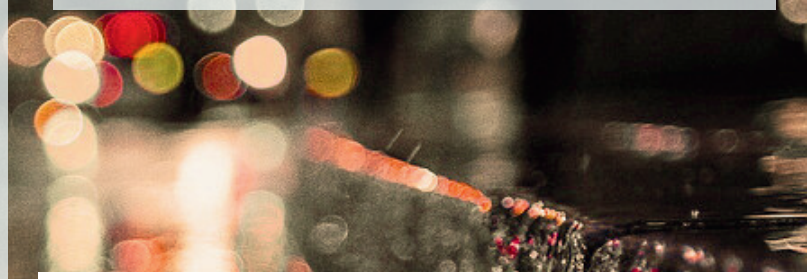
Resilience is where street entrepreneurs truly shine. Rain, heat, competition, inflation, or losses don't stop them. Even after a bad day of sales, they return the next morning with the same determination. There's no guarantee of success, no monthly salary, yet they continue with hope and hustle.

This kind of consistency is rare, even in well-funded startups. Another powerful lesson they teach is community-building. Local vendors don't just sell products; they build trust. Over time, they become a part of people's daily routines. A chaiwala becomes someone you share conversations with. A fruit seller becomes someone you rely on for quality ingredients. This emotional connection creates long-term customers, something many startups struggle to achieve despite heavy marketing spends.

Street vendors also remind us that entrepreneurship isn't always about disruption or scale. Sometimes, it's about survival, stability, and serving people well. Not every business needs to become a unicorn. Some just need to sustain families, provide value, and grow slowly but steadily.

For startups obsessed with growth numbers, funding rounds, and viral success, the streets quietly teach what real business truly means and give a real example. Entrepreneurship is not just about big ideas, it's about execution, adaptability and human connection. It's about showing up every single day, learning from mistakes, and staying rooted.

In the end, if we look closely, the best business lessons aren't always found in textbooks or podcasts. Sometimes, they're waiting for us at the nearest street corner, served with a cup of chai and years of lived experience. Therefore, we should just never underestimate the street vendors, local shops for what they are selling because a famous brand is made up by a full team, efforts, money and time but a local vendor makes their brand all by themselves, simply through goodwill, a hint of shrewdness and resilience.



Article by:
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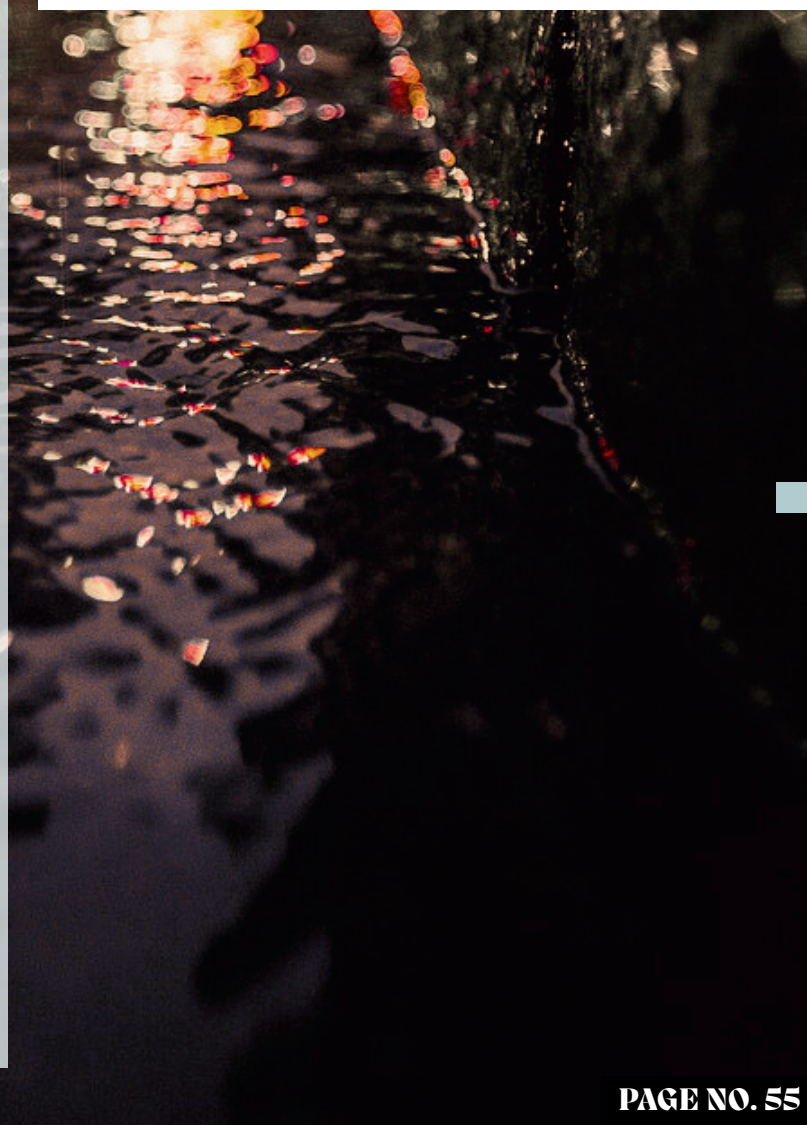

Did you know

that street vendors in Ancient Rome were the original "on-demand" apps, physically moving their entire shops to follow the crowds throughout the day?

that many street entrepreneurs in Asia don't use GPS, but instead track factory shift bells and train whistles to move their stalls 20 feet at the exact moment traffic peaks?

that in many informal markets, entrepreneurs get business loans through "Verbal Hypothecation" relying entirely on a handshake and reputation instead of a credit score?

that street vendors often have secret "invisible alarms," using specific whistles or hand signals to alert the entire block about weather changes in seconds?

that a street entrepreneur can transform a cold, empty sidewalk into a vibrant social hub in under 30 minutes using nothing but a cart and a single light?

that in Delhi, an entire "shadow" economy once ran on "Red Slips," which served as the only unofficial business ID for thousands of street sellers?

that in the Philippines, a staggering 90% of street food enterprises are owned and operated by women, making them the backbone of the grassroots economy?

that the average street stall is a masterpiece of modular design, packed with more functionality and weather-proofing than most modern tiny homes?

THE LAW ON THE STREET:

HOW REGULATIONS SHAPE THE LIVES OF INFORMAL ENTREPRENEURS







At every traffic intersection, metro station, college campus, and in every bustling market of India, the country's street vendors silently sustain the city's operations. The chaiwala pouring the "cutting tea" at dawn, the street food seller dishing out the evening "momos," the cobbler mending the worn sole of a shoe at dawn's early hours, and the flower seller in front of the temple are the vital components of the street vendors' community of the urban underdog. Nevertheless, their lives are governed sternly by rules and regulations that dictate where they should set up their stalls, what hours of the day they should operate in, and if they can function in the first place as street vendors in the country's teeming metropolis. For the millions of street vendors in India's largest cities, the street is their battle arena.

The street vendors, small business people, and home-based workers comprise the visible segment of this informal economy. These people offer cheap commodities and services to working- and middle-class people, while at the same time using their earnings to maintain their families from their daily incomes. To add irony, most of these entrepreneurs are unlicensed, uncontracted, and devoid of social benefits and protection. Their businesses are nomadic, precarious, and are always under threat of demolition, citation, and seizure by authorities. The irony lies in the fact that 'city folks' are dependent on them for convenience, yet view them as encroachers.

"World-class" urban management in India is torn between two different ideals: one is the need for clean sidewalks and easy flow of traffic, and the

other is the need to provide for the millions of people living on the sidewalks. Municipal street vending is legislated in a way to minimise the use of the street for informal work. Pavement vendors are forcibly evicted under anti-encroachment drives, often ahead of international events, visits of VIPs, or street renewal initiatives. Their stalls and wares are confiscated, and earnings for the day are lost in a matter of minutes. The Street Vendors (Protection of Livelihood and Regulation of Street Vending) Act, 2014, was set up to remedy this situation. The Act recognises street vending as a legitimate livelihood and specifies the establishment of Town Vending Committees (TVCs) to govern vending areas. On paper, it protects the vendors against eviction. In reality, the Act has been inadequately implemented. Surveys are delayed, vending certificates become hard to come by, and harassment by the municipal officials 'to prove residence' follows. The Act to protect vendors ends up becoming a distant dream.

For the semi-entrepreneurs, survival entails endless negotiations between themselves and power. A vegetable vendor in Delhi's busy Lajpat Nagar may have to pay daily "protection money" to stay in business. A tea vendor in, say, a railway station area may be forcibly shifted without warning. A fruit vendor in Mumbai may have his cart seized during an overnight raid conducted by the Mumbai Municipal Corporation. Such encounters establish an informal system of governance, wherein bribery becomes the substitute for licenses and insecurity becomes the substitute for security. The entrepreneur does not know whether his hard-earned money will reach his family or end up in confiscation.

The group that constitutes a large number of informal entrepreneurs includes women, especially in selling food, flowers, and home-based businesses. The law impacts different people differently. Women vendors are not only harassed by the police but also by consumers and power brokers.

The lack of vending sites forces them to vend in areas which may be unsafe and without lighting. The lack of sanitary facilities and child care services continues to limit their mobility. Vending is the only means through which women can manage household chores alongside earning money. However, reality is far from it, as their labour is not even considered genuine employment.



Urban planning now increasingly includes malls, business complexes, and privatised public spaces. The footpath is redesigned from a liveability perspective to an 'aesthetics-based' approach. Hawker markets are shifted to the corner where there is minimal foot traffic. This development approach considers the street vendor as disordered, unmodern, and transient, even after the fact that they have served the very same space for many years. This results in a city where the poor remain invisible, yet their labour is utilised. The debate is not about whether or not the city needs to be regulated, but how.

Lessons in success for the city come from Ahmedabad and Bhubaneswar, and a thoughtful vending infrastructure, a clear licensing process, e-registrations, and vendor associations will bring order to livelihoods. Instead, the need is to treat the informality in the city as a reality and not something that needs to be criminalised. The vendors in the city, in essence, are not the inhibitors of development but the facilitators of the same and have the right to be so.

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IMPERFECT BEGINNINGS AND GRAND FUTURE

WHY THE BEST IDEAS ARE BORN UGLY

We like to believe that great ideas arrive fully formed, clean, confident, and impressive from the very beginning. We imagine entrepreneurs waking up with a perfect business plan, a flawless pitch deck, and instant clarity about the future, but in reality, most successful ideas begin in a much messier form. They are uncertain, incomplete, and sometimes even laughed at. Yet, it is these ugly beginnings that give ideas the space to grow and evolve. An idea is not ugly; it is just unpolished, and it can become successful through constant testing, failure, and improvement.

Many of today's successful companies started with versions that looked ordinary or impractical. For instance, Amazon began as an online bookstore, Netflix mailed DVDs, and Instagram was once a failed app with too many features, but all these companies have established their goodwill through constant testing and improvement. Imperfect beginnings build resilience. When ideas face rejection or failure early on, they force their creators to adapt and rethink. This process strengthens both the idea and the entrepreneur behind it. Entrepreneurship does not reward perfection; it rewards progress and effort.

Entrepreneurs do not wait for the perfect idea; rather, they start by focusing on small things. In this journey of learning, every flaw becomes a lesson, and every mistake helps shape a better product or idea. In entrepreneurship, perfection is often the enemy of progress. Many young innovators hesitate to begin because their ideas do not feel good enough. They wait for the perfect logo, the perfect product, or the perfect moment. But entrepreneurship rewards those who start before they are ready. An imperfect idea tested in the real world is far more valuable than a flawless idea trapped in the mind.



innovators hesitate to begin because their ideas do not feel good enough. They wait for the perfect logo, the perfect product, or the perfect moment. But entrepreneurship rewards those who start before they are ready. An imperfect idea tested in the real world is far more valuable than a flawless idea trapped in the mind. In a college environment where students are constantly comparing themselves to others, it is important to understand that imperfect beginnings lead to success, as entrepreneurship is not a competition of who starts best, but it is a journey of who continues longest. An idea may not be extraordinary, but through constant testing and commitment, it can be made extraordinary.

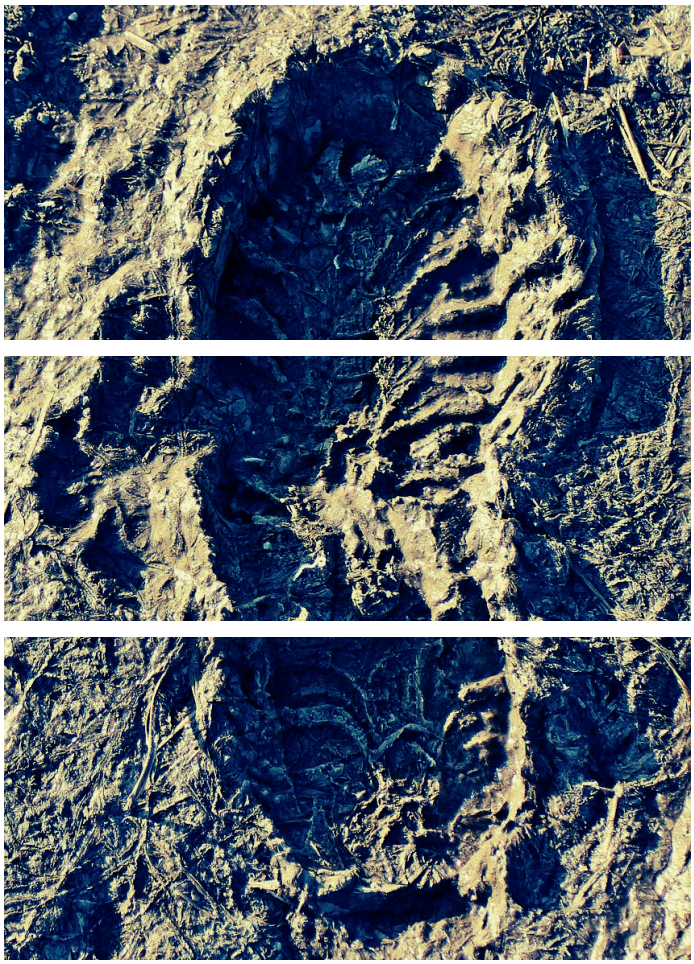
A successful business is not built overnight. It is built through revisions, failures, feedback, and persistence. What looks impressive at the end is usually the result of countless invisible struggles. When we only admire success without acknowledging its messy origins, we discourage ourselves from taking the first step. So an idea is not ugly; it just needs some time to grow. Ugly beginnings are not obstacles to success; they are often the foundation of it. So, if your idea feels clumsy, unclear, or incomplete, do not abandon it too quickly.

Give it time to grow. Let it change. Let it fail and improve. Ideas that start imperfectly often challenge existing norms.

Truly innovative ideas rarely fit neatly into established categories. They appear strange, unnecessary, or impractical because they attempt to change the way things are done. Resistance is often the first response to innovation. What seems odd at the beginning may simply be unfamiliar, and unfamiliar ideas take time to be understood.

Entrepreneurship also emphasises the concept of the Minimum Viable Product (MVP), which means an early, basic version of a product (typically a computer program or piece of technology) that meets the minimum necessary requirements for use but can be adapted and improved in the future, especially after customer feedback. Early-stage failure is not a sign of incompetence but a necessary step towards clarity. Each mistake reveals what does not work, bringing the idea closer to what does. Through constant testing and improvement, we can turn an idea into a successful business.

In a world that constantly celebrates polished success stories and overnight achievements, it is easy to forget the origins of true innovation, and it works. We are taught to admire the finished product but rarely encouraged to respect the process behind it. But we should acknowledge the fact that imperfect ideas create room for learning



They invite experimentation, feedback, and transformation. When an idea is not fixed or flawless, it can evolve in response to real problems and real people. This flexibility is what allows an idea to survive. What begins as confusion gradually turns into clarity, and what starts as failure often becomes the foundation of future success.

The beauty of an idea is not found in its origin but in its journey. The most meaningful successes are shaped slowly, through persistence and belief rather than instant validation. When we allow ourselves to embrace imperfect beginnings, we give our ideas the chance to grow into something far greater than we first imagined. Grand futures are not born from perfect starts—they are built from the courage to begin anyway.

Article by:
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SPOT THE DIFFERENCE

1

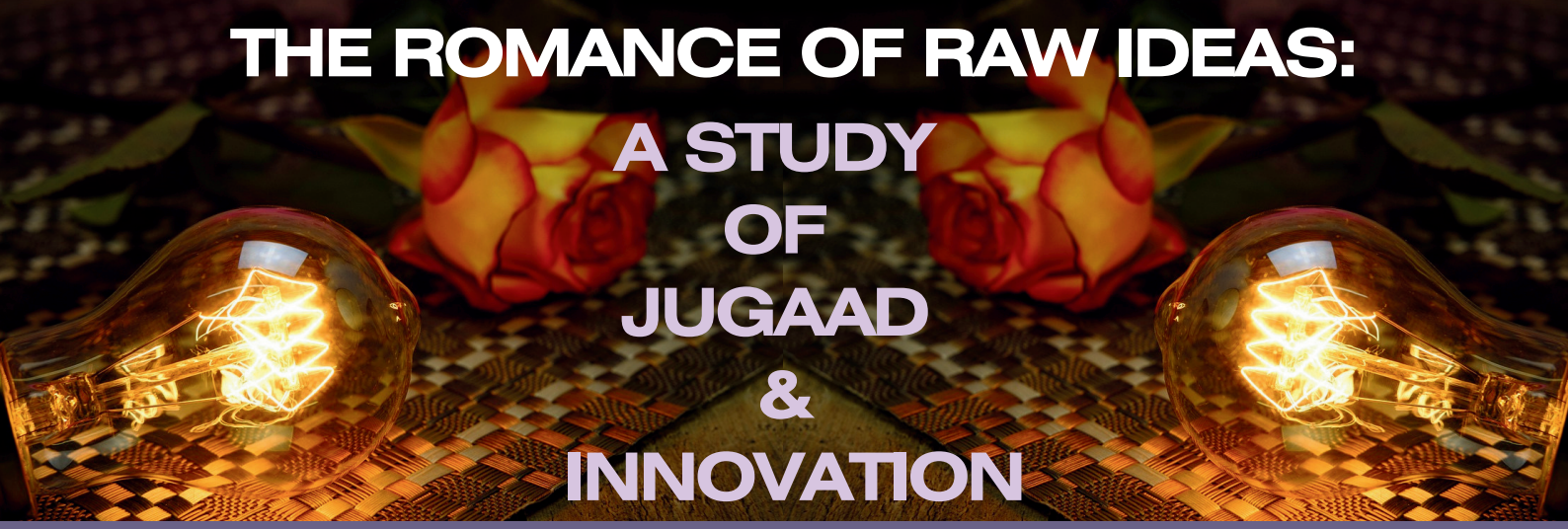


2



ANSWER KEY





THE ROMANCE OF RAW IDEAS: A STUDY OF JUGAAD & INNOVATION

"The mind learns the art of making things work."

Across busy streets in India and along quiet village paths, there exists a way of thinking that does not rely on fancy tools or large budgets. Instead, it grows out of what is already available, out of necessity, and out of pure human creativity. This spirit, commonly known as jugaad, is more than just a word. It represents the beauty and power of raw ideas that are simple, practical, and deeply connected to everyday life.

Jugaad is essentially about using limited resources to develop innovative solutions. It comes into play when traditional approaches fail or when textbook solutions are too expensive. Researchers often cite jugaad as a classic example of frugal innovation, which is the ability to achieve more with less by being adaptable, creative, and practical. Unlike corporate innovation backed by massive research and development budgets, jugaad emerges from streets, villages, and everyday struggles. Its strength lies in being shaped by real-life experiences rather than boardroom discussions.

There is something almost poetic about solutions that are simple yet effective, unrefined yet clever, and born from necessity rather than comfort. These ideas do not wait for funding or approval, nor do they ask for permission. They simply emerge, sometimes in moments of urgency and sometimes after days of trial and error, in a small courtyard or a modest workshop. Jugaad celebrates the everyday innovator.

It does not require advanced technology, laboratories, or formal degrees. All it needs is a problem and the will to tackle it. A notable example is one of Dwarka Prasad Chaurasia, who created thermocol water-walking shoes in the 1980s by attaching floating material to ordinary footwear. This simple idea allowed villagers to move through flooded areas with ease. Imagine homemade shoes transforming hardship into mobility. It is innovation at its most 'human'.

Many of these innovations are not only clever but quietly inspiring. The water-walking shoes, designed to tackle flooded roads, used inexpensive materials like thermocol and cloth to help people walk over water. What began as a quick fix soon became a lifesaving solution for many.

In Kerala, a man tired of hand-washing clothes built a bicycle-powered washing machine, where a few minutes of pedalling completes the task without the need for electricity. In Haryana, two innovators created a bicycle that charges an inverter, allowing families to enjoy hours of backup electricity in areas with frequent power cuts. Similarly, a farmer in Uttar Pradesh transformed an old bicycle into a fuel-free plough, demonstrating how traditional tools can be reimagined for sustainable farming. Even everyday practices like turning old sarees into strong ropes reflect this mindset, ensuring that nothing goes to waste.

These ideas may appear quirky at first, but they clearly demonstrate how raw thinking can lead to meaningful and transformative solutions. Jugaad is not limited to tools or machines; it is a mindset woven into everyday life. It appears in small, clever habits such as using a wet cloth on a fan to create a makeshift cooler or giving a missed call to convey a message without spending money. Interestingly, this mindset is not unique to India. Other cultures have their own versions of jugaad. Brazil has gambiarra, France has système D, and Kenya has jua kali. All of them reflect the same instinct of solving problems creatively under pressure.

Emotion drives invention, as people create not for recognition but to solve real problems for themselves and others. Innovation belongs to everyone. One does not need advanced technology or global hubs; one only needs a problem and the courage to attempt a solution.

The true charm of raw ideas lies in their simplicity, humanity, and impact. Jugaad teaches us that innovation does not always arrive in sleek or high-tech forms. Sometimes, it looks like a frayed rope holding a cart together or a bicycle lighting up a home. It is imperfect, inventive, and deeply real.



Over time, jugaad has also entered the world of business and management. Companies such as GE, Godrej, and Tata have adopted principles of frugal innovation inspired by grassroots creativity. Through this approach, they have developed affordable products for large populations without relying heavily on expensive research and development. This proves that the appeal of raw ideas is not merely emotional; it is practical, scalable, and capable of generating real economic value.

At its core, jugaad reminds us of a few important truths. Creativity often flourishes under constraints. When resources are scarce, imagination works harder.

Most importantly, it reminds us that great ideas often begin with a simple question: what if?

Article by:
Vanshita Lamba, B.A. (H) Philosophy, 1st Year



CREATIVE CORNER



LinkedIn WHAT- IF

Ever wondered how would Linkedln profile of Mahesh Gol-gappa stall wala look like, no right!!, it's okay we got you ;-)





Mahesh Kumar He/Him

Founder and CEO at Mahesh Golgappa Corner || Customer Satisfaction Expert || Street Food Innovator

Motto: "Good taste may bring customers once, but great service will bring them everyday"

About: Passionate entrepreneur with over 25 years of experience in the street food industry. Skilled in delivering high-quality golgappas with a perfect balance of spicy, tangy, and sweet flavors. Known for building strong customer relationships and maintaining a daily loyal customer base. Experienced in managing peak-hour crowds, adapting to changing market demands, and ensuring fast service with a smile.







LinkedIn WHAT- IF

A fictional profile by-
Prachi Srivastava, BA (H) Political Science, 2nd Year

Experience:

Founder & Owner
Mahesh Golgappa Corner | 2000- Present

- Successfully built a popular street food business attracting more than 300 customers daily.
- Specialization in creating unique flavored pani and crispy golgappas, which are definitely loved by every age group.
- Managed inventory, pricing, and customer service independently.
- Developed strong marketing techniques through word-of-mouth promotion and customer engagement.

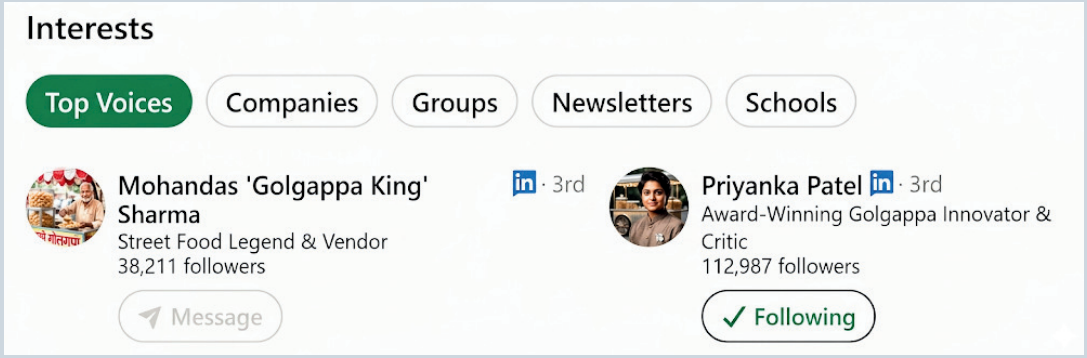
Skills:

- Customer-relationship Management
- Quick service and Crowd Handling
- Food Preparation and Quality Control
- Street-level Marketing
- Small-Business Management
- Flavor Innovator



Achievements:

- Served more than 10,00,000 customers since 2000
- Recognized as “Best Golgappa wala” at localised area, especially among the youngsters
- Maintaining a strong, loyal customer base for the last 25 years, along with new customers joining every year.



AN ARTIST OR AN ENTREPRENEUR?

In the midst of the cacophony there resides a place,
Welcoming you, with a heart of grace.
Once you enter you may wish to never leave!
As it takes your heart and soul indeed.

Sitting in the midst of the room, she reminisced it all,
Oh! How the people said she couldn't, shouldn't and wouldn't
The walls painted white, the color of peace she held inside
The bamboo sticks hanging with light bulbs, emanating her ideas
The sunshine pouring in from the windows, her courage with it
Preparing herself for a moment she prayed for within.

It wasn't as easy, nor that simple
People turned it into a battle.
Myths or Math, Tricks or Stats
She should choose this. No, not That!
And sitting there silently, witnessing it all
Was a woman, not ready to fall.

This was not expected of her, ***a woman being an entrepreneur***
But wait! There's more - an artist amongst all

An artist! No way.
They are not entrepreneurs
For all they do and know is practice
Never asking for a fair wage, for a praise
Only for a favor, a chance to perform - that's it.

She had a shoulder by her side
Not a hero, not a saviour,
but a man with an artistic mind

That was not all,
they had a family too
A team of people
with the same goal to pursue

Thus began the search for a place...

A place that would fit their dreams, their aspirations, their needs
Does it exist? They wondered and roamed about the halls
Halls of studios, of rooms,
of the two storey buildings, places there were few
A basement beneath witnessing it unfold
A place of their own, a place where they belonged.

The place,
Belonged to them for it was theirs
Theirs to build, theirs to bear
A little seed that grows into a tree of three
You can hear the ghungroo bells echoing throughout
The music notes harmonizing
The walls astound
At the actors performing with all their heart
Dance, Music, Theatre engaged in a trialogue
-a conversation between the three art forms.



With hopes in their minds and ambition on side
They dared to hop into the world of fire
Came many rejections, many offers too
One time the seats were empty, next time there were a people few.
A method of trial and error, determining whichever would be a success
A success story I asked about and they said:



An artist can never be fulfilled, for they are learners forever
A journey so different from the one people usually aspire
"The corporate life" - a way people deem
to achieve The American Dream
But is it really fueling something that your heart screams?

These long lists others filled with doubts,
with challenges one never found
But they were not held back by these!
“What would people say” - a thought being left behind far along
Breaking the stereotypes of an artist and an entrepreneur
For an artist’s fate is to be an artist only

To deviate is to be called a traitor amongst all.



Once in every moment though,
A thought struck by
Questions raising doubts,
At other times, the curiosity resides
Are we doing the right thing?
One says as the other questions
Can artists never be entrepreneurs at all?

[This piece is inspired by the story of Ridhima Bagga, founder of The Trialogue Company Trisamvad Foundation]

Composed by- Pushtee Pathak, B.A. (H) Philosophy, 3rd Year

ART *from the Streets*



"The tiger knows how to hunt and how to caress the flowers.
Jungles or streets, the strategies to survive are instinctual and present at all times."

Art by- Ayushi Yadav, B.A. (H) English, 3rd year

ART *from the Streets*



"Woman is the most extraordinary being, she carries with her the zeal to bloom an entrepreneur and endure all the hardships those braids restrict her to."

Art by- Ayushi Yadav, B.A. (H) English, 3rd year



THE STREET BOY

I lose pens like I lose people. One moment you are writing with them on a sheet of destiny and then the next moment, someone borrows..the pen. They might not return it, use it till the ink doesn't drip or sometimes they just swindle it away. At other times, the pen vanishes without a text, call or a clear closure.. cap.

I sometimes wonder if I am a pen too. Mainly because I write everyday, put on my cap to not run dry or cold. My refill, always handy because I know that an empty pen isn't kept and maybe I love keepers. Egoistic would be assuming that I am a Parker pen, bought for its brand, gifted for its brand, kept for its brand. What brand am I? Identities fade with scratches and pen fights.

Today, I take on the mask of a Street boy's pen. Osaka Crazy. Hmm I agree with the latter phrase, Insanity is inbuilt and you click click click. Spring contracting expanding up down up down. Osaka? Oh maybe the alienation, far- off longing yearning.. something along those lines. I guess. Japan is turning footsteps to energy, and I am consuming this young guy's energy without a favorable output, I'd say. Is somebody going to buy me?

Osaka Crazy. You won't find this brand anywhere. While the other local pens find their place in new plastic wrappers, the street boy holds me and shows me to the world. The skepticals believe I am a sword and just glance at me with forlorn eyes. There are different shades, Light coloured versions only though. Pink, Lavenderish, grey, blue.. and me- lime.

I am reminded, I prefer yellow. I am not a pen afterall.
I am just a human sitting alone at Yangkies, A Shark- Tank recognized, hospitable startup that sells good food. I love the ramen pockets, others come here for Laphing. I feel proud after seeing every blue pen sitting with a black pen. Or maybe blues with blues greens with greens.. I don't wish to talk about colors on a pleasant weather day when it is cloudy outside and the sun isn't shining. But yes, none of them is Lime.

This street boy on the gate is nodding towards me. I have a very very soft heart. And the sight of this creature melts it. Livelihood. He is showing me the Pens of the world. Those in wrappers are protected, they might be sold once the pens in his hands are over. When will his hands hold books or food or new clothes? There is this beautiful instagram saying- imagine if you needed 100 rejections to fulfill your dream, every No would make you smile as you would draw closer to your dream, Maybe, this is why he Smiles.

But.. the pens in his hand. They are like dummies you show for marketing and pitching your business. In reality, you only sell new products and those in the showcase are left there...or maybe we can call these "REJECTED" objects that ended up un- taken.

Is this getting negative? Is this as negative as the Hemlock Tree, The crow and your frown?

Here comes the plot twist.

I am striding towards the gate towards the boy. 10 rupee notes.. I had two.. could have fooled him with a taped one, could have given him a coin. But you know what? That young boy lives amongst many like him. There are his friends who would grab your legs, call you names, guiltrip you into getting them Atta, cheeni and what not. I do not blame them, that's what they are conditioned to do since Day 1.

THIS boy, he was Honest. He was calm like an organic intellectual if you have ever read Gramsci. He isn't screaming to be seen, crying to be heard, a glance was powerful enough for him to convey what many emptied pens' sheets cannot.

Here take a fine ten rupee note, I think to myself. As I give it I am ready to take the pen too but I wait to be told. And to my heart's happiness, the kid says it himself.. pen lelo. I don't know who the "kid" is here, for I find myself choosing a pen in 10 seconds. Yellow.. lime.. I liked the pink too but this one resonated.

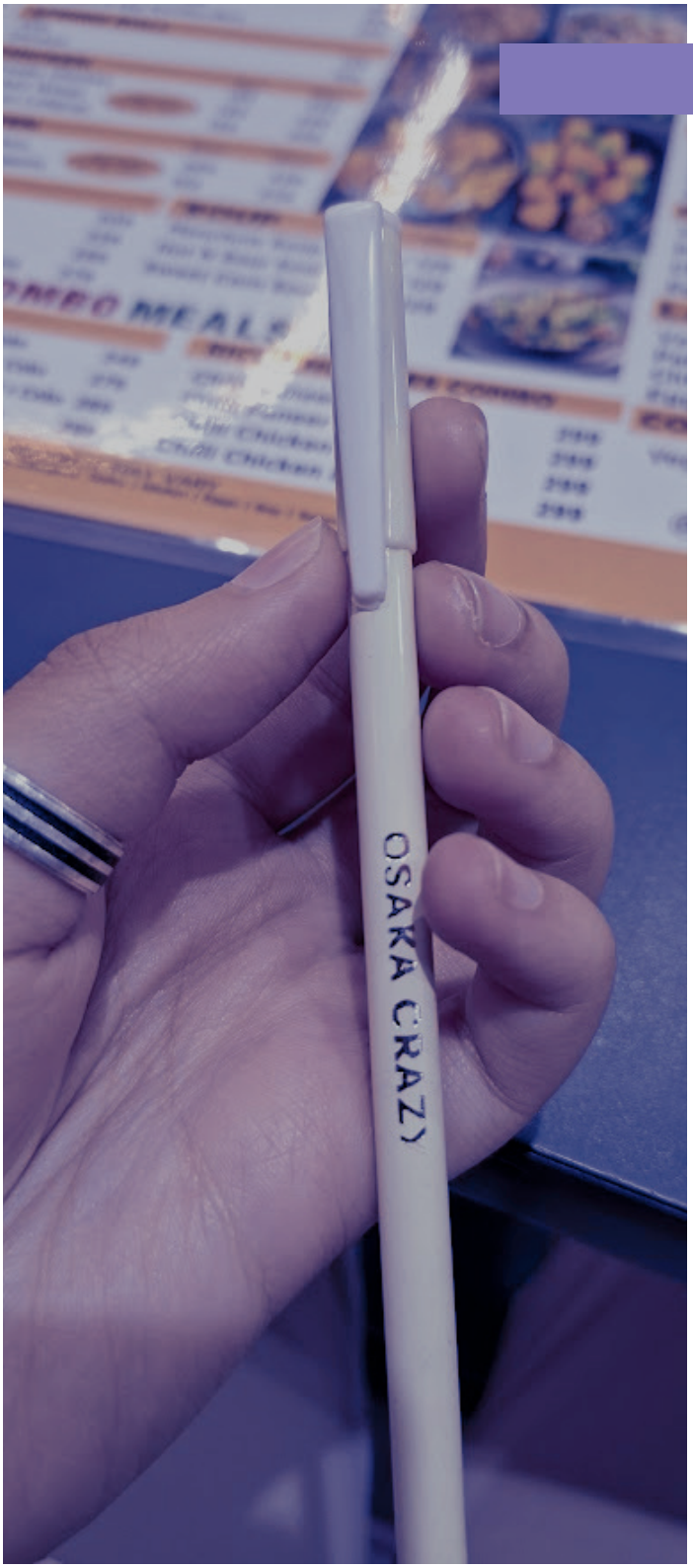
I went inside with just that. Some droplets carry the power to change blots on paper to watery artistry. I see my droplet jumping near the metro stairs asking others to take..
Take rejected pens.

My droplet is ignored in repetitive cycles and he vanishes away.
Still, it finds a way to stay in my smile.

When I say I love Dust of Snow. I must admit, I love rejected pens more.
They tell you identities are never permanent. Even you can be accepted, by the right pen holder, the right pen, the right human. You just need to turn up at the right door at the right time.

Or maybe become a micro cosmic Frost like me, sitting alone in Yangkies, contemplating life, letting wind carry a droplet to wake you from a slumber :)

The change you make in their lives might even be a moment of acceptance for them, every budding entrepreneur!



Prose & Picture by
Gauri Wadehra, B.A. (H) English, 3rd Year



FIRST TIME FOUNDERS

Nobody tells you how terrifying it is to stand behind the stall and wait for someone to care about what you have set up or made, and that's where I found myself with my team at our very first creator experience representing the Department of Philosophy at an event by NSS, JDMC.

We split the stall into two parts, the first half was a set up of game stall set at extremely reasonable prices and consisted of fun games like Orange Balancing Bonanza, Shell shock Shuffle, Chopstick Treasure Hunt and The Great Rope Pull. For the second half, it was hand made products like shell keychains made by my friend who's also a creator and crochet products that was set up by my friend's sister, Yasmeen. There were a variety of products like keychains, tulips, sunflowers, cactus, plushies, pouches, gajra and pillows.

The idea came to me and my peers one week prior to the event, during the mid semester break and we had only two days to manage it all. I booked the stall, went to the market to purchase the gifts for games with my friend under a restrictive budget, delegated tasks to my team and then came the D-day.

It was definitely a new experience for me, I was anxious if we'd make profit or not, the team would work diligently or not but the idea of it all coming to life and us managing it all beautifully did make me contentful!

Our first customer for games and hand made products came within the 1st hour of setting up the stall. Eventually, more people came, teachers bought from us, played games and the fun and excitement of it, in that moment, was the best part!Our only marketing pattern was to attract people on the spot, set college student friendly prices and a confession bowl in which people wrote their thoughts and it did give us a chance to get them to play the games. All of this was possible only because the team did their part and remained active, brought ideas, and worked together to make it all a successful experience.

My first experience with this taught me invaluable lessons, about the power of teamwork, the energy that fresh ideas carry, the rewards of hard work, and why stepping outside your comfort zone should be an important principle of life.

Yet what truly inspires me are the people who live this every single day; small business owners, handmade creators, and street vendors who show up with new products and unwavering enthusiasm, even after weathering countless setbacks. There is something deeply admirable about that kind of quiet, persistent courage.

Retrospective writeup by-
Sakshi Malhotra, B.A. (H) Philosophy, 3rd Year



DEAR DIARY,

Ever wondered if your regular sabziwale had maintained a diary? Well, today's entry would definitely have been titled "The Great Battle.";-)

8 March, 2026
Sunday, 9:30 PM
Dear Diary,

Well, after a whole week, today was the day I knew I would have to deal with many customers, but who knew it would be a victorious day as well. However, I was excited about that today. In the morning, I had my favourite breakfast, Poha with chai, definitely made by me- "kyoki sunday humara chod kr sbka hota hain." After breakfast, I left for work with my thela, which was looking so beautiful and colourful, and for sure is prettiest in the whole mandi.

Everything was going smoothly until that one lady came exactly at 5:15 PM, with whom none of us wanted to deal, the one who just makes the brain work overtime, and her skills to get things done at her price are commendable. Well, to my bad luck, this very skilled lady decided to visit my thela for buying vegetables. I ask God, why did I have to come to her radar, especially when my whole day was smooth? Well, I couldn't have done anything except entertain the situation.

She came and asked the price of tomatoes, I told her that is for ₹40/kg but no- she wanted it for ₹25 that is almost half at same time I thought what is so wrong with her, we both argued for good 5 minutes but she was not even budging from her said price, at same time my thela became unofficial live entertainment show for nearby people, finally a pause came in our fight when her phone rang, at same time my friend from neighbouring thela came and told me- "dedo ₹25 mein she won't agree to give penny more than that, she is too stubborn to be dealt."

Finally, after 1-2 minutes, she came to buy tomatoes. This time I announced the final and last price, which was ₹30, and finally.....she agreed.

When I saw around, everyone was shocked, giving me thumbs up or were smirking, I finally dealt with the most complex customer of the day. THAT IS WHAT WE CALL SKILL, RIGHT?

Whatever it might be, it was a fun day. Every day, I deal with a new type of customer, and everyone comes and teaches us a skill. Today I learnt how to deal with the stubborn customer. Let's see what tomorrow's lesson will be.

A fictional diary entry by-
Prachi Srivastava, BA (H) Political Science, 2nd Year

GET TO KNOW THE ENTREPRENEURS OF ECELL



Mr. Aarush Dhawan

Mr Aarush Dhawan is the Founder, Chief Operating Officer, and Chief Marketing Officer of SERVIZ. He is a seasoned entrepreneur, hustler, and problem solver with a passion for building businesses and brands. With 18 years of experience in brand building, corporate sales, and marketing, Aarush is a known speaker and coach on entrepreneurship, leadership, motivation, and sales. His expertise spans B2B sales, D2C sales, strategy planning, revenue generation, product management, and client acquisition across sectors like FMCG, consumer electronics, media, and SaaS.



Ms. Kriti Singhal

Ms. Kriti Singhal, Co-Founder of The Education Tree, and a youth marketing professional with extensive experience in campus ambassador programs, college activations, and influencer-led initiatives. Based in Delhi, she has worked closely with student communities across institutions, helping bridge the gap between brands and young audiences. Her deep understanding of youth engagement and idea validation brings a practical and strategic dimension to today's competition.



Mr. Debojit Sen

Mr. Debojit Sen is the Founder and CEO of Crack-ED, who's revolutionizing job-ready education at scale. Backed by the CarDekho Group, Mr. Sen is bridging India's employability gap with outcome-driven programs and strong corporate partnerships. He is a recipient of the prestigious BW Disrupt 40 Under 40 Award and his leadership has earned Crack-ED recognition as the Best Skill Development Institution (MSME) at the 7th BW Emerging Business Awards.



Mr. Anand Prakash

Mr Anand Prakash is the Co-Founder of BMW Infinity Cars Delhi and a seasoned automobile veteran with over two decades of experience at senior leadership levels in Maruti Suzuki and Honda. A successful first-generation entrepreneur, Mr Prakash has built his journey through perseverance, strategy, and bold decision-making. Beyond the automobile sector, he has diversified his ventures into real estate, food & agro, and logistics, embodying the very transition from professional expertise to entrepreneurial leadership.



Mr. Inder Kapoor

Mr. Inder Kapoor, Founder of Finnexus Proschool and a seasoned finance professional with over 15 years of experience in equity research and portfolio management. Mr. Kapoor began his professional journey as an Equity Research Analyst in 2011 and went on to manage High Net-Worth Individual portfolios in Dubai, gaining extensive exposure to global financial markets. Driven by a strong commitment to practical financial education, he founded Finnexus Proschool with the vision of equipping students with real-world investment skills. His work continues to bridge the gap between theoretical finance education and its practical application in dynamic market environments.



Mr. Harshal Dilwali

Mr. Harshal Dilwali, Director & CEO at Clarissa Group, a dynamic entrepreneur, hospitality leader, and impactful voice in today's business ecosystem. With strong experience in the hospitality industry, Harshal is known for advocating people-first leadership, ethical growth, and sustainable business practices. His insights on entrepreneurship, guest experience, and industry challenges have earned him invitations to speak at platforms like TEDx and Josh Talks, where he has inspired young minds with his journey and practical wisdom.



Dr. Puneet

Dr. Puneet is the Co-Founder and CEO of CureSee, the team behind the world's first AI-powered Vision Therapy Software, a breakthrough that's transforming the way Amblyopia, or "Lazy Eye," is treated. He also serves as the Medical Director at Cure for Eyes – Super Speciality Eye Care Clinics. An alumnus of Amity University, Gurugram, and Sanskriti University, he also mentors young innovators as part of NITI Aayog, guiding them as they build the next generation of solutions for India's future.



Ms. Aarohi

Aarohi, a dynamic and forward-thinking CEO, is the driving force behind a successful startup that is changing how people think about food. With her unique vision and exceptional leadership skills, she's taken the company to new heights and earned recognition as one of the top young entrepreneurs in the industry. A graduate of the prestigious IMT Dubai with an MBA in marketing and retail, Aarohi has leveraged her expertise in business and marketing to create a brand that resonates with consumers.



Mr.Ayush Singh

Mr Ayush Singh is an entrepreneur and finance educator, popularly known through his platform WealthWise Ayush. With a community of over 187,000 followers, he works towards simplifying relevant concepts of personal finance, investing, and wealth creation, especially for young individuals and aspiring entrepreneurs

Gratitude Note to our Mentors and Creators

The presence of these amazing mentors has truly defined our tenure at the cell. Whether they were judging the high-pressure competitions of the E-Summit and Redemption Pitch or sharing their personal stories during an En-Talk session or teaching the students something new in the seminars, these speakers brought something much more valuable than just their titles. They brought their real-world experience directly to us. By sharing the honest highs and lows of building a business, they helped bridge the gap between our textbooks and the actual industry. Their feedback was always practical and encouraging, giving every student the confidence to refine their ideas and think bigger. Their guidance has left a lasting impact on all of us at Impreneurs.

IMPRENEURS



Through



Our



Lens



2025 – 2026

EN-TALK









An ENTALK Session was organized on 29th October 2025, featuring Dr. Puneet, Co-founder and CEO of CureSee, as the resource person. The session aimed to provide practical insights into entrepreneurship and motivate students through real-world experiences.

B-PLAN COMPETITION





A B-Plan Competition was organized on 21st August 2025 on the occasion of World Entrepreneurship Day. The event aimed to encourage students to present innovative business ideas and showcase their entrepreneurial potential. It provided a platform for creative thinking, strategic planning, and pitching skills.





CHARM CRAFT WORKSHOP













A Charm Craft Workshop was organized on 19th November 2025 in collaboration with the Women Development Cell. The workshop aimed to promote creativity and celebrate women entrepreneurship. It provided participants with an interactive platform to explore artistic skills and innovative expression.

THE REDEMPTION PITCH









Redemption Pitch was organized on 4th February 2026 under Symphony'26 by Impreneurs – The Entrepreneurship Cell of Janki Devi Memorial College. The event aimed to provide students with a platform to tackle real-world business challenges and present innovative solutions. It focused on fostering strategic thinking, resilience, and an entrepreneurial mindset among participants.

SEMINARS & SESSIONS













Impreneurs continued its legacy of organizing impactful seminars throughout the year, aimed at equipping students with practical skills and real-world insights. Each session was carefully curated to provide meaningful learning, industry exposure, and opportunities for personal and professional growth.

E- SUMMIT'26





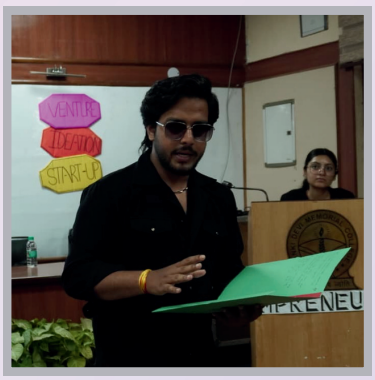








E-Summit'26 brought together aspiring entrepreneurs, innovators, and industry experts on a single platform. The event aimed to foster creativity, encourage collaboration, and provide valuable insights into the entrepreneurial ecosystem. It featured engaging sessions, interactive activities, and networking opportunities, promoting practical learning and innovative thinking among students.











IMPRENEURS, ECELL MAGAZINE

“ENSIGHT”

All showrooms start from the street.
Turn the pages and live the wonders of a world that unfolds each time you walk from your nearby shop to Home.

@_IMPRENEURS_ECELL_JDMC

cover image by Adya Tripathi

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