

#SWEET-TOOTH

Why Chocolate Feels So Good?

During the moments it is in the mouth, the chocolate sensation arises from the way the chocolate is lubricated, either from ingredients in the chocolate itself or from saliva or a combination of the two.

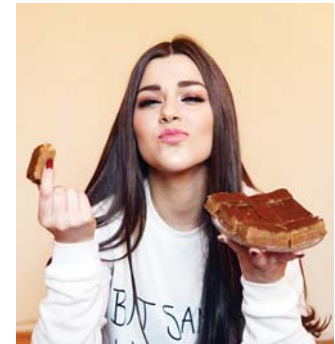


Scientists have deduced the physical process that takes place in the mouth when a piece of chocolate is eaten, as it changes from a solid into a smooth emulsion that many people find totally irresistible.

By analysing each of the steps, the interdisciplinary research team at the University of Leeds hope it will lead to the development of a new generation of luxury chocolates that will have the same feel and texture but will be healthier to consume.

During the moments it is in the mouth, the chocolate sensation arises from the way the chocolate is lubricated, either from ingredients in the chocolate itself or from saliva or a combination of the two.

Fat plays a key function almost immediately when a piece of chocolate is in contact with the tongue. After that,



solid cocoa particles are released and they become important in terms of the tactile sensation, so fat deeper inside the chocolate plays a rather limited role and could be reduced without having an impact on the feel or sensation of chocolate.

Anwesha Sarkar, Professor of Colloids and Surfaces in the School of Food Science and Nutrition at Leeds, said: "Lubrication science gives mechanistic insights into how food actually feels in the mouth. You can use that knowledge to design food with better taste, texture or health benefits."

"If a chocolate has 5% fat or 50% fat it will still form droplets in the mouth and that gives you the chocolate sensation. However, it is the location of the fat in the make-up of the chocolate which matters in each stage of lubrication, and that has been rarely researched."

"We are showing that the fat layer needs to be on the outer layer of the chocolate, this matters the most, followed by effective coating of the cocoa particles by fat, these help to make chocolate feel so good."

The study - published in



Dr Goutam Sen
CTVS Surgeon
Traveller
Story teller

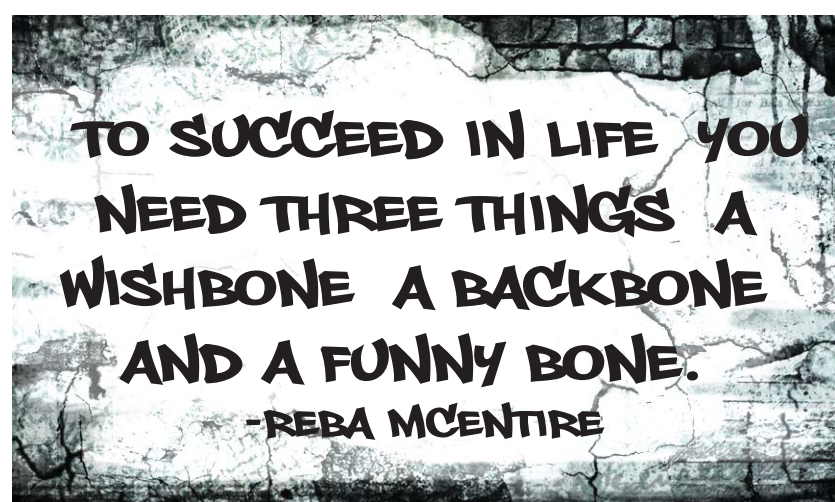
A few days ago I saw a video in one of the groups in WhatsApp telling a tale of an abandoned old man. This young couple had gone to have a darshan of the Siddhi Vinayak when they noticed him wandering around as if he was looking for someone. They stopped him and asked what the matter was. The old man was looking for his family. He had come with his daughter and son in law. They had asked him to sign some sort of a legal document and then sat him at a nearby Dhaba for a meal. They had left him there assuring him that they would be back soon. That was twelve hours ago. The young couple brought the old man home. They realised soon that it would be impossible to keep the old man with them. They lacked space and the wherewithal to support him. So they created a video and put it on the social media appealing to his family as well as others to help the old man. This is quite a common story and each of us has faced a similar situation at least once in our lives.

#ELDER-CARE

Destitute Relative
I remember Ramu Kaka. I was about seven years old. A grey bearded gentleman in very crumpled clothes turned up at our door. He asked for my father. Both my parents went to the door to meet the old man. The moment they saw him they exchanged anxious looks. He was invited in and given a meal. He cleaned himself and put on some hand me downs of my father. Later after some discussion Ramu kaka was moved to a Dharmashala. He was given a thick blanket and some warm clothes. I am not sure but he was probably given some money too. My mother remained anxious for a couple of days. She would look furtively whenever the call bell rang. Had Ramu kaka come back again?



THE WALL



The prices vary according to proximity to bigger cities. The maximum numbers of paid old age homes are in Kerala. Not a single old age home is similar to the next one. Some of them are hovels where people are provided rudimentary material and are expected to make do till death prevails. These are the ones I call the railway platform homes. One waits for the 'train of the final journey'. It is not always a matter of finances. Some very expensive places which seem to provide all necessary amenities do not give the emotional support that is essential for a pleasant survival.

The ideal old age home is a myth



It was much later I realised that this was a destitute relative who foisted himself from time to time on some relative or other.

We, the classmates from medical college, are all octogenarians now. We have led successful lives and now reached a stage where our responsibilities are gradually becoming less and we are on the other hand a 'burden' to our offsprings. All of us are fortunate that youngsters have easily and smoothly taken over the mantle of 'burden' without any complaint or even unwillingness. In the last two years of Covid oppression the added work due to our incarceration in our homes has created more mundane jobs for them. Basic shopping for provisions and other daily needs have been smilingly completed. Our spouses of more than fifty years have become more loving and caring after exhausting their energies in the disagreements of the past years. Whenever we friends gather together after the first few minutes of catching up there are only two topics that inevitably come up- the health bulletin and the future if we become decrepit or still worse are single. The topic of conversation therefore often veers to how to manage our dotage without adding to workload of the younger generation.

One friend laconically said that we should all go for Vanaprastha. Leave our homes and go and live in a one room thatched hut by the riverside. Sounds idyllic! How does one cope with creaking knees and backs that do not bend? Falling vision, even poorer digestion and a weak plumbing which makes you head for the nearest washroom every half-hour does not help! Of course, one cannot talk about basic requirements like electricity, gas, mobility and mobiles in our jungle hut. Is this what we need in last few years of survival? All this for salvation!

As per the website dadadad.org there are 728 old age homes as of July 2020 in India. Information about 547 is available. 325 homes are free of cost while 95 are on pay and stay basis. The information about

Failing vision, even poorer digestion and a weak plumbing which makes you head for the nearest washroom every half-hour does not help! Of course, one cannot talk about basic requirements like electricity, gas, mobility and mobiles in our jungle hut. Is this what we need in last few years of survival? All this for salvation!

BABY BLUES



These businesses like old age homes are charging the old people large sums of money. Initially it all seems first rate but after some time this too becomes regimented. Individual preferences are either ignored or rejected. There are some institutions that have been found deficient in their services and promises.

The rest is scanty. The cost ranges from 23 lakhs for a one bedroom unit to 58 lakhs for a three bedroom unit. The prices vary according to proximity to bigger cities. The maximum numbers of paid old age homes are in Kerala. Not a single old age home is similar to the next one. Some of them are hovels where people are provided rudimentary material and are expected to make do till death prevails. These are the ones I call the railway platform homes. One waits for the 'train of the final journey'.

It is not always a matter of finances. Some very expensive places which seem to provide all necessary amenities do not give the emotional support that is essential for a pleasant survival.

In India the situation is more dire. Old peoples home are either for charity or for business. The charitable homes far outnumber the other variety. They are usually created by some business tycoon to show to the world how caring and philanthropic they are. The short coming is that meagre finances can always make the organisers cut corners. A crowded dormitory instead of a single room is the norm. Possessions are discouraged as they increase clutter. A single suitcase of clothing, a family photo and a small memento are all that may be permitted. A sort of community living is expected with specific hours of rising and complying with a schedule of regular eating, exercising and sitting together. It is encour-

Nothing is Perfect
These businesses like old age homes are charging the old people large sums of money. Initially it all seems first rate but after some time this too becomes regimented. Individual preferences are either ignored or rejected. There are some institutions that have been found deficient in their services and promises. Evidently there is no ideal situation for old people.

I am aware of some religious institutions who have permitted older age people to construct small homes within the premises with a condition that after the death of the incumbent the house is passed on to the institution. These homes are then rented out to other people on nominal charges. Nothing is perfect.

Old people who have sufficient assets tend to stay in their resi-



dent despite inconveniences. Recently some enterprising people have seen this as an opportunity to provide care and assistance on charge. They provide weekly medical check-up at home and escorts to hospitals as and when required. A twice weekly driver is provided after paying a specific fee. Even domestic staff and caretakers are selected and sent to help out at additional cost. Often two live-in people are needed to take care of just one old person. The emphasis is that you are being given care in your own home. The rules of living are your own to make. On paper it seems a very sensible proposition but often there are glitches. The caretaker maybe too casual. The driver may not be available at the time and day of your choosing. This kind of set up is only possible for the moneyed people.

What is the best way to live in our last days? My submission is that nothing is perfect. But reasonable comfort levels can be achieved only if we maintain good health and are able to be on our feet. Once a person is bedridden it is all a downhill journey at the mercy of caretakers for the rest of life.

Old people who have sufficient assets tend to stay in their resi-

writetoarbit@ashitradoot.com

Good Memory Day

The human brain is complex and unique, and the memory continues to be part of the brain that is difficult to understand. Scientists have been studying the brain and memory for many decades, making some progress but still having a long way to go. Good Memory Day was established to encourage people to set aside time to think positive thoughts that are related to events of the past. Whether it's remembering a delightful day or savouring any memory, this is a great day for it!

#SPOOKY

Horror Movie Turn Fear Into Fun

Horror film is particularly suited to generating curiosity and a sense of discovery because it usually involves the existence of a "monster"



There's a lot of thought behind a good scare in our favourite horror movies, according to film expert Jason Middleton.

A scholar and experimental filmmaker, Middleton is an associate professor of English and the director of the film and media studies program at the University of Rochester. He studies both documentary and horror films. Middleton is also a featured expert in the new AMC documentary Eli Roth's History of Horror, a seven-part series that also includes commentary by such luminaries of the genre as Stephen King, Jamie Lee Curtis, and Jordan Peele.



Here, Middleton explains what makes horror movies work on us and what makes them so satisfying.

Q. How do horror movies make fear fun?

A. It's been called the paradox of horror-people seek out, for the sake of pleasure, an experience which they'd do everything they could to avoid in real life.

Horror is a particularly apt genre for generating the forms of curiosity and discovery that are part of narrative pleasure in general but horror does it in very distinctive ways. Most forms of narrative pose questions that a viewer or reader wants to know the answers to. Something happens, and you wonder what the effect will be- you see the effect and wonder what caused it. Suspense and detective genres certainly do this, and there are a lot of overlaps between suspense thrillers and horror films.

But horror film is particularly suited to generating curiosity and a sense of discovery because it usually involves the existence of a "monster"-some kind of being or supernatural element that defies our understanding of

the world. We spend the first part of these films seeking to understand the nature of the threat. Our curiosity isn't only about what's happening, but also about what this thing is, how it works, and where it came from.

Once the nature of the monster has been determined, the second set of questions has to do with how the monster will be defeated. And there's a whole new form of curiosity that goes along with that.

Q. What are the roots of horror films?
A. The modern horror film is often traced back to Alfred Hitchcock's Psycho. Psycho and many of the horror films that followed it are specifically designed to offer audiences a collective experience of terror and pleasure.

In many ways, it goes back to the way films were designed to be experienced before cinema was primarily a narrative-based form. In their first decade or so, films were much more about showing off the capacities of the new technology, thrilling audiences with such visual spectacles as mounting the camera on the roof of a train going through a winding mountain pass. Films were often about things that encouraged visceral astonishment and excitement.

Q. How did Psycho change the movies?
A. Earlier in the 20th century, when films were shown in double features with cartoons or newsreels preceding them-it was common for people to walk into theatres during the middle of movies. They came in when it was convenient for them and stayed until the screening was back to the point when they'd arrived.

But Hitchcock was adamant that nobody would be admitted to Psycho after the start time. It was key to him that the audi-

ences see Psycho from the beginning so that the violent murder that occurs halfway through the movie would have the impact he meant it to have.

It's almost like a contract between the director and the viewer: You agree to his terms: show up for the movie on time and be ready to be scared. And he delivers the goods in exchange for that. If you do what you're supposed to do, you get this new form of group experience, an entertaining kind of collective fear and terror.

Q. So how do horror movies work?
A. The narrative structure emulates the collective experience of a roller coaster-the long, steady build-up of the story is like the climb up the hill by the roller coaster, and then a sudden, shocking drop off the precipice.

Many horror films follow that structure, and in the shocking moments, the whole theatre can collectively scream, grab hold of each other, and then laugh and re-enter the story for a while. It's a kind of plotting that emulates the repeated build and release that you get with amusement park rides.

Horror films also reveal a lot about the particular political and social anxieties of a given era. Different versions of monstrosity and threat resonate profoundly in different historical moments.

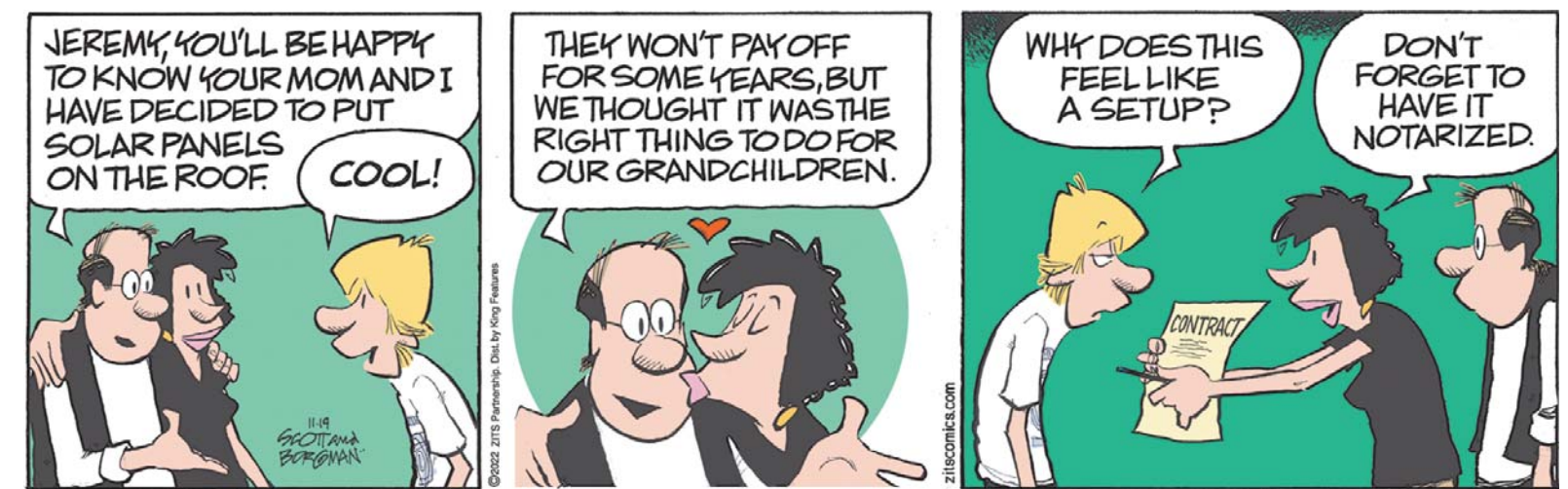
Q. What's something most people don't realize about horror movies?

A. Through various cinematic devices, many films encourage audiences to identify with one main character-usually a white male protagonist. But in horror films, viewer identification tends to be more interesting. When John Carpenter's Halloween came out, many critics says it played into misogyny and sadism.



By Jerry Scott & Jim Borgman

ZITS



By Rick Kirkman & Jerry Scott