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● Health Services ● Life Skills Education ● Healthy School Environment



The National Life Skills, Values Education & School Wellness Program

Healthy Schools Healthy India

Education is not preparation for life...
Education is life itself

- John Dewey

Submission Guidelines

- Submission emails must contain an inline **declaration** stating that the research work is the author's original work and has not been submitted elsewhere for publication.
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 - The subject line of the email should be marked "Submission for IJSHWB: [Author's Name]".
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The Manuscripts for publication in the peer-reviewed and refereed Indian Journal of School Health and Wellbeing (IJSHW) are to be submitted via e-mail to:

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Message from the Editors

Many forms of art expression keep getting added to what human beings can create and do. This has been part of our historical legacy. The twentieth century saw Cinema becoming a popular form of art expression, particularly in the second half of the century and in the first two decades of the present century. In fact, it has had very vast and varied forms over the last couple of years. It has imbibed many facets and contexts of historically developed art forms - theatre, literature, painting, music, etc. They have all shaped cinema. In Education, it is important for us to recognize that cinema represents a very important cultural tool of society. It is probably one of the most powerful cultural mediums, reaching millions of people in the world, cutting across social and geographical barriers. Cinema may be understood as a modern medium of human expression. In movies, typically various dimensions of human experience are displayed and various forms of imagination are also shown.

Cinema creates a structure of reality and when we watch cinema, it becomes a part of our mental structure taking us inside the reality. Sometimes, cinema-made reality is accepted by us in its totality. We think like we view and emote as it makes us and even dare to dream as it takes us along. It is about visible and invisible shaping of our identity, our sensibilities, our notions, our world view and many more such constructs. It also gives us critical overviews, alternatives and new ways of looking at issues. Cinema almost always supports multiple realities, especially art cinema and fantasy based cinema. There is a subjective context to how cinema impacts us and what potential for imagination it can create. For instance, every reader who reads the literary piece Maila Anchal will imagine the village differently in their mind, whereas cinema based on it presents a physical form of the village, yet it opens up different windows to reflect upon or associate with life and society in the village. There is thus a dynamism to cinema.

In this issue of the journal the big question that is addressed is, what kind of socio-cultural political environment does contemporary popular cinema display? What impact does the concept of modernism, terrorism, gender etc. make on the psyche of children? Also, what is the potential of cinema in promoting the mental health and well-being of school students? How can it be used to sensitise, expand awareness, build perspective, negotiate reality, accept multiple interpretations and truths? A number of films have children as the protagonists and their interaction with society. Such films have immense potential to touch students' minds and hearts. They help to identify biases, prejudices, stereotypes etc which lead to sectarian identities and marginalization of children. Lost childhood is often a theme depicted by cinema. Happy childhoods and adolescences, societal structures and practices which have an enabling positive impact are also the themes of many a film.

It is a well-known fact that films can be a powerful educational tool especially in the country like ours, where classrooms have students from different socio-cultural-linguistic background. Films make an emotional connect. They can enrich both teachers' and students' learning experiences. Moreover, in diverse classrooms like ours, films can be great levelers. But how to actually use films as an effective pedagogical tool and place them at the heart of student-teaches' learning experience, remains largely unexplained and unaddressed. Also, Teachers may not have the time or confidence to use films effectively in real classroom scenarios. The need of the hour is that we should place cinema in the academic discourse of school education.

This issue on "Cinema in the Classroom" tries to address all these aspects.

Dr. Samaresh Bharaty & Dr. Chandan Shrivastava

Message from the Patrons

It is a matter of great happiness to note that the latest issue of the Indian Journal of School Health & Wellbeing published by the Expressions India is being released. It is a well known fact that Research publications and Journals in particular are the most authentic sources of verified knowledge and experiences. The sharing of such knowledge and experiences not only amongst the Researchers, Scientists, Policy Planners and Implementers, but also the Activists working in the concerned area and persons having special interest in that area benefits all. It is our privilege to reiterate that the Expressions India has been doing pioneering work since long, in the field of Health Education under its banner of “Holistic Health and School Wellness Programme” to enable the school education and teachers holistic facilitation in realizing the goal of Health Education in Schools. The present publication is a momentous indicator of this initiative.

The major bottleneck in the way of achieving the objective of Health Education has been the particularistic conceptualization of its transaction process. The goal of development of holistic health and wellbeing of young learners cannot be attained by making them gather certain information and rote-learn those. It can be attained only by a transaction process focused on experiential co-scholastic methodology that ensures active participation of learners and substantially contribute to the development of life skills enabling young children to manage their lives more competently and grow as truly empowered human resource of the nation and human society at large. To facilitate this process it is very critical to encourage and empower the teachers, so that they act like facilitators and mentors.

The formal school education system need to look towards interacting and taking the support from the initiatives like the one taken by Expressions India under its National Life Skills Education & School Wellness Programme aimed at realizing the Goal of “HEALTHY SCHOOL.....HEALTHY INDIA”. It is pertinent to state that the Schools and other educational institutions that have been associated with such endeavours have strongly felt the need for such programs to be adopted by all schools including Higher Education System.

It is in this context the Journal of School Health has potential to reinforce the process of realizing the vision of Health Promoting Schools getting integrated into the education system in India. We are more than confident that the present issue of the Journal will strengthen this grand endeavour and empower all who are creatively engaged in the promotion of Health Education in Schools. With immense pleasure we would like to express our gratitude for Advisory group, Editorial Board and Members of the Executive Editorial Committee for their valuable contribution, ungrudging cooperation and keen interest and also for making available the benefits of their rich experiences and knowledge.

“If there is will, there is way, and if the will is reinforced by enlightened path-breakers, the way would lead to the destination at the earliest “.

Dr. Jitendra Nagpal, M.D., D.N.B.

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Engaging with Cinema: A Pedagogical Perspective

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Many artistic aspects continued to be added to the due course of human development history. Cinema is one of them and the most popular art form of present time. Cinema has assimilated many aspects and contexts of art forms that have developed earlier, for example, theater, literature, painting, music, etc. The aesthetic features and originality of all have created cinema itself, and shaped its own identity. The period is only a little over a century, yet it has been influencing the cultural aspects of society as a very important factor. Cinema has also benefited directly from the achievements of modern technology. Today it is an important means of entertainment, art-expression and education.

Cinema today is probably one of the most powerful cultural mediums, reaching to millions of people across the world. Cinema is one of the most modern mediums of human expression. It gives a chance to interact with various dimensions of human experience and the variety of imagery.

"Cinema is not just a reflection of the object, but also the reality of reflections." Cinema is such an effective medium that mentally, it makes you feel inside the scene. In this context, cinema gives a chance to have a subjective context and it offers an infinite potential for subjective imagination.

It allows us to mentally feel ourselves inside the scene, which makes cinema such a cultural tool that millions of people buy tickets without any understanding of film language and technology, watch movies and understand them according to their needs, desire and point of views. Literature or other art forms do not have this facility, we cannot feel it unless we have a thick understanding of grammar. The power of cinema is not only that we watch events as they are or as have happened. Rather mentally, we are also inside events. In fact, in any scene, it is necessary for the brain to interact with the eye and ear of the audience. The specialty of cinema is that the more it appears in front of us, the more it becomes in our mind.

For academics and psychologists there was concern that children spend more time in

different forms of cinema than they spend in school. Studies show that from the early stage, when children start learning their mother tongue, they also start receiving messages through audio-visual mediums like television and cinema. Cinema today is included in our lifestyle like our other day to day practices of eating food, sleeping, going to school, etc. Thus, cinema has become an essential part of life.

It is a pertinent question: what kind of socio-cultural political environment does contemporary popular cinema display? What form of humiliation, terrorism, stereotyping etc. does this create on the psyche of children? With the exception of some serious cinema, cinema has exploited many aspects of the social context continuously for many decades and has established the insensitivity towards those social concerns (gender, caste, religion, inequality, identity) as a natural phenomenon. The lack of intensive academic discourse in schools has further expanded its co-operation. There is a challenge on many levels in establishing sensitivity in the classrooms where there is a tradition of academic discourse.

The article "Let Go to Films: Rethinking the Role of Film in the Elementary Classroom" written by Michele Whipple (1998) argues that we should expand our definition of "lesson" to include film, a valuable instructional resource. Students come to class with a great deal of knowledge and familiarities about films that teachers can use cinema as an effective pedagogic tool for the teaching-learning process.

I usually interact with my students in the classroom with a movie *Two. Two: A Film Fable* is a 1964, white directed R a y showed from two s o c i o -



black-and-short film by Satyajit w h i c h two boys different economic

backgrounds, duelling with each other, showing off their toys to compete with each other, with emotions of loneliness, happiness and rivalry.

Despite being a simple tale involving two young boys, *Two* showed allegorical representation of loneliness, socio-economic divide, the philosophy of happiness, consumerism, oppression and freedom. The movie has no dialogue but still it gives us a chance to explore and reflect on these issues and establish a dialogic relation between our subjective point of view and dominant discourse. *Two* like cinema is the sort of film that stays with you for a long in your conscious mind.

It is very important how we use film in our classrooms. It is necessary today to develop a critical thinking about cinema among teachers, to develop the ability to recognize pedagogic potentiality of cinema so that on the one hand they engage to understand the world through cinema and at the same time, also understand the possibility, concerns and challenges of cinema as a pedagogic tool.

Themes and Messages Encoded in Films: A Case Study

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Abstract

The people in India have always loved films, it's music, drama and actors, and are crazy for film stories. A film expresses many things freely in itself with its duration. Short films are fast emerging as an alternative form of expression. The reasons for the phenomenon of coming of age of the short films can be the advent of digital filmmaking, the internet and social networking, as well as the technologies available in mobile phones, camera, sound and editing. This coming of age of short films represents the convergence of journalism, social activism and the art of filmmaking; and the young adults are deploying their technical skill and aesthetic sensibilities as a means to affect the public discourse on a wide range of social, political and cultural topics. Some films have a clear and overriding message. Reviewing a film for thematic content and explicit and implicit messages differs from scholarly film articles in that they encompass personal and idiosyncratic reactions to and evaluations of a film. This paper attempts to decode a set of explicit and implicit messages embedded in the randomly selected two short films which are being reviewed and presents a narrative on the two selected short films. One short film is about a mother who feels lonely and lost when her only son migrates to the USA. She regains life by picking up her hobby of photography, using a DSLR camera gifted to her by her son. The second story is about a town which has only wheelchair-using citizens. How able-bodied persons who are a minority in this town, are marginalized and excluded in the film, beautifully gives out the message of social aspect to the construe of disability. Decoding the messages is about the equilibrium of unbiased report and personal opinion.

Keywords: *Films, Narratives and review, Themes and Messages*

Introduction

The people in India have always loved films, its music, drama and actors, and are crazy for film stories. They cry and laugh with the characters in the story and in the process experience a myriad of human expressions.

Film (or Cinema or motion picture): It is the art of moving images; a visual medium that tells stories and exposes reality. Created in the dusk of the 19th century, cinema is the world's most recent art form. It is also, by far, the world's most complex, collaborative, and costly artistic expression.

Film Genre': Films are often thought of in terms of 'genre'. A genre is a particular theme or method of storytelling for a film. Common genres for film include: drama, action, comedy, thriller and so on. Thinking about film in genres can be useful in tracking down a particular type of film and filmmakers who specialize in a genre. Genre films can often be thought of as a

straight-forward piece of storytelling and entertainment, but some genre films deliberately explore complex themes (Corrigan, 2001).

Narrative film genre': One of the genres' namely Narrative film is a popular genre in Indian films. A narrative is defined as a 'chain of events in a cause effect relationship occurring in time and space' (Bordwell and Kristen, 2006). It is also known as fictional film or fiction film, which tells a fictional or fictionalized story, event or narrative. In this style of film, believable narratives and characters help convince the audience that the unfolding fiction is real. Lighting and camera movement, among other cinematic elements, have become increasingly important in these films. Great detail goes into the screenplays of narratives, as these films rarely deviate from the predetermined behaviours and lines of the classical style of screenplay writing to maintain a sense of realism. Actors must deliver dialogue and action in a believable way, so as to persuade

the audience that the film is real life. Fictional films are composed by a string of events and structured based on cause and effect.

Short films: Now creative short films are fast emerging as an alternative form of expression. The reasons for the phenomenon of coming of age of the short films can be the advent of digital filmmaking, the Internet and social networking, as well as the technologies available in mobile phones, camera, sound and editing. The potential to make films, and share them with an audience, has become accessible to almost everyone.

Before the advent of digital alternatives, the cost of professional film equipment and stock was also a hurdle to being able to produce, direct, or star in a traditional studio film. But with the advent of consumer camcorders and the arrival of high-resolution digital video, have lowered the technology barrier in movie production significantly. Further, the hardware and software for post-production can be installed in a personal computer making movie-making relatively inexpensive. The digital video technology is enabling filmmakers to conceive, shoot and edit a movie, create and edit the sound and music, and mix the final cut on a home computer.

Though financing, distribution, and marketing remain difficult, but the arrival of internet-based video outlets have changed the film making landscape, making it more democratic. A short film expresses many things freely in itself with its limited duration.

Coming of age of short films: This coming of age of short films represents the convergence of journalism, social activism and the art of filmmaking; and the young adults are deploying their technical skill, conscience and aesthetic sensibilities as a means to affect the public discourse on a wide range of social, political and cultural topics. In the present scenario, thanks to the increasing number of the short film festivals, short films find widespread audiences and take the role of being a pioneer of the Film. Although even today they are still not available for screenings at movie halls. The short films are being easily distributed via the Internet attracting large communities of artists and viewers. The young generation is expressing freely as the technology offers mind boggling opportunities for communication. However, the media and new digital technologies can also present new

challenges and be exploited to extend control and surveillance.

Narratives with Mass Appeal: Finding and capturing important stories that speak to varied audiences on subjects of public concern, with the tools that both enable and support individual expression within a social, political and cultural consciousness can change how we view our world and express ourselves. It is proving to be exhilarating as well as fostering filmmakers who are fluent artistically, technologically, socially and critically.

Decoding a film's messages: Film is a fascinating medium. It is a combination of carefully constructed (under the watchful eye of an auteur) visual imagery, combined with performance and sound. Some films have a clear and overriding message.

Decoding a film may sound a simple exercise, but it requires time, proper organization and skills related to expressions and objective analysis. It is not just about writing what happens on the screen, it goes deeper than that. It makes an attempt to assess a film's overall quality and determine the messages embedded in it. Reviewing a film for thematic content and explicit and implicit messages differs from scholarly film articles in that they encompass personal and idiosyncratic reactions to and evaluations of a film. It is about the equilibrium of unbiased reports and personal opinion. While it is accepted to state as to what you think about the film, one may have to approach certain aspects in an objective manner to get a better understanding of the film. There is a need to find a balance between subjective and objective elements of the analysis.

Methodology

Writing a review/analysis report, especially for films can be an invigorating exercise as it helps to broaden the mind and evaluate the way one can analyze material and express one's opinion and draw inspirations. This paper attempts to decode a set of explicit and implicit messages embedded in the randomly selected two short films which are being reviewed.

Narratives require a lot of preparation before one begins analyzing them. The points adopted to review these films were:

- Prior to viewing the film, one may want to get a sense of the bodies of work by the director, writer, or individual actor, etc.
- Writing a film review often requires multiple viewings of the film. The films were watched two or even three times.
- At the first viewing, one needs to surrender to the cinematic experience, immersing oneself in the narrative and enjoy the film without worrying about the messages to be eventually decoded.
- At the second viewing, one may distance oneself from the plot and instead focus on interesting messages related to elements of the film that one needs to highlight in the review.
- Messages related to thematic content that resonate with issues strongly can be highlighted.
- After watching the film, a second time, take careful notes on the focus area of the study, namely to decode the theme and the messages in the films.
- Then attempt to create a central idea for the review that brings together the film's theme and the messages in the films - both explicit and implicit.

All popular culture, including movies and television are driven by themes and messages even though they are for entertainment. A film can only appeal to audiences if they speak to their values and beliefs. Some messages in film and television are explicit, and some are implicit. The explicit messages are stated directly with no pretense of hiding them. The implicit messages are always present, although they are implied rather than stated directly. The plot can lead the viewers to infer other story spaces than those presented on the screen.

Findings and Discussions

Case I: Reviewing a short film, #Mombeagirlagain sourced from YouTube Channel and available on Link <https://youtu.be/NjBxoN4spKo>

Introduction of the Short film: It is a short film with a social message with title, #Mom is about a woman having a duration of 2 mins 12 sec in Hindi and English Language. It has a narrative style of film. It has been credited to the director Harshavardhan Kulkarni and produced by Amazon Campaign. The characters of the film

are mother, father, son (adult), delivery man. It targets audiences such as teenagers and adults, both male and female.

Plot summary: The video is about a mother who forgets about herself and her dreams when she became a mother and has devoted herself to taking care of her son and the husband. When her son grows up and migrates to America, she misses him. Her son sends a DSLR camera for her so that she can indulge in her dream of photography and can become the happy girl that she used to be. His son knows that photography is her mom's passion and it can make her happy as he is not with her anymore. She feels happy and starts clicking pictures and her husband supports her endeavour and while she is living her dream.

Description of the film:

A. Scene 1: At the commencement of the video, a mother is shown to be missing her son and is watching her son's pictures on her phone. When her husband asks for breakfast, she replies it is lying on the table in a dejected manner. The doorbell rings. There's a delivery of the package.

B. Scene 2: the mother comes outside to receive the package. When she opens it she is happy to see a DSLR camera inside the package and there's a letter in it too. Her husband asks her to read it, a letter from her son. She gets emotional reading it. The letter urges her to rekindle her passion of photography which she left behind on taking up the family responsibilities.

C. Scene 3: She is organising the DSLR and thinking about the letter of her son and starts clicking pictures. Her husband asks her "Shall I make the food today?" She is busy clicking pictures and absentmindedly says yes to that.

D. Scene 4: She is clicking pictures happily and her husband is cooking chapattis in the kitchen. And at the end, mother sets the camera and clicks the picture of herself with her husband laughingly.

Locating the Theme and Messages in the film: Filmmakers and novelists in the popular media usually make it easy for the reader to identify their main themes or messages. Most often, they will tell you either through the comments made by the narrator or by a character that you are supposed to recognize as being the hero or heroine, "good" or as speaking for the author. The intended messages are always those that are

the easiest to see or most obvious conclusions you can draw given the film or the novel.

The theme of the film is on issues related to gender, family relations and the challenges faced in the arena of personal growth in an Indian family context.

Some of the explicit messages of the film are that dreams can be achieved at any age because no one is too old to achieve a dream. It emphasizes that every human being is an artist and has special interests and the central idea is to not to forget being an artist even as we grow up. It makes one contemplate whether one can leave the art out of our life but can the art within ever leave? It gives a strong message that women need to be self-reliant and self-contained for their own happiness. In our culture it is common that a mother may forget about herself, the girl she used to be because life's responsibilities got in the way. It inspires that women too deserve to indulge in their hobbies and interests even after marriage. She has the right to utilise her time by using it the way she wants and destroy the social norms that women are born to do household chores only.

Another loud message spots the light on the need for adjustments at the different stages of the human life cycle to meet the requirements as the age advances.

There are various implicit messages delivered through the film. It showcases the contribution of a mother in raising the children and looking after the other family members, at the cost of sacrificing her own aspirations. The short film showcases a mother's struggle and sacrifices due to patriarchal norms of the society.

A precious bond of love between parents, especially the mother, and an adult son and the soft corner of the son for his mother, are shown. It displays a supporting and a sensitive husband not only helping the wife in the domestic chores but encourages her to take her interests and passions of her previous stages of life, before she got married, specifically to live her dream of indulging in photography. It encourages children to take care of their parents and dreams of their parents just like their parents did for them. There are some stereotypes too. Women as mothers are the ones who have to sacrifice their dreams and give up the things that they love the most, just to take care of their children and their dreams. If the plot had included a daughter instead of son, it

would have given a strong message too. A weak point in the plot was in the portrayal of the son's character. He asked his mother to relive her passion only when he went away from the house. What if he had attempted to give her space earlier, encouraged her to take up her interests and further helped in dividing the family's responsibilities between the parents?

Case II: Reviewing a short film, #Socialmodelanimation sourced from YouTube Channel and available on Link <https://www.youtube.com/watch?v=4liF-zuwGxE>

Introduction: The second short film that is being profiled is a quaint animation film explaining the Social Model of Disability called 'Social Model animation' by Blane Backwith. It is a short film of 1:27 minutes duration. It is a black and white animation film depicting wheelchair bound persons in lead roles and the narrative is in a male voice in English.

Plot summary: The short animation creates a hypothetical situation of a world which has wheel chair users as the mainstream. When 'normal' people enter their world, the difficulties they face in coping with the spaces and the structuring of the world makes the 'normal' people face difficulties in coping. They feel and experience exclusion. The point brought forth is that disability is constructed more due to the way spaces have been organized in the society, which gives regard to the needs and requirements of persons with disability. The majority becomes the mainstream, hence posing exclusion for the minority, which in our society are persons with disability.

Description of the film:

A. Scene 1: The animation begins with the narrator asking the viewer to imagine a world where only physically disabled persons lived. They were all wheel chair bound. So, they all thought that they should build the world in which they live according to their own needs.

B. Scene 2: Since they were on the wheel chair and were not standing upright, they did not need tall ceilings or tall doors to go through. So they built ceilings which were 7 feet and doors that were 5 feet. The toilets and offices were built as per their requirements. The disabled persons had their own building regulations.

C. Scene 3: One day a few able-bodied people come to their town to stay. They keep hitting

their heads against the short height doors and begin to carry bruises.

D. Scene 4: Soon psychiatrists, social workers and doctors get involved for their care and well being. Committees are formed and many people get worried and begin to work for what is considered as ‘problems of able bodied’. Specially toughened helmets are designed to protect their heads and handed free to the able bodied. Braces are prepared for able bodied so as to assist them in bending while they negotiate small heights.

E. Scene 5: Special groups get together to make foundations. Money is collected as charity in their ‘helmets’ which are left in pubs and bars where people leave their small change for the ‘cause of the able bodied’. There is talk of forming special homes.

F. Scene 6: One day, it dawns on the able bodied that actually there is nothing wrong with them. It is just that society excludes them. Then in the animation one sees the able bodied taking out a protest march with banners reading ‘raise the doors/ceilings’, ‘be fair to able bodied’, ‘equal rights for able bodied’, ‘help our cause’.

Locating the Theme and Messages in the film:

Far from being a mere physical fact, disability is also a normative, cultural and legal construct. In the last decade, there has been an increasing discussion about the needs and rights of persons with disabilities and issues that concern their participation in mainstream society. The underlying effort in the past decade has put disability in the centre of debate that focuses on the idea of ‘society for all’. There is a new conception of societies that are all inclusive and espouse towards embracing all differences, both social as well as physical. Instead of expecting variously different groups to fit into a common mould of the ‘mainstream’, there is a marked shift in redefining the construe of social mainstream. There is now a conscious attempt to break the cycle of poverty, disability, segregation, powerlessness and charity, all of which lead to the denial of opportunities for persons with disabilities (Chopra, 2015)

In the current film, what comes out very clearly is that what is construed as a disability, or not being a disability, is chiefly determined by who forms the mainstream and who makes the rules of living. If the persons with disability create their own town, which they do in the current

movie, the ‘normal bodied’ would also face difficulties and barriers which would make them feel excluded, inferior and oppressed. It is the barriers that the society creates for the persons with disability, which are more disabling than the disability itself.

The movie also brings forth the concept of charity with which the doer of charity also feels a sense of power and superiority. In the movie, at first, due to the decisions of the council of disabled persons, spaces are made as per their needs. These spaces are restrictive for the able bodied. Instead of changing these infrastructural barriers, they begin to find faults with the able bodied. They decide to get assistive devices for them so that they could change as per the infrastructures. They decide to get together and come up with committees and foundations and they even propose to set up special homes for them. The subtle message is that the persons with disability do not need these measures. First barriers have been created due to unequal policies and programmes, and then they are discriminated against and are made to feel powerless as the group. Instead, the message in the story is loud and clear. The disabled persons want their needs to be recognized. When spaces are being designed, their needs should be included. In the end, the able bodied in this short film say that actually they realize that nothing is wrong with them. And this is the social model of disability.

The social model of disability acknowledges that obstacles to participation in society and its institutions reside in the environment rather than in the individual, and that such barriers can and must be prevented, reduced or eliminated. Environmental obstacles come in many guises and are found at all levels of society. They are reflected in policies and regulations created by governments. Such obstacles may be physical – for example barriers in public buildings, transportation and recreational facilities. They may also be attitudinal – widespread underestimation of the abilities and potential of children with disabilities creates a vicious cycle of under-expectation, under-achievement and low priority in the allocation of resources (UNICEF, 2007).

Social model views disability as a form of social oppression like sexism and racism. It is viewed like this since the PWD are deprived of opportunities in day-to-day life either due to

under-expectation of 'normal' people or due to seclusion due to lack of understanding / fear of the 'deviant disabled' or due to desire to control lives by taking decisions for PWD and hence rendering them powerless. The sense of 'cultural imperialism' is predominant in the discourse of 'normal lives' where a nuanced assumption is of the normal way of living being superior and desirable, leaving the disabled oppressed, weak and with a poor self and social esteem (Chopra,2015)

Conclusion

The case I film conveyed a very important and serious message in a simple way and the film proved to be successful in creating an impact as the plot, the characters were relatable. The characters were very talented and all the visuals and quality of the sound was very good. It is a perfect representation of the scenario of how a strong bond between child and mother can result in re-establishment of her free life again. Strong bonds will result in support and that support will result in helping mothers rediscover the young girl they once were and follow their passions and hobbies once again. The art remains with us, it never leaves us, it can give us immense happiness. The ultimate purpose of life is to be happy and busy. The film was enjoyable. Overall, it was a good film.

The case II film presents in a very interesting way how disability should be viewed. Over the past two decades, there has been a paradigm shift from a medical /charity model to social model to understand and construct disability. Emphasizing the social construction of disability in no way implies rejecting medical and professional services and supports. Yet, the social model emphasizes the critical infrastructural and attitudinal barriers which persons with disability have to surmount, hence making the task of being functional and to be included in this world, difficult for them. Barriers come in the form of physical structures and accessibility, charity, pity, over sympathy and lack of opportunities to participate, all rendering the persons with disability marginalized and powerless. Society poses more challenges in the life of persons with disability and it is the responsibility of the society to make adaptations so that persons with disability are included in the normal discourse.

The review of the selected short narrative films and decoding of their embedded explicit and implicit messages, can help to broaden the mind, evaluate and analyze the issues that are presented through the film as well as enable the viewers to express their opinion.

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Films in India as an Effective Educational Tool: A Look at Advantages and Challenges

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Abstract

Indian cinema is a popular mode of entertainment for all. Moreover, Indian Films have gone beyond the geographical boundaries. They have come out of the epoch of love and fantasy and learnt to work on experimental plots. Films can have a leading role in education. Films enable students to learn visually unlike textual learning through books. Films can have a bigger pie in their role to promote knowledge in the digitalized world we are living in. This paper attempts to explore the concept of learning with entertainment through the use of films. It looks into some of the popular films of the year 2016 and delves into the portrayal of social messages that they delivered. It has randomly chosen films of different genres such as biopics, dramas, sports dramas, action, thriller films for diversity. The cases of these selected films exhibit the soft power of these films to deliver the impressionable messages not only in India but at a global scale. Films need to be placed at the heart of young people's learning experiences.

Keywords: *Films, Film Industry, Popular films and social messages, Learning, Challenges*

Introduction to film and film industry

Indian cinema is a popular mode of entertainment for all. Moreover, Indian Films have gone beyond the geographical boundaries. They have come out of the epoch of love and fantasy and learnt to work on experimental plots. There have been many great inspirational iconic films which teach us important life lessons. Film/cinema is the Latin spelling of the Greek word 'kinema', meaning 'a motion'. Cinema is the British word for a movie theatre. The related words for cinema are film, movie, celluloid, theatre, flicks.

Digitalisation in films: Digitalisation is considered to be the next best thing for Indian Cinema and it is in a position to exploit the technology in all aspects from building capacity, content creation, processing, management and distribution of the digital content in various formats and sources (Pannu and Tomar, 2011). The effect of globalization of Indian cinema is applicable not only to Bollywood, but also to the regional film industries of the country. Many Indian films are not only making more money outside the home market but also attracting foreign producers and directors to the industry.

Indian Film Industry: The Indian film industry is alive and an established one. Indian film Industry is considered a huge film industry in

terms of production. In addition to 'Bollywood', the regional cinema also constitutes the gamut of the Indian Film industry. India has the largest film industry in the world, making on an average of nearly two thousand feature films and nearly fifteen hundred short films every year (CBFC, 2017). Films can be exhibited after being certified.

Role of Central Board of Film Certification (CBFC) in the Indian Film Industry: There are many bodies associated with the film industry in India. One of the bodies, CBFC, popularly known as the *Censor Board*, is a government of India regulatory body and censorship board of India under the Ministry of Information and Broadcasting. It reviews, rates and censors' films, television shows television advertisements, and promotional material. Films cannot be exhibited on any of the platforms whether cinema halls, television without being certified by CBFC.

Rating of films: The rating system for films by CBFC is as mentioned here:

U: Unrestricted/Universal Public Exhibition for films suitable for 'family viewing' and the film contains no or mild violence and sensuality.

U/A: Unrestricted/Universal Public Exhibition but with parental guidance for children below 12

years and may contain mild violence, language and sexuality.

A: Adults: 'A' Films are meant for Adult audiences above 18 years.

S: Specialized Audience: This rating is given very rarely and signifies that the film is meant for a specialized audience such as Doctors.

No rating: Several films do not receive a rating, indicating they are disallowed from public screening.

Films are certified in Hindi and other regional languages and a greater number of films have been certified belonging to Hindi language in the year 2016, as depicted in table 1. The figures in table 1 indicate rise and fall in production of films in Digital in major Indian languages as compared to the year April 2015 to March 2016. During the year April 2016 to March 2017 the largest number of films were certified in Hindi (364) followed by Tamil (304), Telugu (294), Kannada (220), Bengali (163), Malayalam (156), Marathi (117) and so on.

Table1: Production of films in Digital in major Indian languages and providing comparison in years April 2015 and March 2016

Language	Films certified in April 2015 to March 2016	Films certified in April 2016 to March 2017	Increase (+) Decrease (-) in the number of Films certified
Hindi	340	364	(+) 24
Tamil	291	304	(+) 13
Telugu	275	294	(+) 19
Malayalam	168	156	(-) 12
Kannada	204	220	(+) 16
Marathi	180	117	(-) 63
Bengali	149	163	(+) 14

(Source: Annual Report 2016-2017, Central Board of Film Certification)

Looking into the films certified as per classification of Indian feature films revealed by CBFC, one gets a peek into the types of classification of themes in films and their number certified in different categories. Out of the total feature films certified in 1986, majority were falling into the category of social films as depicted in table 2. As can be read from table 2 that the largest number of films are being certified under the ‘social’ type of film category.

Table 2: Classification of Indian Feature Films (Digital) Certified From 1-4-2016 To 31-3-2017

S. No.	Classification	Total	Percent
1	Social	1571	79
2	Crime	83	4.2
3	Comedy	37	1.8
4	Action	34	1.7
5	Thriller	61	3.07
6	Horror	107	5.4
7	Fantasy	12	0.6
8	Historical	10	0.5
9	Children’s Film	8	0.4
10	Fiction	2	0.1
11	Sci. fiction	4	0.2
12	Adventure	4	0.2
13	Devotional	8	0.4
14	Documentary	4	0.2
15	Others	14	0.7

16	Biographical	14	0.7
17	Action/ Thriller	3	0.15
18	Mythological	8	0.4
19	Revenge	2	0.1
	Total	1986	100%

(Source: Annual Report 2016-2017, Central Board of Film Certification)

Conflict of freedom of expression and censorship in films: Should films, being an important instrument of expression of ideas and free thoughts, remain free and unrestricted from any kind of censorship or should one keep in mind the practical realities of the society in which such ideas through the films will be broadcasted? There is a need to maintain a balance and peace in the society to make way for harmony between freedom of expression and a sense of security and peace being maintained in the society.

Films for social Change: Films are now used by scholars, historians, educationalists and students of media, to study the utility from numerous aspects as well as to map the changing demographics and socio-economic as well political temperament of the Indian populace. Right from its inception, Indian cinema has had people who wanted to and did use the medium for more than entertainment (Pannu and Tomar, 2011). History of films is replete with examples of films with strong social messages. They used films to highlight prevalent issues concerning the society and sometimes to throw open new issues for the public. To counter this, they created many genres’ and several of the films took creative liberty and depicted reality from an artful perspective.

Social issues are also highlighted in recent films too. There are other films as well that deal with sensitive social issues and are examples of social dramas where the film either focuses upon a particular contemporary problem or portrays the social degeneration.

Methodology

In today's day and age, education has transcended the traditional and orthodox methods of teaching. Gone are the times when using technology for imparting knowledge seemed like a distant dream. A product of this technological development, the modern concept of utilizing films as a tool for providing

education continues to find new suitors with each passing day.

This paper attempts to explore the concept of learning with entertainment through the use of films. It looks into some of the popular films of the year 2016 and delves into the portrayal of social messages that they delivered. It has randomly chosen films of different genres such as biopics, dramas, sports dramas, action, thriller films for diversity. The cases of these selected films exhibit the soft power of these films to deliver the impressionable messages not only in India but at a global scale.

Discussions

With textbooks often failing to entice the younger students, combining learning with a source of entertainment seems like the ideal way of getting the most out of them. While this method has its own set of critics, the pros outweigh the cons.

Film can help in learning: Films enable students to learn visually unlike textual learning through books. Using films to teach can definitely be a challenge, but when carried out in a proper manner, it boasts of numerous benefits. The movie *Gandhi*, for example, allows a student to view a recreation of the life of Mahatma Gandhi, a paramount figure in the history books. The visual clips provide a greater understanding of the time and era as well as the lifestyle of the historical figure than simple words. Additionally, films are not limited in the way books are. They occasionally go beyond the curriculum and touch upon topics which might not be part of the course but important nonetheless, like the class and gender conflicts forming an inherent part of the film *Gandhi*.

Great inspirational films: Looking through the history of films, some of them stand out due to a high impact factor as they are deeply etched on the minds of the viewers. These teach with important life lessons to learn from their stories presented in an inspiring formula. Watching inspirational films brings back those

exciting moments of great creativity and inspiration. They can inspire people or students to give everything they can to see their vision implemented or work towards achievement of their goals and may keep them going through difficult times. For instance, the biopic films depict and dramatize the life of an important historical personage (or group) from the past or present era. Sometimes, historical biopics stretch the truth and tell a life story with varying degrees of accuracy and yet be inspiring.

The mindfulness factor: The interest of the viewers is an important factor of learning as it brings mindfulness to the theme and the associated task at hand. Research has revealed that on a general level, many students respond better to watching films than to reading which helps in keeping them interested and prevent them from getting easily distracted. This is especially effective for those who are not motivated readers and prefer videos over the written word.

The use of subtitled videos has proven to substantially improve reading and literacy skills. And with so many novels or books of various genres' getting film adaptations, teaching the subject of literature has become more versatile. Students can choose the type of platform of studying they prefer and even start a healthy debate on which version they found better and why.

For some students, learning through films is actually a boon. Even those with the severe learning disabilities have shown a response to films and can relate to them. Students belonging to deprived backgrounds, without books to learn from at home, often show the inability to read properly but still willingly and excitedly talk about films they are familiar with and which they relate to. With the film industries growing diverse by the day, more and more films are starting to cater to the preferences of different types of people throughout the world by being relatable. Films can be considered as a 'universal language' which overcomes the barrier of textual learning for all backgrounds.

Popular films and the portrayal of social messages: Some of the popular films of the year 2016 were randomly selected and the portrayal of social messages that they delivered were explored and deliberated upon. *Dangal* (2016) was an action, biographical drama. It was

directed by Nitesh Tiwari and the cast boasted Amir Khan, Sakshi Tanwar, Fatima Sana Shaikh and Sanya Malhotra. It is a film about a former wrestler Mahavir Singh Phogat and his two wrestler daughters who struggle towards glory at the Commonwealth Games in the face of societal oppression. The film had focussed on two parameters –firstly, being a straight-forward film about a popular sport of wrestling in India and secondly, the strong feminist statement about equality of girls and they being equal to boys, if not better, in a sport where they have never been seen, let alone accepted. It turned out to be a hugely entertaining sporting saga that blended humour with intensity, and intimacy with spectacle, to perfection. The film won Filmfare awards for Best Film, Best Director, Best Actor and Best Action categories in January 2017.

MS Dhoni–The Untold Story (2016) was a biographical, sports-based drama, directed by Neeraj Pandey and had a star cast including Sushant Singh Rajput, Kiara Advani, Anupam Kher and Disha Patani. The film chronicles the life of Dhoni from a young age through a series of life events. The untold story of Mahendra Singh Dhoni's journey from a ticket collector at Kharagpur Station to a celebrated trophy collector and finally the world-cup-winning captain of the Indian Cricket Team made known. The film remains focused on the unwavering eulogising of Dhoni and that helps it get an unmistakeable emotional acuity.

Pink (2016), a drama and a thriller, was directed by Aniruddha Roy Chowdhury and starred Tapsee Pannu, Amitabh Bachchan, Kirti Kulhari and Andrea Tariang. It's plot showcases a situation about three young women being implicated in a crime and stepping forward of an initially reluctantly retired lawyer who helps them to clear their names. It was well acted, well intentioned and inspiringly brave. It is a powerful statement on the existing feudal mindset of a majority of India, where men and women are judged by a different yardstick. Mike McCahill, a top-rated critic at Guardian, said, "Another notable stride forwards for Hindi cinema: a naturalistic drama that forms a serious attempt to grapple with India's rape culture (McCahill, September 15, 2016).

Aligarh (2016), a biography and a drama, was directed by Hansal Mehta and had a star cast of Manoj Bajpayee, Rajkumar Rao, Ashish Vidyarthi and Balaji Gauri. Bajpayee won

critical acclaim and a Filmfare Award. The plot shows a gay, linguistic professor living in a small orthodox city deals with the aftermath of a sting operation that puts his sexual orientation in front of the entire nation. Set in the city of Aligarh, UP, it is the true story of a professor of Marathi, who was suspended on grounds of morality. The film starts at the moment when the professor's privacy is invaded by a film crew from a local TV station who forcibly enter his house and film him having sex with a male rickshaw-puller. He is forced to leave his housing at the university, and is suspended from his job. He is contacted by a journalist who is sympathetic to him, and his case is taken up in court. The court rules in his favour and his suspension is revoked, but before he can return to work, he is found dead. It is that rare film that courageously stands for human rights, including those of homosexuals. It is credited to start the much-needed conversation about the treatment meted out to the often ignored minority group of homosexuals.

Sarabjit (2016) belongs to biography and drama genres', and is directed by Omung Kumar and stars Randeep Hooda (as Sarabjit), Aishwarya Rai Bachchan (as Darshan Kaur, his older sister) and Richa Chadha and Darshan Kumar in other supporting roles. The film is a biopic of Sarabjit Singh, a farmer residing at Bhikiwind, Punjab, near the Indo-Pak border who mistakenly crossed the border after consuming alcoholic drinks. In Pakistan he was caught, arrested and mistaken to be an Indian spy and sentenced with capital punishment. He was sentenced to death by the Supreme Court of Pakistan in 1991 and consequently spent 22 years in prison for alleged terrorism and spying. The film prominently features Dalbir Kaur, Sarabjit's sister and her relentless efforts to get her younger brother freed from jail and prove his innocence.

Neerja (2016), a biographical, drama, and a thriller was directed by Ram Madhvani, and stars Sonam Kapoor in the lead actor role supported by Shabana Azmi, Yogendra Tiku, Abrar Zohoor in supporting roles. The plot of the film *Neerja* is based on a real-life event. It is the story of the courageous Neerja Bhanot, who sacrificed her life while protecting the lives of 359 passengers on the Pan Am flight number 73 in 1986. The flight was hijacked by a terrorist organization. The film is shown from the point of view of Neerja Bhanot, the flight's head purser, who

thwarted the hijack attempt by alerting the pilots, thus grounding the plane. Neerja died trying to help save 359 of the 379 passengers and crew on board. The film pays a tribute to Neerja, who was eventually honoured posthumously with the Ashoka Chakra, India's highest military decoration awarded for peacetime valour, courageous action or self-sacrifice.

Sultan (2016), is an action, sports drama, directed by Ali Abbas Zafar and starring Salman Khan and Anushka Sharma in lead roles. *Sultan* is a classic underdog tale about a wrestler's journey, looking for a comeback by defeating all odds. The film focuses on Sultan Ali Khan, a fictional wrestler and former world wrestling champion from Haryana, whose successful career has created a rift in his personal life. Ultimately, from an overweight, broken spirited wrestler, it marks the triumph of a spirited and focussed wrestler who becomes an award winning one and overcomes his personal upheavals to emerge an all-round winner.

Films as an effective educational tool: Films can have a leading role in education. Some of the points which have emerged on the potential of films to act as an effective educational tool can be summed up here:

The popularity of the films that have been cited here shows that children as viewers can relate to them irrespective of factors such as viewers' family background or learning abilities. In other words, films prove to be a great leveller. A film can be a gateway to exploring complex ideas and open children's eyes to other ways of looking at the world. The review of films has been used to spark discussions about issues that could be difficult to tackle, such as domestic violence, racism or homophobia.

It is important to ponder that young viewers, including the students, are increasingly visually literate and it needs to be reflected in their curriculum of the present modern knowledge-based and information technology enabled 21st century we are living in. The natural film-making talent of many young people and the films posted online by teenagers who had made them with minimal equipment at their homes point to an astonishingly high quality and depth of understanding.

Films have the potential to promote inclusivity in the dissemination of knowledge. We all are living in a highly connected internet-based

digital world and witnessing a digital revolution. Films can contribute towards inclusive growth and development because those without digital access such as the films will be excluded.

Challenges Ahead: While there is no questioning the fact that films can be a competent method of education, there are still several challenges it needs to overcome to be accepted universally.

Some of the challenges are mentioned here. Lack of resources specifically the lack of technical and economic resources can be a barrier in the adoption and implementation of this process of learning. It is well known that old habits die hard. Parents may not value learning through films as the older generation still has not come to terms with the educational aspects of the cinematic universe and many parents still carry the perception that screening films is an inadequate form of teaching. If there is no will to change from the conventional teaching methods for the more conventional teachers, then adopting a new method can be an arduous task. It can be compounded by the lack of training and support to teachers and schools in the emerging field of using films as an educational communication tool. Proper training and support need to be provided to the teachers to ensure they are capable and confident.

Proper planning is essential for this method to be an effective tool and the choice of films needs to be careful and precise for the student to actually

learn something by the narrative, treatment and the climax. More exposure through proper positioning of film clubs in schools can help overcome some challenges. Review of research has shown that film clubs are of help to break down barriers in the adoption of films as a means of education.

Conclusion

Films enable students to learn visually unlike textual learning through books and films can have a bigger pie in their role to promote knowledge in the digitalized world we are living in. In this sense, the study of films as a discipline exists as one in which the teacher does not always assume the primary educator role; the featured film itself serves that function can be extremely rewarding and participatory in nature. It needs to be placed at the heart of young people's learning experiences.

There is a need to overcome some of the challenges associated with the role of films for education such as acquiring skills. If we are able to overcome the challenges to a certain extent and study of films continues to grow at the current rate, a future dominated by full-fledged cinematic education could well be on the horizon. Can it be said that the study of films and its relevance for education can be more than education? Because as a future career, film-making could be hugely empowering.

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Analyzing Narrative Structures in a Film: Exploring Disability Identity And Stereotypes

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Abstract

Film analysis is the process in which film is analyzed to gain a deeper understanding. A film incorporates audio-visual elements and therefore introduces a new dimension to analyse – the analysis of visual elements. This paper presents a case of an Indian Bollywood film, *Margarita with a Straw* (2014). The film involves a unique plot where the protagonist is a woman with disability. It is a story of her exhilarating journey of self-discovery, a transition from a dependent young woman to a person complete in her own way. In this paper, narrative structure analysis of the film is undertaken to understand layers in meanings of the story elements, including plot structure, character motivations, and theme. It is through this story, that the audience gets a peek into what it means to live with a disability, and how similar are the needs and emotions of the ‘able bodied’ and the persons with disability. It throws open various myths and stereotypes existing in the society especially towards disabled persons. It gives new meanings to the process of self- discovery and finds relevance and resonance to the free spirits of youth.

Keywords: Narrative structure film analysis, disability, myths and stereotypes, self-discovery



Margarita with a Straw (2014) is an Indian film directed and produced by Shonali Bose and co-production by Viacom18 Motion Pictures. Based on genre' drama, its cast includes Kalki Koechlin as the lead role supported by Revathi, Sayani Gupta, Hussain Dalal, and Kuljeet Singh. It has a running duration of 100 minutes. Koechlin won the Screen Award for Best Actress and the National Film Award – Special Jury Award and it premiered at various film festival circuits and received praise for production, performance and direction. The censor board rated it as U/A, to be

watched with parental guidance. Pulver (October 16, 2014), the critic from *Guardian* praised the film and expressed it as an emotionally direct study of disability and sexuality.

Methodology

The narrative structure analysis of the film is undertaken to understand layers in meanings of the story elements, including plot structure, character motivations, and theme. Narrative analysis is a genre of analytic frames whereby stories are interpreted, and stories are told within the context of culture and society. Although there are many methods which can be used to analyse a film, Syd Field's narrative analysis (McCarthy,2013), the three-act structure, is an excellent method of storytelling and one which the human mind appreciates, is being employed. The three-act structure is a model used in narrative fiction that divides a story into three parts or acts. The first act consists of exposition, the second the main telling of the story, and the third the conclusion. These are often called the Setup, the Confrontation and the Resolution.

The narrative analysis has been used for uncovering the underlying ideologies embedded in stories and the larger culture that creates the

narratives. It can be used to make diverse—yet equally substantial and meaningful—interpretations and conclusions by focusing on different elements of the chosen film.

Plot of the film

Margarita with a Straw film has at the centre, a young woman with cerebral palsy. Cerebral Palsy is a disabling condition, which affects her lower and upper limbs as well as her speech. The central role of Laila is played by Kalki Koechlin. The film, though has a disabled woman as the protagonist, but it does not drill in lessons on disability, nor does it romanticize or demonize disability for dramatic results, but presents disability as one of the identities that the protagonist lives with, and that disability is not what defines her or limits her. The complex issue of disability, social perceptions about disability, disability identity and disability and sexuality are explored in an engaging way in this 2014 Bollywood film.

Detailed description of the film

The film chronicles the journey of self discovery of a young woman Laila with motor disability. Laila, the protagonist played by Kalki Koechlin, has impaired motor functions and speech. She has a sharp brain, she is a music composer and writer, a student of Delhi University, but has this creative brain trapped in a body that doesn't obey and a speech that is laborious and painful. She lives with her parents and brother in Delhi. Malhotra (2015) points out that India is a challenging place to live in for a person with a disability.

The film does not shy from depicting the difficulties faced by Laila due to her disability. She needs her mother's help in self care, she has difficulty in independent living and mobility, has difficulty in cooking or dressing herself. She needs help in moving her wheelchair, especially when the physical environments are arranged in an inaccessible manner. In the film, it is clear that these difficulties have been embraced and negotiated by her.

The film portrays Laila very much as a regular teenager, but for her impaired motor skills. She has a need for peer acceptance, a need to be appreciated for her talents and skills and that too, she wants to see herself at par with her friends. Like any regular teenager, Laila is shown as someone with sexual needs which are a normal part of hormones playing up at this stage of life.

She has her share of crushes, visits dubious sites on the internet, flirts and feels physical attraction and behaves very much like a teenager, except that she has a disability. She faces rejection when the lead singer of her college band, who is her heart throb, does not reciprocate her liking for him. Just when she is feeling dejected, she gets an offer to go to New York University to study on a scholarship.

Flying miles away from the safety and protectiveness of her mother and her home, this gives her an opportunity to live independently. She finds the new city more organised and disabled friendly. She uses the transport independently, struggles with cooking and makes friends. Here she meets a blind woman activist, Khanum, played by Sayani Gupta, with whom she gets into a same-sex relationship. While at New York, she also at the spur is shown as getting into a physical relation with her male classmate, which she later confides in Khanum. Laila is shown as bisexual.

She returns to India with Khanum to visit her family. Here she shares with her mother, played by Revathi, that she 'likes Khanum a lot'. The mother accepts it saying that yes, Khanum is so good, to which she conveys her romantic liking towards Khanum and hints of a serious affair. Mother is shocked and finds it very hard to accept this same-sex relationship. Later, we find the mother being diagnosed with advanced stage of cancer. The film dwells on Laila coping with the loss of her mother and how she emerges from this personal tragedy as an emotionally strong and a complete person.

Analysis of the film

Persons with disability may have restrictions in functioning. These are presented at many points in Laila needing help with her wheel chair or in bathing. But 'disabled identity' is not all that there is. Life stories of people with intellectual disability in the study affirm the notion of fluidity and flexibility in terms of self-identities' (Gustavsson et al. 2016).

Laila, who has cerebral palsy, is initially left to us, to our devices. The camera lets us stare at her, like we would at any differently-abled, disabled person in our midst. As we stare, taking in her "abnormalities", the differences, one by one all the abnormalities dissolve and she becomes an embodiment of all that she is

capable of doing. Her physical identity has little meaning.

Stromso (2008) found that the lived experience of embodied self and identity formation is located in different social encounters and spaces in which the person is situated and a person can

have multiple selves and identifies according to the context. Lundberg et al. (2014) found that identity was negotiated on account of disabled people's participation in adaptive sports and recreation activities as these served as a setting for change in identity, enhancing self-knowledge of the participants as in to do tasks independently, development of social networks, and acquisition of skills that helped them in discovering themselves. Laila is a musician and composer and an individual who emerges as independent and someone who loves life. We find in the discourse that disability may limit her, but it can't constrain her free will and her life. It is her personality, her talent and her needs which are expressed as a young person, which sparkle in the film.

The film gives a key message through Laila that persons with disability do not want pity. Laila is a lyricist and a music composer. In an inter-college music festival, her team wins the first prize and the judge announces that they want to give her the prize that 'inspite of her disability', she composed so well. This hurts and offends her so much that she leaves the stage without accepting the prize, clearly giving the message that 'disability or no disability' she deserved that prize. In any case, the prize should not have been out of 'pity. At no point Laila is lacking in any way, and that is how she wants to be treated; with dignity and with 'No pity'. The disability rights movement in India and abroad, which has emphatically embraced the slogan of 'No Pity', is what Laila, the 'disabled' protagonist of *Margarita*, exudes despite her frustrating motor impairment. This message is clear and loud in the film.

Like any typical young adult, she wants to protect her privacy. When her mother, played by Revathi, discovers that Laila has been visiting pornographic sites, she questions Laila. Laila gets very upset and objects vociferously on this intrusion of her privacy. At the same time, she asserts autonomy and independence from her parental value system.

Laila is unapologetic and unashamed of her sexual needs and explores her sexual identity, and is ready to make a go of it. While the people around her scoff at her sexuality and express confusion at her 'cues' of sexual interest, she is secure in her identity as a sexual person. Laila expresses her attraction towards her co-musician friend. She doesn't find it strange at all to express her interest towards her able-bodied friend. But she faces his rejection.

On moving to New York for the purpose of her studies, she meets Khannum. Khanum, played by Sayani Gupta, is a blind woman, and a social activist who is independent and capable. An affair brews and they become lovers. The film puts on screen same-sex affair, and that too between two women who have a disability. In one go, lesbian relationship and disability and sexuality are put threadbare for the audience. The message that persons with disability too have needs like anyone else, is presented in a very matter of fact way, hence busting this myth that persons with disability are asexual.

The sexual self of the people with disabilities is either not recognized or restrained by societal attitudes (Sakellariou, 2012). Disabled sexuality is so stigmatized that disabled people are typically desexualized in media, which makes the depiction of actual sex on screen, and bisexual explorations, revolutionary.

Another important point that emerges from the film is comparison of her life in Delhi and in New York. While Laila is in Delhi, her family is shown taking care of her. But when she moves to New York, she is on her own, and she manages independently pretty well. The way the city is organised, her hostel room is arranged, her professors and her peer group respond and interact with her, bringing out a difference in the evolution of the two modern day societies in the way we respond to disability. The American society not just takes care of arranging her physical world as she has motor restrictions, but the emotional tone of the people and the acceptance as a society bring out a palpable difference and the long way off that we in India still are as in terms of physical and attitudinal barriers that we impose.

Laila grows in many ways, not just as a person with a disability. She crosses continents literally, from Delhi to New York and back, and emotionally, from a sheltered teenager living at

home with her parents to a formidable, independent individual. Laila copes with the grief of losing her mother with great dignity, and comes out of it as an emotionally independent adult.

The film highlights Laila being unperturbed by her disabled identity. It is about 'normalisation' of disability. The character takes disability as one of the aspects of her life and lives with the disability, her life to its full. In the end of the film, she declares she is going for a date. She is happy to hit a bar, while on a date with her own self, and requests the cocktail of 'a margarita with a straw'.

Conclusion

The on-going tendency to reclaim a person ' and keeping aside the label of disability is reported in

the study of a person with Down syndrome 'The Down's is a nickname. I put it on one side, and then, I am me. "The Down's is another. I am Rafael". (Almendros and Almendros 2015, 108). Malini Chib, disability rights and author, who has cerebral palsy, asserts strong disability identity. She says that she wants to celebrate disability rather than reject. The film presents a very normalised character in Laila. She has embraced her identity completely and the shades of disability as perceived otherwise, do not get reflected in her character. Laila may be limited by cerebral palsy, but she isn't constrained by it. She is able to be heard, become accomplished and be a complete person, because her body doesn't define her identity.

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Understanding Mental Health Issues through Movies

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With the proliferation of various digital platforms, movies are becoming a regular feature of our daily life. Whether it's a child, a young adult or elderly person, there are plenty of movies for each age group to watch. Now, one can access a large number of movies through libraries, rental stores, cable TV, and the Internet. Since the viewership has been increasing exponentially so has the production of movies. Therefore, we are able to find movies on many neglected and sensitive issues. Now, movies and other programs are not just for entertainment but also serve as a strong instrument to reflect on various concerns related to human life. In many cases, watching a movie is like being deeply involved in the context of the screen and closely relating oneself with various characters, their emotions and life situations. Many movies mark a lifetime impact on our thoughts, beliefs and behaviours. Being such an influential and powerful tool, movies have been increasing their space in our lives. However, as an educator or teacher, we still feel hesitant to include any movie as a part of our pedagogical process as well as counselling of students.

Mental Health issues are one of the key areas in which movies can be effectively utilized to discuss many life challenges with our students. Many problems of a growing up boy or girl under the pressure of family, society and school can be efficiently handled by a teacher through examples of suitable movies. This will be very useful for teachers of all kinds, but the question is how to move forward. The task is not just limited selecting a movie and screening it for students but also involves, first reviewing it from the perspective of mental health and preparing the capacity to relate it with students. Therefore, the first step is to do Movie Review and identify the inherent mental health issues in them. In this context, the following article briefly discusses some examples of such movies.

In the last two decades of Indian cinema, we can find many movies which either prominently show or are completely based on mental health issues. The film 'Taare Zameen Par' is one such movie, wherein a child Ishan is struggling with

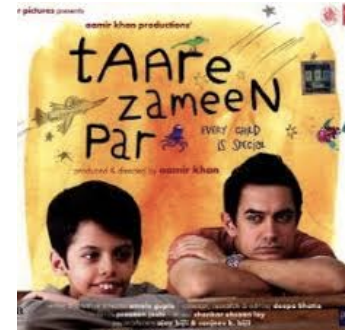
various mental health issues due to his dyslexia problem and family's expectations. He has an authoritarian father who expects perfection from his children. He is often compared with his elder ideal brother. The movie shows many challenges of Ishan where

n o b o d y i s understanding him.

To make him serious about studies, he is sent off to a boarding school as punishment. There, the art teacher

(Aamir Khan) meets

him and tries to understand his mental struggle. If we review this movie from an educator's perspective, we can bring many mental health issues before the students. Further, a child's mind, his imaginary world, struggle, happiness, social pressure, overcoming challenges, support etc. can also be discussed through it.



In this section, many such movie reviews and mental health issues have been discussed from multiple perspectives. Well-appreciated classical films such as 'Modern times', 'Sherlock Holmes', 'Stepford Wives', 'Inside Out', 'Do Aankhe Barah Haath', 'Here and There TV show' etc. have been reviewed deeply to discover and reflect on various issues of Mental health and illness. In their review, we will be also able to see how films have gradually risen to include mental health topics in their stories. For instance, the review of the film 'Modern Times' is discussing the ideas like individuality, modernism, capitalism and taking it towards changing contours of human life. 'Sherlock Holmes' is another cult movie where the main character goes beyond the boundaries of time as well as genres. In 'Stepford Wives', we will be able to analyse the immense importance given to the society over an individual and how it leads to various mental health problems and issues. 'The Edge of Seventeen' is another fine movie on mental health which deals with an individual's ability to negotiate the daily challenges and social interactions of life. And, various shades of

morality will be visible in the movie review of 'Do Aankhen barah haath'. All these reviews are very crucial for educators to advance their understanding about Mental Health issues with reference to growing-up children, individuals, society and the changing world.

Mental Health Issues in Literature and Cinema: A Historical Perspective

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Mental Health as a field of Inquiry: Historical development

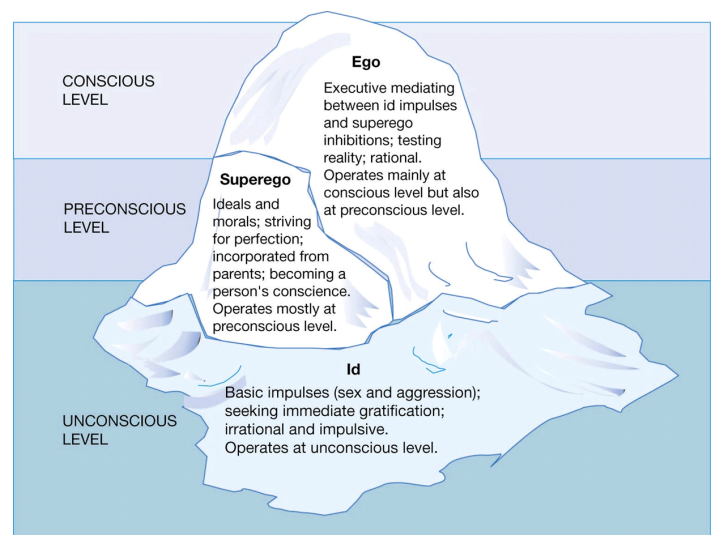
In ancient times, understanding of human beings about their environment was limited. This was also the case with abnormal behaviours. Ancient humans, around 3000 B.C. knew that the brain is the site of mental functions as it is written in *The Edwin smith papyrus*. The other book *The Ebers papyrus* gives us the accounts of incantations and magic which was used for explaining and curing diseases of unknown causes. In ancient times, abnormal behaviour or mental illness had a direct correspondence with demonic behaviour and temperament or possession by gods, specifically in European society. Exorcisms were performed to cure the person of these abnormal behaviours, this included magic, incantations, prayers, noise making, use of horrible tasting things made out of excreta of animals in wine, flogging etc.

Greek physician Hippocrates (460-377 B.C.) denied the belief that demons and gods possessed human beings and was causing mental illnesses. Brain pathology (injuries to the head etc.) was the cause of mental illness according to Hippocrates. Daily clinical observations of his patients and dream analysis were his methods to understand the mental illnesses. His methods were revolutionary but he wasn't always right. Hippocrates also believed that hysteria was limited to women caused by the uterus wandering to various parts of the body, pining for children. Plato suggested humane ways to deal with mentally disturbed individuals. According to Plato these mentally disturbed individuals should be taken care of by their relatives and they should be fined if they fail to do so. Mentally disturbed were also given different types of punishment as they were not responsible for their acts.

In dark ages, they were expected to be taken and treated in monasteries. Not very surprising, mostly were women and hence were named witches. Later asylums were made and the situation got better for mentally ill people. Mental health was not a wide and looked upon

concept at that time. People like Dorothea Dix and Phillipe Pinel are renowned names in this field. Contemporary turn came in psychopathology, where biological origins were emphasized in the beginning. Hence, treatments were made medically driven- e.g. ECT and further hospitalization and observational treatments. Psychological approaches to psychopathology began with Mesmer. He introduced "magnetism" to treat hysteria (late eighteenth century), then Breuer came with a cathartic method in his treatment of Anna O (late nineteenth century).

Sigmund Freud was born on May 6th, 1856, at Freiberg in Moravia, a small town in what is now Czechoslovakia. He was born into a Jewish family. Freud worked with Breuer on hysteria, later both parted. Mental health- the concept came with the advent of psychoanalysis. Freud believed that humans were deterministic and did not change throughout their lifetime. Freud introduced his method of psychotherapy so that individuals can understand the mental condition



he or she is in. Freud did not see the psyche as a whole but rather saw a set of 3 parts. He named these parts as Id, Ego and Superego. These parts of the psyche can be represented by the Iceberg model (See figure 1).

The Id is the primitive and instinctual part of the mind that contains sexual and aggressive drives and hidden memories, the superego operates as a

moral conscience, and the Ego is the realistic part that mediates between the desires of the Id and the Super-ego. A healthy person according to Freud is governed by Ego, the person will not let Id or Superego dominate.

He gave the concept of Defense mechanism (rationalization, projection etc.) and psycho-sexual stages of development just like cognitive stages of development given by Jean Piaget. These stages namely are: oral, anal, phallic, latency, and genital. Freud brought focus to the open talk- free association, transference and its interpretation. It is conducted with the patient lying on a couch and with the analyst seated out of sight but close enough to hear what the patient says. The treatment sessions last 50 minutes and are usually held four or five times a week for at least three years. The primary technique used in psychoanalysis and in other dynamic psychotherapies to enable unconscious material to enter the patient's consciousness is that of "free association." (Britannica) Various studies confirm the effectiveness of Psychoanalytic therapy. In the paper 'The effectiveness of long-term psychoanalytic therapy: a systematic review of empirical studies' the authors concluded that long-term psychoanalytic therapy or psychoanalysis was an effective treatment, with moderate to large effects on symptom reduction and personality change that appeared to be maintained years after treatment termination (de Maat S, de Jonghe F, Schoevers R, Dekker J. The effectiveness of long-term psychoanalytic therapy: a systematic review of empirical studies. Harvard Review of Psychiatry 2009).

Jung and Adler both were psychoanalysts at first but came up with their own ideas about human Psyche. C. G. Jung was considered the successor of Freud. Jung's theory of psyche differs from Freud in multiple ways. Jung believed people can change and become healthy whereas Freud did not. Adler just like Jung moved in a different direction. Unlike Freud and Jung, Adler looked at the psyche in a holistic way. He did not divide the psyche in different parts. This is the reason because of which Adler is considered an early Humanist. Later came the humanistic psychotherapy, which puts therapist and the client at equal pedestals. This therapy is also known as Client centred therapy. In humanistic therapy the therapist does not look at past events to understand the present behaviour and believes

the person can change the conditions if appropriate guidance is given. Behaviourism came in the 1920s. John Watson, Ivan Pavlov, B. F. Skinner, showing how positive and negative reinforcement could shape behaviour. The study of cognition became popular beginning in the 1960s. Cognitive therapy was developed.

Mental health is not a personal possession but a public establishment. There is not just inner functioning but our mental health relies on what resides outside us. These external entities build our inner peace or chaos. The books, poems, essays I've read and movies I've seen are mainly about how external factors like situations, people and opportunities shape our mind. The mind which once was original and clean. Though for learning to happen, one must possess a vulnerable and polluted mind.

PTSD, Depression, Demonology

Jane Eyre set in the 19th century is an all-time classic. Yet, it shows a bleak view of high class European society. This book contained one character named Bertha Mason who was kept locked inside. She stayed in the attic with one female caretaker. She was not provided proper treatment and her condition was shown much worse. She was kept tied with either chair and was allowed to roam inside the four corners. Her clothes were old and torn. She was described as filthy and beast like. She was looked upon as a burden to the family, ultimately, she committed suicide by throwing herself out of the building. It was believed that women's uterus had been the reason behind their maniac and abnormal behavior. *Mrs Dalloway*, 20th Century novel by Virginia Woolf had an episode where a war veteran (Septimus Warren Smith) committed suicide. He was suffering from post-traumatic stress disorder (shell shock). He was shown in seclusion, had no social life nor had any personal connections. He remained distant to his wife. He committed suicide out of guilt as he had nothing left to do in life. He was described as someone who had emptied himself completely. Such hollowness had taken place by self-destruction. He had detached himself completely. He was kept in a closed room. His health was overlooked.

In both the cases we can clearly see, the victim is kept under similar conditions. The difference is the way in which they were portrayed and described. In *Mrs. Dalloway*, the protagonist

herself suffered from depression and post-traumatic stress disorder but it was disguised under several layers. One of those layers was Septimus himself. Septimus was the mirror image of Mrs. Dalloway. She was anxious about her societal status. She threw parties because she wanted to maintain her status. She also showed glimpses of narcissistic personality. She was shown self-centred and never wanted to dig deep in the woes of others. What he did (the suicide) was had to be done by her. Their wheel of life was fuelled by pretence and multiple veils. Where in *Jane Eyre*, the patient was shown to be manic and demonic. In *Mrs. Dalloway*, the patients are seen helpless and people who are part of our society at a certain level.

Schizophrenia, Hallucinations

The yellow wallpaper was a 19th century short story. It was about a woman again living under seclusion. She was also suffering from depression and saw different patterns and figures in the wallpaper. Those figures were grasping her from the walls. For her they became her companions. This revelation was disturbing to her yet she accepted it.

A beautiful mind, 21st century movie showed a Schizophrenic patient. John Nash's whole journey from revelation to acceptance. How do such issues affect others? Either they are family members or strangers. Also, the point where patients become so vulnerable and how they themselves deal with it. This movie showed the non-violent side of the victim. The intensity and over-powerness of the whole issue. Also, why in the end the victim had to take the situation in their own hand rather than completely depending on medical treatment.

In the *yellow wallpaper*, the reason why she became schizophrenic could be because of seclusion. Whereas in the latter case, John Nash became detached because of his problem. Also, the portrayal was more humane in the movie as compared to the short story. John Nash coped up in the end but the lady in the short story never recovered. She was shown overwhelmed by the whole situation she was in and became a sheer victim. This victimization has been shown differently. Where the *yellow wallpaper* victim strikes back and gets out of the protective cocoon. On the other hand, John Nash created a protective cocoon and got control of himself.

Bipolar Disorder, Anxiety

Fscott Fitzgerald's essay *The Crack Up* (20th century). It basically talked about his mental condition amidst fame and people. How it created chaos inside him. How he created a shield and went into seclusion. He described several incidents from his life and how they cracked him up ultimately. By 'crack' he meant mental disbalance, a split inside his daily routine, mind, relationships. Why he preferred seclusion and also, what kept him awake at night. Even though, he felt lonely but in spite of his condition, his mind craved for 'me-time'. He became restless, full of energy sometimes but there were times when he became empty. There was a turmoil which was not taking rest in any situation.

Silver Linings Playbook, a 21st century movie. There are two victims shown in the movie. Both are full of energy, restless and they both showed several emotions in a single go. That internal tornado, which ruins everything unless you find the source and give it a converged direction. Self-destructive thoughts like questioning one's abilities and giving no importance to close relationships or any future relationship. *Bojack Horseman*, is an animated series. It has a main character, again Bojack Horseman. He was a star in his 90s. But in the 21st century, he has left no occasion in proving himself an utter failure. There is no ray of hope and positive change in his life. His mental illness is somewhat disguised under his false actions which are harmful to others. Due to his actions, people have made several perceptions about him and see him as an unapproachable and spiteful human being/Horse. His actions and thought processes are the result of toxic upbringing and his relationship with his mother and father, being the only child. He is known for taking spontaneous actions to get out of a cocoon but then shuts himself away. He always ends up alone, even if he is surrounded by people who love him. He runs from responsibilities but wants to be in charge. For him, nobody can take his place either in personal or professional relationships. Apart from him, there are many characters who have shown tinges of depression and other mental disorders. But the way there is shown part of the society and how we all are vulnerable to those disorders, or maybe suffering from it is the question. These disorders are nothing but a subjective behaviour which is likely to contrast over normative behavior. This is why these are disorders.

Inside Out

This animated movie put fore the significance of emotions and feelings in our life. By keeping people covered of varied age groups, it showcased the universality of emotional turbulence. Whether you are a young school going child or a successful individual, emotions like sadness, disgust, anger and joy would surface and resurface in respect to various situations. To dig in details, I would like to point out one. It has shown that each character functions through emotions as named above. They control the mind, where the emotions reside and bring out various feelings. These emotions are given somewhat human embodiment, say red male cartoon is 'anger' and blue female cartoon is 'sadness'. It is significant to see where on one hand the child has such cartoons of varied genders, minds of mom and dad are shown rigid and organised where mom would have female cartoons inside watching

rom-com and dad would have only male cartoons watching sports.

Why does our mind divert us from our desired plan or goal, which we always aspired for? Not only diversion, but we tend to behave in an opposite manner. Like in the case of Fitzgerald, Bojack Horseman or the characters from Silver Linings Playbook. In both the cases, I saw a kind of contradiction. To their actions, wishes and what not. This pendulum of 'what if', keeps dragging us back and forth. They want to do something for their situation but are unable to do so because they are afraid maybe. Hence, we can see multiple dimensions of various characters, what we expect from the characters is different from what their constitution is. Nothing wrong in saying such characters are mere reflection of what "we" human beings are and sometimes they are more than us. These fictional characters are more coherent than the actual blood and flesh marionette.

Looking at ‘Modern Times’ through the Lens of Modernity

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Introduction:

Modernity has been a much talked about theme in our times. Individuals, groups, societies, nations often identify themselves as being modern. But what exactly is modernity? What does it mean to be modern? The term modernity has had different understandings over the period of time. If we look at the history of this term, the word “modern” has been taken from Ancient Latin and it was used to characterize a time period in history to distinguish it from other past eras. During the times of European Enlightenment and Renaissance period, modern was considered to be the thought, the value of man as the entity with free will, the ideas of progress, science, empiricism, secularism, individuality, the emphasis was on reason which gave way to the importance of science and its applications. In the west, modernity took the form of a civilization. In literature, science, society, politics; the nomenclature for the time period had also become modern literally with its various forms being in use such as modern, modernization, modernity, modernism. Then, in the nineteenth century, as Avijit Pathak (1998) states “modernity became identified with industrialism and the sweeping social, economic and cultural changes associated with it”. In the twentieth century, non-western societies also adopted modernity characterizing a secular state, an advanced form of the sexual division of labor, and a capitalist system.

The film ‘Modern Times’ released in 1936 is a classic on the growing idea of modernity during that period. As the title explicitly tells, is set in as well as talks about modernity. This film is a classic example to study both the promises and the discontents of modernity - the era and the phenomenon. In this paper, an attempt has been made to thematically locate and analyze the characteristics of modernity, its strengths, its crisis as well as criticism, and also the values of modernity in the film.

Modernity as inseparable from Science and Technology:

The modern world has sciences as the overarching phenomenon. It provides optimism and ambition of the possibility of creating a new world, improving over the old, be it through medicines for living longer, equipment and accessories to make life easier and comfortable or knowing the bounds of earth and expanse of the universe. This has become one of the ethos of modernity. The quest for progress, scientific development, and comfort guided the times. Technology claims to produce anything and everything. It gives the idea of largeness and bigness to the man, to society, and to the world. This largeness is evident in the factory scene. The machines are so huge that they can't even fit in the frame on screen. There is a sturdy man for the job of pulling the levers of the machines. This sturdy man also looks quite tiny when seen standing in front of these machines.

Modernity being contingent upon science offered a promising world. Liberating and universal nature of science got applied in every realm. It offered the promise of the individuality of human beings, promised material prosperity, gave rise to a capitalist order to promote this material prosperity, and led to the growth of a bureaucratic system of social organization to maintain the vast expansion. However, critical theorists argue that in essence, science does not liberate us, rather it tends to promote domination over man and nature. Avijit Pathak (1998) argues that technology itself is domination which leads

to an “administered society” having a culture that becomes an “industry” thereby depriving people of their criticality and producing models of blind emulation. This is precisely the theme of the movie to show that the importance given to production, profit and consumerism has taken over humanity. The examples for this are discussed in further sections in detail along with the precise issues that they put forward.

Rise of a capitalist structure- The 'Haves' and 'Have-Nots':

Modernity led to the emergence of a capitalist order in the society leading to a class division. According to Karl Marx, modern industrial society is divided into two classes on the basis of production - bourgeois and the proletariat. The proletariat or the workers constituted a large number and formed the base of the society as they are the ones engaged in production. The bourgeois were the minority, just a handful, consisting of the capitalists. These capitalists formed the superstructure of the society owning the means of production as well as the produce and the profit and surplus value from the product. Capitalists were called the 'haves' as they had all the luxury and controlled the power in the society. The proletariats on the other hand were called the 'have nots' since they worked hard for a minimum wage through which they could meet their basic needs only, and also, they did not hold any share in the profit from the produce.

The character of the tramp in the movie *Modern Times* is the representative of the proletariat. He is a poor man working in a factory. He does not even have lunch with him to eat. Other workers also have very little food to eat in contradiction to the food that the manager had. The dishes on the feeding machine, which was brought to test the feeding of the workers, were luxurious assuming that the workers can afford such delicacies. This shows that the people who make the machine, or who will, are very far from the reality of the workers.

On the other hand, the owner of the factory seemed to be a representative of the capitalist class. He wore a suit and was sitting in a fully furnished big room of his own. To convey any message, he communicated through a camera-like device and the person on the other side received the message via a screen. He is a typical profit mongering capitalist who does not care

about the humanistic aspects of the workers. These workers are also like a machine to him. It can be illustrated through a few examples. When the Tramp goes to the lavatory, he punches his card. There is a big rack in which every worker's cards are kept. This shows that every worker's time to enter the lavatory and coming out is noted. When the Tramp tries to smoke and take some more rest in the lavatory, a screen pops up with the owner shouting at the tramp and asking him to join the work immediately. He also allows the testing of a machine that is meant to feed the workers without stopping their work. The idea behind the manufacturing and acceptance of such a machine is nothing but to maximize profits. Another hour of work will surely increase the profits of the capitalist but there is no hint or indication throughout the movie of a rise in the wages of the labourers.

Seeing a married couple in a house, the tramp and Gamin also dream and aspire of having a house of their own. The couple's house was a big sturdy one made of cement, with an elaborate garden outside. It was considered to be a “real house”. But the house that the tramp and Gamin actually lived in shows the grim reality of a large number of poor workers. Theirs was a wooden house with its many parts broken, the furniture is also broken that can't be used to sit on, there is not even proper space for them to sleep in. And instead of a garden outside, there was a stream, probably of sewage is seen. The house was so small that only one person could sleep in the house and the other had to sleep in the adjoining small barn of hens.

Exploitation as a consequence of modernity:

Modernity and scientific development led to a fair share of exploitation as well. As Marx also claimed, the riches and boons of industrialization were concentrated in the hands of just a few, i.e. the capitalists. The larger population was exploited for its labour with no sharing in the profits. The examples given above also give a glimpse of their exploitation. But there are many other examples in the film that highlight the grim condition of the working class. The movie has been set in the times of the great depression when many factories were closed. But the brunt had to be borne by the poor worker. Large masses of unemployed people are shown rallying in the streets. Gamin's father shoots himself after a long struggle for a job, leaving behind his three children. The eldest one, Gamin used to steal

whatever food she could, to feed her sisters. When the factories reopened, men were seen hurdling outside the gates to get a chance to work. Getting the job was on a first come first serve basis, without any knowledge of the work. This appears to be criticized when the tramp, who gets the job as he could make it to enter the factory, is not able to perform his work properly. He is shown as having no skills for this work he is to perform and his actions even get the mechanic even in a life-threatening situation wherein the latter is engulfed in the machine.

Ironically, no rich capitalist has been shown to be suffering. The riches that they had accumulated probably helped them tide over the situation without being forced on to the streets. In fact, they are shown to be shopping for the luxuries in the departmental store, where the tramp worked as a night watchman.

Alienation caused by modernity:

As Avijit Pathak (1998) pointed out, modernity causes alienation. It tends to degrade human uniqueness, repressing non-rational human faculties, diminishing all differences thereby leading to homogenization. In the *Economic and Philosophical Manuscripts* of 1884, Karl Marx described and analyzed the alienation of industrial workers. He viewed labour as being objectified where the labour's work and the products they made belonged to someone else (Ozmon, 2012). This concept of alienation can be easily spotted in the movie. There was an alienation of the worker from the product he made. In the initial scenes of the movie, one can see workers assembling have their own tasks of working on different parts of some unknown final product like hammering or as Charlie Chaplin was seen tightening the bolts. Workers don't own the product nor can they control how it's made., What they produce is alien to them. The final product is never shown in the movie. There is no creative satisfaction and no sense of power. And since, the workers had no control over the production process, they themselves were reduced to commodities, selling their labour to those who owned the means of production. In the movie, the pace at which the work was to be done was controlled by a manager, and the workers were required to keep up. Hence, it can be inferred that there was an alienation of the worker from the process of production too. In all these scenes, it seemed like workers were human machines and were

working mindlessly and repetitively, there was no natural thought or creativity or self-expression involved. So much so, that there was no test for their skills as if they were not required to have any specific skill for the work. After the factory reopens, workers rush to get the job and whosoever was able to enter the gates became a worker in the factory.

There was surveillance even in the toilets so that the workers don't get time to sit and think, so thereby indicating there was an alienation of the worker with his own self also. It was also observed that there was no collaboration or interaction among workers. Even their lunch hour, which could be a social time for workers in such a dehumanized environment, was attempted to be replaced by a feeding machine, so that no time is lost without working. Here, alienation of the workers with fellow workers could be observed. The worker himself acts like a machine.

Later in the movie when the tramp works as an assistant to the mechanic, the mechanic is virtually engulfed in the machine when the lunch hour begins. The tramp stops all attempts to save him as it is the lunch hour. It also shows how the clock and material production overpowers personal relations and humanity. Though shown in a comic manner, priority is given to having lunch by both the tramp and the caught-up mechanic over saving the life as the delay in overcoming a life-threatening situation will not be compensated with a few extra minutes to eat.

Individualism and a sense of homelessness:

Along with alienation, modernity also invokes individualism and a sense of hopelessness. Auguste Comte criticized modernity for its resulting individualism. There is a disassociation of the individual from living as groups and communities. Berger talked about how modernity tends to disconnect people from the world. He comments that modernity surely tends to liberate man from the controls of family, tribes, clans, etc. and the individuals become more mobile and migratory, but they get uprooted from their own social milieu because of the existence of 'pluralistic structures of modern society'. This has been characterized as homelessness. Durkheim had also observed the phenomenon of anomie or normlessness in industrial societies.

It is quite evident in the movie as well. The only relational group that ever appears is the family of the gamin, which soon gets destroyed by the suicide of the father and two younger girls taken to the foster care. Everyone is so engrossed in the economic activities that no trace of family or any other relational group appears. In the factory also there are co-workers but no relationship is shown between them. Everyone is having their own lunch sitting alone in their spots. When the tramp does not have any food to eat, we do not find anyone offering or sharing food with him. Individualism has grown to the extent of loneliness. Such two lonely people, the tramp and the gamin try to form a bond and get into a relationship. Even when the Gamin's father shoots himself, we do not see any neighbour, or relative or a friend present to provide even moral support to the orphan girls.

Social systems: A product of modernity:

Another product of modernity was large social systems of management and administration: the bureaucracy. In the movie, the elaborate bureaucratic system was nowhere in sight to manage or help the unemployed and hungry people. The inefficiency of the bureaucratic system and people's mistrust in those becomes quite evident when Gamin flees from the officers who were to take her and her siblings to a foster home after their father's death. She is willing to live on the streets in the face of hunger and death rather than going to the designated government system for her care and well-being.

When the tramp also cannot find a job to support himself, he tries many times to rather end up in jail where he can at least have a roof and two square meals to eat. After losing their jobs, the tramp's coworkers are forced to commit a robbery in the departmental store where the tramp started working as a night watchman. They did not steal anything other than food and drink. This shows their destitution to the extent of the need to steal to fill their stomachs. In complete contrast is the multi-storied departmental store, in which they came to steal, with all the riches of the world, but alas, only for those few who hold the surplus to afford these.

There seems to be no arrangement for the education of the masses. The tramp is not skilled in any kind of work. As a result, he cannot stay in any job. Poor man tries hard his luck every day to get some work. But he holds no education

or skill or training for any kind of work. Modernity is claimed to be the epitome of enlightenment, knowledge, and innovations. But all these got reduced to be the prerogatives of the few who could afford these. The irony of modernity seems to be that all its liberating aspects themselves got confined and became mere commodities.

Modernity as a system of values: How unmodern "Modern Times" are!:

According to an eminent Indian sociologist Dipankar Gupta (2000), modernity is not about consumption and technology, but modernity needs to be looked at as social relations. He says that modern society is one in which at least the following characteristics must be present:

- Dignity of the individual
- Adherence to universalistic norms
- Elevation of individual achievement over privileges or dis-privileges of birth
- Accountability in public life

The underlying principle of these values is what Dipankar Gupta call 'intersubjectivity'.

Dignity of the individual:

One of the most important values of modernity is equality. It can be achieved through intersubjectivity wherein a person feels easily replaceable by another person. When one realizes that the different fate of another person is because of his/her accident of birth, and it could be very well his/her own fate too, they feel empathetic towards the other person. This ethos erases the hierarchy and discrimination, and values the individual and the dignity of the individual. This will in turn not lead to the accumulation of benefits and profits in the hands of a few but an equal distribution of resources and the luxuries among all. But sadly, this ethos seems to be missing in the society depicted in the film *Modern Times*. There is a clear juxtaposition between the situation of the capitalist factory owner and the workers. In the machine world, empathy is also lost. In the scene of the trial of the feeding machine, its distributors are not able to control the machine and it hits and hurts the tramp continuously. Poor man is tied to it and cannot save himself. The distributors and the owner of the factory are not at all concerned about his condition. They continued to fiddle with the machine, with the

poor man tied to it, only aggravating its attacks. They all were just worried about the impending loss of profits if the machine does not work properly.

In another scene, the poor and hungry Gamin steals a loaf of bread from a bakery. A passerby, who had seen her stealing, informed the bakery and got her arrested. Even when the tramp took the charge upon him, as he wanted to go back to jail, she was still adamant about getting the real thief punished. Though she abided by the law and stuck to the truth, yet there was another rather grim truth that she nor anyone else present there - the baker, the policeman, other passersby, were concerned about. It was that the girl was poor and hungry and had no other option than to steal to fill her belly. None of them even bothered to ask the reason why she was stealing, forget about offering her something to eat. Everyone seems to be safe in his/her cocoon. They do not consider that it could be any one of them in her place and how they would have felt or done in the dearth of food. They were not at all concerned that there was a section out there in their very own society which did not even have access to basic amenities to lead life.

Adherence to universalistic norms:

Universality is the characteristic of modernity that marks it different from other times. The bedrock of this universality are the values of justice, equality, and fraternity. As discussed above intersubjectivity breeds equality but we find it largely missing in the society of Modern Times. Justice is nowhere inside as well. With the accumulation of virtually all the resources, luxuries, and power in the hands of few, the rest of the population is merely left to dance to their tunes. The situation is far from just. We see a couple residing in a house but the tramp and gamin live on the streets. Even when they find the house, it is not in the condition where one can live comfortably.

The departmental store scene clearly explicates the injustice prevalent in the society. On all the floors of the store, there are luxurious items that only the rich can afford. In the night the tramp and gamin slyly enter the store and enjoy all the riches. In the daylight by no means can they think of possessing any of the stuff. All of it is reserved only for the select few - those who have money. They were actually living off their dream in the night. Apart from these two, there entered

three more men in the store during the night to commit robbery. But they stole only food and drink and did not even touch any of the riches available. This scenario can never be of a just and equitable society.

However, the tramp, an uneducated, seemingly dimwitted man, incapable of doing anything, seems to uphold the basic values of modernity. He understands the pain of the hungry, unemployed men and allows them to eat and drink in the store to their hearts full. He was the one who brought Gamin inside, gave her good food and they both enjoyed the luxurious stuff probably for only once in their lives. He did all that at the cost of his job as a night watchman of the store. He is not selfish to think only about himself, his job, and next morning but feels that all the people like him are entitled to their belly full and enjoyment in life. He is the only one in the movie who is able to empathize with the condition of the other - be it thieves or Gamin.

Accountability in public life:

Modern society lays down an elaborate structure of public administration called bureaucracy. The principle behind it is the importance of public ethics over the private. This administrative structure is responsible for the well-being of everyone in the society. In the movie we get glimpses of this administration in different forms - the police and the Juvenile officers. The administration though appears to be fine but if we look closely it is not up to the mark. The unrest in the society in the face of unemployment is a strong example of the sloppy administration. When the unemployed youth is fighting and marching on the streets, the police immediately comes to disperse the masses. However, no other section of the social administration appears anywhere to listen to their grievances and help them out - precisely the role expected from any public administration system. Two officers are seen to take away the orphan girls after their father's death. But there appears to be no mechanism by the administration to pitch in the whole time so that the poor man had not committed suicide in the first place. He did not commit suicide for any personal reason. Rather his suicide was socially motivated. When he could not find any way howsoever to support his family, ultimately, he committed suicide. No part of the public administration structure was concerned with doing anything for the unemployed poor and

hungry public. Gamin had to resort to stealing to feed herself and her younger sisters. The officers appear only after the family is broken. Also, Gamin is not ready to go with them to foster care. It raises doubt why a young girl with no money and food is not ready to go to a government institution. Her decision to run away makes the audience wonder that probably the situation in foster care homes is really bad, so much so, that she chooses to live on the streets instead of going there.

We see police to be quite prompt in putting the culprits inside the jail in order to maintain the law and order situation in the society. But inside the prison the story is different altogether. The convicts are able to carry on with illegal activities even inside the prison. It is shown through a convict carrying drugs inside the prison canteen who is able to save his skin by putting the drug powder in a salt cellar. An officer, or a politician comes to inspect the prison. The prison officers present the tramp, jovial, and a nice man, in front of the inspector as a representative of all the prisoners, in an attempt to showcase a positive image of their institution. The inspector also is not able to spot any anomaly and leaves within some time. The whole process looks like a drill without any seriousness to it.

Elevation of individual over privileges and dis-privileges of birth:

As discussed in a previous section of social systems, it appears that education was not available for all. The tramp holds no skill or educational training to improve his condition by earning more. He and other workers are forced to hunt for work and continue to churn in the vicious cycle of failure, poverty, and nowhere there seems to be any window for the improvement of their lot. Their situation is quite in contrast to the value of individual achievement over any hierarchical constraints or privileges or dis-privileges of birth. There seems to be no scope for them to achieve anything for themselves. It is quite evident in the opening scene of the film where all the workers are likened to a herd of sheep, exactly the same - in their appearance, their situation, their struggle, and their fate. There is not even the acknowledgment of individuality in a capitalist society, lest individual achievement. The tramp looks for the same kind of work every day and every evening his situation is the same - failure.

His predicament is a comment on the closed lives of the larger section of the capitalist society, the proletariat. The suicide of Gamin's father symbolizes that the only way to break away from this predicament is death.

Nevertheless, the tramp and Gamin, true to the spirit of a striving modern individual, continues to struggle fiercely, and at the end of the movie embarks on a journey outside the city of exhausted possibilities, clinging on to a smile of hope, amidst all odds. The city symbolizes the capitalist social structure which has exhausted all chances of getting any opportunity for any improvement of their condition. This walking away can also be seen as symbolic of walking towards the alternate social structure of the socialist or communist society as presented by Marx.

The profit motive of capitalism reduces the human workers to a machine. As a result, the three values of modernity - equality, fraternity, and justice nowhere appear to be held in a capitalist society. For a society having these values as a bedrock, Marx calls for a revolution and a new social system to be set up where everyone participates in the production process, production is for the sustenance of a society, not an individual, all the producers have equal claim over the produce and the profit. There will be no surplus and hence no concentration in the hands of a few. Such a society will give importance to human beings and their relations over the machines.

The criticism that we find in Marx's writings and in the film *Modern Times* is not of modernity per se. Rather the criticism is of how modernity is inefficiently tackled, given wrong direction and breeding in the opposite directions from its ethos. Marx was not against scientific development or industrialization. The idea behind Marx's alternate society shifts the focus back on the importance of human beings, but in his social relations. This importance had become a privilege of a select few in the capitalist society. Equal distribution of resources is the practical application of the bedrock values of equality, fraternity, and justice. Everyone contributing to the process of production does away with hierarchies and privileges of birth. The creative satisfaction and a relation with the product breeds respect for the production process and in turn for the produce. As a result it will not be mindless consumption but the usefulness of

the produce. Optimum production will ensure the fulfilment of everyone's needs and will also foster a respectful relationship with nature. Modern man does have control over nature to a certain extent but that should not be taken for granted and lead to the exploitation of nature. Marx's idea of the social system also takes care of that. Hence Marx's idea was consistent with the ethos of modernity. Avijit Pathak calls socialism as "modernity's most rigorous champion", as a socialist society is "carefully designed, rationally managed and thoroughly industrialized."

It is not to claim that the practical application of Marxian ideas propelled modernity. Socialism also collapsed without achieving the modern ideals. Here, words of Dipankar Gupta give hope that modernity is not a state but a process.

Conclusion:

To sum up, Modernity as a concept has evolved over time. In this project, an effort has been to analyze the movie *Modern Times* through the lens of modernity. In recent times, it has been associated with the celebration of scientific and technological progress and industrialization. With Industrialization at the core, economic considerations became powerful over all others. The free market led to the monopolization of the new economic system of Capitalism. The

society, coming out of the hierarchical structure of aristocracy and feudalism, placed another hierarchical structure dividing the 'haves' and the 'have-nots' as Karl Marx puts it, into the superstructure and the base. The mass production for material comfort led to the alienation of the producer from the product. Emphasis on rationality and objectivity somewhere repressed the concerns of the 'non-rational' or emotional aspects of a person. The prowess of science to even control and manipulate the natural world also had a harmful impact on man's harmonious coexistence with nature and other species. Alienation was not just restricted to the product, but the vastness and largeness of modernity led to creeping of alienation to all other domains as well - with nature, social relations and administration, production, personal relations, etc.

On the other hand, some like Dipankar Gupta view modernity as a system of values. The goal of modernity is to attain universalistic values in social relations, even if one has not reached technological peaks. The four conditions namely, the dignity of an individual, universalistic values, accountability in public life, elevation from privileges, and lack of disprivileges of birth can only come into existence when economic structures allow for greater mobility and with an attitude for equality.

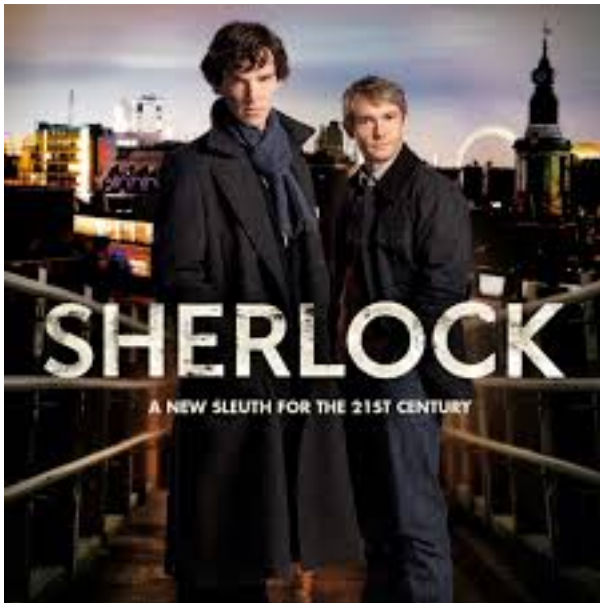
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Sherlock Holmes and Analytic Philosophy

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Analytic philosophy claims itself to be a method. And who better can be found as a follower other than Sherlock Holmes. He is a character that transcends the boundaries of time as well as genres. A fictional character of a detective first created in 1887 by Sir Arthur Canon Doyle, has captured the imagination of the audience like none before. He gets recreated in films, television and web series till now. This paper is an attempt to analyze the character in the light of analytical philosophy. For this purpose, the reference has been delimited to the two television shows, out of the multitude of works based on the character - Sherlock Holmes (BBC production) and Elementary (CBS production).

We find influence of Realism and logical positivism on Analytic Philosophy. The method of analysis in Analytic Philosophy aims at reaching what is real. Sherlock also analyses in the quest of reaching the real - what actually happened, which may not always coincide with what is visible, and thus reaching who is behind it. He uses the method of sciences in his investigation. He keenly observes everything that meets the eye, what others may ignore as banal and mundane. He forms a hypothesis, then uses this data of observed facts and analyses them, and his result is like a discovery of science - the real perpetrator of the crime. In this process, whatever data does not fit in the picture,

he delves into it further to find something of it that starts fitting. This is the process through which he reaches to his culprit.

He is always experimenting. All his cases are an experiment for him. He takes up these cases out of sheer interest, to keep his brain active and engaged in what he considers a superior activity i.e. analysing. He keeps a skull, and in the show *Elementary* a head, as his friend. This shows the huge importance he places on the rational faculties of man, whose seat is considered to be the brain.

According to G. E. Moore, the task of philosophy should not be to focus on finding the truth (Ozmon, 1999, p. 281). Rather he focused on analysis of ordinary language, the everyday and often loosely used, as this analysis will ultimately lead to what is actually true. Sherlock also follows the same path. In solving cases his focus is not who did it. Just as Moore begins with focussing on common words, their commonly understood meanings (p. 281), similarly Holmes begins his investigations by observing the common, ordinary and often banal aspects of the crime scene and the victim. This ordinary gives him insight into the context of both the victim and the situation, and thereon builds up his investigation further. He makes sure that no ordinary fact gets ignored. E.g. He breaks into a house when the owner doesn't answer the doorbell. He smells the bottle of milk in the fridge, finds a bunch of damp magazines on the doorstep and he is able to deduce that the owner has not been inside the house since the last three days as it hasn't rained in the last three days before in that area. But the open window in the back of the house indicates that someone else had also broken into the house. But it being open even at the present moment when Holmes himself entered, prepares him for the imminent attack as the open window indicates that the other person has not yet left the house.

In another example from the same episode, a dead body of a banker is seen lying with a bullet in the temple and revolver near the hand. It was

an open and shut case of suicide for the police. But Holmes looked around the whole house. He found the arrangement of the toiletries in the bathroom, clothes, kitchen, pen and writing pad beside phone and even the coffee mug as clear markers of the user, i.e. the owner and only resident of the house, to be left-handed. But the wound of the gunshot was on the right. Hence, he concludes it was a murder. But why was the victim's gun also near him? Holmes hypothesizes that someone broke into the house, the victim tried to shoot the other person in order to save himself, his bullet goes out of the window instead and he is shot by his visitor. Police are not ready to accept his hypothesis as there were no signs of any break in into the house. To this, Holmes replies that the killer entered the flat through the balcony, where he jumped off from the floor above, which was unoccupied till recently, as he had proven that in the previous scene itself. Since the killer entered through the balcony, that's why the bullet from the victim's gun got shot out of the house and is not to be found inside. Later the ballistic reports also confirmed his hypothesis that the victim was shot with some other gun than that he owned. Next his task was to simply find the missing pieces of his hypothesis and place them into the picture. This further search, rather research takes him every step closer to the perpetrator.

Bertrand Russell's analysis practice was closer to science (p. 282). His main focus was on implication and atomicity of meaningful sentences. Russell's logic in language was about implications on how A will definitely lead to B but B might not be a result of A always (p. 283). Holmes practice of analysis of data from the crime scene and ensuing investigation process gives close attention to all possible implications but keeping it wary not to fall prey to 'what might happen' being considered as an implication. Only when all possibilities lead to the conclusion of A leading to B, only then he claims it and delimit the further direction of investigations. Russell talks about atomicity of sentences i.e. those sentences that are complete in themselves and cannot be broken down further. The sentences that are formed by joining any such two or more atomic sentences are called molecular sentences. These molecular sentences can be broken down into their constituent atomic sentences.

Crime scene and evidence are to Holmes what language is to Russell. He looks at all the evidence in their atomicity. First of all, he observes each and every evidence existing on its own. Then he joins these evidences together, forming a logical coherent picture in which they all can fit together. Like this he keeps on furthering his investigation. This is how he differs in his practice from regular police investigations. Instead of following the lead and the web that the evidence has formed, other policemen follow the trail of and ignore those facts that appear to be unrelated to the problem at hand. While Sherlock observes everything that meets the eye in its own context and then sees if this data can be attached to the web or the picture that has been formed by the previous evidence. Even if not he does not discard them away and keep the window open to use them even if it requires to change the picture or the web completely. In an episode Holmes has to investigate a missing lady from her house. There is a big footprint on the door depicting forced entry, signs of struggle in the kitchen and the lady of the house missing. But in that footprint was a speck of blood. This entailed nothing but this evidence was still kept in mind by Holmes. Holmes looks at the volume of the shreds of the broken glass on the floor and deduces that it is not one but two glasses. To prove this, he looks for the base of another glass and finds it beneath the kitchen cabinet. This was proof enough that the victim knew the person who had entered the house and hence was offering water to him. And hence it could not be a forced entry. Therefore, Hence the footprint was to cover this fact that a known person had entered. In case of missing or kidnapping it was not necessary to show a forced entry. As there was no ransom call received since long, and the footprint had a tiny blood speck, he joined these atomic facts, otherwise ignored by others, he deduces that the implication could only have been a murder and directs his investigation in looking for a dead body rather than finding a living person.

In the same episode he notices that in all her photographs she looks the same. Which means that she had got her plastic surgery done. This fact holds no relevance in the investigation of her murder. But Holmes holds on to this observation and at the end it does become relevant in making her the target of the murderer. She was influenced to look in this manner as to attract the particular serial killer! And how does

he reach the conclusion that she had her plastic surgery done? By looking at the frames of the photographs on the wall being changed as the older frames had left their marks. The victim's phone had her photographs only till two years back while many other photographs of other people as old as five years. Looking at these two atomic facts, he joined them. When they corroborated each other and fell in line, he moved his investigation further. He is no god or fortune teller to predict the past and future. He simply tries hard to do accurate analysis and is able to find what had happened and what could happen, relating to the evidence at hand and their connections.

It seems Holmes doesn't only apply Analytic philosophy to his cases, but also follows similar ideas about language. Analytic philosophers' quest is to make language minimalistic, to the point and universal. Looseness in use of words and too much explication leads to confusion and poses hindrance in communication. He prefers texting over phone calls as it doesn't require speaking unnecessary words. Texting is to the point and sends the message efficiently and more accurately. With changing times, and increasing shows and seasons, he increasingly starts using abbreviations while texting. He even says "language is evolving Watson, becoming a more efficient version of itself" (Elementary, episode 4). He doesn't explain it further like he explains his cases, obviously for the audience more than for his companions in the story, but his idea of evolving language is lesser confusion and more and more clarity with minimum words. He finds talking futile. He informs Watson about himself that he might go on for days without talking if he doesn't deem necessary. He seems to share Wittgenstein's view that "the only significant use of language was to picture the facts or to state tautologies; beyond this...language was nonsensical" (Ozmon, 1999, p. 286). That is why he is not found sharing his feelings or talking about anything other than related to cases. Probably that is why he has no friends in the conventional manner. We find him speaking and talking incessantly only when explaining his cases to others as they are not able to analyze those like him and they need to understand only then they won't hinder his work further. He is even interested in code languages and expects the present language in some form of coding format with specific symbols for particular

meaning, much like analytic philosopher Wittgenstein considers an ideal language removing the trouble of thinking. Probably that will make his work easier and he won't have to explain his development on a case to others in so much detail.

Since the people around him, and the larger public do not think in this manner, he finds them dull and boring. They are mere followers of norms and categories. They do not stretch their limits, widen their horizon and do not try to use their brains to its full capacity. Since they take things for granted, as they are these people are mere followers. They do not analyze and hold their convictions. They do not trust their rational faculties. Hence, he calls them boring. Only person that interests him the most and gives tough competition is Moriarty, the anti-hero to Holmes. He understands Sherlock's method of deduction, of analysis and in fact applies the same in his planning as well. They are shown to be equals to each other but with different paths. Probably that is why it is hard to say whether Holmes defeats Moriarty or it is the other way round. Nonetheless, both admire each other for their intellect and commitment to use their brain's capacity to the fullest.

Sometimes it is said that Sherlock has a hunch or intuition and follows it. And he also gets lucky. Sherlock is himself seen to be saying so at times. But his hunch comes from a very thought out process. The picture that he makes of the entire series of events, whatever he finds missing, and does not find fitting satisfactorily, he notes it and goes further exploring it. Just like in an experiment you keep on looking until you find evidence to back it. He makes guesses, but calculated ones, and tries to find evidence to support it. If not, he keeps that guess aside and makes another one. What he shrugs by saying guess is actually probability. He says elsewhere as well that when not sure about something, it is all probability. Some or the other of all the possible ones will fit. Probably he calls it a guess or hunch just to avoid the whole explanation to others whenever he can avoid it and move further with his work. Mathematics and science, for their correctness are his favored domains of approach as these are the ones leading to most certainty. For now, I will sum up by saying that what language is to analytic philosophers, investigation is to Sherlock Holmes.

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The Stepford Wives: A Psychosocial Analysis

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Human development is influenced, to a great extent, by a person's social environment. Their interactions with the outside world helps them to learn from the storehouse of societal knowledge without having to create what has already been in use for years altogether. The immense significance given to the role of society in relation to an individual is reflected in the various developmental theories by psychologists; for example, Jean Piaget's *social transmission, adaptation, accommodation and assimilation*; Vygotsky's *co-constructed processes, cultural tools and social sources of individual thinking*; Bronfenbrenner's *ecosystems*; and Erik Erikson's *psychosocial development stages*. All of these theories, in their own respective ways, attest to the role of society in shaping human development. The correlation between society and individuals can further be substantiated by the 1975 movie *The Stepford Wives* based on a 1972 novel by Ira Levin and its remake in 2004.

The basic plot is that, the protagonist, Joanna Eberhart, a struggling photographer, who has moved to a suburban town of Stepford with her husband and two children. However, things turn spooky when all the women of the town are 'perfect' housewives, subservient to their husbands' wishes, submitting to them in every manner, fulfilling their 'duties' as wives and mothers by flawlessly carrying out the household chores and doing, talking or thinking about nothing but how to make their families happy and homes better. She soon begins to suspect the role of the 'men's association' in the women's

strange behaviour. Eventually, she finds out that the women were being murdered and replaced by robots so that the men could come back to a peaceful home. However, this discovery does not help her as she is also murdered and replaced by a shiny new compliant robot.

After watching both the movies, it seems that the 1975 *The Stepford Wives* is closer to the book's genre of being a satirical thriller. The first movie was quite horrifying, spine chilling and thought provoking as compared to the one made in 2004 which had some humorous elements but failed to impact as a whole. The novel and the 1975 film came up in the backdrop of an emerging feminist movement and women demanding equal rights and opportunities, challenging the gender roles assigned to them, which were keeping them in the domestic sphere. There is a subtle hint of scepticism in the first movie, as the impact that the feminist movement would have was dreadfully contemplated by many. The movie exhibits the unease with which men must have viewed the newly liberated women and what they might do to not compromise the superiority and the power they had held within the house. The sentiment of fear is also touched upon where men murder their wives to subdue them into becoming obedient and husband worshippers. A shot shows a man making love to his robot wife. This scene displays the need for higher self-esteem amongst men which could be served with an appreciation of their sexual performance, even when they know that the praise is mechanical and fed into the robot's system. It is portrayed that their self is more important for them than their wives' lives. This self, however, is socially constructed due to the process of gender socialization they have experienced through their lives. Socialisation is the process of adopting behaviours appropriate in one's culture and making them an integral part of one's life. Socialization can also be seen as a social example of behaviour modification theory, where males and females are rewarded or punished by social acceptance or rejection and ridicule respectively. Males are conditioned to conform to the ideals of masculinity and females

to the principles of femininity. The queer do not receive a respectable place in this structure, to which we will return later. The society, thus, influences an individual's cognitive and behavioural development to a great extent.

The movie ends at a very daunting point where Joanna joins the other wives in the supermarket, the obedient, submissive woman replaces the independent woman who aspired towards achieving heights in her photography career. It distresses the viewer as one wonders about the extent to which a man would go to subdue a woman. The 2004 movie, on the other hand, was on the funnier side, probably because of a decreased apprehension of the male reaction and a possibility of larger acceptance of feminist ideals by this time. There were quite a few changes in the plot. Joanna Eberhart is portrayed as a big name in reality television. However, when she gets fired from her job, her husband quits his job as well and they move to Stepford. The major theme remains the same with the addition of a gay couple. The more 'feminine' one out of the two is also changed by the men's association as a more 'masculine' individual who is contesting the local elections and making public speeches. Here, having a homosexual orientation is accepted as long as the masculine-feminine distinction is not surpassed where the latter is sacrosanct. Men can love men as long as they remain 'manly'. Moreover, Joanna's husband Walter is more vocal in this movie, expressing his dissatisfaction with her not living up to her duties like the other wives in Stepford. Joanna is also shown trying to become more like the other women, wearing different clothes and baking cupcakes. The element of a love relationship is what is stressed upon in this movie, as Walter does not turn Joanna into a cyborg and both of them together de-programme all the women. Eventually, it is revealed that Claire was the brain behind the entire operation. As she was also once a career woman who was cheated upon by her husband, she tries to create a perfect world with both men and women doing their duties diligently. This climax releases men from bearing the burden of gender based discrimination and shows that it's not men or women who are the perpetrators; rather, it is the way the society has evolved which is the reason. Thus the movie ends on a positive note, everyone makes it big in their respective professions and the importance of equality between husband and wife is highlighted. Even

homosexual relationships are accepted and welcome in the 2004 Stepford.

In the two movies, morality apart from gender is also an aspect to ponder upon. Although the movies are based on a satire, the male characters' moral development can be interestingly fit into Kohlberg's stage theory. With the exception of Walter in the 2004 film who operated at the post-conventional universal ethical principles stage towards the end, the other men remained primarily at the pre-conventional reward orientation level where their actions are governed by personal needs. They could have been seen as functioning in the post-conventional level of social contract as well wherein the societal norms of a rampant patriarchy determine their actions but the novel idea of working women, which they do not want to accept, can disturb this society. The changes which occur over time in the norms of a society are not accounted for in Kohlberg's theory which should have been taken into account as the societal context is not static and changing norms can lead to unease and conflicting morality as well.

Gender is a process of socialization which shapes human psychological development from the early years itself. The Stepford men were also victims of patriarchal socialization which advocated that women belonged inside the house and men were the sole breadwinners. This ideal world, where they received the utmost importance, turned upside down when women began fighting for their rights and threatening male dominance in the public sphere. The feminist movement had challenged the women's major exclusion from equal employment opportunities and their confinement within the house. *The Stepford Wives*, thus, represents an attempt by men to restore the balance and stick to the status quo. As movies are reflexive of the times they are produced in, this one does convey an experience of discomfort amongst the men. The later rendition, however, completely alters the essence of the original story; but it, again, is a product of its times too. It conveys an optimism, a hope of getting past the gender roles and stereotypes, of creating a world where relationships are based on mutual respect and love, rather than on principles of subservience and dominance.

The Stepford Wives is, moreover, a great learning tool for all the teachers at multiple levels. The

movie, firstly, conveys the significance of the social set-up in which a particular cultural product is produced. The importance of social context is necessary to comprehend the complexities of a movie and this is best exemplified through *The Stepford Wives*. Secondly, the construction of gender roles pertaining to masculinity and femininity and the processes of socialization which ensure their survival and consolidation through generations is something that every teacher must be sensitive about. Finally, the comfort of a society in maintaining certain binaries and the apprehension of these polarities falling apart is a must know for all the teachers as they are an integral part of an institution which is one of the most powerful forces in value production and reproduction. Thus, popular culture can provide an insight for every teacher into the society and also broaden their minds so that they can act effectively using their best sense of judgement.

To sum up, masculinity and femininity are social constructs and individual development cannot be considered a phenomenon isolated from the external environment. *The Stepford Wives*, therefore, is exemplary of the interaction between the society and the individual. Both of them are interdependent and develop in relation to each other; social and cultural influences work to affix someone to particular roles and these individuals can also influence the norms in turn. Thus, gender is a psychosocial concept which emerges from the self and the social operating together.

Gender Stereotypes and Socialization of Women: A Review of ‘The Stepford Wives (1975)’ Movie

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The movie begins with the protagonist Joanna leaving behind the hustle-bustle of New York and starting her life fresh in the quiet and mysterious town of Stepford, courtesy of her husband, Walter. Her unhappiness in leaving a lively metropolitan city is obvious but being a woman, she is forced to accept her husband's decision. Joanna tries to balance her role as an independent, talented and passionate freelance photographer on one hand and a dedicated wife and loving mother on the other hand. Though not happy in this new town, she tries hard to adapt to it. Her husband without consulting her joins the Men Association of Stepford. Joanna is dismayed at the convenient autocracy of her husband; falsely depicting her role in decision making where the decision has already been taken. Joanna soon finds some bliss in Bobbie's company, a cheerful and lively woman like herself. With much difficulty both of them manage to persuade the other housewives of Stepford to form a Women Association wherein they could relieve themselves from the monotonous and unending household chores. This effort goes in for a toss when Bobbie and Joanna find that these women are obsessed with the mundane household chores and cannot think of anything apart from washing, cleaning and baking. At the same time, they all resemble each other; pretty with a narrow waist, a full bosom and rounded hips. The men are a sorry picture; dull, unattractive and undeserving of such beautiful and perfect wives. Desperate for a

panacea to this prominent yet obscure disease, Joanna and Bobbie disembark on a difficult journey only to discover macabre and horrible truths and ultimately losing out themselves to the heinous and gruesome acts of the malevolent and inhuman men.

I chose this movie for my review primarily because of its genre- this one is a *psychological horror*. Psychological horrors have an uncanny enigmatic character- focusing on the human psyche and its complexity; bringing the unconscious to the forefront with such stark reality that it renders itself frightening. The element of horror in these movies is its focal point; it showcases metaphorically what the mind wishes and its internal conflicts. The climax shows Joanna face to face with her humanoid; dead black eyes, wearing see-through nightwear, bigger breasts and combing her perfect hair. Much to Diz's delight, the humanoid kills the human Joanna and takes her place signifying that sexual gratification of men demands sacrifice of the female human body (incapable of serving the purpose) replacing them with the artificial robots; perfect in form and dead in spirit, a slave of their master's desire. Desire, the core of Id, is personified in the form of these robots. Such movies are very powerful in terms of their impact, exposing the dark side of the human psyche blatantly and giving many sleepless nights. The movie comes full circle when the robot takes Joanna's place. Ironically, the movie had begun with a man carrying a naked mannequin of a woman and Walter's comment, "That is why we are going to Stepford" finally" finally makes sense.

Apart from this, *gender stereotyping* and sexism is also an underlying and eloquently woven theme in the movie. It shows rigidity in the gender roles of men and women and the extent to which the men go to preserve this rigidity and maintain the gender disparity. The men in Stepford are influenced by their id to such an extent that to pleasure themselves and remain

satiated, they kill their wives and replace them by a humanoid which is the exact replica of their wives; infact, a better version of the original- epitome of perfection and sexuality, with a stunning figure and clear skin and dedicated to the housework and at the disposal of the husband, always willing to satisfy him in every respect. The superego is a long-lost identity hidden in the deepest crevices and repressed. The ego is forced to abide by the vicious id since the superego is weak and lost. The men prefer the programmed robots over their living wives; they cannot tolerate any dearth of dissent or independence from their female counterparts. In the end, Diz, the creator of these robots tries to rationalize his action by saying (to Joanna) “if the roles were reversed, wouldn’t you like some perfect stud waiting on you around the house praising you, servicing you, whispering how your sagging flesh was beautiful no matter how you looked.” He persuades her to give in to the male supremacy and give up her life. Upon her resistance, Joanna finds herself in an exact imitation of her bedroom; her dog Fred is alive who was taken as dead. This metaphorically represents the role of a wife as equivalent to a dog- faithful, compassionate, submissive and giving, available at his master’s peck and call.

The Stepford Wives showcases the sinful id in the form of cruel and lustful men triumphing over the superego represented by the women. In the 1960s and 1970s, the role of women saw a radical change with the wave of feminism. They realized that there was much more to their essence apart from housework and sitting at home. The men saw this as a threat to the well-established and laid foundations of patriarchy. The movie brings to light this raging conflict between the powerful masculinity and developing modern-age femininity. The controversial end of the movie gives it the tag of being anti-feminist. To my opinion, the end may have been a blow to the feminists but this is what makes it a cult classic (hats off to Ira Levin for the brilliant novel by the same name). It gives much food for thought and a deep insight into the otherwise latent and hidden Id and the

irrevocable consequences of giving in to one’s desires and succumbing to it. The movie closes with the robotic wives buying stuff from the superstore from the things displayed on the shelves. This is a metaphor as the wives are comparable to the store merchandise meant for the comfort and pleasure of their husbands. This is degrading to the dignity of women. Even today, after 44 years since the release of the movie, these roles are quite evident in our society and with the escalation in the crimes, it would be not wrong to say that the Id remains all powerful.

Significance for Teachers:

The movie “The Stepford wives” gives new insights and brings to the forefront, the otherwise hidden and invisible elements of gender stereotyping and socialization. Women continue to be treated as sex objects, in most of the societies, despite of the waves of feminism. A shift is required in the patriarchal mindsets of the sexist, misogynist, men and women who view the opposite sex as tools meant for satisfying and pleasing them, physically and/or monetarily without regarding her/him as a human being. Also, the devastating impact of the over empowering id is highlighted in the movie. In the absence of the ego/ weak ego, the id is capable of achieving numerous immoral and inhuman feats. This shows the prominent role the ego plays in keeping the id in check. For this, the ego must rise above the war raging between the id and superego and become autonomous resulting in an inner-directed human being. This is known as individuation. “The Stepford wives” is a path breaking movie which must be included in the curriculum of high school students as a pedagogic tool- it will help them to view the society from varied perspectives and expose them to the inherent inequalities persisting in the society. Our educational ethos is based on the values enshrined in the Constitution and until and unless the future citizens develop the spirit of an egalitarian society, democracy cannot exist in true sense in education and in the society as a whole.

The Struggles and Ironies of Life: Insights from the TV Show ‘Here and Now’

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Plot

The story of the show starts off with introducing Bayer-Boatwrights, a multiracial family of Portland, Oregon, in the USA. The family has 6 members; a white couple and their four grown-up children, three of whom are adopted from Liberia, Vietnam and Columbia. Though all the members of the family have their own psychological worries that are an important part of their character build ups but the one detail that the show decides to build the story around is the mental illness of one of their children.

The couple's adopted son, a young gaming development student of 23 years of age, dreams, hallucinates and has visions about the number 11:11. The psychiatrist who starts treating him, a Muslim, who has his own past shadowing his life, finds out that he has some kind of mental connection with his new patient. The family of the psychiatrist also forms an integral part of the show where his wife and gender fluid son are practicing Muslims while he denies and runs away from religion.

Weaving around this plot line, the show tries to touch upon many issues that a person may have in today's day and age through the characters of varying age groups, pasts and struggles. Some of the major issues depicted are racial, sexual and religious discrimination, impacts of a traumatic childhood on a person's life, being adopted in a diverse family, high-school struggles, familial relationships in general and several more. A well-off, well-educated family, caring for each other but still having a slight bitterness in the relationship with somebody or the other, is a

realistic one where nothing is black or white. It shows how these relationships actually are. Their lives might seem perfect as they portray it but everyone has their complexes, issues or baggage of their past. They live their lives constantly dealing with these worries, sometimes applying harmful coping strategies, that lead them to even more stress.

This review tries to discuss some of the major mental health concerns raised in this show and at some points, to relate them with Indian contexts. Some important themes, concerns, and issues highlighted in the show are discussed below.

Mental illness

The younger son of the family, Ramon, starts dreaming and hallucinating about some unusual events. He lives alone, is scared and reacts terrifyingly to these visions in public. The family in this show is a progressive one where everyone is very much aware of and sensitive about mental illnesses. The illness is not labelled in the show and is seen differently by different people. The mother, Mrs. Bayer, demands quick results with the use of heavy medications but the psychiatrist wants to understand the 'mystery' of this condition as he considers Ramon to be connected with him on a spiritual level.

In Indian context, considering most of the population is uneducated with religion being a dominant force that leads people's lives, people run to religious places to seek answers to their questions. People would never agree on it being a medical condition. Those who are educated or who have experienced such cases earlier in their family consider taking the suffering person to a medical expert but still keep visiting their religious Gurus.

Ramon feels frightened and confused, as any usual mentally ill person would feel in the beginning but later starts believing that he has a 'porous' mind and nature wants to communicate with him through these visions. Such an interpretation comes quick in Indian contexts. For example, there may be persons claiming to foresee the future or calling the mental illnesses of women as possession by some goddesses.

Routine work of such people remains affected but they are convinced that the phenomena is something related to the supernatural powers. Ramon takes weed to feel secured from these terrifying visions and stops working on his video game which was earlier used by him as an escape from his stressful condition. He unintentionally hurts a small child physically because of his hallucinations that turn his own family members against him. Though the mystery behind the relation of this character and his psychiatrist is never revealed but his illness is portrayed as being some indication of a disastrous event.

Concerns of adopted children

Children who are adopted face problems in their new family where the degree of the problems largely depends upon the age at which they are adopted. The more the age at which the child is adopted, the more experiences, negative or positive, and memories they take with them as baggage of the past. Displacement from one place to another and being surrounded by different people altogether is a challenge for them. Children and parents both are counselled before the actual adoption to prepare them for the same. Lack of adaptation sometimes makes the children face rejection from the new family which leave them scarred for life.³

The problem of adjustment to the environment would be more for a child belonging to a different race as is shown in the show. Creation of a multiracial family requires immense sensitivity. Parents have a pressure on them to give the adopted child a secure environment. Despite their sensitivity, the couple faces criticism from their black daughter, Ashley, of 'not letting her belong' to their group of whites. She didn't even feel that her parents would understand her concerns of being discriminated against in the world. There are comments in the show about this multiracial family being an unsuccessful 'experiment'. Apparently, Ashley was never okay with this type of family. She always had a feeling of alienation. She complains of being reminded of her being black by her mother during all her growing years.

Discrimination

Discrimination is a one of the main themes of this show. Racial, religious and sexual discrimination with different characters make them all live in constant fear. Ashley faces such

behavior by the police when she is suspected to be a thief because she possesses an expensive purse. Her daughter gets called "poopy" by a classmate. Ashley starts taking self-defence classes, considers keeping herself armed and for the first time in her life starts hanging out with black people where she seeks security.

Dr. Farid, the psychiatrist, is a Muslim and does not want his family members to look like one because the world is unsafe for them. His son, Navid identifies himself as gender-fluid. His parents accept it but are not in favor of revealing this to the world. Cases of hate crimes are happening in schools continuously. While Navid is comfortable, Farid tries to hide his diverse identity.

Both Ashley and Farid have a deep desire to belong and not to be treated differently and Navid is attacked when he shows the people what he actually is. India being diverse in many more ways sees such cases of discrimination every day. A feeling of alienation in their own land compels people to either live in constant fear or lead a life of the society's choice. Cases of mob lynching recently, our strange behavior towards transgendered people or anybody else who doesn't fit in the binary of gender and cases of assault of North-Eastern people of India because they look like 'Chinese'. These are all examples of discriminatory cases that impact the normal lives of such people and a sense of being alone. It can even produce a feeling of inferiority if diversity is not accepted as normal by themselves.

Kristen, the biological daughter of the lead couple in the show, is accepting of diversity because she has been born and brought up in a diverse family. But she still does not realize her privilege of being a part of the 'normal' group. Despite the education, our privilege is unknown to us and we don't realize how we are pushing the diverse people out at the periphery.

Traumatic childhood

A traumatic childhood haunts a person for their whole life. They get nightmares and flashbacks if they see something similar happening or if they are reminded of that age when they had a bad experience. Such people may struggle hiding these experiences their whole life, and try escaping and avoiding it by substance abuse. These incidents are sometimes so damaging that they fear having children of their own or they

might end up hurting their own children in a similar way. They can suffer from low self-esteem, chronic guilt, anger and/or frustration.

In the show, Duc, was adopted from Vietnam at a tender age of 6-7 years where he had seen his biological mother working as a prostitute. He had a bad image of men in his mind who can do harsh things to women. He never gets over this trauma and thus has a distant relationship with his father all his life. He gets in an argument with him when he gets to know that his father had been hiring an Asian prostitute. He decides to remain celibate and guide his energy towards rigorous physical training. He fears a loss of control and wants to portray himself as being perfect.

Dr. Farid also had a traumatic childhood in Iran where his mother accused him of killing his father and made him injure himself. He had marks on his back that kept reminding him of these incidents. He resented his religion for the rest of his life because of it. It slowly becomes a problem of anxiety after he meets Ramon and finds out about some mysterious connection between them. It becomes even more serious mental condition later on that he again physically hurts himself in the guilt of killing his mother also just as he was made to do in his childhood.

Existential concerns

Some other concerns like the existential crisis of Mr. Boatwright, the father, who had just turned

60 and is unhappy with what all he has done in his life while being a Philosophy Professor. He remains frustrated, displays unacceptable behavior in his lectures at times and cheats on his wife with a prostitute. Kristen, a teenager, has self-image concerns and keeps trying to fit in the 'cool' group of the school. Mrs. Bayer, being the mother of a mentally ill son, feels stressed while managing both her family problems and professional upheaval. Such is the case of many Indian mothers also where they are responsible for taking care of everyone in the family and managing the stress of their job, if they have one, without approval and emotional support of even their husbands. They live an exhausted life, become selfless and have a pressure of performing as per the social standards, making them sick mentally and physically.

Conclusion

'Here and Now' is the title of a book written by Mr. Boatwright in the show. It is an idealistic book based on the philosophy of 'living in the present moment'. In my opinion, the show tries to show the irony of such an ideal that even the writer (of the book) is not able to uphold. People in the world are either stuck in the past and struggle with the memories or afraid of the future and working for it to be safe and secure. The present is full of stress, frustration, guilt and fear. We are all seeking an escape from the present in some way or the other.

Notes

The show is originally an HBO production and is available on Hotstar Premium.

<https://www.hbo.com/here-and-now>

This website has been used for its interviews to understand the characters a little better.

<https://www.thehindu.com/news/national/its-a-long-road-to-joy-for-these-adopted-children/article30660773.ece>

Life with Emotions: A Review of the movie 'Inside Out'

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We all know that our brain carries out a staggering amount of processes at all times. Even when we're sleeping. We may have some idea of what is happening in the brain, but we don't know much about it. Inside Out is an imagination of how the head works. It is an oversimplified depiction of the creation and working of memory, personality, dreams, the unconscious, and especially, emotions. The movie is set inside the head of Riley, an 11 years' old girl. Starting from the first scene itself, wherein it is shown that her actions are controlled by five emotions (who are personified): Joy, Sadness, Anger, Fear, and Disgust, the movie questions the general attitude of many people that emotions make a person weak. Rather, it signifies that emotions are responsible for the person's big and small actions, which are responsible for all kinds of memories, which are further responsible for the development of a person's personality. So, emotions here are shown as an indispensable part of functioning of humans. This is a message that psychologists put their weight behind. Many professionals have applauded this movie for this depiction of emotions. It is believed that rejection of our or others' emotions is a big contributor to mental illness and generally a

harmful practice from the mental hygiene point of view.

Mainly, this movie shows two important journeys: one of Riley growing up slowly, and learning to deal with issues that she is encountering for the first time. The second journey is of Joy realising the importance of Sadness. In the beginning, while introducing the other emotions, Joy seemed to know the "purpose" of every other emotion. In sync with the evolutionary understanding of emotions, Joy introduces Fear as the one responsible for keeping Riley safe; Disgust keeps Riley from being poisoned: physically and socially; Anger cares deeply about things being fair. But while describing Sadness, Joy says: She.. well she.. I'm actually not sure what she does. And, I've checked, there's no place for her to go, so, it's all good. Slowly, as Riley struggles with growing up, Joy struggles to keep things as "joyful" as they always have been. Sadness loses control of herself, and keeps "messing up." Joy, who is generally in charge of the "headquarters," struggles to keep Sadness in check. During one of their struggles, they make a big mistake, and end up displacing Riley's core memories, and ejecting themselves out of the headquarters. As they spend time together, trying to figure out a way to get back to the headquarters, Joy's perspective of Sadness is completely changed, as she realises her importance. Besides, it is also shown quite clearly that all the emotions: "positive" or "negative", love Riley, and care deeply about her. So, this movie also sends out the message that all emotions are useful and important, not just the "positive" ones.

While a big part of the movie is about acceptance of emotions, there are a lot of other exciting things this movie offers. There are a lot of little insightful moments which can be interpreted with respect to mental health. For instance, it also shows how conflict of emotions can be disastrous. It can, directly or indirectly, can go on to affect the personality of the person adversely. Or, how different emotions when in charge of the same situation, elicit different

responses. It also shows how suppression of certain emotions and forceful domination of others is harmful for a person. All this points to why it is important to be aware of one's emotions, so as to channel one's decisions better.

The way "maturity" or "development" has been shown in this movie is interesting. When Riley was born, there was only Joy. There was only one button on the console which controlled Riley's actions. Slowly, other emotions came into being. The console expanded. Personality islands were created. Another way that maturity was shown was in Riley's mom's head. All her emotions were working together, in harmony. Her head seemed very organised. Her console was also much bigger than Riley's. Then, as Riley matured, her console was shown to be "fixed", and was made much larger. It had space for all emotions to work together, much like her mom's. Also, new islands formed in Riley's head which symbolised the expansion of her personality. These are all interesting depictions of growth, and one can gain a lot of clarity about their own emotional development and maturity by looking at it in these terms.

Sadness is a very important character in this movie. She has been depicted as lethargic, sensitive, empathetic, and insightful. One is reminded of depressed people watching people on watching her. Despite the fact that she's always sad, she is a likeable character. It can be because she counters Joy's naivety. Joy is concerned with sweeping "sadness" of any sort under the rug. She does not see it through, she just tries to get rid of it in any way. Sadness is more mature in that sense. She knows sharing

and listening helps when one is upset. She does not suppress any other emotion. Besides, one feels sympathetic towards Sadness. She is considered to be useless by Joy and she is repeatedly dominated and ignored. She can not control her reactions and keeps "messing up," and we have all been there! We feel sympathetic to Sadness, and in a time when depression is so common, we feel uneasy on seeing Sadness treated like that. All this hints at the fact that acknowledging sadness and dealing with it adequately is a sign of emotional maturity.

While the main themes of the movie are quite important and seem to have done their job, this movie shines at other moments too. The depiction of other people's heads is entertaining and interesting. The way dreams, imagination, abstract thinking, train of thought, etc., are shown is enjoyable and thought provoking too. That being said, there are some aspects that are questionable. For instance, why were these five emotions chosen? While there is still no consensus on what are the official emotions, it seems weird for Love to not be there. One also feels curious as to if they were to make a sequel, what else would they tackle? How would they differentiate between instincts and emotions? Will they show a comparison of how a mentally healthy person operates versus how a mentally unhealthy person operated? What would happen if a core emotion gets stuck in abstract thinking or imagination land? Many such questions arise, pondering over which will perhaps enhance our understanding of our brain. Watch this movie if you'd like to go inside someone's head!

Mental Health Concerns of the Adolescents: An Insight from ‘The Edge of Seventeen’ Movie

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Mental Health refers to an individual's ability to negotiate the daily challenges and social interactions of life without experiencing undue emotional or behavioral incapacity. I will be discussing the mental health concerns of adolescents by analyzing the movie, *The Edge of Seventeen*.

The Edge of Seventeen is a coming-of-age movie about a girl named Nadine from childhood till adolescence. It captures the struggles of a child/adolescent who is supposedly a misfit in the social world. The movie starts with a scene where the adolescent Nadine approaches her teacher in fury and tells him that she is going to kill herself. To which the teacher responds in a similar sarcastic fashion that he's also just finished writing his suicide note. This scene is representative of the peak moment of not being able to handle one's life and also echoes the existential view of life with a rather comically induced tone of the teacher.

The movie goes back to the childhood days where the parents are dropping off Nadine and her brother, Darian, to school. Darian is presented as the star child who's confident and out-going, opposition to Nadine who abhors social spaces where one has to be a "winner" for survival. Her hatred for Darian (to whom she is compared in school and at home) being the perfect figure is quite evident from the start.

As a seven years' old, she describes two types of people, in her internal monologue. The first ones who are radiant, confident and naturally excel at life like Darian and the other ones like her hope that the first type die in a big explosion. Darian is happy to go to school but Nadine gives her mother a tough time when she's asked to move out of the car. Her father comes to rescue as a loving, comic and understanding figure who tells her that kids can be really mean at times but you can always find ways to tackle them. She is bullied and pushed by girls at school and has no friends at all though her brother is quite popular among his mates. She is finally befriended by a kind girl named Krista at school who remains a constant companion and confidante throughout growing years.

At age thirteen, she's conscious of the way she looks. With her new haircut she hates to look at herself in the mirror and is also jealous of her brother who's grown up into a handsome young man. While she and her father are out on a long drive, her father dies of a heart-attack on their way back home. After her father's death she becomes lonely and even more cynical of the outside world. Her basic need to survive the social world through acceptance, respect and affection is looked after by her friend Krista who's always there for her. She has a distant relationship with the mother for not being able to live up to her standards. Her mother has already idealized the brother as the responsible child and she can never fit into her brother's position. She is aware of her awkwardness around people. She hardly understands social spaces where her honest responses are considered mean and rude whereas the pretentious mediocre compliments by others are valued.

At age seventeen, when her mother goes out on a date with a dentist she drinks and has a really good time at home with Krista. In drunkenness her heightened sense of dissatisfaction with her Body Image and Identity comes to the forefront. She constantly tells her that I don't even like me, how "ugly" my voice sounds like as I heard it in voice mail, I hate the way I "look" when I talk or

when I chew gum. She goes on and on saying I will have to spend my life alone. All these reasons reflect how the self concept is an important aspect in one's life. Due to this lacking sense of self, she is uncomfortable being around people who seem to naturally inhabit the social code of conduct. She isn't accepted the way she is and is left out at parties. The only ones who valued her also left her for her incompetency to make social adjustments and relationships. When she gets to know that her brother is dating Krista, she feels repudiated and betrayed by the only person she was close to. This event further deepens the sense of meaninglessness for Nadine's existence. Her only friend also left her for her popular brother feels like another tragedy which she cannot bear anymore. She feels as if she is invisible and is overshadowed by the charming personality of her brother.

She starts hanging out with a batch mate named Erwin who also tends to be awkward at social settings like her. But over time she realizes how talented he is other than his usual under-confident awkward self. In a scene where she tries hard to imitate other people in social settings, she ends up saying things that sound more like racist remarks (all the popular notions about Asians) to Erwin. She hates herself for having dragged herself into embarrassing situations and pushing people away by being insensitive. She throws tantrums like making her mother take an extra round around the school road so as not to face Krista to whom she is not talking even though the mother is getting late for her job. The mother ensures to teach her a lesson on accountability and takes her along to answer the boss on her behalf for being late to the office. The mother-daughter duo ends up in a fight at the office where Nadine mimics every word her mother is about to say and tells her how tired she is of her 'advices.' She walks out of the office angrily and drives insanely on roads without a driving license almost getting caught by the cops. She feels not being understood or cared for by anyone.

Then she texts a school senior on whom she has a huge crush. Out of desperation or in dire need of companionship she ends up sending him a sexual invite. She shares this embarrassing incident with the teacher in order to seek help but is left with no solution to the problem she has herself incurred. She's in high spirits after receiving a reply from the senior she is attracted

to and feels a sense of self-worth by seeking validation for her otherwise neglected existence. The encounter with the senior brings her to the realization that she was stupid to think of the response to sexually charged messages as a possibility of having an intimate relationship with him. Though she was seeking a relationship with him but for him it was just a casual sexual encounter. She reaches her teacher's home as she feels she cannot go back home after all that has happened. Later, her brother and Krista take her home.

The three scenes in the movie gives Nadine the inner view in the lives of the adult helping her realize how one has to be accountable for one's actions. In a conversation with her mother in the car while heading to school she gets to know how her mother keeps up appearances of being strong amidst all the problems. Since, one cannot change the course of life one can definitely act confident while dealing with it. Her mother chooses to challenge the hardships instead of constantly complaining about them like a victim as is the case with Nadine. Her teacher whom she assumed to be a pathetic loner with nothing good on his plate turns out to be a pretty much loving and caring family man. Here, she realizes the importance of family as the only space where one is welcomed and valued without any judgments. When she's back home with the teacher, Darian gives her the reality check that he too has a life of his own but being the "responsible" one he has to compromise on his personal wishes. He doesn't enjoy playing the role of a perfect son, or brother but that he genuinely cares for her and their mother. Nadine feels loved and valued at the end. She moves away from her usual self-centredness and starts appreciating things around by accepting her friend's relationship with the brother.

The movie ends with Nadine attending the screening of Erwin's animation movie where she thinks that the protagonist of the movie was her to which Erwin replies that it is not really the case. She mocks herself by saying, "I'm one of those people that thinks everything's about them." This line pretty much sums up her journey of growing up from being the centre of everything to an appreciation of people and things around her. This shift helps her in adjusting and making relationships in the social world. The bond formation at home paves the way for her to create meaningful relationships in

the outside world. She becomes more tolerant and patient by realizing that the world is not always picking up on her weaknesses. Everyone out there is as miserable as her in a myriad of ways and yet they all manage to pass through life without invoking self-pity and still being responsible for how they act.

Engaging With Ethical Principles and Justice: A Movie Review of ‘Do Aankhen Barah Haath’

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The 1957 Hindi film ‘Do aankhen barah haath’ is a tale of one warden and 12 prisoners. The basic premise of the film is that there are 6 criminals who are charged with brutal crimes and the warden named ‘Adinath’ wants to rehabilitates these criminals. For this purpose he seeks permission from the jail superintendent and they reluctantly agree. Adinath takes them to an isolated area and expects them to cultivate the barren land and grow crops for living- the idea being that the sense of community, pride of purpose and self-sufficiency that comes from this productive labor will serve to help the convicts overcome their anti-social ways and discover their better nature. In Kohlberg’s theory of moral reasoning, in stage 5 moral decisions are made after carefully thinking about all the alternatives and striking a balance between human rights and the laws of society. Individual judgement is based on self-chosen principles and moral reasoning is based on individual rights and justice. In this stage, the individual becomes aware of the laws/rules that might exist for the good of the greatest number, may at times there are times when they will work against the interest of a particular individual. Same happened with Adinath who decides to go

against the laws and took all the prisoners with him to an isolated land to make them a better person. There comes a time when all the prisoners run away but the fear of the two eyes of Adinath bring Adinath’s bring them back. Gradually, they all realize the faith and loyalty that they all placed in Adinath is so powerful that they refrain to betraying him. This shows the stage 3 of Kohlberg’s theory of moral development that moral decisions are guided most by conforming to the standards of others we value. At this stage, we begin to internalize the moral standards of valued adult role models. Authority is internalized but not questioned, and reasoning is based on the norms of the group of which the person belongs. Similarly here in this movie, the criminals return back because they think thought what Adinath would make of the situation think if they were to go away. Therefore answers relate to the approval of others. The jailor and the six criminals by their hard work and good intentions produce a good harvest from the stale land. This makes everyone happy. When the barren land becomes a fertile one and the criminals produce a good harvest from the land, this successful yield of the land becomes a threat to a corrupt land owner nearby. He cannot see Adinath and his team produce a good harvest which destroys in the area and poses a strict competition to him. There is a female character in this movie named Sandhya who sells vegetables to nearby villages, one being this farm. She is often a victim of eve teasing by the criminals even though she had helped them without any self-motivation self-motive and to change for their good. She soon befriends the jailor and all the six criminals.

The film shows that how the criminals have reached to the 3rd stage from the 1st stage of moral development theory of Kohlberg. At first, they are on the level of self-interest where their moral decisions were are based primarily on fear of punishment or the need to be obedient. For e.g. on the first night at the barren land the criminals can’t sleep because they become used

to being shackled in heavy chains. On the other hand, when they returned back with their own will shows that they reached to the next stage of moral reasoning.

‘Do aankhen barah haath’ is a revolutionary movie which compelled the people to rethink how to treat convicts and prisoners. He wanted to reform the prisoners into socially productive beings not in the confines of prison but in the real world. In the final stage of Kohlberg’s moral development theory, when a person considers universally accepted ethical principles. The judgement may become innate and the person becomes attached to his own principles of justice. Adinath can be an example of an individual who has reached this stage. He followed the humanistic approach according to which there is always a good element in every human being. He reproduced the humanity in the prisoners which was reducing behind the bars. Slowly but surely, he instils in them the traits of humanity that were fast disappearing in the dehumanizing world of the prison, where they were reduced to just a number. He was a compassionate, caring and a kind man. Many challenges came in the way to stop them but due to his great leadership and motivational skills he was able to achieve his task and successfully rehabilitates the prisoners into good citizens. In the process of teaching the criminals to live in a better and sensible way.

There came many situations when he had to choose between mercilessness and kindness, egocentricity and selflessness and violence and non-violence but he always opted for what he ethically seemed right. For example, in the beginning a prisoner attempted to attack him

attack on him and in that moment he could have lifted the stick and beaten the prisoner yet he pressed the door calling bell so that the guards could rescue him.

Utility for a teacher

This movie is a great example of transformational leadership. It shows how a teacher must lead their students with trust, faith and respect. The phenomenon is when you start expecting people to behave in a certain manner then people eventually begin to behave accordingly. . Usually society thinks that criminals can mend only with the help of punishment and without the harsh treatment they can never improve. But the outstanding efforts of Adinath in transformation of criminals without the help of punishment proves such assumptions wrong. He believed that they can and must be reformed and not punished. Similarly, a teacher thinks that a student can only be taught with the help of punishment rather than the other better ways. The never give up attitude of Adinath represents that how persistent behavior of a teacher can help their students a lot. The more you expect, the better they perform. This can be seen in the film when the prisoners were unable to betray Adinath due to his persistent belief and faith. And at last all the prisoners adopted his peaceful and virtuous way of living. For a teacher, it is very important to inculcate moral values, positive thinking, attitude of helping and ethical values in the students so that they become a good citizen. It is the duty of the teacher to recognize the positive things in the students and refines them properly. If the teacher supports and nurtures students accurately then they will surely become successful in their life.

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