

# I am my language.

Identity, culture, society and politics

Defining an entity which defines every other entity through its existence.

# Feedback Sheet

## Acknowledgements

This project is the outcome of my conversations with many different people at Dhirubhai Ambani Institute of Information and Communication Technology. These people are at different levels of this institutes hierarchy but have contributed more or less the same. Though I won't say that I have not have these conversations outside this campus, but to read them as an ongoing research is something that I have learned here.

I have particularly benefitted by my talks with –

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- ❖ Professor Madhumita Majumdar, Vishvajit Pandya and Shiv Visvanathan. Their insights in last two years were invaluable.
- ❖ Resource Centre at DAIICT. It was one most important part of my whole research.
- ❖ My friends who argued with me on each and every point turning it into a debate. All the cast and people related to the movie. My family for their love and faith.

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## **Synopsis.**

This project is related to the presence of various languages and the meaning of this variety in current social structure. It asks questions related to how a language plays an important role in forming a person's identity. In the society where we are moving from many languages to a few selected languages, the project aims to ask whether this transition is going to be a boon or bane. To answer this we need to understand what are the problems related to many languages and what are the problems of a single language system. It mainly focuses on four major aspects in which any and every language plays an important role.

These four aspects are-

1. Culture –

Many languages together interact, evolve and give birth to new languages. Whereas a single language can't evolve in the same manner without influence by other languages.

What is the cultural loss of losing a language?

Forget a language – forget its fables, stories, lore – forget its literature – forget one version of history – forget one view of evolution.

2. Society –

Every language contains the good, bad and ugliness of the society. If we adopt another language which we think is from a more developed society, will it actually make our society more beautiful? Will it change or modernize us?

3. Politics –

It's easier to control many people speaking one language than many different languages. Many languages – many speakers – many views – can this lead to democracy?

One language – same speakers – one view – does this impose Dictatorship

4. Education –

Education in the language that is not spoken at home. Migrating into another language. Student is then forced to understand everything in the language which he/she can't connect by instinct. Also, is one language incapable of providing knowledge or higher education in comparison with some other language?

Can all languages be equal? Is it an impossible dream? In this globalization of languages it is survival of the fittest. Life of a

language depends upon the number of speakers left. Today language has become a commercial tool which we need to learn to speak for business or career purposes.

How do we grade a language?

Is number of books printed = knowledge currency of a language?

Is number of words = knowledge handling capability of a language?

Is number of speakers = acceptance of a language?

Than what about oral languages which never had scripts? Or those languages with borrowed scripts? Are these languages lesser than those with scripts and written presence.

These are some of the issues that I want to raise in this project.

# Project Brief

The theme of the project is centered around the question, **what is the role of a language in defining the identity of an individual or the society as a whole.**

# Project Conceptualization

Thesis – Antithesis – Synthesis

M.Des at DAIICT has changed. It has changed itself to the norms of ICT. Now it is designing to communicate information to a particular audience with the help of technology.

For our final projects we were asked to choose topics where we think communication is at a loss. Where we can design and propose any better way of communication.

The research proposal that I came with last year was very different yet not as different as I later realized. Still it was different in a way that two movies have different characters, names and places but underlying plot is same or very similar. I beg your pardon as I feel like mentioning about it as it was a crucial part to the project I ultimately came to work on.

What I felt and was deeply excited to work on was a problem that has reoccurred countless times in the history of human existence.

### **3.1 Lack of communication within the majority and the minority sections of the society.**

This leads to the minority becoming an outcast, marginalized and humble portion. This pie of the cake is not entitled to receive any icing or cream on it. They are deprived of development and basic human rights and are often sacrificed for the greater good of the majority.

Jews in early 20<sup>th</sup> century, Sikhs during 1970s, Hindus in Pakistan and Muslims in India after partition, etc. Today we have a similar problem emerging in India in the form of so called **Red Alert Zones**, areas dominated by a fight between present day democracy and twisted versions of anarchy.

I tried to divide my starting assumptions in the following manner:

#### **What –**

The increasing communication gap between citizens in the red alert area and those out of it.

What takes place in these areas is always shown in a distorted image.

Standard ways of communication fails.

News channels and other media show what people want to see. It like roman gladiator fights re enacted on our TV sets in various forms.

Lack of conversation on the current topic among the privileged classes. This lack of conversation leads to lack of interest.

This lack of interest then gives unquestioned power to the state to do what they like in the area.

#### **Why –**

Out of 600 assemblies 220 are Maoist hit.

CPI (M) wants to overthrow Indian Government by force.

Maoism considered as a single largest internal threat to the nation.

On the other hand

State sponsored crime or crime done by the law enforcing power is ignored by the state.

Tribal are abused and killed without the fear of law and this is communicated as Maoist encounters.

People who don't have sufficient knowledge about the written law of civil India are locked and beheaded by the loops and turns of it.

### **What would it lead to? –**

Another state sponsored crime as what happened in Godhra or to the Sikhs.

It's the time till the mass starts to believe that these tribal and Maoist terrorists are same and all one.

Then eradication methods by the state like Salva Jodum or air attack will erase these communities from the face of India.

### **Research –**

We have to understand the agitation and cause or tribal uprising.

The role of multinational and their interest in these lands.

The theatre of ridicule played by development schemes and their impact on the locals, their land and the process of their reallocation.

Study the goals of Maoists.

What other parties are active there. BJP + Christian Missionaries.

How all these people affect the tribal?

What is the state of food and livelihood in these tribal areas?

How and why are these tribal important to us and the ecosystem.

## **3.2 Metamorphosis.**

Once this much was done, I thought I had enough pre assumptions to start my research on. That was when I met Prof. Ganesh Devi and approached him to be my mentor and guide on this project. Though he agreed but he also asked me a few questions that changed the whole structure of the whole research.

To put it simply I was introduced to the fact that these tribal or primitive or indigenous societies have lost or are losing their identity in the current social structure. With this they are losing their voice and this in turn leads to extremist actions by a small group among them. These actions then lead to the whole tribal community becoming the target of the majority by brandishing a new identity forcible onto them.

But why and how can a community lose its identity?

Well for that we need to put up a question, **what is identity?**

Vey simply put it is the distinction between 'I' and 'you', 'Us' and 'them'. It's what we think of ourselves in relation to the society or from the eye of the other. Further, identities are made and performed and we are constantly aware of our identity and we try

very hard to modify it in ways that can be beneficial to us. There is a constructiveness attached to identity. Citing Stuart Hall,

*Identities are both imposed and self made, produced through the interplay of names and social roles foisted on us by dominant narrative, together with the particular choices, families, communities and individuals make over how to interpret and resist their interpretations as well as how to grapple with the real historical experiences.*

**Now how can anybody lose such an integral part of their existence?**

In order to understand how to take away or destroy one's identity let's do the Nazi experiment. How did Hitler destroyed the identity of each and every prisoner in his death camps? Where step by step such a great multitude of human beings were transformed into living creatures with lower than animal identities. Prof. Shiv Visvanathan once said about these camps and the whole regime that it was a big scientific experiment with step by step very calculative and measured steps taken to ensure maximum success rate.

What they did was simple and yet very complex. Jews were taken from their homes forcibly and herded into trains which will in time take them to the death camp. With one stroke their property, job and all house hold stuff was made alien to them. For days they then travelled in these trains without food, water or even the most basic necessity, light for eyes. Stuffed like animals in compartments where all of them can't even crouch together at the same time with only one window as any connection to the outside world. On the journey they use to melt ice spikes off this

same window in order to provide some water to the kids. At the end of this many day long journey they enter the camp. "Arbeit Macht Frei" (work gives freedom) greeted them as they came out of the train and were searched for sickness. Healthy males were taken in one line and females, kids and elders in other line. At this stage a human loses his whole family. He loses those he promised to take care of. His very roles as the man of the house is challenged as he cannot do anything but see his wife and kids being taken away with no idea of when he will see them again. Any piece of luggage or belonging it taken and they are told they won't need them. Depriving them eye glasses, hearing aids and any personal belonging is the way in which attachment is destroyed, with human or with material. Their clothes are taken; naked they stand in lines where they are shaved of all hair on their body. This is to make them all look as identical as possible. These men are then made to bath like animals and then given stripped clothes to wear and a number is branded over them.

This procedure is to take away every bit and piece of humanity from a human. He should not be able to associate with anybody or anything. They are asked to only use their numbers and not names. In due time they can even forget their names. They just have to wait for the slow and eventual death.

Since I studied Nazi death camps, I was very thrilled to the idea that almost all human behavior and social behavior can be understood by studying the inside world and outside world of a death camp. It is like a magnified view or a film being played in very fast speed. Now I ask if by this taking away of identity are we able to understand what it actually is. Because my next

question is that, can it be said that these men had any identity left even after all of this.

Well many survived and told their tales to the world, so I believe that there was something to which they still held to. But what can it be after such thought out plan to shred them of everything? Even a name of a person! Well there was one thing. Even when all of these ghostly men were standing together, unrecognizable or undistinguishable to the first glance, there still was one thing.

### **It was language.**

These men and women and children and all survivors of these death camps had their languages to speak in while in that place. No one can take away or make them speak in German just by a command. Jews spoke Jewish which differentiated them from Polish prisoners, war criminals and German speaking torturers. This one piece of identity kept them sane. Speaking in their own language gave them one way out of the hell they were forced to live in. They can identify different groups in the camp by their speech, make friends and allies and most important express themselves. Right of expression is the most basic necessity of a human being. The marching band in such camps was one very clear example of this same fact.

Coming back to our original discussion, how did all of this affect the course of my project? Well I wanted to make a piece of communication on how marginalized communities of India are losing out in the present globalised world; it now became clear what they are losing; their identity. But how and why, we are not organizing death camps in our country. At least not of the

magnitude of what Germans did. We are only pushing them out of their homes to create maybe a dam, or a car factory, or it was just inevitable cause we needed to mine the ore present in the forest that some tribe may have lived in. and this is all for progress and development, we are not doing this to generate slave labor, though we might get very cheap labor as the outcome of this in our cities as migrants. Still we are not that brutal, at least it can be said that Salwa Jodum was called back and not continued. Still we are able to strike at all the nerves of the minority of India.

Maybe we are not doing what was done by Germans to the extent it was done by them. But maybe we have even perfected the experiment that they started. Because what we are destroying now is what kept all of these prisoners in these camps alive. We are destroying their spirit by destroying their languages.

This prompted me to undertake a study of Indian languages in their multitude under the guidance of Prof. Ganesh Devi.

## **3.2 Field work**

To tell the truth I have not gone into the field with the same intentions as my peers might have gone. I did not go with a camera to shoot footage of a speaker of some language or to record speeches in various tongues of India. I did not gather statistics going home to home asking who speaks what language. I have not done all of this because I was very clear that it is not possible for me to even gather a pinch of such data about the

vast population and geographical enormity of this country. Rather I have traveled across many states and tried to understand how language interacts with culture from city to city.

During the duration of last four months I have travelled across the four neighboring states – Gujarat, Rajasthan, Madhya Pradesh and Maharashtra. During these travels I have tried to find out what does language mean to the locals of that place. What do they think about their mother tongue? Do they take pride in speaking it? Most importantly I was able to meet with students in these states and the cities in them that I visited. Talking with these students gave me impressions about the problems related with languages in the field of education, dividing it further into the domains of primary, secondary and higher level of education. I was able to know how a single language is further divided into various dialects which are then divided in many more accents.

These travels helped me to understand the concepts related to languages much better than reading it out from books. It provided qualitative experiences which are more profound in nature than statistical data found elsewhere.

These travels were also very important for me as I am born and brought up in Delhi. Delhi is geographically not very large and though there are people coming from all parts of the country still I can say that the language spoken are only a few. Hindi, Punjabi, Urdu and English. Delhi does not provide space large enough for these languages to breed dialects and change accents. This told me that a language needs space and time to evolve.

Also the mode, duration and stays in my travels helped me to grasp one more very important idea related to language. **Languages are very class specific.** The language that I heard in Shatabdi express AC compartment was totally different from what I heard in local trains while sitting in the general section. They were different in locals of Mumbai from those in local buses in Jaipur. Also talking to someone on phone or concentrating on one person's language is different than being there in a city with crowd running past you and receive a mixture of numerous tongues.

I was able to experience firsthand the politics of languages travelling in Maharashtra and as I can't read write or understand Marathi, it was often the case when I heard 'Aamchi Marathi'. Gujarat is also made on strict linguistic lines. At first glance it all seemed perfect, change in language as I crossed one border and entered into another state. It was like India is perfectly sliced up and there is no confusion at all. Then slowly it struck me that something is not so right about this whole system. How is this almost perfect creation of boundaries possible on the basis of language? And more importantly why is the division done on linguistic basis? What is the need to divide people on this ground? It's like having many small countries with their own official languages. This also came as a shock as it means that there are only as many languages as the number of states. And maybe even less as many states have the same official language. What happened to the fact that there were many thousand languages in India.

All of this provoked me then to study the history and present day scenario of languages.

### 3.4 Theoretical study

On way back I felt that maybe I just can't do without knowing statistics as well as historic view of languages. Today languages are divided into three groups. **More than 1 million speakers -**

*Table: Ordered by number of native speakers*

Rank	Language	2001 census <sup>[2]</sup> (total population 1,028.61 million)		1991 census <sup>[3]</sup> (total population 846.30 million)		Encarta 2007 estimate <sup>[4]</sup> (worldwide speakers)
		Speakers	Percentage	Speakers	Percentage	
1	<a href="#">Hindi<sup>[5]</sup></a>	422,048,642	41.03%	337,272,114 <sup>[6]</sup>	39.85%	336 M
2	<a href="#">Bengali</a>	83,369,769	8.11%	69,595,738	8.22%	209 M
3	<a href="#">Telugu</a>	74,002,856	7.19%	66,017,615	7.87%	69.7 M
4	<a href="#">Marathi</a>	71,936,894	6.99%	62,481,681	7.45%	68.0 M
5	<a href="#">Tamil</a>	60,793,814	5.91%	53,006,368	6.32%	66.0 M
6	<a href="#">Urdu</a>	51,536,111	5.01%	43,406,932	5.18%	60.3 M
7	<a href="#">Gujarati</a>	46,091,617	4.48%	40,673,814	4.85%	46.1 M

8	<a href="#">Kannada</a>	37,924,011	3.69%	32,753,676	3.91%	40.3 M
9	<a href="#">Malayalam</a>	33,066,392	3.21%	30,377,176	3.62%	35.7 M
10	<a href="#">Oriya</a>	33,017,446	3.21%	28,061,313	3.35%	32.3 M
11	<a href="#">Punjabi</a>	29,102,477	2.83%	23,378,744	2.79%	57.1 M
12	<a href="#">Assamese</a>	13,168,484	1.28%	13,079,696	1.56%	15.4 M
13	<a href="#">Maithili</a>	12,179,122	1.18%			
14	<a href="#">Bhili/Bhilodi</a>	9,582,957	0.95%	5,572,308	0.665%	
15	<a href="#">Santali</a>	6,469,600	0.64%	5,216,325	0.622%	
16	<a href="#">Kashmiri</a>	5,527,698	0.54%			
17	<a href="#">Nepali</a>	2,871,749	0.28%			
18	<a href="#">Gondi</a>	2,713,790	0.27%	2,124,852	0.253%	
19	<a href="#">Sindhi</a>	2,535,485	0.25%	2,122,848	0.248%	
20	<a href="#">Konkani</a>	2,489,015	0.24%	1,760,607	0.210%	
21	<a href="#">Dogri</a>	2,282,589	0.22%			
22	<a href="#">Khandeshi</a>	2,075,258	0.21%			
23	<a href="#">Kurukh</a>	1,751,489	0.17%	1,426,618	0.170%	
24	<a href="#">Tulu</a>	1,722,768	0.17%	1,552,259	0.185%	
25	<a href="#">Meitei/Manipur</a>	1,466,705*	0.14%	1,270,216	0.151%	
26	<a href="#">Bodo</a>	1,350,478	0.13%	1,221,881	0.146%	
27	<a href="#">Khasi</a>	1,128,575	0.112%			
28	<a href="#">Mundari</a>	1,061,352	0.105%			
29	<a href="#">Ho</a>	1,042,724	0.103%			

## Languages with 100,000 to one million speakers

Rank	Language	Speakers	Percentage
32	<a href="#">Kui</a>	916,222	
33	<a href="#">Garo</a>	889,479	
34	<a href="#">Kokborok</a>	854,023	
35	<a href="#">Mizo</a>	674,756	
36	<a href="#">Halabi</a>	593,43	
37	<a href="#">Korku</a>	574,481	
38	<a href="#">Munda</a>	469,357	
39	<a href="#">Mishing</a>	390,583	0.047%
40	<a href="#">Karbi/Mikir</a>	366,229	0.044%

41	<a href="#">Saurashtra</a>	310,000	0.037%
42	<a href="#">Savara</a>	273,168	0.033%
43	<a href="#">Koya</a>	270,994	0.032%
44	<a href="#">Kharia</a>	225,556	0.027%
45	<a href="#">Khond/Kondh</a>	220,783	0.026%
46	<a href="#">English</a>	178,598*	0.021%
47	<a href="#">Nishi</a>	173,791	0.021%
48	<a href="#">Ao</a>	172,449	0.021%
49	<a href="#">Sema</a>	166,157	0.020%
50	<a href="#">Kisan</a>	162,088	0.019%
51	<a href="#">Adi</a>	158,409	0.019%

52	<a href="#">Rabha</a>	139,365	0.017%
53	<a href="#">Konyak</a>	137,722	0.016%
54	<a href="#">Malto</a>	108,148	0.013%
55	<a href="#">Thado</a>	107,992	0.013%
56	<a href="#">Tangkhul</a>	101,841	0.012%

#### 10,000 to 100,000 speakers

		1991 census	SIL estimate
57	<a href="#">Kolami</a>	98,281 (0.012%)	115,000 (1997) Northwestern: 50,000; Southeastern: 10,000
58	<a href="#">Angami</a>	97,631 (0.012%)	109,000 (1997)
59	<a href="#">Kodagu</a>	97,011 (0.012%)	122,000

60	<a href="#">Dogri</a>	89,681 (0.011%)	(Pakistan+India: 2.1 million)
61	<a href="#">Dimasa</a>	88,543 (0.011%)	106,000
62	<a href="#">Lotha</a>	85,802 (0.010%)	80,000
63	<a href="#">Mao</a>	77,810 (0.009%)	81,000
64	<a href="#">Tibetan</a>	69,146 (0.008%)	124,280 (1994)
65	<a href="#">Kabui (Rongmei)</a>	68,925 (0.008%)	59,000 (1997)
66	<a href="#">Phom</a>	65,350 (0.008%)	34,000 (1997)

**SIL Ethnologue estimates**

Language	Estimated native speakers		
Gaddi	120,000	Mawchi	76,000
Pardhi	119,700	Bishnupriya	75,000
Pardhan	116,919	Duruwa	75,000
Churahi	110,552	Lodhi:	75,000
Sauria Paharia	110,000	Bhadrawahi	69,000
Kullu	109,000	Eastern Magar	67,691
Bhattiyali	102,252	Balti	67,000
Ladakhi	102,000	Korwa	66,000
Dungra Bhil	100,000	Mahali	66,000
Adiwasi Garasia	100,000	Rana Tharu	64,000
Rajput Garasia	100,000	Paniya	63,827
Noiri	100,000	Rathwi Bareli	63,700
Jaunsari	97,000	Rawang	60,536
Pnar	84,000	Sansi	60,000
Andh	80,000	Kachari	59,000
Mara	79,000 (India: 47,000 Myanmar:32,000)	Bazigar	58,236
		Agariya	55,757
		Kanjari	55,386

Mal Paharia	51,000	Jennu Kurumba	35,000
Poumei Naga	51,000	Nocte Naga	35,000
Bodo Parja	50,000	Khirwar	34,251
Hmar	50,000	Betta Kurumba	32,000
Juang	50,000	Chang Naga	31,000
Desiya Oriya	50,000	Dangaura Tharu	31,000
Kinnauri	48,778	Gadaba	31,000 (Pottangi Ollar: 15,000; Bodo: 8,000;
Moinba	46,000	Mudhili:	8,000)
Paite	45,000	Zeme Naga	30,800
Tase Naga	45,000	Naga Pidgin	30,000
Wancho Naga	45,000	Car Nicobarese	30,000
Braj Bhasha	44,000	Kurichiya	29,375
Buksa	43,000	Mzieme Naga	29,000
Sangtam Naga	39,000	Chenchu	28,754
Lepcha	38,000	Sikkimese	28,600
Kudmali	37,000	Limbu	28,000
Yimchungru Naga	37,000	Majhwar	27,958
Gowli	35,000	Vaiphei	27,791

Ravula	27,413	Tiwa	23,000
Western Panjabi	27,386	Southern Rengma Naga	21,000
Deori	26,900	Shina	21,000
Khoibu Naga	25,600	Gowlan	20,179
Falam Chin	25,367	Kumarbhag Paharia	20,179
Kanikkaran	25,000	Savara	20,179
Khiamniungan Naga	25,000	Matu Chin	20,000
Maram Naga	25,000	Liangmai Naga	20,000
Tutsa Naga	25,000	Ooty, Nilgiris	20,000
Sirmauri	25,000	Sakechep	20,000
Arakanese	24,000	Seraiki	20,000
Chokri Naga	24,000	Sherpa	20,000
Sholaga	24,000	Toto	20,000
Thangal Naga	23,600	Khowar	19,200
Kamar	23,456	Biete	19,000
Apatani	23,000	Hajong	19,000
Koch	23,000	Reli	19,000
Khezha Naga	23,000	Manna-Dora	18,964

Hrangkhol	18,665	Eastern Tamang	14,000
Bhunja	18,601	Anal	13,853
Persian	18,000	Northern Rengma Naga	13,000
Mukha-Dora	17,456	Pochuri Naga	13,000
Maring Naga	17,361	Western Muria	12,898
Pangwali	17,000	Muthuvan	12,219
Asuri	16,596	Zangskari	12,006
Dhatki	16,400	Mirgan	12,000
Malaryan	16,068	War	12,000
Malavedan	15,241	Kaikadi	11,846
Gangte	15,100	Idu-Mishmi	11,041
Konda-Dora	15,000	Pattani	11,000
Korra Koraga	15,000	Changthang	10,089
Mudu Koraga	15,000	Degaru	10,089
Kalto (Nahali)	15,000	Eastern Muria	10,089
Dhivehi (Mahl dialect)	15,000	Far Western Muria	10,089
Northern Pashto	15,000	Andaman Creole Hindi	10,000
Ullatan	14,846	Palya Bareli	10,000

- Birhor 10,000
- Lamkang 10,000
- Inpui Naga 10,000
- Spiti Bhoti 10,000
- Vaagri Booli 10,000

Then there are the languages which do not have sufficient speaker strength to get them registered as a recognizable language. The census of 1961 shows 1652 mother tongues. The census of 1991 shows only a few more than 120 languages.

Also if we see old maps of British rule and that of before 1956 State reorganization act, we can see how India is now divided more on linguistic line than before.



### 3.5 Derivation

What I have been able to derive in this whole project is that our identity as a person and as a society is very much dependent upon our language and mode of communication. We are coming from a more oral tradition than written, where knowledge was transferred from one generation to the other in the form of epics and great stories like Ramayana and Mahabharata. Githa Upadesh given by Lord Krishna to Arjuna on the eve of battle was also oral in nature.

This oral knowledge system is today transformed into written and is dominated by scripts. The languages which have been able to adopt into this process of change have been more successful than those who have not. But actually we have lost many writing styles and scripts to the printing process. Many languages have adopted roman script and devanagari script to print their material due to easy movable print setting in the early days of printing.

Today in India oral languages are losing against written and printable ones. And these oral languages mostly consists of the languages spoken by tribe and marginalized people.

In India today every language is not equal. In the time of globalization there is a survival of the fittest. The more speakers give the language more chance of acceptance. We are not recognizing the languages which have speakers less than 10,000.

Indian states are divided on linguistic basis. Where the language spoken by majority is the official language of the state government. This is a highly political step, as due to lack of major

linguistic groups in a state only the majority dominates. This political decision was once put on the society, now the society has accepted it in general sense as there is no motion against it. It is even visible that the society itself is forcing this back on its people to like in a space where only one language can dominate. We can see this clearly in the agitation shown by Maharashtra based incidences where people from Bihar have been abused and molested.

The sole political benefit of this to a government is that it is easy to control people speaking the same tongue. But is this democracy where different languages and thus different views are simply not allowed to stay in the same voting ground? It also creates a very problematic situation to the people who live on borders and in areas where the language spoken is not the official language of that state. These minorities suffer the most by the politics based on linguistic forefront.

Then there is the issue of languages dying due to everybody turning towards those languages which they think are economically more beneficial. What does it mean to forget a language? We forget its fables, stories, lore and literature. We forget or are not able to see any more one version of history. And thus we lose one view of evolution.

Education itself in our country is the level at which languages are dying. Students are made to study in the languages that are not spoken at home or by mother (not being their mother tongue). This leads to the student being uncomfortable and thus hindering his educational growth and self esteem as a result.

This raises the question, is my language inefficient of giving me the knowledge for which I am applying? Is that the reason why I am forced to study in some other language? Does my language not have enough books and material printed which can give me enough recognizable knowledge?

Then what are the criteria in which we measure whether a language has enough knowledge or not. Is it just by the number of books that have been printed in it so far? It is by how many words it has in its dictionary. Then what about those language who do not comply with these norms, can it be said they these are foolish languages?

The present scenario is moving towards a system where people prefer fewer languages than many. It's a common notion that to make communication easier we need one language which everyone can understand and use. But what would happen to this one language?

Many languages interact with each other and thus they evolve and give birth to many other languages. This structure is progressive. But if we think of only one or very few major languages than, they won't interact among each other. And this will create a system which is not progressive as newer or better languages would not be formed.

Every language contains the good, bad and ugly of the society. If we adopt another language which we think is more beautiful, will it actually bring any change to our current society. If there is a history of flood and famine in India and we ignore literature in our language over these issues and read literature of some other

prosperous land, would it stop us from having these problems in future? When architecture of one land is not applicable to other geographic area, clothes of one place can't be worn at other places than how would using the same language everywhere do justice to the whole diversity present around.

What is the difference between languages of rich and poor? What about those who can't speak or hear? Do we have a notion of language as only what is verbal or what is verbal and written, can we accommodate something which is neither verbal nor written. For example sign language. Deaf and dumb people communicate through this still in context to the finding this would not be considered a knowledgeable or credible language. Still it is one of the most innovative and developed form of self expression.

Similar is the case of music and dance, here also words are not mandatory. Is it not language when a person is very proficiently able to express himself without the need of words?

# Implementation

## 4.1 Selection of medium.

The medium chosen to address the issues is a short fictional film. Reason for choosing a fictional film is the fact that documenting all the languages is not possible. And when the idea is that all languages are equal and none of them is lesser in stature than other, then documenting a few will only promote the idea this project is trying to deny.

Fictional film also gives enough breathing space to me to devise a story which can say a lot in a small time slot. It allows you to drive the characters and story to show more than what is normally visible. It allows for exaggeration to put more focus on something and steal away focus from other. In a way it takes you farther away from the truth or maybe more closer to.

## 4.2 Film making.

### 4.2.1 Pre-production.

The following script is the early script which I finalized and started shooting with. But ultimately I realized that it is only putting focus on the point that we do not have higher education in India in the native languages, but all such education is in English. Though this is one important point but not the only important point so I wrote another script. Still I shot this one also so I have added it here, as it is also one part of development.

### First script (not used)

#### Characters-

**Ithi (Female)**

**Siddhartha (Male)**

#### Plot-

Ithi and Siddhartha are two friends doing there MBA from a XYZ college. Both are very bright and imaginative. Ithi is a student from Hindi medium and has done her schooling and bachelors in Hindi language. She is now having this problem of studying for the first time in a completely English medium, as nowhere in India MBA is offered in Hindi or any other language apart from English.

Siddhartha on the other hand is equally bright, but has an inclination towards travelling and experiencing culture rather than working in some multinational company. He is keener to take his camera and move freely in the world and see different people and culture.

The two friends are very close and they try to understand each other dreams and problems. Ithi feels at a loss of words in the class as she is unable to form sentences quickly in English. And Siddhartha feels at a loss of interest just being confined in the space of the classroom.

Exams are near and the two friends feel that maybe they won't make it through. Maybe they need something else in their lives. And so they come up to the decision that they must leave. They don't know where they want to go but they know that they need to move out of their small spaces and find out their own identity. They decide to move out and travel on an unplanned trip. Their fascination of the unknown forces them to go all out without knowing where or for how long.

They start out and go everywhere their heart tells them in a very spontaneous manner. Siddhartha keeps shooting their whole trip and Ithi is much more interested in knowing what people think of them. She wants to study the variety of cultures present in India. One question which keeps coming in both of their minds is that how much we are dominated by the west about what to think, what to do and even what language to speak. Ithi repeatedly questions that what is wrong with Hindi that she has to study in English and not in her mother tongue. In their

travel they meet many people speaking many languages. They are very fascinated by all the words that they hear.

Soon they reach a place in Gujarat which is inhabited by Sidhi people. The two are very excited to know that there is also a Black African community present in India. After a bit of asking out they realize that these people are actually descendents of the Swahili speaking African sailors who came to Indian shores 600 years ago.

These people who are living there are now Indians. But Ithi questions herself that are they truly Swahili or are they now Gujarati. Are they following their old culture or have they adopted into the new one. She asks them if they know or remember their own native language and culture or living style. She is saddened to know that these 600 years have made them lose all of their unique identity and they are now only weak images of what they once might have been. Siddhartha on the other hand argues that they have adopted Indian culture and mixed it with their own old self and metamorphed into an all together new culture. He tells Ithi that understanding things just as they seem on surface is not enough. Sometimes we have to understand the deeper meanings involved as well.

This makes both Ithi and Siddhartha think, what we would become in the coming century or so if we keep forgetting our own language, culture and identity. Or would we transcend into some new evolved identity which will have our past and present, or the inside and outside both together woven into a uniqueness which is still not present anywhere in the world. The people present in front of them are like an example of many ways in which language and culture interact with new languages or cultures.

### **First Screenplay (Not used)**

Scene 1 -

Location – Room with a couple of pc.

Duration – 2 min

Characters – Ithi working on a project. A colleague comes and asks her to accompany him to attend a talk given by one of his friend. She tells him she is busy, but he somehow convinces her to come along.

Dialogues –

Rahul - “Hey Ithi, have you finished your project?”

Ithi – “Just finishing; so I heard you are leaving early today. What’s the matter?”

Rahul – “Yaar, I have to attend a talk given by a friend. I was wondering if you can also accompany me. You know how much these talks bore me. But I have to go cause its by a friend”

Ithi – “but you know how busy I am rahul.”

Rahul – “please it won’t take long I promise...”

Transition – fade and cut.

Scene 2 -

Location – Lecture hall, a group of students attending a lecture.

Duration – 2 min.

Characters – Somebody giving a lecture on Language. Ithi enters the room with a friend and sits in the crowd. She does not want

to be there and has some work to finish. Suddenly she observes the speaker and remembers something.

Dialogues –

Siddhartha – “hum sab ko yeh khayal rehta hai ki samne wala humare bare mein kya sochta hai. Is liye hum apni matra bhasha ko chhod dusri bhasha bolna chahte hein.”

Transition – CROSS DISSOLVE. Ithi starts thinking about something buried deep inside her thoughts.

Scene 3 -

Location – Early morning, narmada river canal, sun rise.

Duration – 30 sec to one min.

Characters – Siddhartha taking pictures of sunrise, then coming to the college on his bike. He enters the college and park the bike. He then starts shooting various things with his camera.

Dialogues -

Transition – camera view showing Siddhartha viewpoint.

Scene 4 -

Location – Morning, Exam is about to start.

Duration – 5 min.

Characters – Ithi is sitting on grass and studying for the exam. Siddhartha sees her and approaches her from behind to startle her.

Dialogues -

Siddhartha – “hey, what are you doing?”

Ithi – “Siddhartha sab tumhari tarah camera latkaye nahi ghoomte rehte, padhna bhi hota hai.”

Siddhartha – “Par tumhe toh sab ata hai?”

Ithi – “Sirf ane se kuch nahi hota.. wahan English mein likhna hota hai.”

Siddhartha – “are exam start ho gaya, I don’t even have a pen, give me one”

Ithi – “are jaldi chal pen mein de doongi”

Both move towards the exam hall and check there sitting plan.

Transition – Dissolve to black.

Scene 5 -

Location – Outside exam hall, after exam.

Duration – 30 sec to one min.

Characters – Ithi moves out of the exam hall and moves away from the crowd. She reaches one secluded section of college café and orders a tea.

Scene 6 -

Location – Café.

Duration – 5 min.

Characters – Siddhartha comes and sits with Ithi. He asks her how was the exam. He is not that energetic himself right now.

Dialogues –

Siddhartha – “Hey how was the exam?”

Ithi does not answer.

Siddhartha – “Are kya hua exam ka? Mera toh bilkul achcha nahi hua par mein tab bhi khush hoon” he asks again with a smile.

Ithi – “phir wahi hua humesha ki tarah. Adha samay sawal samajhne mein aur adha uska jawab English mein banana mein nikal jata hai. Sab ata hua paper chooth jata hai.”

Siddhartha – “Are toh English seekh kyun nahi leti ho?”

Ithi – “bas ek exam paar karne ke liye apni matra bhasha chhod ke kuch aur seekhna jaroori hai? Humari hindi ki koi pehchaan nahi hai kya?”

Siddhartha – “waah, kuch naya seekhna na pade isliye itne bahane”

Ithi – “achcha, tum yeh batao, exams ke beech mein camera leke kyun ghoomte rehte ho?”

Siddhartha – “because I like this. I can’t study by book only. Mein photographer hoon aur mujhe duniya dekhni hai. Yeh meri pehchan hai.”

Ithi – “bas, yahi samajh lo ki Hindi meri pehchan hai”

Siddhartha – “Achcha aisa hai; kya bhasha se humari pehchaan banti hai?”

Ithi – “shayad.”

Siddhartha – “ok. Let’s go to my studio, mujhe tumhe kuch photographs dikhane hein...”

Scene 7 –

Location – Interior, studio, a small personal photography exhibition.

Duration – 5 min.

Characters – Both Siddhartha and Ithi are inside the studio watching different pictures clicked by Siddhartha.

Dialogues -

Ithi – “Yeh sab tasveeren tumne kheechi hain?”

Siddhartha – “Haan.”

Ithi – “waah! Tumne toh bahut duniya dekhi hai.”

Siddhartha – “Ithi ek baat batao, kya in sab logon ki pehchaan sirf unki bhaasha hi hai ya kuch aur bhi hai.”

Ithi – “hmm. Mere khayaal se unki sanskriti bhi unki pehchaan hai.”

Siddhartha – “Par sanskriti bhi toh bhasha se hi judi hai.”

Ithi – “Sanskriti toh humari har cheej se judi hai.”

Siddhartha – “Achcha Ithi, mein kale ek shoot pe jaa raha hoon, kya tum mere sath chalogi, shayad hume kuch naya pata chale.”

Ithi – “hmm. Chal sakte hein”

Scene 8 –

Location – Some place near Gir in Gujarat.

Duration – 5 min.

Characters – Siddhartha is busy shooting and Ithi is observing the place that they have come to. It’s a village where some people belonging to black African community live.

Dialogues -

Ithi – “yeh log Africa ke hein?”

Siddhartha – “Haan, they came here around 600 years ago. Since then they have learned gujarati language and adopted the culture of Gujarat.”

Ithi – “toh kya yeh ab apni Swahili bhasha nahi bolte? Aur inki apni sanskriti ka kya?”

Siddhartha – “hmm. They don’t follow their culture and language.”

Ithi – “toh kya hum bhi agar apni pehchaan kho den toh inhi ki tarah nahi ho jayenge. Dekho yeh kaisa jeevan ji rahe hein”

Siddhartha – “why do you think that their life is bad?”

Siddhartha – “they can’t speak Swahili because others won’t understand. Yet they have learned a new language to support themselves.”

Ithi – “aur apni sanskriti ka kya?”

Siddhartha – “But can’t you see that their culture has actually evolved by adopting our culture. They have to live in this place so they have learned the ways practiced here.”

This meeting and the trip had made the change in Ithi which led to her learning English. But somehow she forgot how she used to treasure hindi.

Scene 9 –

Location – Lecture room.

Duration – 2 min.

Characters – Siddhartha is giving a lecture in hindi language. Ithi recognizes him now. The talk is over so she goes to meet her old friend.

Dialogues –

Ithi – “Hey Siddhartha, do you remember me?”

Siddhartha – “hmmm... Ithi. Are haan mein tumhe kaise bhool sakta hoon.”

Ithi – “Siddhartha what happened to you? Where is your camera and what about this talk on Hindi?”

Siddhartha – “are pehle yeh batao ki tumhe kya hua? Ab toh English se koi takleef nahi hai.”

Ithi – “But you already know that. Its all because of you and that trip.”

Siddhartha – “aur tumhari pehchaan ka kya?”

Ithi – “I evolved my identity. And you.”

Siddhartha – “Jaise tumne apni pehchan ko badla mein apni ko badal liya.”

Ithi – “so what is identity then?”

Siddhartha – “Humari pehchan kya hai is sawal ka jawaab toh shayad mein na de payun. Par itna jaroor hai ki humari pehchan kisi ki di hui nahi ho sakti. Hum kya karte hein kya bolte hein kaise jeete hein, wahi humari pehchaan banata hai.”

Ithi – “yes. And it is not static. It is always changing and adding new things to it.”

**This is the final story and screen play that has been completely shot and used to convey some more important points in addition to education.**

### **Final Screen play**

Location – college hostel room.

Characters –

1. First Student – Writer
2. Second Student – Musician
3. Third Student – Fresher

### **Scene – 1**

Early morning. Birds chirping. Soothing music being played in the background.

***Writer – “bohot achcha, par mera man abhi shant hona nahi chahta. Kuch dard bhara baja...”***

At the request of the writer the musician starts playing a tragic tune.

***Writer – “Aur dard, yaad kar who din aur baja.”***

Music escalates in an ever increasing tragedy. The writer starts writing again frantically. Musician plays the music as if ignited by the request of the writer and writer writes as if ignited by the music itself. Pen moving faster and faster as his thoughts are poured on paper and fingers hitting the keyboard breaking the calmness of the morning around.

Someone knocks at the door. Nobody answers. Music still going loud.

Knocks harder. Still no answer.

Kicks the door hard. Music stops abruptly. Writer looks up towards the door. Rises and opens it.

A student is standing at the door with all his luggage. A back pack, one bag in his hand and one suitcase behind him. He looks inside the room. We get a full view of the room. There is a portrait of Rabindranath Tagore on writers table and an ink pot. On the other side of the room a tabla is kept neatly on the table with a few other musical instruments. It's a clean and simple room with very little to notice about except the stuff marking the interest of these two individuals occupying the room.

Writer smiles at himself and come back to his table. He starts refilling his pen with the inkpot and says to the musician.

**Writer – “Ek aura a gaya”**

Musician also smiles in acknowledgement.

**Fresher – “Excuse me, Is this room A-218?”**

Writer laughs.

**Writer – “Is baar toh ek angrej gawar bheja hai.” Looks at the fresher. “darwaje ke upar kya likha hai bhai?”**

Student steps out, looks again and says **“A-218”**

**Writer – “toh ismein itna mushkil kya tha?”** asks in a mocking tone.

Musician resumes playing his keyboard. The tune is lighter now, filled with a little humor. He closes his eyes and the thought of what is going to happen brings a child like smile on his face.

**Writer – “Ab agar aapko ankon ka gyaan ho gaya ho toh aage tashreef le jaayen.”**

Musician smile broadens. The fresher frowns at this mockery.

**Fresher – “warden has allotted this room to me, so if you don’t mind...”**

**Writer – “Kya? Kya? Kya?”** interrupts him. **“jara aaram se. humein itni angreji nahi ati.”** Again with a smile on his face.

**Fresher – “mujhe is kamre mein rehne ke liye bheja gaya hai. Ab samjhe aap?”** in a level tone.

**Writer – “hum is kamre mein rehte hein. Jaa sakte hein aap.”** In a more level tone.

Student adjusts weight of his bag from one hand to the other.

**Fresher – “but warden has given me this room.”** In frustrated tone.

**Writer – “then go and stay with the warden.”** In a dismissive tone with a hand gesture telling him to leave.

Music starts again with tragedy in it. Writer picks up his pen and starts again.

After some time. Scene – 2

**Writer – “aur ek ansu ke sath mein is eek anktim pankti deta hoon.”** His face grim and one tear appearing in his eye. He forces his pen to write then stops as he is not able to think of the conclusion to his work.

Music playing in the background also fades as the musician seen this uncertainty and sadness on the writer’s face. His fingers stop as writer puts down his pen.

Halt. Both in deep thought.

Again knock at the door. Door opens and the same fresher is standing at the door with all his luggage.

**Writer – “tu phir aa gaya.”** Watching him. **“is baar toh kaphi adiyal palle pada hai.”** Says to the musician.

**Fresher – “Sir, if you want to take my ragging then go ahead, but I can’t go anywhere else.”**

**Writer – “abe, itni aasaani se de dega toh teri ragging lena kon chahega?”** making fun of the fresher. **“pehle yeh bata kit u jyaada kya hai? Sharif ya darpok?”**

Fresher stand quietly with head down. Shifts weight of bag from one hand to other.

**Writer – “Baste ka wajan insaan se jyaada”** tells the musician. **“apne samaan mein kahin thodi himmat khoj aur seedha khada hoke hakk se bol, yeh mera karma hai andar ane do.”**

Fresher tries to stand straight in attention. Puts the bag down and says **“this is my room, let me in.”** sweat rolling down his forehead.

**Writer – “hmff.. Humare darwaje pe English chawkidaar.”** Laughs again. **“aja bhai andar aja.”**

Fresher’s face lightens up and he enters the room dragging one of his bags.

**Writer – “le ise padh ke bata kaisi hai.”** Offering him the booklet he was writing upon.

The fresher looks at him with a questioning look because of this sudden request.

**Writer – “dekh kya raha hai? Ab likh toh meine di, par padhne wala koi ni hai. Tu hi sahi.”**

Fresher takes it, opens the short booklet and turns a few pages.

**Fresher – “mujhe gujarati padhni nahi ati.”**

**Writer – “Hindi padni ati hai?”**

Fresher shake his head in denial.

**Writer – “bina padhna likhna seekhe yahan tak pahuch kaise gaya?”**

**Fresher – “English medium se hoon, par illiterate nahi hoon.”** He is angry due to the embarrassment.

Musician laughs now and starts to play the tune of **“London bridge is falling down...”**. Writer looks towards him with amusement and nods his head as if in agreement.

**Writer – “Ab galti teri bhi nahi hai...”** then in an assertive tone **“In our country education is given in the language not spoken at out home.”** Laughs again and resumes his composure.

**Fresher – “what is wrong in it? Today we need English more than anything.”** Speaks while unpacking his bag and putting stuff on the bed.

Writer makes an elaborated bowing gesture towards the fresher with his hands clasped and says **“achcha Nehru Ji yeh baat hai...”**

**Fresher – “All higher education is in English. Yeh college bhi toh English medium hai”** defensively. He starts to unpack one of his bags. Takes out some stuff and books.

**Writer – “haan sahi kaha par kuch physics, chemistry ke alaawa bhi padhte ho?”** Looking at the physics and chemistry books.

**Fresher – “Paulo Coelho, Dan Brown sab padha hai.”** In a proud manner. Writer looks at his face intently.

**Writer – “kahan ka hai?”** in an angry tone.

**Fresher – “Delhi.”**

**Writer – “aur ab Gujarat aya hai. Samaan baandh aur dilli wapas chala jaa. Yeh sab padhke kya jaana tune Gujarat ya dilli ke bare mein?”**

**Fresher – “Rabindranath Tagore bhi padhta hoon, kya ab yahan reh sakta hoon?”** with a convincing smile.

**Writer – “Tagore! Bengali mein?”** he voice a bit toned down.

**Fresher – “Nahi, English translation.”**

**Writer – “Toh kya jaana tune Bengal ke bare mein? Tagore ka likha Bengal ki chavi hai. Aur jo unhone bangla mein**

*likha hum use English ya hindi mein padhte hein.”*  
Sarcastically speaks to the musician. *“jab tak tum ek bhasha ko nahi samjhoge kya samajh paoge uski janmbhoomi ke bare mein” asks the writer.*

*Fresher – “Toh kya har bhaasha seekhta firun? Sabko seekhna mumkin hai? Pata bhi hai humare desh mein kitni bhashayen hain?”*

*Writer – “kitni?”*

*Fresher – “choti badi milake 100 toh honggi. Maaf kijiye par is kamre mein rehne ke liye mein 100 bhashayen nahi seekh sakta.”* Speaks with sarcasm.

*Writer – “hmm. Sahi kaha, shayad aaj kuch 100 hi bhashayen bachi hain. Par 50 saal pehle humare desh mein 1600 se jyaada bhashayen thi.”* Says thinking about something.

*Fresher – “toh kya hua un sabka? Survive nahi kar payi na. itni bhashayen feasible hi nahi hain.”* Speaking in a heated tone.

*Writer – “Political censorship, globalization, social pressure; haan survive to nahi kar payi. Kitni saari bhashayon se ab hum sirf kuch gini chuni hi bolte hein. Unhi mein likhna*

*padhna jaante hein. 10000 se kam log jise bolen use bhasha hi nahi mana jayega, yeh political decision tha”*

*Fresher – “What is your problem? I am here to do engineering not a PHD in literature”* losing his calmness stands up and speaks in a near shouting tone. *“And why are you so sentimental about language anyway. The country is already divided by caste and religion. Do you want to divide it further on language?”*

*Writer – “bhashayen desh ko nahi bantti. Hum bantte hein. Hindi aur urdu ne Hindustan Pakistan nahi banaye. Angrej banake gaye.” “diversity never divides the country rather lack of it kills the spirit of such a big nation.”*

Fresher keeps gazing the writer as if he is absorbing the words.

*Fresher – “Achcha? Bhasha se desh nahi bantta? Maharashtra mein amchi Marathi keh ke baki logon ko nikaalte hein usi tarah tum bhi Gujarati, Bengali kar rahe ho; kya godhra kand ko bhool gaye? Chahte ho bhasha ko lekar bhi dange hon jaise majhab ko lekar hote hein?”*

All of this conversation strikes some chord in both writer and musician mind. Musician starts playing another tune which is stronger and escalating in nature.

Writer stands up and picks the book that he gave to the fresher to read. He flips through its pages.

*Writer – “Azadi ke 10 saal baad state reorganization act mein yeh saari rekhayen kheechi gayi. Bhashayon par states banayi gayin taki us bhasha ke sabhi logon ko control karna asaan ho jaye.”* His voice rises. *“It’s easier to control people speaking the same language than people with different languages. Different languages mean multiple views and less political hold.”*

*“aur kya jaante ho tum godhra ke bare mein. Wahi jo delhi mein bethe padha tumne English ya hindi newspapers mein.”* His eyes are boring the skull of fresher now

*“mein ek hindu hoon. Us train mein meine apne maa baap ko kho dia. Aur yeh mera dost ek muslim hai. Us aag se jalkar jo aag lagi usmein iska poora parivar jal gaya. 9 saal se yeh chup hai. Bolta hai toh sirf apne sangeet ke jariye.”*

Writer again holds the book up in his hand and looks at it with admiration.

*Writer – “Yeh kitab humne unhi dango par likhi hai. Kya kya dekha tha humne aur kitni cheekhen suni thi humne. Who cheekhen ya toh gujarati mein thi ya urdu mein. Aur inhi donon bhashayon mein ek saath likhi gayi hai yeh kitab. Ise samajhne ke liye dono bhashayon ko samajhna zaroori hai. Yeh jawaab hai humara ki bhashayen samaaj ko todti nahi balti is tarah jod bhi sakti hai. Ismein hum dono ki pehchaan, humari kahani humari hi jubani likhi hai.”*

Musician picks up a piece of paper and writes something on it. And then hands it over to the writer.

Writer reads it. Smile and says.

*“waah anktim pankti mil gayi. Meri bhasha hi meri sachchayi hai au rise mein aapki bhasha mein kaise bayaan karun?”* starts writing it in the book.

Fresher is listening to all of this and now sees the two seniors in a new light

*Fresher – “kya mein yahaan rehkar is kitaab ko padhne ki koshish kar sakta hoon?”*

Writer looks up and there is joy on his face. Musician also smiles at the words of fresher.

***Writer – “zaroor.”***

Both writer and fresher embrace each other in warm hug and musician starts playing a home coming music.

Camera zooms out of the window and exits into the new morning.

End of Screen play.

## 4.2.2 Production.

The whole film was shot in two days in my own hostel room. The room was designed as a set and not touched once the shooting was started due to continuity issues. One side of the room was supposedly the writer’s desk with an ink pen, ink pot, a few books and a portrait of Rabindranath Tagore. The other side was dedicated to his friend and musician who is also a mute boy.

Props used were – a portrait, pen, keyboard, violin, luggage bags, tables and beds.

Day light was used throughout the movie on both days of shooting. No artificial light was used. On both days shooting was done at the same time so that room is equally illuminated and no direct sunlight is coming from window. Evening time was taken when light enters the room in a much diffused manner.

The actors who acted are two members of DAIICT theater group – Shakti 4<sup>th</sup> year and Pranav 3<sup>rd</sup> year. And the person who plays the role of musician is Aniket 4<sup>th</sup> year who is the member of DAIICT music club.

Music in this movie is a way of communication as well as back ground score. The musician is mute so he is expressing himself by his music. This was taken particular care of at the time of shooting itself.

## 4.2.3 Post-production.

In the post production again the editing was done by me just after the shooting for the day was finished. This was necessary as it helped a lot in defining the flow of the movie. Fine editing was done after whole movie was joined and was put to final video render.

Next part was to do sound editing, as sound and music in this short film are as much necessary as actors and dialogues. Aniket and Nishant have given self composed music to it.

Finally both audio and video is put in one single file and exported at best quality.

## Conclusion

I have actually not yet arrived at a conclusion. I think there is a lot more time required to study the vastness of Indian languages. And then there are so many other languages in the world.

But if I can be certain about one thing then that would be that our languages are our identity. Multiple languages would mean multiple languages and more depth of understanding of this world.

Every language is one argument in the ongoing debate to understand the world. It may be a winning or a losing argument in the global market but it is one valid point in the debate. If we lose it we lose our democratic right to better understand the world.

In order to promote every language in the movie the author suggests a possible solution. Books containing texts in many languages at the same time. Not the same book translated but a homogeneous mixture of scripts. Like when we talk it's never in only one language. We use a multitude of languages.

We speak by our eyes, face, hands and body language. Words are only complimentary.

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1. SIL Ethnologue - *Ethnologue: Languages of the World* is a web and print publication of [SIL International](#) (formerly known as the Summer Institute of Linguistics), a [Christian linguistic](#) service organization, which studies lesser-known languages, primarily to provide the speakers with [Bibles](#) in their native language.

# Appendix