



Connecting Thinkers...

Editors' Message



Dear Thinkers,

Language has played an important role in shaping the idea of Nationalism in this country. It is one of the many aspects that contribute to our diversity. The Constitution of India recognises 22 languages, the States have recognised 31 and other than these we have 880 languages still in use in our country!! The period of struggle for independence saw the country getting united by one language called Hindi. It did succeed till we got independence but the question of national language has plagued our country since then!! Though we have grudgingly accepted Hindi as our official language, we do not have a national language even after 70 years. The three-language formula of 1956 seemed to create a formal equality between Hindi and the other Indian languages to promote emotional integration. But the implementation lacked the spirit. Added to this is a new but complex situation where, in the 21<sup>st</sup> century we have English emerging as the 'link' language of this country!! In this context there appears to be another conflict due to which Hindi becomes the language of the disinherited masses and English a language of the elite and a symbol of the upwardly mobile Indian!

However, we see a concerted effort by many literary organisations like Sahitya Akademi, both at the State and the Centre, and many initiatives by the Government such as the National Translation Mission which are playing an active role of bridging the gaps by way of promoting translation of literature of all Indian Languages. This has highlighted the fact that if different languages reflect the divisions that exist in this country, it is literature which brings the hearts closer due to the sentiments and sensibilities which it echoes, irrespective of the language it may be expressed in!! Hence, this issue of Thinklet is especially dedicated to research work in languages and literature in our University.

A very well known poet of Hindi, Dhoomil in his poem titled 'Bhasha ki Raat' (the night of the language) says:

तुम्हारा ये तमिल-दुख

मेरी इस भोजपुरी पीडा का भाई है....

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भाषा ठीक करने से पहले आदमी को ठीक कर.....

Let us appreciate the treasure of innumerable languages and make efforts to strengthen their coexistence in our country; let us unite to make our country strong by speaking in the language of love and compassion.

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## GUIDE'S COLUMN STRATEGIZING TEACHING

Heads languidly tossed on the desk, their exasperated decry on an overshot teaching session, irreverent exits and entries into and out of class rooms on fabricated official reasons, inertia, boredom. This symbolizes a cross section of the class room that supposedly 'prepares' students for life. (I am kind of sure that this reflection has universal appraisal across and is not specific to the concerned place of discussion). Yet another perplexing rhetorical question that crossed my path, debated on, not just in the form of TELI conferences but every teacher's dilemma is this... Who is to be blamed? The teacher? The student? Teaching strategies? The prescriptive dictates of a fossil like system that we cling on to? Attendance and other not so academic vices that make teaching-learning experience so mundane that it loses its appeal forever? These are questions hard to grapple with, harder to negotiate. It could draw forth thousand lame excuses in justification.

If not any of the above mentioned possibilities that induce boredom it seems to me that it is worth revisiting at least one: teaching-learning strategies in an English class room.

To make a 'hand full of them' respond in a class room is close to laborious. The intellectual gargling that seems fascinating to the teacher 'full of sound and fury' leaves the student not only dumfounded but makes the act of teaching a useless exercise. Having engaged closely with histories and writings I have been on guard against intellectual gargling. However state candidly that such indulgences are irresistible. The teacher quite effortlessly slips into the politicking act of weaving magic through rhetoric that leaves the listener transfixed; awe inspired but is nevertheless worthless. The students acting as recipients of such revelations are startled, confused and manipulated into conformity through coercive strategies. Shouldn't there be reversal of roles? Shouldn't prescribed classrooms and text books be overhauled, defined assessments and examination crumble down, shouldn't clichéd parameters that force to conform and not educate be cast off?

In contradiction to the English teacher haranguing students in a lecture hall, my attention was drawn off late to aesthetic teaching strategies that had larger appeal, Poetry: the performance of it, Ted talks, dolls: they speak, sketches, skits, flash mobs out of prescribed texts and confined class rooms. Such participatory models break down the monotony of prescribed teaching-learning environment. It has to be stated quite emphatically that a draconian system of sorts does not make allowances for learning effortlessly. The suggested participatory model is not about power but democratizes the student's presence viz-a-viz the creator, the maker, the omniscient reservoir of knowledge, the TEACHER.

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## ಮಲ್ಲರಸನ 'ದಶಾವತಾರ ಚರಿತೆ'ಯ ಕೆಲವು ಪದಯಗಳ ಪಾಠ ಪರಿಷ್ಕರಣೆ

ಕ್ರಿ.ಶ ಹದಿನೇಳನೆಯ ಶತಮಾನದಲ್ಲಿ ಮೈಸೂರು ಒಡೆಯರ ಆಶ್ರಯದಲ್ಲಿದ್ದ ಕವಿ ಮಲ್ಲರಸನ 'ದಶಾವತಾರ ಚರಿತೆ'ಯು ಒಂದು ಚಂಪೂ ಕಾವ್ಯ. ಕನ್ನಡದಲ್ಲಿ ಮೊಟ್ಟ ಮೊದಲ ಬಾರಿಗೆ ದಶಾವತಾರಗಳನ್ನು ಮೂಲ ವಸ್ತುವನ್ನಾಗಿ ಇಟ್ಟುಕೊಂಡು ರಚಿಸಿದ ಕಾವ್ಯವೆಂಬ ಹೆಗ್ಗಳಿಕೆ ಇದಕ್ಕಿದೆ.

ದಶಾವತಾರಗಳಲ್ಲಿ ಮೊದಲನೆಯ ಅವತಾರವೆಂದು ಪರಿಗಣಿತವಾಗಿರುವ ಮತ್ಸ್ಯಾವತಾರವನ್ನು ಕವಿ ದ್ವಿತೀಯಾಶ್ವಾಸದಲ್ಲಿ ಚಿತ್ರಿಸಿದ್ದಾನೆ. ಈ ಆಶ್ವಾಸದಲ್ಲಿ ಬರುವ ಒಂದು ಪದ್ಯ ಸುರರೆಲ್ಲರ ಜಪತಪದಿಂ

ಧುರಮಂ ಜಯಿಸುವರು ತಮ್ಮ ಮಂತ್ರಾದಿಯ ತ

ಸ್ವರಿಸುವೆನುತಂ ಪೂರ್ವಾ

ಮರನೊಯ್ಯಂ ವೇದಮಾತೆಯಂ ಕಮಲಭ[ವಂ]...(2,16)

ದೇವತೆಗಳು ಮಂತ್ರಬಲದಿಂದ ಹಾಗೂ ಜಪತಪಗಳಿಂದ ಶಕ್ತಿಯುತರಾಗಿ ಯುದ್ಧದಲ್ಲಿ ಸದಾ ಜಯಗಳಿಸುತ್ತಾರೆ. ಹಾಗಾಗಿ ಅವರ ಮಂತ್ರಗಳನ್ನೇ ಕದಿಯುತ್ತೇನೆಂದು ನಿಶ್ಚಯಿಸಿ ಅಸುರನು ಬ್ರಹ್ಮನಿಂದ ವೇದಮಾತೆಯನ್ನು ಕದ್ದೊಯ್ಯುತ್ತಾನೆ. ಇದು ಪದ್ಯದ ಅರ್ಥ. ಪ್ರಸ್ತುತ ಸಂಪಾದಿತ ಪ್ರತಿಯಲ್ಲಿ ಇರುವ ಈ ಪದ್ಯದ ಕಡೆಯ ಸಾಲಿನ 'ಕಮಲಭ[ವಂ]' ಎನ್ನುವುದು ಸಂಪಾದಕರು ಮಾಡಿರುವ ಉಹಾತ್ಮಕ ಪರಿಷ್ಕರಣೆ. ದೊರೆತಿರುವ ಅಸಂಪೂರ್ಣ 'ಕ' ಹಾಗೂ 'ಚ' ಪ್ರತಿಗಳಲ್ಲಿ 'ಕಮಲಭವ' ಎಂಬ ಪಾಠಾಂತರವಿದೆ. 'ಕಮಲಭವ' ಹಾಗೂ 'ಕಮಲಭ[ವಂ]' ಪದಗಳು 'ಬ್ರಹ್ಮ' ಎಂದು ಸೂಚಿಸುತ್ತವೆಯೇ ಹೊರತು 'ಬ್ರಹ್ಮನಿಂದ' ಎಂದಲ್ಲ. ಇದಕ್ಕನುಸಾರವಾಗಿ ಅಸುರನು ವೇದಮಾತೆಯನ್ನು ಹಾಗೂ ಬ್ರಹ್ಮನನ್ನು ಕದ್ದೊಯ್ಯುವ ಎಂದಾಗುತ್ತದೆ. ಇದು ಮೂಲ ಪಾಠ ಹಾಗೂ ಸಂಪಾದಕರ ಉಹಾತ್ಮಕ ಪರಿಷ್ಕರಣೆಯಲ್ಲಿ ಕಂಡುಬಂದಿರುವ ಪಾಠಗಳೇ. ಇವೆರಡೂ ಪದಗಳಿಗೆ ಬದಲಾಗಿ 'ಕಮಲ[ಜನಿಂ]' ಎಂದು ಬದಲಾವಣೆ ಮಾಡಿಕೊಂಡಲ್ಲಿ 'ಬ್ರಹ್ಮನಿಂದ' ಎಂಬ ಅರ್ಥ ಬರುತ್ತದೆ. ಅಸುರನು ಬ್ರಹ್ಮನಿಂದ ವೇದಮಾತೆಯನ್ನು ಕದ್ದೊಯ್ಯುವ ಎಂದಾಗಿ ವಿಷಯದ ಸರಿಯಾದ ಪ್ರಸ್ತುತಿ ಆಗುತ್ತದೆ ಹಾಗೂ ಪಾಠಗಳೇ ನಿವಾರಣೆಯಾಗುತ್ತದೆ. ಇದರಲ್ಲಿ ಛಂದಸ್ಸಿನ ವ್ಯತ್ಯಾಸವೂ ಆಗುವುದಿಲ್ಲ.

ದಶಾವತಾರಗಳಲ್ಲಿ ಮೂರನೆಯ ಅವತಾರವಾದ ವರಾಹಾವತಾರವನ್ನು ಕವಿ ಚತುರ್ಥಾಶ್ವಾಸದಲ್ಲಿ ಚಿತ್ರಿಸಿದ್ದಾನೆ. ಪೂರ್ವಾಶೀರಿಕೆಯಾಗಿ ಮಹಾವಿಷ್ಣುವು ಕ್ಷೀರಸಮುದ್ರದ ಮಧ್ಯದಲ್ಲಿರುವ ಶ್ವೇತದ್ವೀಪದಲ್ಲಿ ತನ್ನ ಆಪ್ತವರ್ಗದವರೊಂದಿಗೆ ಕಾಲಕಳೆಯುತ್ತಿರುವ ಸುಂದರ ಚಿತ್ರಣವಿದೆ. ಈ ಸಂದರ್ಭದಲ್ಲಿ ಕವಿ ಕ್ಷೀರಸಮುದ್ರವನ್ನೂ ಅದರಲ್ಲಿನ ಶ್ವೇತದ್ವೀಪವನ್ನೂ ವರ್ಣಿಸಿದ್ದಾನೆ.

ಪದ್ಯ ರಲ್ಲಿ ಶ್ವೇತದ್ವೀಪದ ವರ್ಣನೆ ಹೀಗಿದೆ.

ಚಂದನ ಬೆಳ್ಳಿಂದಂ ಸುಧೆ

ಯಿಂದಂ ನವಮೌಕ್ತಿಕೋನ್ನತದ್ಯುತಿಯಿಂದಂ

ಸಂದ ಘನಕೀರ್ತಿ ಧವಳಿಮ

ದಿಂದಂ ರಾಜಿವುದು ಶ್ವೇತದ್ವೀಪ ಪ್ರತಾಪಂ ||4,6||

ಈ ಪದ್ಯದಲ್ಲಿ ಶ್ವೇತದ್ವೀಪದ ಹೆಸರಿಗೆ ಅನ್ವರ್ಥವಾಗುವಂತೆ ಎಲ್ಲವೂ ಶ್ವೇತವಾಗಿದ್ದಿತೆಂಬ ರೀತಿಯಲ್ಲಿ ವರ್ಣನೆಯಿದೆ. ಸುಧೆ, ಹೊಸಮುತ್ತುಗಳ ಕಾಂತಿ ಇವು ಬಿಳಿಯ ಸಂಕೇತವಾಗಿ ನಿಲ್ಲುತ್ತವೆ. ಆದರೆ 'ಚಂದನ ಬೆಳ್ಳಿಂದಂ' ಎನ್ನುವ ಪದ ಪ್ರಯೋಗ ಈ ಸಂದರ್ಭಕ್ಕೆ ಸೂಕ್ತವಾಗಿ ಹೊಂದುವುದಿಲ್ಲ. 'ಚಂದನ' ಪದ ಸಂಪೂರ್ಣವಾಗಿ ಬಿಳಿಯ ಬಣ್ಣಕ್ಕೆ ಸಂಕೇತವಾಗಿ ನಿಲ್ಲುವುದಿಲ್ಲ. ಕಾವ್ಯದ ಇತರ ಸಂಪೂರ್ಣ ಪಾಠಾಂತರಗಳ ಅನುಪಸ್ಥಿತಿಯಲ್ಲಿ ಇದನ್ನು ಗ್ರಂಥಸಂಪಾದನಾ ಶಾಸ್ತ್ರಾನುಸಾರ ಉಹಾತ್ಮಕ ಪರಿಷ್ಕರಣೆ ಮಾಡಬೇಕೆನಿಸುತ್ತದೆ. ಇದು ಕವಿ ಅಥವಾ ಕಣ್ಣಿನಿಂದ ಸಂಭವಿಸಿರಬಹುದಾದ ಸ್ವಾಲ್ಪಿಖ್ಯವಿರಬಹುದು. ಇದನ್ನು 'ಚಂ[ದ್ರ]ನ ಬೆಳ್ಳಿಂದಂ' ಎಂದು ಪಾಠ ಪರಿಷ್ಕರಣೆ ಮಾಡಿಕೊಂಡಲ್ಲಿ ಪದ್ಯವು ಹೆಚ್ಚು ಅರ್ಥಪೂರ್ಣವಾಗಿ ಕವಿಯ ಆಶಯಕ್ಕೆ ಪೂರಕವಾಗುತ್ತದೆ. ಛಂದಸ್ಸಿನ ವ್ಯತ್ಯಾಸವೂ ಇಲ್ಲದೆ ಪಾಠಗಳೇ ನಿವಾರಣೆಯಾಗುತ್ತದೆ.

ಈ ರೀತಿಯ ಪರಿಷ್ಕರಣೆ ನಂತರ ಕವಿಯ ಆಶಯಕ್ಕೆ ಪೂರಕವಾಗುವಂತೆ ಚಂದ್ರನ ಬೆಳ್ಳು ಶ್ವೇತದ್ವೀಪವನ್ನು ಮತ್ತಷ್ಟು ಕಾಂತಿಯುತವಾಗಿ ಮಾಡುತ್ತಿತ್ತು ಎಂಬುದು ಹೆಚ್ಚು ಅರ್ಥಪೂರ್ಣ.

### Abstract of the article:

'Dashaavathara charithe' by Mallarasa ( 17<sup>th</sup> century poet) is a Champu kavya. The article aims at pointing out few discrepancies observed in the published work and suggesting suitable corrections while maintaining the meter. In the second chapter, poem 16, the text implies that the asura stole both Vedamathe and Brahma. The suggested correction implies that the asura stole vedamathe from Brahma. In the fourth chapter, poem 6 describes ShwethaDweepa. In this the poet has highlighted the white colour. But the phrase 'chandana belpindam' will not support the context. The suggested correction chan[dra]na belpindam, effectively justifies the context.

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## Comparison Between Ancient Vimanas And Modern Aircrafts

Study of ancient texts on vimanas gives us a clear idea on definition of the aircraft, pilot, aerial routes, food, clothing, metals, mirrors and their uses in wars, varieties of machinery, planes like 'Mantrik', 'Tantrik' and 'Kritak', details about four planes in the 'Kritak' category – Shakuna, Sundara, Rukma and Tripura Vimana. Besides Maharishi Bharadwaja, great sages like Gautama, Shounaka, Vashista, Agastya, Atri, Narayana, Lalacharya and many other have made in depth contribution to the field of aviation technology. At whatever point we attempt to look at the air ships depicted in Maharshi Bharadwaja's Vymanika Shastra in comparison with modern cutting edge flying machines we can discover part of similitudes in the components of ancient vimanas and advanced aircrafts. Vymanika shastra depicts around 32 mystery elements of the flying machines which a pilot would be prepared on. Each of those mystery components of aircraft is comparable with the propelled elements of the advanced aircrafts. A couple of them are as per the following.

Antaraala: A propelled climate cautioning framework to help the pilot. This is analogues to climate cautioning radar as a flight security gadget.

Goodha: This concept is like the idea of disguising airplane from foe's vision. The idea which was advanced in military avionics in later part of twentieth century is depicted in Maharshi Bharadwaja's Vymanika Shastra.

Drishya: This could be a concept of creating mirage of vimana as a decoy. This obviously suggests use in course of vimana performing strategic and tactical roles to mislead enemy's air and ground attacks.

Roopakarshana: This could be the concept of obtaining view of actions inside an enemy plane. Clearly this looks like a counter measure concept in reconnaissance / surveillance role.

Parashabda Graahaka: This mainly explains the Usage of the sound sensing yantra, to intercept intra crew communications from enemy aircraft.

Similarly there are many other secret features like Adrishya, Paroksha, Aparoksha, Sankocha, Vistritya, Viroopa Karana, Suroopa, Jyothirbhaava, Tamomaya, Pralaya, Vimukha, Taara, Mahaashabda Vimohana, Langhana, Saarpa Gamana, Chaapala, Sarvatomukha, Kriyagrahana, Dikpradarshana, Akaashaakaara, Jaladaroopa, Stabhdaka and Karshana. All these features are in many ways comparable with the features of advanced aircrafts.

*The mystery components of aircraft is comparable with the propelled elements of the advanced aircrafts*

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## Fictionalising Climate Change – Writers' Onus

The writers are often caught up in the dilemma of whether they should write for their sheer narrative pleasure or for the betterment of the society. The idiosyncrasy of the writer when supported by the democracy of writing gives ample room for the creation of art for its own sake or art for the betterment of the world. Nevertheless, the pertinent question that lingers is –how can a writer be callous to the life threatening changes brought about by the unethical human intervention on the planet? Under the predicament, when the world at large is grappling with global warming and the resulting extinction of a wide variety of species, Umberto Eco's words echo louder than ever before – "we have to recognise the evidences through which the world speaks to us like a great book". The signs such as drought, flash flood and rise in the sea level, ocean acidification, extinction of flora and fauna and increase in mosquito-spread diseases are quite apparent today.

*"we have to recognise the evidences through which the world speaks to us like a great book"*

Yet, many Nero's are playing only for the transient bliss of the privileged few. Therefore, the planet is burning and the lives of the marginalised communities and animals and plants are at stake. Now, the new genre of climate fiction has emerged recently as one of the ways to mitigate the impending global crisis. Examples for cli-fi are – Steven Amsterdam's *Things We Didn't See Coming*, Barbara Kingsolver's *Flight Behaviour* and Ambikasuthan Mangad's *Neeraliyan*. In these works, the literary-scientific images have been employed to subvert the utilitarian mind-set of the consumer citizens who are drowned in the fantasy of globalisation. They underscore the necessity of adhering to an environmental philosophy and an overall change in the attitude towards non-human environment. There is no doubt that the narrative evidences of this kind will make an impactful intervention in the ongoing political and economic debates on the causes and effects of global warming.

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## टूटती खामोशी और स्त्री – साहित्य

स्त्री को हर युग ने अपने – अपने तरीके और जरूरतों के हिसाब से परिभाषित किया, साहित्य भी उससे अछुता नहीं रहा, साहित्य में नारी कभी “ढोल, गवॉर शुद, पश, नारी, ये सब ताडन के अधिकारी” के रूप में तिरिस्कृत हुई तो कभी “नारी तुम केवल श्रद्धा हो” कह कर महिमामंडित हुई, विश्लेषण हमेशा पुरुषों के चश्में से ही हुआ, स्त्रियों ने खुद को कभी न तो परिभाषित किया, और न ही इसकी आवश्यकता को महसूस किया, लेकिन आधुनिक ज्ञान – विज्ञान ने सभी सोये प्राणियों के चक्षु खोल दिये हैं, और जिनकी चेतना जगी थी, उसे और धारदार बना दिया है और उनकी मूक खामोशी को आवाज का हथियार दिया है ।

*स्त्री – लेखन को वह  
स्थान नहीं मिला  
जिसकी वह अधिकारी  
थी*

इतिहास इस बात का साक्षी है कि स्त्रियों की चेतना सुषुप्त नहीं जागृत थी उनके लोकगीत जो गेय परंपरा की अमूल्य निधि है उनमें उनकी व्यथा-कथा पिरोयी हुई है। विश्व की हर भाषा और साहित्येतिहास में भी उसकी उपस्थिति दर्ज है लेकिन उसे हमेशा हाशिए पर रखा गया, स्त्री – लेखन को वह स्थान नहीं मिला जिसकी वह अधिकारी थी । हमेशा पुरुष आलोचक की दृष्टि और मानदंडों पर ही उसे खरा उतरने को कहा गया , इस बात की संभावना से भी इनकार किया गया कि “स्त्री – लेखन की पुरुष – लेखन से भिन्न स्वायत्त दृष्टि ,और बोध हो सकता है” जाहिर है कि ऐसा होता तो, स्त्री लेखन को पुरुष आलोचना के मानदंडों पर खरा उतरने की विवशता नहीं होती । आज की लेखिका के सामने इस षडयंत्र का पर्दाफाश हो चुका है शायद तभी किसी कवयित्री ने लिखा है –

पढ़ते हैं खुद / खुद नतीजे बनाते हैं ।

मेरी दिवारों पर / क्या कुछ लिख गए लोग ।

आधुनिक युग की सारी विडंबनाओं के बीच जीती हुई , आज की स्त्री के पक्ष में कुछ सुखद है , तो वह यह है कि वह आज स्वर युक्त है , दरअसल स्त्री की टूटती खामोशी ही उसकी स्वतंत्रता की पहली सीढ़ी है , सूचना क्रांति के इस युग में स्त्री – चेतना में अभूतपूर्व क्रांति आयी हैं आज शिक्षित – अशिक्षित , ग्रामीण – शहरी , सभी स्त्रियों में बढ़ती जागरूकता के ग्राफ को सहज ही महसूस किया जा सकता है । आज की भारतीय स्त्री ने एक लम्बा सफर तय किया है , उसकी आदिम शर्मा – हया , सहनशीलता और मितभाषिता ने , आज जट्टोजहद और संघर्ष का रूप धर लिया है उसके जीवन में दुख का रंग सचमुच बदला है , उसके टांके बहुत महीन हुए हैं , कभी-कभी इतने कि दूर से दिखते भी नहीं , कि चिप्पियां हैं , पैबन्द हैं , या गिरेबान फटा है , पर जब टांके महीन होते हैं , उसे परखने वाली आँखें और तीक्ष्ण हो जाती हैं ; सृष्टि का यही नियम बहुत सुखद है ।

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### Abstract of the article:

The author illustrates how women's role and position in society has always been defined by men, and that has not been in a positive light. This portrayal has been carried out in the same way in literature as well. Women have never defined themselves, nor have felt the need to do it. New age opportunities and knowledge have given a platform to women to express themselves. Though sadly enough, women's literature from the women's perspective have not been given the place it deserves either. However, this genre is expanding, and the endless struggles of women, now form the content of women's writings and literature.

*Editors*

### Research - Curious and Curious-er!

*Research* is quite an abstract term if we were to define it philosophically. Ever since our stepping into the world of knowledge acquisition by choice, we have been closely acquainted with *research*. We might not have used the word in exact, but we have broadened our horizons of learning through curiosity. Inevitably we have shifted our priorities from *revelations* to *reason*. Here's an interesting joke to substantiate my previous point:

*The journey of re-  
search enables a re-  
searcher to firstly ques-  
tion all the universal  
truth claims.*

*A man stumbles into a deep well and plummets a hundred feet before grasping a spindly root, stopping his fall. His grip grows weaker and weaker, and in his desperation he cries out, "Is there anybody up there?" He looks up, and all he can see is a circle of sky. Suddenly, the clouds part and a beam of bright light shines down on him. A deep voice thunders, "I, the Lord, am here. Let go of the root, and I will save you." The man thinks for a moment and then yells, "Is there anybody else up there?"*

Hanging by a root has a tendency to tip the scales toward *reason*. The journey of *research* enables a researcher to firstly question all the universal truth claims. This is the attitude that a formal research degree aims to inculcate in researchers. We must therefore be at the edge of the cliff, and our arguments must be framed based on thorough groundings, for research is but a form of knowledge that enhances further learning.

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## प्रवासी हिन्दी साहित्य में प्रवासी जीवन पर एक द्रष्टिकोण

‘प्रवास’ शब्द का अर्थ है : विदेश गमन, विदेश यात्रा, घर पर ना रहना। किसी दूसरे देश या बेगानी धरती पर वास करने वाला व्यक्ति प्रवासी है। ‘भारत’ से बाहर विदेश में रहने वाले भारतीयों के प्रायः चार वर्ग माने जाते हैं जो भारतीय भाषाओं के राजदूत हैं। प्रथम वर्ग में वे भारतवासी हैं जो ढाई हजार वर्ष पूर्व से धर्म-प्रचारकों के रूप में विदेश गए। ‘महात्मा बुद्ध’ ने महायान, हीनयान और बज्रयान संप्रदायों का गठन किया। ये सम्प्रदाय उस वाहन के सूचक हैं जिसके द्वारा धर्म के जिज्ञासु अपने लक्ष्य तक पहुंचते थे। महान ‘अशोक’ ने ‘बौद्ध धर्म’ ग्रहण करने के पश्चात, इस धर्म को फैलाने के लिए भिन्न-भिन्न देशों विदेशों में बौद्ध भिक्षु भेजे। स्वामी ‘विवेकानंद’ सन् 1902 में और ‘स्वामी रामतीर्थ’ सन् 1904 में ‘अमरीका’ गए परंतु वे केवल हिन्दू धर्म का प्रचार करने के लिए गए थे और कुछ समय पश्चात वापिस आ गए। द्वितीय वर्ग उन भारतीयों का है जो गिरमिटियों के रूप में एंग्रीमेंट या शर्त बंदी प्रथा के अंतर्गत ‘फिजी’, ‘मॉरीशस’, ‘त्रिनिडाड’, ‘गुयाना’, ‘सूरीनाम’, ‘ग्वाटेमाला’, ‘दक्षिण अफ्रीका’, ‘मार्टिनी’, ‘जमैका’ आदि देशों में गए। तृतीय वर्ग में वे भारतीय हैं जो रोजी-रोटी कमाने ‘अमेरिका’, ‘इंग्लैण्ड’, ‘कनाडा’, ‘आस्ट्रेलिया’ आदि देशों में जा बसे। चतुर्थ वर्ग ऐसे भारतीयों का रहा है जो शिक्षा, प्रशिक्षण, भारतीय राजकीय सेवा या विदेशी उपक्रमों में सेवा हेतु जाते हैं। आधुनिक काल में यह मानव स्वभाव का अंग बनता जा रहा है। जो भारतीय संवेदनशील थे, उन्होंने विदेश में अपने प्रवास के दौरान आने वाली समस्याओं को, अपने आस-पास घटित घटनाओं को अपनी कलम के माध्यम से साहित्य द्वारा उजागर किया। अपने विचारों, अपनी सोच, दृष्टिकोण, चिंतन, व मान्यताओं द्वारा लेखन कार्य प्रारम्भ किया। अपने सामाजिक परिवेश से व परिस्थितियों से प्रभावित हो कर अलग-अलग विषयों में साहित्य की रचना की। यहीं से ‘प्रवासी हिन्दी साहित्य’ का ‘श्री गणेश’ हुआ।

प्रवासी भारतीय हिन्दी रचनाकारों में अभिमन्यु अनत-मॉरीशस, उषा प्रियंवदा-अमेरिका, महेन्द्र भल्ला-ब्रिटेन, कृष्ण बिहारी-अबूधाबी, मीनाक्षी पुरी-जर्मनी, पूर्णमा वर्मन-यू.ए.ई., अचला शर्मा-लन्दन, सुषम बेदी-अमेरिका, उषा राजे सक्सेना-इंग्लैंड, अर्चना पन्थली-डेनमार्क, दिव्या माथुर-लंदन, तेजेन्द्र शर्मा-ब्रिटेन, जैसे सैकड़ों लेखक हैं जो आज भी प्रवास एवं प्रवासी जीवन को केन्द्र में रखकर हिंदी रचनाओं का सृजन कर रहे हैं। हर व्यक्ति जो दूसरे देश में प्रवास करता है उसे सबसे पहले सांस्कृतिक आघात ही लगता है। क्योंकि विदेश में गए व्यक्ति को बहुत कुछ बदला-बदला दिखाई देता है। विदेश में जीवन यापन के ढंग को वह आश्चर्य से देखता है, क्योंकि अपने देश में वह इस तरह के जीवन की कल्पना नहीं कर सकता था। अंग्रेजी में इसे ‘कल्चरल शॉक’ कहा जाता है। उषा प्रियंवदा के उपन्यास ‘रुकोगी नहीं राधिका’ का मनीश कहता है “जब हम अपना देश छोड़कर बाहर जाते हैं तो पहले छह महीने हम कल्चरल शॉक के दौरान बिताते हैं जबकि हर स्तर पर हमें अपना देश, अपनी संस्कृति उँची दिखाई देती है। फिर हम उस देश में रहने के आदी हो जाते हैं। दो ढाई साल उस नए देश में रहकर उनके रीति रिवाजों के आदी होकर हम अपने देश वापस आते हैं तो हमें एक धक्का दुबारा लगता है – रिवर्स कल्चरल शॉक। हर प्रवासी अपने साथ अब तक के जिए गए जीवन-दर्शन को भी साथ लेकर प्रवास करता है। दूसरे देश में पहुँचने के बाद उसे एक अलग जीवन दर्शन दिखाई देता है जिसे वह तुरन्त स्वीकार नहीं कर पाता है। कई चीजें उसमें विस्मय पैदा करती हैं। विदेश में सांस्कृतिक भिन्नता के कारण प्रवासी भारतीयों को वहाँ सामंजस्य स्थापित करने में समस्या होती है। भारतीय संस्कृति को वे छोड़ नहीं पाते हैं इसलिए शुरूआती वर्षों में उनका जीवनयापन भारतीय ढंग का ही होता है।

प्रवासी भारतीयों की पहली पीढ़ी ही अधिक नॉस्टेल्जिक होती है क्योंकि वह अपने जीवन का कुछ हिस्सा भारत में बिता चुकी होती है। वस्तुतः प्रवासी मन अन्तर्द्वन्द्व से गुजरता है। उसकी आँखों के सामने विदेशी जमीन की सच्चाई होती है जबकि स्मृतियों में जीवन के अतीत के चित्र जो प्रवास में उसे बेचैन करते हैं। प्रवास में अतीत की सुखद यादें ही अधिक सक्रिय होती हैं। स्वदेश के कई रीति-रिवाज जो विदेशी भूमि में सम्पन्न नहीं होते वह भी विदेश में याद आते रहते हैं। बचपन से लेकर प्रवास तक मित्र, पड़ोसी, रिश्तेदार तथा कुछ अविस्मरणीय घटनाएं भी याद आती हैं। विदेशी जमीन पर परायेपन का बोध, अकेलापन वहाँ के भिन्न परिवेश और जीवन शैली में एडजस्टमेंट न कर पाने के कारण प्रवासी भारतीयों का मन अपने सांस्कृतिक परिवेश से जुड़ने के लिए व्यग्र रहता है। और वह कल्पना की दुनिया में मानसिक रूप से वहाँ भटकने के लिए मजबूर हो जाता है जहाँ अपनत्व, संबंधों की गरमाहट एवं अपना अतीत होता है। जबकि दूसरी पीढ़ी जिसका जन्म से ही अपने पिता के देश से रिश्ता केवल पर्यटक का ही होता है का अपने मूल से कोई विशेष लगाव नहीं होता है। क्योंकि वे अपने को उसी देश का मानते हैं जहाँ उनका जन्म हुआ होता है। परन्तु समस्या यह है कि दूसरी पीढ़ी का जन्म भले ही विदेशी भूमि पर हुआ होता है लेकिन भारतीय सभ्यता और संस्कृति से वह बच नहीं पाता है।

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### Abstract of the article:

Through this article, the author provides an insight into the lives of non-resident Indians, and the diaspora. She elaborates on the various situations in which an Indian would travel to different countries and eventually settle there. However, it is not easy to begin a new life in a different country, and the struggles and loneliness faced by such families, especially Indians are heartbreaking. The first generation which travels abroad, encounters a cultural shock, getting accustomed to the new ways of life and adapting to the lifestyle, while always reminiscing the homeland. But for the subsequent generations who have been born and brought up in the new country, their parents' country becomes only a tourist spot, with very little cultural connection.

*Editors*

### ಕೊರಟಿ ಶ್ರೀನಿವಾಸರಾವ್ ಅವರ ಕಥಾಲೋಕದ ಸಾಹಿತ್ಯ

ಹೊಸಗನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ಸಣ್ಣಕಥೆಗಳ ಸ್ಥಾನ ವಿಶಿಷ್ಟತಮವಾದದ್ದು. ವಾಸ್ತವಿಕವಾದ ಜೀವನದ ಚಿತ್ರಣ ಮತ್ತು ಸರಳ ಸುಂದರ ಗದ್ಯ ಶೈಲಿಯು ಮೊದಲು ಸಾಧಿತವಾದದ್ದು ಸಣ್ಣ ಕಥೆಯಲ್ಲಿ. ಸಣ್ಣ ಕಥೆಗೆ ಸಾಹಿತ್ಯ ಕ್ಷೇತ್ರದಲ್ಲಿ ಇರುವ ಸ್ಥಾನಮಾನ ಅಪಾರವಾದದ್ದು. ಸಮಕಾಲೀನ ಕ್ಷೇತ್ರದಲ್ಲಿ ಅತ್ಯಂತ ವಿಸ್ತಾರವಾದ ಸಾಹಿತ್ಯ ಪ್ರಕಾರ, ಆಧುನಿಕ ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿಯೇ ಸತ್ಪ್ರತಿಯೂ ವೈವಿದ್ಯಮಯವೂ ಆದ ಅಭಿವ್ಯಕ್ತಿ ಪ್ರಕಾರ, ಅದರಲ್ಲೂ ಸ್ವಾತಂತ್ರ್ಯೋತ್ತರ ಕಾಲದಲ್ಲಿ ರಚನೆಯಾಗಿರುವ ನವ್ಯ ಸಾಹಿತ್ಯದಲ್ಲಿಯೇ ಅತ್ಯಂತ ವಿಶಿಷ್ಟ ಪರಂಪರೆ ಈ ಕಥಾ ಸಾಹಿತ್ಯಕ್ಕಿದೆ ಎಂದು ಗಿರಡ್ಡಿ ಗೋವಿಂದರಾಜರ ಅಭಿಮತ. (ಸಮಗ್ರ ವಿಮರ್ಶೆ: ಸಣ್ಣ ಕಥೆಯ ಹೊಸ ಒಲವು. ಪುಟ, ೧೭೬.) ಹೊಸಗನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ಕಥೆಗೊಂದು ತನ್ನದೇ ಆದ ರೂಪವನ್ನು ಕೊಟ್ಟು ಈ ಸಾಹಿತ್ಯ ಪ್ರಕಾರವನ್ನು ಒಂದು ಮಾರ್ಗವಾಗಿ ಪಳಗಿಸಿದವರು 'ಶ್ರೀನಿವಾಸ' ಎಂಬ ನಾಮಾಂಕಿತರಾದ ಮಾಸ್ತಿಯವರು, ಇವರ ಮುಂಚಿನವರಾದ ಪಂಜೆ ಮಂಗೇಶರಾಯರು, ಎಂ.ಎನ್.ಕಾಮತ್ ಮತ್ತು ಆನಂತರದಲ್ಲಿ ಕೆರೂರು ವಾಸುದೇವಾಚಾರ್ಯರು, ತ.ರಾ.ಸು, ಕಡೆಂಗೋಡ್ಲು ಶಂಕರಭಟ್ಟ, ಯಶವಂತ ಚಿತ್ತಾಲರು, ಎಸ್.ಎಲ್. ಭೈರಪ್ಪ, ಗಳಗನಾಥರಿಂದ ಕಥಾ ಸಾಹಿತ್ಯ ಸೃಷ್ಟಿಯಾಯಿತು. ಈ ತಲೆಮಾರಿನ ಸಾಲಿನಲ್ಲಿ ನಿಲ್ಲುವಂಥವರು ಕೊರಟಿ ಶ್ರೀನಿವಾಸರಾವ್ ಅವರು ಒಬ್ಬರು. ಸೃಜನಶೀಲತೆಯ ಬಹುಮುಖಿ ಆಯಾಮಗಳಲ್ಲಿ ತಮ್ಮನ್ನು ತೊಡಗಿಸಿಕೊಂಡು ಸಮಕಾಲೀನ ಎಲ್ಲ ಸಂಗತಿಗಳನ್ನು ಸೂಕ್ಷ್ಮ ಸಂವೇದನೆ, ಸತ್ಯ, ಪ್ರಾಮಾಣಿಕತೆ ಹಾಗೂ ಅನನ್ಯ ಒಳನೋಟಗಳುಳ್ಳ ಬರವಣಿಗೆಯೊಂದಿಗೆ ಸಾಹಿತ್ಯ ಕೃಷಿ ಮಾಡಿರುತ್ತಾರೆ.

ಇವರ ಜಾಯಭೂವರ, ಮಿಡಿಗೇಶಿ ನಾಗರೆಡ್ಡಿ, ಇರಾವತಿ, ವೀರಸಿರಮ, ವಿರಾಗಣಿ, ಕೊನೆಯ ಹೋರಾಟ, ಲಿಪಿ ಜೋಗಿ, ಕೇತುಮರ ಕಾಲ,.. ಹೀಗೆ ಮುಂತಾದ ಕಥೆಗಳು ಸಾಂಸ್ಕೃತಿಕ ಆಯಾಮಗಳಿಗೆ ಉದಾಹರಣೆಯಾಗಿದ್ದರೆ, 'ಕೇತುಮರ ಕಾಲ', 'ಕುರುಡನಿಗೆ ಕಣ್ಣು ಬಂತು', 'ದೊಂಬ ಹೆಗ್ಗಡೆ', 'ಸಾಮಗಾನ', 'ಮೃತ್ಯುಕೂಪ', 'ಸಂಚಿಯ ಹೊನ್ನಿ', 'ರಾಣೀ ರುದ್ರಾಂಬೆ', 'ಗುರುಕೃಪೆ', 'ನಂದುರಾಯನ ಬದುಕು', 'ದಿವಾನ ಖಂಡೇರಾಯ'.. ಮುಂತಾದ ಕತೆಗಳು ಸಾಮಾಜಿಕತೆಯನ್ನು ವಿವರಿಸುತ್ತವೆ.

ಸ್ಥಳೀಯ ಭಾಷೆಗಳ ಉಪಯೋಗದಿಂದ ಪ್ರಾಂತೀಯ ಭಾಷೆಗಳು ಬೆಳೆಯುವುದಕ್ಕೆ ಕಾರಣವಾದ್ದರಿಂದ ಅದ್ಭುತ ಅನುಭಾವಿ ಕಾವ್ಯ, ಸಂಗೀತ, ನೃತ್ಯ ಹಾಗೂ ಶಿಲ್ಪ ಪ್ರಕಾರಗಳು ಅಸ್ತಿತ್ವಕ್ಕೆ ಬಂದುವು. ಇದರಿಂದ ೧೨ನೇ ಶತಮಾನದ ವಚನಕಾರರ ಕಾಲ, ದಾಸ ಸಾಹಿತ್ಯ ಮತ್ತು ಕೀರ್ತನೆ ಸಾಹಿತ್ಯ ಹುಟ್ಟಿಕೊಂಡವು. ಈ ಹಿನ್ನೆಲೆಯಲ್ಲಿ ಸೃಷ್ಟಿಯಾದ 'ಕೇತುಮರ ಕಾಲ' ಮತ್ತು 'ಸಂಚಿಯ ಹೊನ್ನಿ' ಕಥೆಗಳು ಸಾಹಿತ್ಯದ ಭಾಷಿಕ ಆಯಾಮದ ಕುರುಹುಗಳಾಗಿ ಕಂಡುಬರುತ್ತವೆ.

ಒಂದು ದೇಶದ ಸಂಸ್ಕೃತಿಯನ್ನು ತಿಳಿಯಲು ಇತಿಹಾಸದ ಪುಟಗಳನ್ನು ತಿರುಚಿದಾಗ ಮಾತ್ರ ಸಾಧ್ಯ. ಅಂತಹ ಪ್ರಯತ್ನ ಕೊರಟಿಯವರ 'ಕೇತುಮರ ಕಾಲ', 'ಕುರುಡನಿಗೆ ಕಣ್ಣು ಬಂತು', 'ಮೃತ್ಯುಕೂಪ', 'ಸಂಚಿಯ ಹೊನ್ನಿ', 'ವೌನ ಘಂಟೆ', 'ಲಿಪಿ ಜೋಗಿ', 'ಮಗನ ತಿಂದ ಮಹಾರಾಜ ದುರ್ಗ' ಇನ್ನು ಮುಂತಾದ ಕಥೆಗಳ ಮೊರೆ ಹೊಗಬೇಕಾಗುವುದು.

### Fictional Literature of Karoti Srinivasarao

Short stories have a special place in the modern Kannada Literature. Short stories are the first form of prose which is the replica of the reality of life. It is vase and varied in the contemporary literature and apart from that in the words of Giraddi Govindaraju, "it depicts the reality of life in an array of expression, specially it has gained momentum in the post Independent Indian Literature". Several poets such as Masti, Panje Mangesharaya, M.N. Kamataru, later Keruru Vasudevacharya, Ta Ra Su, Kadgondlu Shankara Bhatta, Ya-shavantha Chittalaru, S.L. Bhyrappa, Galaganatha created a literature based on stories. Poet Karoti Srinivasarao also belong to this era and he has involved himself in multiple activities there by integrating minute details of emotions, inner feelings of common folk in his writings.

He has set an example to bring out the cultural expression in his works such as 'Jaya Bhuvara', 'Midigeshi Nagireddy', 'Iravathi', 'Veerasiruma', 'Veeragini', 'Koneya Horata', 'Lipi Jogi', 'Ketumara Kala'. Apart from these he has brought out the Social issues in several works such as 'Ketumara Kala', 'Kurudanige Kannu Banthu', 'Domba Heggade', 'Samagana', 'Mrutyu Koopa', 'Sanchiya Honni', 'Rani Rudrambe', 'Guru Krupe', 'Nandu Rayana Baduku' and 'Diwana Kande Raya'.

Regional language grew to a great extent by the influence of the local languages in the fields of literature, dance, music and architecture. This gave rise to the Vachanas, Dasa Sahitya and Keertanas in the form of Literature in the 12th Century. 'Ketumara Kala' and 'Sanchiya Honni' are some of the examples which exhibit the influence of local language. Only history can completely describe the culture of a place or country. Stories such as 'Ketumara Kala', 'Sanchiya Honni', 'Kurudanige Kannu Banthu', 'Mrutyu Koopa,' 'Lipi Jogi', 'Mouna Gante', 'Magana Tinda Maharaja Durga' and some more works of Karoti Srinivasarao expresses it beautifully.

*Written and Translated by:*

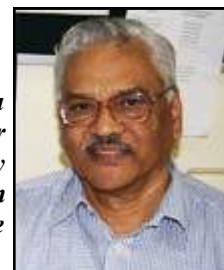
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## In Conversation with the Experts

*In this section we bring you an interview with an eminent researcher. This month's expert is Dr. G. S. D. Babu who is the Director of M. P. Birla Institute of Fundamental Research. Dr Babu became one amongst the first ever Indian astronomers to have set foot on the icy continent of Antarctica for carrying out a unique solar astronomy programme from the permanent Indian station called Maitri. Dr. Babu participated in the month-long expedition to the island country of Mauritius for the photometric observations of the Supernova 1987A as the leader of the expedition team in 1988.*



### **In your initial days as a student, what triggered your interest towards research?**

Just like any youngster, I also had a fascination for the stars, planets and the sky in general. And I used to dream about flying and being close to stars. Then as the time passed on some unprecedented turn of events and a fortunate twist in destiny brought me to enter the portals of the famous Osmania University to take up my post-graduate studies in Astronomy. That was the beginning. That led me to an astronomical observatory in Nainital perched in the foothills of Himalayas where the sky was beautifully blue and clear. There I found myself standing under the telescope observing the stars in a freezing cold night with an open sky above my head and collecting the data through the specialized instruments attached to the telescope. Once the data was in my hands, the next obvious step was to analyze the data and get some results. The findings were made into a paper which was accepted for publication in an international journal. The flow continued and the stars kept on providing me with more and more publications. It has been a fantastic and thoroughly enjoyable journey for me in my quest for understanding the stars in whatever miniscule level I could. Finally, I must say that those beautiful stars in the sky have always given me a sense of joy, calmness and peace. If you are able to reach out to the stars to find what they are, you get a feeling of a delightful achievement.

### **Please tell us about your experience and learnings during the expedition to Antarctica.**

I had the fortunate opportunity of getting included as a member of the 9<sup>th</sup> Indian Scientific Expedition to the icy continent of Antarctica as one of the three-member team of Indian Astronomers. The expedition was conducted during the summer months of Antarctica in November, December, January and February of 1989-90. Our task was to make observations of the Sun continuously without the break caused by the night. Such a situation is possible only in the Polar Regions during the summer months of the respective regions. The entire concept of the project was a result of a long term planning and the time window for the observations was so chosen that the period of the solar cycle would have least number of sunspots. Our target was the undisturbed part of the sun's disc where we could see the variations of the super-granular structures. For this, we had to install a specially designed solar telescope in the rugged terrain of Antarctica near the Indian permanent station 'Maitri'. The required observations were then made by the three astronomers who took turns to keep up with the unbroken observation sequence of the Sun. The Sun was above the horizon for almost 45 days as seen from the Maitri station during the period of our expedition, out of which we could get nearly 100 hours of totally clear sky conditions for making the observations. That much data was good enough for our analysis purposes. This was the first time that such an experiment was being carried out. The temperatures used to vary drastically from -5° C to -40° C with a few occasions when it got to the + side. However, all of us were fairly acclimatized and could handle the variations with adequate precautions. There were some other expedition tasks which we had to carry out as members of the team. We had only a Russian station and a small German station nearby. Otherwise, we were totally isolated. There were several do's and don'ts and any deviation from that would be quite hazardous. Strict discipline was required. We had the pre-Antarctica training in the high altitudes of Himalayas where we got to know about snow craft, cautions to be taken on icy surface, survival techniques in isolation and so on. However, even then, we lost four of the members due to Carbon Monoxide gas. The entire expedition lasted for about 125 days from the time we sailed off from the port of Goa including the sailing duration of about 2 months.

### **In your opinion, do young researchers in your field today face more challenges or opportunities?**

Well, there are many opportunities but are also filled with challenges. First thing is the avenues and the establishments for carrying out research in the field of Astronomy and Astrophysics in India are somewhat limited. On the other hand, in the international level, it is much more open. Then, with the technological advancements of today, the kind of problems that one can take up for research have become quite complex. 50 years ago, our generation had very simple and straight forward topics to work for, like using simple instruments to observe the stars that could go up to some limited faintness. Now, the earth based telescopes having very large mirrors as well as the space telescopes are capable of looking for really very faint objects. That would make way for enormous amount of downloadable data. That could make the young researcher face many complex problems which could be very challenging.



### Where would you place India in the Global arena of research in Astro Physics?

With the amount of data that is available from anywhere on the globe, one can carry on with the research programmes if you have a good knowledge of the present day computer techniques. However, in the context of India, due to the limited employability opportunities for a researcher in this field, the impact is not that visible. This arises from the situation that though there are some, in fact very few, good organizations / institutions in India for conducting research work in Astronomy and Astrophysics, the intake by such institutions becomes necessarily limited. So, the interested researchers will look for other greener pastures elsewhere in the world. However, I must say that there have been and are presently also, some excellent Astronomers and Astrophysicists in India who put India at a fairly high level in the global arena.

### Given your vast experience, what advice would you like to give young researchers of today?

Whatever research topic or problem you are picking up, go after it in a focused manner. The trick is to gain as much background knowledge as possible before you actually tackle the problem. And you should have an interest in the chosen field and you should be able to enjoy working in it. In case of Astronomy or Astrophysics, you should have sufficient training in the subject of Physics added with a good knowledge of Mathematics and Chemistry. These days, some proficiency in computer related techniques is a must. Getting into a Ph.D. programme would actually make it much better. Anyway, the foremost requirement for a researcher is an aptitude for research, without which you will not be able to progress at all.

*“Knowledge of languages is the doorway to wisdom.”*

*–Roger Bacon*



## Team Thinklet

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