

Literatia

ANNUAL ONLINE MAGAZINE OF ENGLISH DEPARTMENT, 2020.



Few Words from Advisory Board

We felt immense pleasure when we came to know that the students of our department wanted to publish an annual e-magazine this year. We believe that this magazine will deal with all aspects of our department. Being the first e-magazine of our college, this will highlight achievements of the students of our department in various fields. We are really thankful to our joint editors Sri Madan Mohan Borah and Sri Hemanga Bhuyan for their relentless effort. Moreover, we are also thankful to the members of the editorial board and all our colleagues. We also express our sincere thanks to Dr. Manoj Kumar Mahanta, Principal of our college for believing in us and extending his support to this noble venture. We wish all success to the editors and members of this e-magazine.

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Forgetfulness

Thank You For All The Unforgettable Memories!

I always feel blessed to be a part of the department and our respected teachers. It was 8th of August, I first entered the department with lots of hope and surrounded by unfamiliar faces, but after a few days the place and people of that place became very dear to me. Specially our teachers who not only taught me English language but also gave me life lessons and has shown me the path to the become a good human being. The department was like my second home because our teachers never made me feel that I am staying away from home. They used to communicate with us like their own child, they made a separate reading room for us so that we can spend more time in our department rather than roaming around. They were not just teachers to me rather a friend, a well-wisher, a guide who used to watch movies with us even they used play antakshari with us.

English department of Pragjyotish College holds a different place in my heart that I won't be able to express in words. So, thank you Thakuriya sir, Abhijit sir, Labiba ma'am, Zuoli ma'am, Daijee ma'am, Priyanka ma'am, Antara ma'am, Aradhana ma'm, Angshumala ma'am, Nilankana ma'am . All of you will always hold a very special place in my heart.

Last but not the least, I would like to thank English department for giving me two treasures Kanakanjali Roy and Mehboob Hassan, you are and will always hold special part of my life .

Sharadiya Bhowal

Batch 2012-2015

Current Profession- Law Practitioner.

A note of thanks to my Second Home: English Department, Pragiyotish College

I remember the first day I entered my Graduation college, I found myself sitting in the English department with unknown faces surrounding me. Little did I know that this place will become so dear to me one day that I'll leave the place in tears. My second home not only imbibed me with the knowledge of the English language, but also taught me life lessons.

The reason I call this as my 'second home' is because our Teachers never made us feel the absence of Guardians. I cherish every moment I have spent in those three years of my life. The love for our Department and the language was such that we did not bunk classes. I recall being active on everything related to the college and the department. I went through the worst and best phase of my life altogether in that period of three years.

Coming to our respected Teachers, they are simply 'The Best'! I mean I cannot put through words the feelings I have for them. With them leading the way for us, it was a very smooth ride. We got everything that was necessary for our growth as a student and a human being. They embedded the love for the language in us. Our Teachers made a separate Reading Room for us just so that we don't have to roam around in the college during breaks. I told you before, we were treated as their children. Thakuria Sir, Priyanka Ma'am, Abhijit Sir, Zuoli Ma'am, Labiba Ma'am, Daijee Ma'am, Antara Ma'am, Aradhana Ma'am, Angshumala Ma'am, you will all hold a very special place in our hearts. Not only this, they used to sit down with us and have conversation as a friend and watch movies together in that Reading Room. That small room with two benches and two desks, an almirah, a painting, a wall clock and a white board holds a big box full of memories. I can go on and on.

Last but not the least, I have got two gems in my life, Sharadiya Bhawal and Mehboob Hassan, all thanks to Pragiyotish College, English

Department. You will always hold a special place in my heart and my life.

Kanakanjali Roy

Batch 2012-2015

Current Profession – Freelance Entertainment Journalist, ABP News

Noida

ACHIEVEMENTS

Hemanga Bhuyan – Best Debater

Suruj Akash Pathak - Best Singer, Pyrokinesis (AEC, Guwahati)

Parisha Dutta - CARGO (debut book)

Himalay Baruah - International Book of World Records(Blind Folded 2 Simultaneous Drawing & Painting with both hands) & Assam Book of Records

My New Addiction

They say with eyes open you see things beautiful
But imagination is my new addiction
And I'm his prey.
The shining white might seem peaceful to you
But in the darkest of black I have discovered rainbows
The blue of the sky, the green of the bushes
The whistling stream, the city's hustle
A colorblind am I?
Or the mist is too thick for me see the splendor?
I paint my canvas with words
I fill my pages in black
My thoughts over-brim at times
For my paint and pages lack.
I pause to see his silhouette against the dimming sky
An armed man was he, walking towards the light.
I ran back, traced him off on white
"Truth", they named him
I didn't seem to like.
I made him stop, didn't allow to get closer
He bought me rose,
Dipped in red, I could see.
The mist was clearing up
But I held it to stay
Because Imagination is my new addiction
And I'm his prey.

-Neha Yadav
B.A. 4th Semester
Department of English

I'll Be Gone

_ "I'll be gone"

Thousands of days are faded
That you said 'Today'
Many 'Todays' will be added
And you'll say again it's 'Today'
I have known its not forever
I believe it gained eternity
Existence of no true saviour
We can't just lie to encourage pity
You and I want smiles
You and I have dreams
You and I want to count the miles
Enriched with happiest screams
You'll live tomorrow
Yesterday will be won
A new 'Today' will grow
When I'll be gone...

—

✍ *_Purabi Ray* . _

Anisha Das,

Batch 2013-16

MA English, MA Film Studies.

Mini City Service

In the edition of *Bioscope of Region in Focus*, S.V Srinivas mentions all the things that make a regional film different than that of a mainstream film. The themes that are popular in these films, how do the filmmakers establish which region it is that they are portraying and other such intricacies that each region has of their own. He explains in his own terms ‘Territorial Fatalism,’ a phrase coined by Ravi Vasudevan (2010, p.95) captures the problem: political geographical boundaries generate and limit research problems, creating hermetically sealed cultures and populations. Its consequences of understanding cinema are all too obvious: critics and odd researcher have tended to underrate differences among films in a given language, their markets, and audiences.”^[i] In the same article later, he mentions one of the contributing writers Gaurav Rajkhowa’s^[ii] article on *Joymoti*; the first Assamese film.

Joymoti is a crucial film in the History of Assam. It is the most written about Assamese film, mostly because it is the first film ever made in Assam, by an Assamese person, of a story that quintessentially belongs to Assam. *Joymoti* was essentially a theatre production written by Gohain Baruah and Lakshminath Bezbaruah, both versions written in different versions of Assamese. Gohain’s version of *Joymoti* showed her death as an inconsequential sequence, the princess dies and it is tragic but she was not put on a pedestal the way Bezbaruah’s version did. Bezbaruah’s version showed her death as a heroic sacrifice for the nation. The later version almost fell on the boundaries of honouring the sacrificial ritual of Sati. That’s the version that Jyoti Prasad Agarwala chose to bring to life as the first

film of Assam. He shot the film in live set in a Tea Garden. Jyoti Prasad's film does not portray a woman killed in the process of ransoming information on her husband. Jyoti Prasad's Joymoti was the woman who was sacrificed for the sake of her husband and nation. Nation played a big role in the film and it was evident from the ending dialogues of both the film and Bezbaruah's theatre version of Joymoti. In Bezbaruah's version, the last thing that Joymoti says is "O Lord! Bring prosperity to my husband! May you care for my two little boys! Bless my dasi!" In Jyoti Prasad's version, she says, "O Lord! May my husband and my country and my dearest people prosper!"^[iii] There was an obvious reach for establishing the sense of nationalism through the death of Joymoti Konwari. Not just that Gaurav Rajkhowa points out that the expectation of Joymoti influencing the regional mass did not simply limit to evoke nationalism. Joymoti was the first film in Assam ever made with an actress, who was shown as the woman that Assamese women should aspire to be. Jyoti Prasad writes. "Assamese women should pay particular attention to the jewellery used in the film, and draw inspiration from them to create modern pieces that will go well with contemporary dressing and sensibilities. (Agarwala, 2007b, p.871)"^[iv] The statement could be read as a gimmick to promote the film among women, and also in a way that Joymoti is what the Assamese woman should dress and behave like. This isn't surprising as Jyoti Prasad draws from Lakshminath's version of Joymoti, in which Lakshminath as a narrator put this in his play "Sisters! Like Joymoti you too must be bhaktas of your husband; you too must be concerned about their well being. If need be you must be willing to sacrifice yourself."^[v] Joymoti got several more rendition in both play and film versions. The films got mixed reactions, but the spirit of Joymoti and the nationalism that was adorned on her lived on in the other films of Assam.

Assamese films seemed to have taken with the Joymoti figure and portrayed traits of her in most of the films produced in the region. But there are films which

break the barriers in a minute but subtle ways. Jahnu Barua portrays very giving but strong women in his films, few such examples are *Aparooa*, *Firingoti* and *Baandhon*. However, *Aparooa* and *Firingoti* show specific regions of Assam. *Aparooa* takes place mostly in a tea garden and the language that is used in the film is highly educated and polished. *Firingoti* takes place in a village and *Baandhon* takes place partly in Guwahati and partly in Mumbai. The languages used in these films are that of a polished well-educated version of Assamese in which more than often the accents of the region is not even present. The only establishing shot in *Baandhon* of Guwahati was at the beginning of the film, of Uzanbazaar Ghat and a few other markets. The films of this era do not necessarily establish the region with its regionality that Srinivas is aiming for. Take the example of the *Awesome Assam* campaign done with the then brand ambassador of Assam Tourism, Priyanka Chopra. In less than four minutes the ad covers the landscape, food, tea garden, textile, dance and music and wedding culture. The video needs to cover the entirety of Assam's varied cultures and it takes the angle of showcasing nature and landscape in slow montages. It maintains a regional ambiguity but the theme of the ad still works because it is a tourism ad[vi]. The contemporary regional films and music videos that are produced in Assam apply a similar theme but the regionality is established through the imagery of strong cultural codes, for example, the music video '*Majuli*' by Nilotpal Bora, directed by Aniruddha Barua[vii]. There is a recent surge of contemporary amateur filmmakers who are spread out in different platforms. One such film is Kenny Basumatary's *Local Kung Fu*.

Released in 2013, *Local Kung Fu* was made in the budget of 1300 USD. The film was shot in Guwahati and makes use of every aspect of the city to full potential. The film opens with the sequence of the protagonists on top a high ground from where the audience can see the city. This shot itself establishes the

region immediately for the people of Guwahati. There is are shot later of Chandmari Bridge, which is right in the middle of the city, Cotton college, the Don Bosco Church, Handique girls college, the GMC flyover on Guwahati- Shillong road and finally a shot of Brahmaputra with a background score on Guwahati. There is always a certain ambiguity that exists in films that are made in Assam or Northeast. The landscape in the whole state and the neighbouring states are similar if not the same and it does sometimes tend to blur those boundaries of cultural spaces. Every state, every city in Northeast has a very specific regional culture, which often even the films produced in the region fails to showcase. There are differences in the houses that are in these cities, the food culture varies, the languages and dialects of the same language vary from one district to another. Guwahati in my experience serves as a common ground for these cities and villages. There is no doubt that diversity is in every state of this region, but Guwahati being one of the largest and fastest-growing cities of the region does have a lot of trade and brings in population from various parts of the country for the same. And thus brings in a lot of different cultures in one space, so languages, food, and houses, regional cultures in Guwahati are more or less from the whole country. But this cultural conglomeration does not subdue the Assamese culture of this city, rather gives birth to an exclusive Guwahati city culture.

Kenny makes sure that the city is recognized immediately with the help of all the shots of colleges, schools and main roads which stretches across the city. His audience is mostly the current youth of this city which is a population that is coming of age and highly educated. Kenny's character in *Local Kung Fu*, Charlie, is from Tezpur University. Tezpur University holds a distinct reputation in the academic culture in Assam, it is a Central Government establishment and three years after this film was released Tezpur University was ranked 5th in India, as one of the best universities[\[viii\]](#). Kenny's character mentions that he had met his

partner in the same university; this establishes both of them as a well-educated couple. Kenny's character is not shown to be working and his partner Sumi is made to meet men for an arranged marriage, and she finds it difficult to tell her family about her partner. Sumi is the perfect protagonist to showcase the diversity of Guwahati and the specificities that come along with these differences. Sumi is 'Malyali Assamese mix' and she grew up in Darjeeling, she does not know Assamese and the couple talk to each other in only Hindi. We also notice that Charlie, Kenny's character, is fluent and well versed in Assamese, Hindi and English. Regional films or mainstream films make languages a very exclusive subject. Regional films have two versions of Assamese (or any language), one, a very polished version which is also significant of class and status, and second, a heavy dialect version of the same language. Charlie (Kenny) switches from Assamese to Hindi to English from time to time with ease as any other bilingual; he even corrects Bonzo's, one of the goons, Hindi pronunciations. Kenny does not exactly showcase or bring in class differences through that educated correction of Bonzo's pronunciation, rather he is shown calm and rational and willing to reason. Sumi understands Assamese, as she is shown to react to her uncle's questions to Charlie in the beginning; she even refers to her uncle as 'Khura' [\[ix\]](#), but when threatened by four guys in Assamese she says she does not know the language. Language plays a rather large aspect of a regional film as established by Srinivas and others. Kenny uses language to showcase a young city which is absorbing the culture and expanding in its way on its terms. The characters Bonzo and KK are mostly playing the clowns of the film, but they also represent the youth that is ambitious and confused and lovable.

Bonzo and KK made the humour in Local Kung Fu relatable to the audience. They have a separate cult following of their own. Even so that the actors who played them has their own YouTube channel called Heavy Budget, where they do what

they do best and make comedy skits, and are quite popular among the masses[x]. In the film Bonzo wants to be the under 18 don of Guwahati, KK is cunning and resourceful and demanding. They are introduced to the audience as the young pair of goon who rides around in a bike and failingly so, bully people. There is a masculine aspiration there to believe and be something more than what they are. What Bonzo and KK were doing was not culturally specific to the city of Guwahati; it's a street culture that is equally present in any other city. The character Bonzo plays a major role in establishing the Guwahati culture for the screen. With how he introduces himself and his song '*Number one under-18 don is Bonzo*'. Interestingly, he uses all the local bus stations in Guwahati, as the places he is going to be known as the number 1 under-18 don.

The buses in Guwahati are mostly privately owned, that is a crucial detail, because, in cities like Kolkata, Delhi, Mumbai and Bangalore, the buses are a state government transport system. On a certain occasion, people can find these buses empty and driving regular routes. They don't call out to the public as the Guwahati bus conductors do, they get a monthly salary from the government regardless of the number of passengers they drive. In Bangalore and Delhi the routes are digitalized on the front of the buses and the stops are shown inside in another digital panel, you will see the conductor of the bus sitting comfortably in a chair in a very specific uniform and they will either come to you for the ticket or you have to go to them to pay. In Mumbai, BEST buses have a similar system. Kolkata, however, does have a closer transport culture to Guwahati, the buses get highly crowded, the conductor or another young lad hangs from the bus door and screams out the stops, but only the destination of the bus and the stop that they have reached. The buses of the Mini City Service in Guwahati are smaller than any of the mentioned cities, and the conductor makes sure that the bus is always full, and not just the seats. The city has quite a few routes like Panjabari to Adabari, Beltola

to Adabari, Khanapara to Kachari, the conductor will name all the stops that fall in these routes in every single stop that the bus makes. Bonzo sings the name of places he wants to get famous in like the conductor of a Mini City Service does. That by far is the most establishing regional joke and song in the film.

The region can be traced in many other ways than Local Kung Fu so successfully does. Heavy Budget, the YouTube channel that the actors who play Bonzo and Montu in the film, Bonny and Tony Deori, use the themes of urban nostalgia in making certain skits like '*When North Easterns live outside Northeast*'[\[xi\]](#). They use cultural codes like Kaji Nemu[\[xii\]](#) and Bhoot Jolokia[\[xiii\]](#) to show what the region specificity is and what kind of nostalgia the locals seek out when they live away from home. Vishal Langthasa's Youtube channel Chugli TV does content based on cultures of Assam. Vishal himself have created multiple characters like Nijula[\[xiv\]](#) and Bonosree[\[xv\]](#) who are bilingual and speak with a strong dialect. Vishal has even made content based on the Assamese film industry and made promotional and parody videos on the Assamese film[\[xvi\]](#)[\[xvii\]](#). The film industry is not limited to theatres today and the contemporary filmmakers' platforms are vast and spread to the masses. Youtube is an international platform and to be conscious and unapologetically put out regional content, the creators know they are carving out a particular audience and also in some manner reaching to a whole different demographic as well.

The contemporary filmmakers are as mentioned carving out their audience in all platforms, and one can only hope that the industry moves further ahead with making more films and producing more talent.

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- [xiii] A hybrid pepper grown in North east, also known as Ghost pepper.
- [xiv] How my aunt tries to get me married/ My aunt is gay? <https://youtu.be/ewPpYk3FN9A>
- [xv] Beauty tips with Bonosree <https://youtu.be/Fn37H6ajKh4>
- [xvi] Why do we not watch Assamese films? <https://youtu.be/cUPapZ2Jc00>
- [xvii] Mr. Rajkumar parody/ Bonosree meets mr. Raju Kumar

CINE-GENESIS

POSSIBILITY OF A NEW GENRE IN ADVERSITY

Cinema is the plethora of artistic imprints one leaves by envisioning their creativity through the medium and displaying it to the whole world. It is a human instinct to resort oneself to reformation during any kind of crisis. During any great crisis, humans have exposed themselves to every possibility to tackle the root cause of the havoc. History is the evidence. But history deals with information printed in pages. So is it possible to visualize the whole mystical history ? This chimera is resolved when the world get it's first photograph in 1826. But the 1880s provided the breakthrough in the world of cinema when a short film named Roundhay Garden Scene by French inventor Louis Le Prince was produced. A 2.11 seconds long film became the oldest surviving film in existence.

Since the inception of motion pictures, filmmakers have been utilizing their license of portraying every humane thing that has ever existed through various methods of story-telling. Film became a strong weapon of portrayal. And this zeal of portrayal gave rise to different genres. Now, what is a genre in cinema? Specifically, a film genre is a motion-picture category based on similarities either in the narrative elements or in the emotional response to the film.

The sudden occurrence of a pandemic has restricted the whole film community to undergo self-isolation. But where there's a will, there's a way. And therefore, the whole world film community has resorted themselves to social networking platforms to continue their preaching of Art. Many well-renowned Production Houses have started to conduct Interactive Live Sessions and Lockdown Film Competitions to uplift the spirits of the budding filmmakers and support them in pursuing their profession. Now, the creation of films i.e., the shooting of a film, has been confined to the four walls of a room inorder to abide the quarantine norms. Creativity is independent, but this time, it arrived with some boundations. But filmmakers are saying a big No to these limitations by tactfully showcasing their stories with their weapon of visualization(the camera). And this great achievement has created high chances of invention of a new genre in world cinema. As Elizabeth Broun(Former Director of SAAM) once said – “Art is not always about pretty things. Its about who we are, what happened to us, and how our lives are affected.”

PRITAM PATOWARY

2nd SEMESTER

DEPT. OF ENGLISH

PRAGJYOTISH COLLEGE

How to make your write-up more interesting?

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Do some texts take longer to understand than others? Some texts are more transparent than others, are not they? This is where we need to seek for readability; the degree that determines the decipherability of a piece of written work. A good writing not only involves quality linguistic input but is also based on several other important factors such as target audience, relevance of the topic and objectivity, reliability, precision of the provided supported details, objectivity and coherence and smooth transition of ideas throughout the write-up.

Language is the most effective tool of communication, be it oral or written. It carries our emotion, our opinion. We can use different types of linguistic devices to give shape to our vivid thoughts. However, language alone does not suffice in making a text readable. In order to get the message conveyed successfully, the writer perhaps uses the most expressive phrases. Even then, ignoring the target audience will evoke confusion. Therefore, it is required to set up a clear picture of the audience before even drawing the outline. Once the audience comes to the picture, the selection of the topic becomes easy. This allows the authors to focus on relevant issues.

Relevance of the topic will consequently bring a sense of familiarity to the audience. This hugely adds on to the success of the work. In addition, a strong stance or claim that portrays the controlling idea of the write-up is equally important. One cannot persuade the readers by sitting on the fence, either you support or refute an established thought. And, without providing reliable details it is impossible to convince readers. In a subjective writing, the writer puts forward his or her own opinions, assumptions, speculation or interpretations. However, academic writing involves objectivity; ideas based on research, reading, lectures and discussions rather than personal thoughts. Readers want to know how the author has come to a specific conclusion. Being objective will make your write-up reliable. Your opinion cannot be a mere emotion. Always provide data from reliable sources and acknowledge. Giving credit to information used from others/ is one of the most important ethics of academia. Disregarding which will be considered as plagiarism. Audience needs concrete evidence. Making a broad general comment cannot induce curiosity in readers, whereas, appropriate supporting details do. Instead of beating around the bush, one should concentrate more on the essence of the subject. Thus, precision comes into play.

Then, precision will keep the text focused. The ability to express economically is the key to a good write-up. Choosing more descriptive vocabulary makes a reading more lively and meaningful. For example, 'strolling in the park' is more meaningful than just saying 'walking in the park'. In contrast, only using sophisticated words or complex structures may not be of much help. Especially, when you are writing for an international audience that includes non-natives of the target language. Moreover, using too much technical terms may

result in a lack of interest among the audience. Again, using difficult or more sophisticated vocabulary and complex structure may not effectively convey the message to the readers as they hardly use such expressions in day to day life. Such language fails to appeal to readers/senses.

Lastly, coherence and a smooth transition of ideas throughout the write-up are important to keep it intact. Coherence is the binding factor; readers can always find a context when the text is coherent. An ideal essay or an academic piece of writing contains only one main idea which is supported by several relevant subtopics. Each paragraph explains only one subtopic. To make the transition of ideas smooth, using semantic markers or transitional phrases appropriately is very crucial. Thus, readers also comfortably get along with the advancement of thoughts. Nothing is random.

Here, I would like to leave an additional tip for my audience that really work toward making a text more interesting. Use attention getters wherever there is a scope. A catchy title in the form of a question often increases curiosity. Similarly, addressing a controversial topic also draws attention. You can also narrate an anecdote; a short story or account of a real-life incident that reflects the gist of your subject matter.

To sum up, writing is an art that one cannot excel at without a proper mindmap and outline. In order to make a write-up objective and more interesting, one must consider factors like target audience, relevance of topic, objective writing and reliability of data, precision, coherence and last but not the least a smooth flow of ideas. A proper staging of these factors will not only make your write-up more interesting but also readable.

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Power of your Beliefs:

Power of your language:

Human beings are a meaning making machine. And how do we assign meaning to something? With our thoughts about it. And how do we form thoughts? With the help of unique tools we have i.e. – Language. Words are powerful tools to create our thoughts. Hence, it's very important to check what we are telling ourselves, what kind of words we are using to describe ourselves.

I can still remember the beautiful green campus of our college. I always used to enjoy the soothing greenery on each small paths near every department. One day I was walking from Education department to our department, and suddenly a colorful board caught my eyes as it was hanging from a tree in the corner. A line was written with red and yellow color: "If you think you can, you can. If you think you can't, you cannot." It struck me so hard that I took out my notebook and wrote it down then and there, standing!

Years have passed by, and here I am, telling people "what you think, you become"!

Here is a tip to do that:

- 1) Find out atleast 3 negative beliefs you have about yourself.
- 2) Change the language of it: do a positive restructuring.
- 3) Tell the new positive beliefs about yourself to yourself everyday for 21 days continuously. Write about it too. Empower yourself with the new belief.

Now, see the difference in your attitude and the way you experience life.
Best wishes to the better and happier Futureself of you.

Chandana Bhuyan
Psychologist, Integrated Therapist, Trainer, Career Counselling Expert.
Pratiksha Hospital.
(Alumn of Department of English 2004-2007 batch)

Topic

Forgetfulness



Forgetfulness is the key to enlightenment

Presence of something is more relevant inside the mind than outside. If it's within the mind ,it exists; irrespective of its presence or absence in the physical world or current scenario. If you don't remember something ,it doesn't exist for you as simple as that. If you can't recall

any particular object you possess in the mind, you won't be attached with the thing you see lying in front of your eyes.

Mind has a strong magnetic field that catches any kind of idea operated by the self. Mind is designed beautifully to think, remember, imagine, create, recreate, destroy and nurture anything if it feels important. Now what is important and what is not, what to think and what not needs to be churned.

A spiritual seeker's aim in life is **enlightenment**. A person has read many scriptures, attended many spiritual retreats, knows well that this body is made up of five elements and the soul is detached from the body, when the body dies the soul takes another body and the cycle continues.

It seems more like a chanting than realisation. Isn't it so? Knowledge is abundant but applying that knowledge is lacking practically.

Let's take a moment and think hypothetically; let's assume that you forget everything, will then anything matter to you anymore? What's bothering us is the mere chanting of the mind "I am a soul and not the body", what if, I stop using the vocabulary of I and MINE in our mind and rather start observing our mind busy working with things that is the need of the hour. If I kill the internal I and MINE monologue and let the mind get engrossed with the very idea of doing meaningful duty and service, then the small "I" will be dead soon and the observer "I" will emerge sooner.

Mind in the mind

A dual mind is very talkative and they don't know how to keep quiet unless and until the intellect interrupts in between and pass the judgement.

In this whole life we invest sufficient amounts of energy to train our minds. Some aren't even aware of training it. I feel, mind is a transparent sheet between the self and the transitory world. If you let your mind put in divine work and you start observing it, mind will

create miracle . The only problem arises when the I"ness" intervene in between and mind starts working for the fulfillment of the imaginary self.

Let the "I" remain unattached and uninvolved ; let the mind work on its own (after you give proper direction) let not the mind think "I" when it works. Let the work be done for the sake of doing ,not for the sake of fulfilling one's desire.

Imagine if a boss instructs it's employee a task and then the boss continuously tells the employee his wish and reminds the employee that the employee is actually the boss, how the outcome of the work will be then?

Your mind is your employee,rather a decent and sincere one. Instruct the mind and you be at rest. Don't disturb the mind, but keep an eye on it. Simple.

The thought which the mind creates "I" or "MINE" is the biggest deceive of Maya(illusion). Be aware.

Who am I?

The easiest way to get the answer is to forget the question and start being yourself. Your innate nature is bound to overflow, you don't need to ask this question. "Tat tvam asi" "You are that" you can't hide yourself, you are always lit up . Fill the mind with powerful thoughts and ideas, but don't ask the disturbed mind this question "Who am I". You will realise and feel your consciousness only when you stop identifying yourself with the mind.

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