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# The ETF Mosaic

From Tabriz to Rumi

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**Editors**

**Sangeeta Singh**

**Subhash Verma**

**Shivani Chaudhary**

Principal  
Govt. Degree College  
Kullu

**For English Teachers' Forum, Himachal Pradesh**



# **The ETF Mosaic**

## **From Tabriz to Rumi's Soul**

*Editors*

Sangeeta Singh  
Subhash Verma  
Shivani Chaudhary

**For English Teachers' Forum, Himachal Pradesh**

Principal  
Govt. Degree College  
12/12/2018



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Nimband, Distt. Kullu H.P.



**Shruti Sharma**

Chaos or Cosmos

Butterfly

**Gaurav Sood**

City Dreams

Inner Himalayas

Monsoon Journey

**Anshu Gagal**

Wisdom

Fear

Tempestuous Fire

**Surbhi Sharma**

A Girl Used to Write Letters to God

Street Dog

**Vipasha Kashyap**

A feeling so true...

**Shelly Narang**

Mediation

**Shivani Chaudhary**

The Ubiquitous Self

Turmeric

## **HINDI POEMS**

कैलाश आहलूवालिया

छांव मेरे गांव की!

जीवन अनवरत नदी है

**एस आर हरनोट**

लौटने तक

झाड़ू

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Principal  
Govt. Degree College

## GAURAV SOOD

### City Dreams

I believe  
That the streets  
In this familiar city  
Address me  
As my own,  
As my guardian,  
As a loved one.  
But at times,  
The present overlaps the past,  
And drenches the solitude,  
With the powerful presence of my shadow.

~

Principal  
City of the Future

## Inner Himalayas

A walk through the woods,  
Is an experience,  
That changes constantly,  
With the gigantic trees;  
Trivialising my presence.  
The white layer of the snow,  
Spread across miles, share footprints,  
Of animal and men of different sizes,  
At times,  
Difficult to realise,  
Who is the bigger prey?



  
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## Monsoon Journey

I am miles  
Miles away from  
What I love,  
Where I would like to be,  
So I just try to move on,  
And I travel,  
Through the silence,  
Of my memories,  
Till I can catch,  
The rain,  
In my hand.



  
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This anthology takes the readers on a journey through the depths of the human spirit, as illuminated by the power of poetry. From the delicate dance of words to the raw power of expression, this collection showcases the diverse voices and perspectives of both seasoned poets and emerging voices. Each verse resonates with the echoes of life's joys, sorrows, hopes, and dreams. Whether you seek solace, inspiration, or simply a moment of introspection, this anthology offers a sanctuary, inviting readers to explore the myriad hues of the human condition. The poems on love, loss and healing set the readers to embark on a journey of self-discovery, love, and spiritual awakening.



**Praveen Kumar**, who is the coordinator of English Teachers' Forum, Himachal Pradesh, retired as Principal from Govt. College, Sarahan, Distt. Sirmaur. A former member of the Board of Studies in English for undergraduate classes, he co-edited *The Threshold* and *Let Us Tell a Story*. He also runs a podcast named *The Joy of Ideas*.



**Janesh Kapoor**, the Principal of Government College Dhami, Shimla, is a distinguished literary enthusiast and academic. As the founder of the English Teachers' Forum, Himachal Pradesh (etf), he stands as the visionary behind its literary activities and scholarly endeavours.

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**Proceedings of International Conference on  
Visual Narratives: Unveiling Stories Beyond Words**

**2-3 August 2023**

# **Drawing Meaning through Visual Narratives**



**Chief Editors**

**Dr. Narasimha Murthy S V | Dr. Kashif Ilyas**

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**Department of Languages (English)**



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## Urbanism and Cinematic Spatiality: Representing Cinematic City in the Cinema of India

Dr. Gaurav Sood, Asst. Prof. Dept. of English, G.B Pant Memorial Govt. Degree College,  
Rampur Bushahr, Shimla, Himachal Pradesh. E.mail: sood85gaurav@gmail.com)

### Abstract:

*Cinema is widely considered to be a microcosm of the socio-economic and cultural life and is a fluid space where various traditions, identities are contested and remade. Cinema primarily developed within the city and engaged an urban audience as a site of reception. The roots of cinema can be traced back to the times of transformation of the emerging Western technologies into an advanced urban industrial set up which had its ramifications in the East as well. In fact the rise of cinema is directly related to the post-industrial city. This transformation produced an entirely new experience of the metropolis and this urban experience has been a focus of many film movements and genres.*

*The present paper will analyse how films work as cultural narrative on the Indian social milieu and how these hyper-realities and urban realities of city are reproduced and finally represented as a cinematic city in the cinema of India.*

*The cinematic city is a contemplative and confrontational space where tradition and modernity, soul and body, development and retrogression are constantly in battle. Despite, the apparent cinematic qualities that cities seem to possess and the unacknowledged role played by the city in the development and progress of cinema, little attempt has been made to understand the nexus between urban city and cinematic space. Therefore it becomes pertinent to interrogate various reasons and look into the deliberate behavioral lopsidedness of cinema towards the city.*

*The present study shall focus on investigating the following problems based on the metropolitan cities of Delhi and Mumbai.*

1. *The discourse on the representation of the 'real city' in the 'cinematic city'.*
2. *The experience of the urban modernity, everyday lived experiences, tensions, reactions, politics encapsulated in the films.*
3. *The role of production and reception of a film in negotiating and asserting controls over the global urban culture and politics.*

**Keywords:** actuality film, claustrophobic nightmare, retrogression, Metropolis, cinematicsapes

The image of the modern city in the times of globalization has saturated boundaries between town-countryside and centre-periphery. The repercussions of dismantled boundaries have further led the world to become increasingly urban; with unequal balance in the pace of urbanization and economic growth. Cities and the culture of cities have been adequately represented in various forms of art and artistic practices. Paintings, theatre and literature have been a common medium of portraying life of different eras and also passing on values and traditions to successive generations. Since the late nineteenth and mostly twentieth century, the modern city has featured as a dystopic space in literary and cinematic traditions. In *Our Mutual Friend*, Charles Dickens represents the dark urban conditions caused by the capitalistic agenda

of people within the metropolis. Similarly, Suketu Mehta in *Maximum City* represents the claustrophobic nightmare of Mumbai. He describes Mumbai as violent, chaotic, overpowering and exhausting.

Modernism emerged from the changes of the twentieth century and changed the perception of creative artists forever. Creative artists, writers, poets, painters, architects and filmmakers experienced a rapidly changing city. This exhilarating experience of an expanding and changing timescale was an organized-chaotic life, full of inspiring and exploiting energy. The modernist artists saw 'City' in all complexity and tried to understand, conceptualize and respond to the urban space time and habitus. Malcolm Bradbury finds cities as a space of intellectual conflict and tension and mentions that:

The literature of experimental Modernism which emerged in the last years of the nineteenth century...was an art of cities, especially of the polyglot cities which, for various historical reasons, had acquired high activity and great reputation as centers of intellectual and cultural exchange. (1)

With the advancement of scientific technology in the twentieth century, new modes of arts, entertainment and representation were innovated and introduced. One such mode of entertainment was Cinema: as introduced early by Lumiere brothers in 1895 through their 'actuality film', *Workers Leaving the Lumiere Factory*. This changed the way human population saw, perceived and experienced an image turning into a moving image. In 1896, the Lumiere brothers showcased this first film in Mumbai (erstwhile Bombay) and since then Mumbai has emerged as the main centre of films, commonly assimilated in and by the Mumbai Film industry. Mumbai Film industry, since its inception played a central role in the promotion of normative behavior and the production of national identity. Although, the largely elusive and unrealistic scripts have been confined to the screen, but in a larger context, its implications have influenced social, cultural and political life for decades.

The complexity and the crisis of the representation of the city, provokes artists to search for new means of expression – a mode that is able to reproduce the complex geographical space of the transforming urban city. The innovation in the new techniques of representation can be attributed to the speeding and compression of time and space of the modern city. As a result, the images of city became an important theme and architectural images became of the most importance in representing the essence of a film. The concept of time and space are important in understanding cinema and architecture. The intersection of cinema and architecture produces a new entity of cinematic city. This cinematic city reproduces the model of a city on the celluloid and generates a new understanding of interpreting space through cinematic images. Cinema emerged due to innovation in technology and with its vast canvas of spatial and temporal, represented the intensity of urban modernity in a new style. The urban dystopia was the subject of examination in Fritz Lang's *Metropolis* (1927). The film presented apocalyptic images of the city and suggested the destruction of the city as a promise of a new beginning. The city in *Metropolis* is completely a cinematic creation and with the help of high camera angles, shots of moving machines, sharp cuts, the film captures the image of modern city life. Similarly, Charles Chaplin's *Modern Times* (1936) criticizes the modern industrial life. The film protests against the fiscal and economic conditions of people during the depression of the 1930. Andre Bazin, the pioneer of film criticism has already laid a foundation upon the study of cinematic city in the seminal text *What is Cinema?* (1920). His insights on the



the help of visual technology. This construction of cinematicsapes becomes debated as the facts are molded, twisted, carved and re-configured based on the narrative of the film. The primary reason for this shortcoming is the exorbitant physical size and structure of the city that even the broadest canvass of film is unable to grasp the city at once. The city poses a complex challenge for the filmmakers and to capture this spatial diversity, the filmmakers have presented cinematicsapes with actual and fictional cinematicsapes. The social dynamism of the city is presented through thoughtful *mise en scene*, studio shooting, location filming, computer graphics, lighting and cinematography. These factors along with the urban image contribute towards constructing an aural and visual image of the city for cinematic purposes. In other terms, cinematicsapes becomes an electronic replication of certain spaces of the city. This rendition generates further discourses of authenticity on the representation of the city. The cityscapes, cinematic city, imitation, parody and stereotyping of a particular experience or response of an individual or an entire community. The audio-visual experience of cinematicsapes is a sensorial experiment to reify or extract the response to the city. They concentrate in the peculiarity of an experience and this experience is related to the political and historical events of the city. Their individual experiences are rephrased in terms of their interaction with the city and this becomes an important aspect in defining the subjectivity of an individual and later the cinematicsapes in a film.

Hindi cinema has found a new fascination with the multilingual and multi-cultural metropolis of Delhi. This new market for commercial Hindi cinema has created a hybrid culture that continues to evolve and re-invent itself artificially and naturally. Unlike the other metropolitan cities of India, Delhi is essentially a composite culture. The urban and cultural life of Delhi is also in contrast to earliest metropolitan cities. The power structures of metropolitan cities like Bombay and Calcutta were clustered in the hands of the elite and only a small number of elite governed these structures. After the independence of India, Delhi witnessed a change of power from Pakistan, Kashmir and other border states of Delhi. Urban planning policies implemented through housing schemes, refugee settlements, and wide scale migration but the construction had rapidly spread within the Lutyens Delhi. By the 1990s the urban planning of Delhi failed and this vortex of infrastructural quagmire exposed the inadequacy of the modernist vision of Delhi. The mushrooming of unauthorized neighbourhoods, slums, settlements, and working-class migrants further led to the emergence of a new urban landscape of shops and small factories. This chaotic polluted social environment provided a new dimension to the urbanism of Delhi.

Delhi's recent rise as a superpower of Hindi cinema and the film industry has altered the landscape of Delhi. The representation of stories and characters in films has changed the humanscape, disloyalty towards mono-culturalism and constantly emerging new spaces within Delhi have transformed the concept of metropolitan in Hindi cinema.

Films such as Rakeysh Om Prakash Mehra's *Rang De Basanti*, *Black*, *Band Baanaste*, *Wedding*, and Dibakar Banerjee's *Khosla Ka Ghosla* have created a new cinematic space of cinematicsapes of Delhi. These films quintessentially capture the lives of the people of the capital city. These films interact with the city and the cinematicsapes that emerges through these films range from the elite society and finally the middle class of the city. The visual space varies from the densely populated space of Chandni Chowk to the elite spaces of the city.

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by Andre Bazin were later researched by multiple social theorists. Dudley Andrew in *The Major Film Theories: An Introduction* (1976) writes of Bazin that:

We talk about many kinds of reality, but cinema depends first upon a visual and spatial reality, the real world of the physicist. Thus cinema's core realism is "not certainly the realism of subject matter of realism of expression, but the realism of space without which moving pictures do not constitute cinema." (112)

Cinema in India and around the world has created an enormous space, recognition and presence in the domain of popular culture. Cinema is widely considered to be a microcosm of the socio-economic and cultural life of a nation and is a fluid space where various traditions, identities are contested and remade. Therefore, the cinematic city is a contemplative and confrontational space where tradition and modernity, soul and body, development and retrogression are constantly in battle. Despite the apparent cinematic qualities that cities seem to possess and the unacknowledged role played by the city in the development and progress of cinema, little attempt has been made to understand the nexus between urban city and cinematic space. The modern city also developed alongside fluid cinematic trends, and cinema to some extent seems to owe this flux to the historical and geographical evolution of the city. Therefore, it becomes pertinent to interrogate various reasons and look into the deliberate behavioral lop-sidedness of cinema towards the city.

Jean Baudrillard has contrasting views about cinema and the city. For Baudrillard, the city imitates the cinema and crucially adds that life in the city starts from the screen and moves outward towards the city, a conceptualization of "cityscape as screenscape" (Clarke 1). Despite the cinematic qualities that the cities possess there has been little interest in understanding the relationship of the city with cinema. Film studies and urban studies have understated this nexus of city and cinema.

The research is an analysis of two distinct and interrelated cinematic cities of India. The cinematic city operates on the conception of the city, thus the spatiality of the city through films is critical for the cinematic discourses of the city. The selected films undertaken for research not only concentrate on the cinematics, cinematic city or the cinematic space, but also allude to the larger notion of social and political subjectivity of the city. In order to understand the representation of city in cinema, it becomes pertinent to analyze city through cinematics. In general, cinematics is the geographical equivalent to landscape and in the context of urbanism, it is parallel to cityscape. In the context of cinema, the subjectivity and the construction of cinematics changes with respect to social and political conditions, culture, location and technology. The cinematics of western cinema and its influence on its immediate society will be very different from the cinematics of Eastern cinema. Their basic construction of the city and later on the construction of spatial and visual reality in cinema is an experience very different from their multicultural, multilingual and densely populated Eastern counterparts.

The scope cinematics gives to understand a city is immense. It deals with the major tropes and aspects of the city such as architecture, spatiality within the city, an individual and the community's relationship to the city, and several art forms (aural-visual) directly or indirectly representing the city. In addition to this, certain significant social, historical, political and economic aspects contribute towards the development of the primary cinematics. In general, cinematics is a construction of the social realities of the city through films, with



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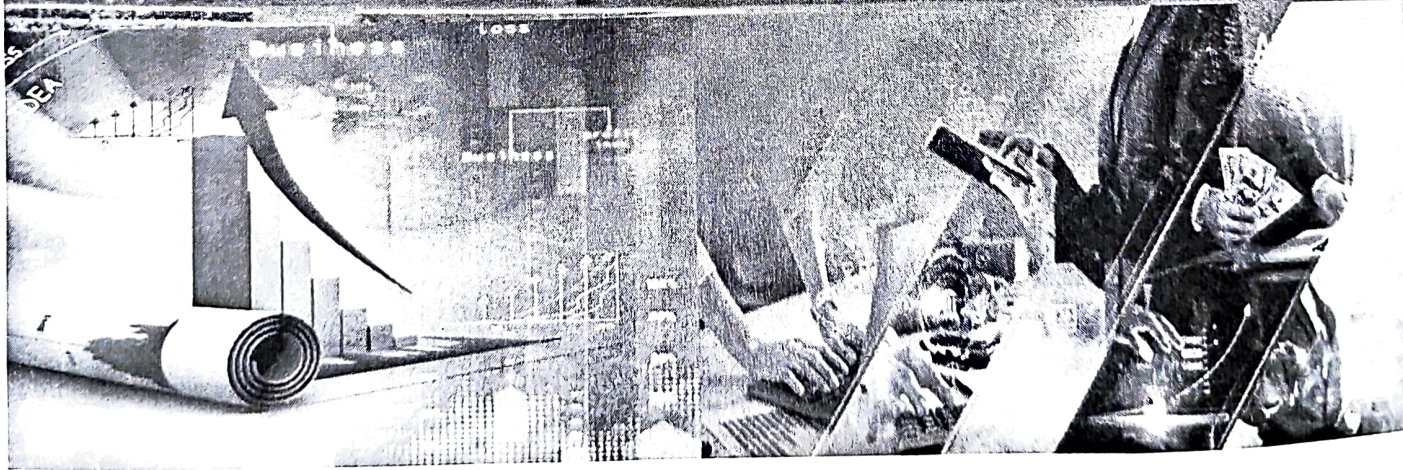


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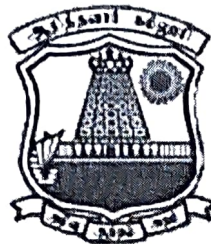


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**PROCEEDINGS OF NATIONAL SEMINAR ON TRANSFORMING INDIA**  
**ISBN : 978-93-94293-86-1**

**Sandeep Kumar Thakur**

Ph.D. Research Scholar, Department of Humanities & Social Sciences,  
 IEC University Baddi (HP) India-173205

**Introduction**

The tourism sector in Himachal Pradesh is developing and encourages domestic and international travel for the sake of social and educational advancement. The tourism business is mostly a private sector service industry, despite the fact that the public sector has significantly contributed to infrastructure development, either directly or through Public Private Partnership (PPP) methods. A distinctive feature of this multi-sectoral activity is the diversity of its service providers. It resembles the manufacturing sector quite a bit in that both the supply chain and the final product are equally important. The aircraft, ground transportation, hotel, vital infrastructure, and support systems are some instances of integrated industries. Therefore, it is impossible to achieve the increase of tourism unless the problems are handled.

One of the most varied tourist industries in the world is found in Himachal Pradesh. Tourism must be viewed as a crucial economic activity for overall sustainable economic growth and ensuring employment generation in order to develop and promote the industry and put Himachal Pradesh on the map of well-known tourist destinations on a national and worldwide level. The State's tourism industry is expanding rapidly, and as a result, there are several prospects to increase employment. Since tourist infrastructure is a vital part of economic development, the state offers a tremendous potential for abundant employment generation and related activities, including hotel projects, food-focused projects, amusement parks, and water sports, among others.

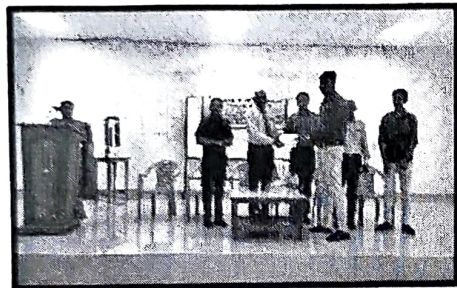
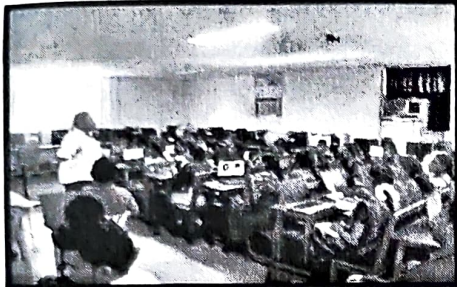
By identifying areas with high investment potential and luring big money along with higher rate of employment opportunities. The present study is the part of author ongoing research work and it was conducted in the two sample blocks i.e. Theog block and Rampur Bushahr block of Shimla Distt in himachal Pradesh.

**Reviews of past studies**

Researches done in the past by different researchers Singh (1978) outlines the economic advantages of tourism in terms of job and revenue creation, as well as tourist growth because of the natural resources and mountainous terrain, which can help create jobs, money, and foreign currency. According to Jayal and Motwani (1986), travellers from both domestic and international locations travel to the Himalayas. Seasonal tourists are common in this region since these locales, despite their hard geography, are among the world's top "Must see" destinations. An description of the town's deterioration after the British left and it became the state capital of Himachal Pradesh may be found in Raja (1992).

According to Nirmal (1996), Himachal Pradesh has all the requirements for being an important tourist destination. However, due to a lack of lodging and other facilities, high maintenance costs, and a lack of exposure, tourism has not yet realised its full potential. In rural areas of the state of Himachal Pradesh, tourism is a source of income and employment, according to Parmar (2010). Rural areas of the state could potentially entice visitors looking





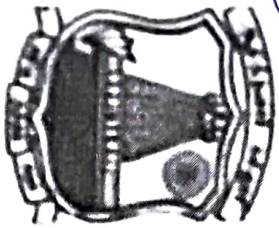
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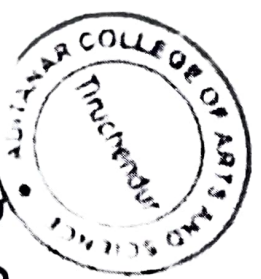
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This is to certify that Capt Sandeep Kumar Thakur, Assistant Professor of Economics / Associate NCC Officer, Government College Nilmand District, Kullu, Himachal Pradesh has contributed a paper as author to title "An Analysis of the Relationship between Tourism Amenities and Tourists Satisfaction in Himachal Pradesh's Shimla Hills" and has published in National Level Seminar Proceedings "TRANSFORMING INDIA". The Editor in Chief and the Editorial Board appreciate the intellectual contribution of the author. 04-10-2023



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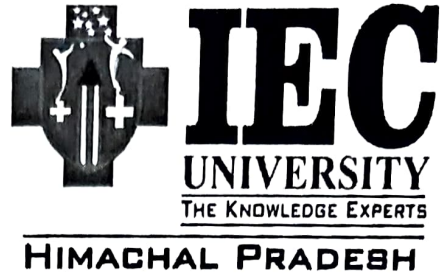
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(Assistant Professor of English)

School of Humanities and Social Sciences

IEC University, Baddi (H.P.)

&amp;

**Dr. Ishan Khan**

(Assistant Professor of History)

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## **An Empirical Analysis of Structural Amenities and Satisfaction Level in the Tourism Sector: A Study of Shimla District (HP)**

**\*Sandeep Kumar Thakur Ph.D. Research Scholar, Department of Humanities & Social Sciences, IEC University Baddi (HP) India-173205**

**\*\* Dr. Ajay Kumar Chaturvedi Dean & Professor/Supervisor Department of Humanities & Social Sciences, IEC University Baddi (HP) India-173205**

### **Abstract**

The tourism sector is thriving in Himachal Pradesh and aids in both domestic and international travel for the purpose of advancing people's quality of life and advancing their desire for knowledge. Although the public sector has played a vital role in supplying infrastructure, either directly or through Public Private Partnership (PPP) mode, the tourism industry is predominately one of private sector service providers. It is a multi-sectoral business distinguished by the variety of services offered by the vendors. It is quite comparable to the manufacturing sector, where the importance of the supply chain and final product are equal. Airlines, ground transportation, hotels, fundamental infrastructure, and other connected industries are only a few examples. Therefore, until the problems relating to all the relevant sectors are addressed concurrently, the expansion of tourism cannot be achieved.

The State has a tremendous amount of natural, scenic, and cultural resources to offer in terms of tourism. Himachal is drawn to by its snow-capped mountains, glittering rivers, tranquil settings, excellent climate, and tranquil way of life. In addition to the abundant natural beauty, the state is rich in tribal culture, languages, folklore, dress, and cuisine, particularly Himachal cuisine. The State has everything necessary to draw different tourist demographics. Infrastructure, however, is necessary for increased accessibility and targeting the correct potential markets.

**Key Words:** Tourism Industry, Sustainable Tourism, Tourism Infrastructure.

### **I**

### **INTRODUCTION**

Himachal Pradesh's tourism industry is booming and supports people's domestic and international travel for social and educational progress. Although the public sector has made a considerable contribution to infrastructure development, either directly or through Public Private Partnership (PPP) models, the tourism industry is mostly a private sector service industry. It is a





### *About the Editors:*

**Dr. Samiksha Sharma** is currently working as an Assistant Professor (English) & HOD in the Department of Humanities and Social Sciences at IEC University, Baddi (H.P.). She has 02 years of teaching and research experience in the field of Academics. Her qualification is MA English, UGC-NET, and PhD English. She has published more than 20 research papers in different national and international journal as well as in edited books. She has published 03 books and 01 book review.



**Dr. Ishan Khan** is currently working as an Assistant Professor (History) in Department of Humanities and Social Sciences at IEC University, Baddi (H.P.). He has 08 years of teaching and research experience in the field of Academics. His qualification is MA (History), UGC-NET (History), ICHR-JRF (History) and PhD (History). He has published more than 20 research papers in different national and international journal as well as in edited books.

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