

# Indian English is also Creole: Incorporating Regional Bias in Research Pedagogy

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## Abstract:

Research pedagogy in India should readjust itself to accommodate claims of regional autonomy in arts and letters. Different ways of reconstructing a pedagogy of research are recommended in this paper. Reflexive Humanism ensures adequate assessment and evaluation of cultural, literary, and aesthetic achievements of diverse populations, instead of mainstream academic recommendations. Indian English is redefined as a creolized Indian language with lexical and semantic factors borrowed from English. Consciousness of an embedded 'Indianness' is also considered as an essential subtext of Indian English literature. Lines of research are suggested for aspiring scholars in the Indian academy. The author emphasizes a dynamic and sensitive adaptation of research methodology which respects and reintegrates itself with the evolution of a globally aware, contemporary society in India.

## Keywords:

Anglophone, Creolization, Indian English, Research Pedagogy

## The Regional Spirit of Research Pedagogy

Recently the question of pedagogical practice has been examined in terms of the needs of regional identities. Historical storytelling to students in class must account for the need for identification of students with respect to the region and the cultural milieu in which they are situated (Bertram 2019; Guyver 2013). In subjects like history, as opposed to mathematical or descriptive sciences, this approach is considered to give weight to local perspectives and induce empowerment and self-esteem. Much of the business of teaching and learning in Humanities owes greatly to methods of prioritizing local issues in the broader perspective of relationships. Cultural nodality is not easily dislocated or absorbed. This is not to suggest that the sense of history should be guided by parochial regionalism: a critical regional consciousness is not the same thing as regionalism or provincialism. Regional bias in pedagogical discourse can degenerate into chauvinism and sometimes its less covert forms of expression, as in nationalism



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and xenophobia. Critical regional pedagogy implies elevating regional issues of culture and historical pedagogy to the level of a wider global discourse and highlighting its syncretic extensions in a changing world. Industrial globalization and communication technologies are redefining the ways in which cultural objects like art, digital media, or literary storytelling, are appropriated or consumed in our times.

In Humanist anthropology, ethnography, literature and art history, there is an imminent need for a regionally empowering pedagogy for research projects. On the whole research in arts and letters, and material culture, institutionalizes archival information for art and culture, and thus endows research findings with conservatorial or museological value. However, in its inception most of the academic research in India was guided by Anglophone discourse. Pioneering research on Sanskrit, Pali, and archaic Indian languages have been conducted in mainly English and other European languages. The dominance of European language research for texts and material culture heritage in colonies continues in research practice to this day, having developed a *lingua academica* for itself. Some of the pathbreaking insights into the art history of Indian art has been developed in global, *vehicular languages* like German and English.<sup>i</sup> Orthodox Hindu sacred texts and sacred authors were studied by scholars like William Jones, Max Mueller, Gottfried Herder, Paul Deussen and the French scholar Anquetil Duperron among others. The same tradition of canonical research in European languages is visible in the context of Islamic literature and poetry of the last two centuries, and indeed for texts coming out of the Turkish renaissance and Persian expansion.<sup>ii</sup> Thus, research is conducted in most cases within a language ecology which determines several kinds of values and assumptions of a critical analytical process and the data sets that are relevant for the project. Language is a strange medium that incorporates and valorizes organic and hidden assumptions of the culture in which it is spoken or used (like English or German) and which as such seeks to explain and appropriate artifacts of another culture (like Sanskrit or Persian) which initiated the exploration in the first place (Blommaert 2010). Indeed, Blommaert points to the presence of a sociolinguistics of globalization and recommends polycentricity of approach for research; this helps us consider a more regionally reinforced pedagogy of evaluation, especially of artifacts like a novel or a piece of art which are always already regionally embedded in a certain culture and its language medium.

### **Research Area: The Phenomenology of Selections**

This discussion is of course intended majorly for students of Humanities, but also Sociology to some extent, but especially students of literature, arts, and design. At its initial stages research pedagogy calls upon us to interrogate how or where I start as a researcher? This is the first and most important step. Reflexively speaking this is an *a priori* moment. Any researcher is immersively groomed in a certain kind of discourse. Then again, disciplines are already offered or set forth in a postgraduate curriculum – the choice of the scholar initiate is conditioned by that existing

literature. Career options in research are dictated by realities at the base of education. The social moorings of education are inevitable. Educational programs are defined and bound in by the framework of governments and nation states, and educational practice determined by a cultural ecology created by industries and business, and local history. Content and career pathways in education are absorbed, approved, and sanctioned by institutions, values, and social structures which we could broadly refer to as constituting the *ecology of research*. The academy is thus constrained to offer limited apertures for research. Van de Ven and colleagues demonstrate this indispensable “common framework” for research methods and innovations (Van de Ven et al 2000). In the Humanities research is conditioned by what departments and faculty have to offer. The researcher’s field is delimited and hence one cannot be freely ‘creative’ about topics (King 1990). This is where a researcher’s originality and out-of-the-box thinking crosses path with what is already offered by institutes and universities (Rogers 2010; Van de Ven et al 2000). Yet, we believe that this limiting agenda, which frequently creates a mental block, could be deconstructed and re-designed by critical research pedagogy.

There is a line of counter-argument here: in education and applied psychology, and research in neurosciences including psycholinguistics, or in quantitative data driven sociolinguistic projects and communication studies, institutionally guided research may be a good option both for the project as it seeks to complete a target driven (socially relevant) investigation and achieve certain results that could have a direct impact on a social domain. It is also helpful for students since they get an opportunity to associate with research teams and in projects involving practical skills of data collection, teamwork and inference findings. In the hard sciences, as opposed to Humanities, research opportunities are frequently already set out as projects that are set to practical ends of analysis and application. Quantitative research is almost always carried out by teams which are commissioned with the task of finding certain results or confirming predictions based on statistical inferences. The effectiveness of such research may directly contribute to tourism and museum sectors, as well as generating regional *ecoscaping* projects built on sustainable or alternative development patterns. A good example of such pragmatic research is found in relation to development of cultural potential for the coastal ecology in Costa Rica (Wellmayer 2010).

### **Quantitative Research in Humanities**

Research in Humanities, especially in literary and art hermeneutics, does not generally call for coordinated teamwork, although projects guided by teamwork may be developed for compilation of history, museological archive constructions, ethnography and material culture studies. Such projects may help in compiling large data sets for the literature in a manner similar to data sets in archaeology and anthropology. This may be especially valuable for archival and conservatorial reports. Applications of such methods are relevant to social science as well: namely, television studies, tourism and heritage studies and cultural archaeology. Research teams have undertaken

such projects in India, although not on a comprehensive scale. There are innumerable opportunities in the intersections of social science, arts and literature, education and cultural heritage and industries (like tourism and art industry) in India. Policies would have to be mandated on a macroeconomic scale and with political and government initiative at decision-making levels for such changes to come through and affect pedagogical postures in research. Universities, Governments, Ministries and Commissions *etc.* do not usually consider the potential of such interdisciplinary research in our universities. Connectedness between political, industrial, and academic institutions may be strengthened by inputs from quantitatively engineered research for arts, literature and material culture heritage. Such initiatives are lamentably lacking in India. Pedagogical recommendations that are relevant for intuitive interdisciplinary research – like speculative prehistorical research, consciousness studies and disciplines within applied psychology: like creativity studies, or phenomenological therapy. Of course, I shall not talk of hard computational sciences and issues but only in so far as that might intervene to generate knowledge of various kinds of disciplines in arts and humanities, including interpretive rock art studies, script decipherment, digital design thinking and so on.

Innovations in methodological processes are also possible and in order. In any quantitative research project, the nature of inquiry and the proposed method of survey or experimentation is normally based on pre-existing literature and its findings. The two great wings of research are first the discourse of the literature that prompts the question. In my own investigations on creativity, from a quantitative point of view, I have tried to interdisciplinarize the relation between quantitative neuropsychology and humanistic notions of creativity. I have been interested in how creativity may be affected by external or internal factors of interventions - and what such interventions may mean for practicing artists working in the field of design learning. As I said, we are already living in a transformed world: exploring the creativity paradigm for designers and apprentices who are embarking on their careers in industry meant that our research team consisting of artists, philosophers, psychologists and engineers had to re-consider the literature on creativity as an aspect of applied psychology. But there is indeed very little in the literature to help you here. Creativity has been seldom studied from a humanistically defined perspective. Assumptions are always implicit in behavioral problems. A scholar of the arts knows much more about the impulses and repositories of creative behavior than do psychologists. Psychologists have the least notion of creativity - let alone about such complex problem-solving procedures such as that of design thinking where design is guided by emotion, suitability, practical comfort or feasibility, tool using behavior, improvisation etc. in spatially connected models. The Humanist's insights are key to the detailed trajectory of this process. Our team modelled creativity in visual arts as a problem that is conceivable in humanistic experience. We tried to quantify the behaviors that accompanied predictable outputs, using artists, and slogan writers for commercials as our participants in the experiment. The point here is to advocate more and more interdisciplinary research with disciplines in Humanities as guiding lines - such that it could relate

to contemporary psychology, and even, with more adequate research, to medicine, psychiatry and art therapy.

### **Pedagogy of Hermeneutics and Associated Disciplines**

But Humanistic research, at least a small but significant part of it, also engages in hermeneutics and interpretive methods of a more critical, speculative nature. The objectives of such research are evaluation, appreciation, and discourse construction. Needless to say, that there is a culture industry involved with this process. The ripple effects of artistic evaluation flow out and affect entertainment and communication industry, museum economics, tourism, and heritage conservation. Literary or art criticism has its own kind of value in the spectrum of human knowledge. Hence, a discourse on a certain category of art objects or cultural heritage may be discussed subjectively and by means of reference to cultural symbols. Semiotics (of cultural objects) deconstructs a larger belief system and credences which carry emotional value for members of a community. 'Criticism' reifies this emotional value. Criticism research is also a potent instrument of ideological (behavioral) discourse. The research component that is brought to the fore in literature and art need not always validate something from a positivist position. Although evidence is necessary, while justifying a certain argument regarding the social valuation of an object (or text), the character of the evidence is semiotic rather than referential – the evidence does not relate to an object in the real world. Hence, critical research in Humanities is different from empirical data analysis and does not stand in need of verification.

Hence, literary studies offer creative insight of a very subjective kind, one which is not necessarily false or falsifiable, if only because no human activity is falsifiable from a Humanist perspective. Superstition, imagination, speculation, and error are human attributes and could be counted or analyzed. On the other hand, literary appreciation is a very obvious kind of speculative, falsifiable narrative involving an unexpected range of preferences, belief and even superstitions on the part of the critic. Literary research is thus a kind of subjectively commanded cultural appropriation. In a sense, contemporary humanist criticism grew out of nineteenth century European enlightenment and Oxbridge traditions of aesthetic evaluation that emerged in the academic discourse of A. C. Bradley, the Bloomsbury group and the New Critics. The custom of ascribing individual talent, name, fame, creativity and divinity to authors and creations were also intrinsic to German hermeneutics (propounded by Schleiermacher and Goethe) and a Hegelian enlightenment ideal of art and Christian philosophy. British and American post-enlightenment practices are valorized and continue to be taught in Indian universities today, where much of its relevance is lost and wanting. Another dominant influence on research in Humanities is that of the intellectual French anti-institutionalism of the nineteen sixties (including positions inculcated by philosophers like Foucault, Derrida, Deleuze and Guattari). Along with French anti-institutionalist theory, other decisive influences are that of neo-historicism, Marxism and semiotics. The subjective-perceptive mode of exploration in literary art and the history of visual

art continued to develop within a Foucauldian, Marxist, Feminist and left-wing ideological method or style of criticism in Humanities.

### **Anglophone Research *versus* Regional Claims**

The current state-of-the-art research in Humanities therefore often, but not always encourages subjectively interpretative research. This is where a choice factor sets in. Hundreds of graduate level research scholars are emerging out of the Indian University system, which is for a long time based on copycat British-American Humanities (and English language learning modules). Anglophony and Eurocentric bias in the academy lead scholars to do research on authors with whom the Indian reality does not have any connection. The uncritical trend has resulted in loss of cultural potential. Translations of texts written in the Indian languages have been studied and analyzed in English in a Department of Literary Studies in English. One may ask in frustration: why are English literature departments not decommissioned in favor of other more productive postgraduate language programs. Humanities research in foreign languages should indeed be encouraged since it opens a new window on the world, new experiments, and exposures to other cultures. These are essential requirements of a more connected and global world. But any global model could preclude colonial linguistic domination. Colonial Anglocentrism is a weakness. The most advanced economies in the world also reflect linguistic independence and expansion. The nexus of language to human labor-capital, financial growth, efficient management systems and governance is an observed reality. Hence, the impetus that is fueling India's growth in the economic sector should reflect a growth and interest in the heritage and regional literature of India. This change is slowly coming through. But in India's case the pluriplicity of languages and a diverse range of literary texts are not connected to academic research profile and regionally validated sociocultural evaluation. This induces cultural downturn for a regional work of art, and a regional economic potential. It also aggravates social hierarchization by devaluing the regional ecology.

From its very inception English creates a social dichotomy. As a language of instruction in a segment of our school system it divides people in our country by leaving out regional language medium schools from getting access to a global language and the industry that runs on English medium communication. The news media in English is transnational, nationally accessible and probably a stronger influence on the political psyche than the media that is carried forth in regional languages (O'Brochta 2019). Indian English, because of its morphological-lexical content, is also a language of foreignization and divide from its very inception. Just as Indian English learners creates a class of citizens with a distinctive advantage within a democratic and egalitarian Indian society the Indian English speaker also enjoys better access to higher administrative and magisterial job opportunities and positions even within the scheme of Government employment and service. Candidates with strictly Indian language education and knowledge would not be able

to apply or qualify for most Government jobs. Perhaps these are the paradoxes with which we must survive – there can be no utopian non-hierarchical society of equity and access. But we could ask– is it possible for the whole of India with its urban and regional divides, its digital divide, its economic and social divides and the divisions caused by gender difference – for its divisions within divisions, and dichotomies within dichotomies – to achieve equity, harmony, egalitarian creativity through Indian English? We are afraid not. The stature of a “uniting medium” that Indian English promises is and will remain a mythical and unattainable goal.

We can come back to the question of choice that impales the research scholar who is looking out at a university of choice, trying to qualify for the exam and make a presentation on the title and theme, indicating toward methodology and intended results of his or her research. I am talking specifically of literature. But then I can extend the paradigm to fields of Humanities (both classical philosophical or canonical humanities), and yet also to subjects like history. Pedagogically choice should be a necessary psychological counterpart of effective research: the question that every researcher asks is “what am I interested in?” “Who is the author or what are the texts that I would choose for my research?” The only persuasion I make here is to be conscientious about *what* one does the research. The question of research must be linked to a literature that is immediately relevant to the industry of a society. How can choice of research areas be both guided and left open to academic retrospection and self-analysis, so that peripheral cultural and social issues are addressed and preserved.

Yet the choice, since it is conditioned – perhaps the possibility of unconditional choice is an illusion. The first indispensable chore of research is to understand that there are two aspects of Humanities research. The archive is one of them. It is a compilation or memorial of references for a culture. We cannot dictate to ourselves about what we should or should not remember. Should we remember our holocaust – should we remember the partition? Openness to archive compilation, openness, and freedom to choose our memory for ourselves and to weave the texture of our culture and our identity is how archival research in humanities should be oriented. Much like gold the value of literary arts may be conditioned by an artificial need for the object. Gold does not have any intrinsic value other than what society ascribes to it. Literary art, fiction, and narratives, on the other hand, contain intrinsic natural and human qualities – the qualities that make it strong, resilient, and ever alive for human bondage. The archive is heritage for all humanity, but it is more so for the peripheral humanity which is valorized by the mother-tongue and is of vernacular of origin. Humanist criticism in vernacular is probably more suited to support the cultural depth of the archive of regional art and literature. Hence priority must be attributed to research in vernacular for the Humanities.

Yet we cannot set any agenda of research. I shall exhort educationists, to come out of their risible theaters of the Anglophone humanities academy – and to think more spontaneously, to stay connected, to question everything that we are promoting in our academic institutions. What does

India, and the countries which continue to exist under the specter of capitalism and its crony allies, have to prefer. The question is not so simple. Neither can we block out visuals, like chert and stones of a capitalist order of things and states. The capitalistic dichotomy of appropriation of products and misappropriation of the same and useful labor, among other things are not just bound in by frontiers, borders, lines of immigration and regions. The same dichotomies divide and throw societies and blocks and identities within nation states or politically defined entities against each. Other and run down like a river of divide between man and man, man and woman, rich and poor, the exploiter and the exploitable - in discontinuous events of social. From this perspective the most ardent necessity of a nation-state like India is to have a Humanities education which preserves the sentiments and memory of sufferings, and the joy and inspiration of achievement, the love and beauty of our life and existence that is celebrated in the language given to us by our mother and the expressions that we create out of it. I believe that the opportunity cost of an archival imagination for India would be good for the Humanities academy. The choice of research subject could depend on an appropriate valorization of regional literatures and on identifying how the research on the body of literatures that are already available could be preserved, contemplated and then subjected to analysis in a manner that serves the Humanities - namely encouragement of creative expression, a life conditioned and lifted by the energy of performance, theater, narrative fiction, and in today's world – digital media creations, communications, heritage tourism and related fields.

### **Anglophony and Indian English: Literature in Indian English**

There is a necessity of a common Indian language for communicating and cementing the relationship between the linguistically diverse states and regions of India. Our experience shows that the unity and harmony of a complex nation state like India has been achieved by the presence of a common and useful language like English.

Yet what is Indian English? Indian English is another evolved Indian language. There is no other definition other than to suggest that it is a new language. Just as we have British English, German, Italian, Creole, so we have Indian English which is a creolized language with an English (Anglophone) body and an Indian soul. We might tend to think of Indian English as a 'corruption' of some kind of uncorrupt English that was spoken by the imperialists and who no longer use that language in the Indian geopolitical region. What is heard in its place is a kind of erratic or mutated English spoken by non-English-first-language (non L1) speakers. Yet, almost two centuries of formation of Indian English has shown that Indian English is an Indian language which uses the lexical and grammatical tools of the English language. There is sufficient subliminal power in Indian English which makes it a mode of communication for a vast number of people. Indian English is the medium of instruction in our schools – the Indian English literature has a thought and social content of its own just as other regionally or cluster-wise divisions of vernacular



language-based literatures have. It is also distinctive from the English spoken and written by second third generation diasporic authors in the English language outside of India, in African countries and in the Anglophone world of England, America or Canada.

We may consider humanistic research options for our country and the appropriateness of the demand that even in Humanities research the academy should revise its beliefs and ideas of the past, probably reject some of the major premises of education in order to invoke an education that leads to social empowerment at all levels. Everything has to change- and there is no reason why we cannot accept change. Universities and schools all across India, and its regional diversity – may adopt the same principles of archival preservation of humanistic and literary heritage, the championing cause of research for cultural heritage of underrepresented groups and segments of the population, meaningful dialogue and interaction with alienating discourses of research – dialogue, humanism, the choice of the most turn in the celebration of human life. Research cannot be disconnected from the actual concerns of the people who spend time and resources to re-inforce value systems for themselves. Perhaps, it may be argued that options for research are the product of an inherent balancing act which already takes all these considerations about discipline, subject, topic, author and authority and ideology, into account.

### **A Brief Review of Ideological Questions**

Hence, we shall point out towards the erroneousness in the perception of Indian English. Incorrect or inadequate notions have confounded generations of scholars. The fundamental thesis that English is a new creole must now be accepted: the creolized features of Indian English are abundantly visible in the system of intonation, the accent system and consonant rigidity that carries the spoken form of Indian English. Indian English shares the same principles of formation and enunciation that is visible in the Hawaiian creole for example. There are certain terms that we would have to re-invent for understanding the categories of English creolization in India. The categories generally considered in L (2) analysis are almost all defunct when it comes to categorization of Indian English. <sup>iii</sup> Braj Kachru's initial studies considers English as a 'transplanted' language (Kachru 1976). The general trend in characterizing Indian English has been to consider the lexical differences in Indian English and its idiomatic peculiarities. This is not very useful in understanding the spirit of the new Indian creole. Neither does it serve well to consider the ideological view of Indian English as a medium of post-colonial subjectivity. 'Post-colonial subjectivity' does not exist in any real world except in the consciousness of colonialism. Yet colonialism has been completely overturned by nationalism in the post-independence consciousness. Subjectivity cannot be studied from outside – it must be analyzed as a felt experience, coming out of an inside of humanity, and its suffering and its experiences in the new world of independent subjective consciousness. This is also the consciousness that inspires the argumentative Indian who speaks in the Indian English, the new creole. The basic error in

considerations of Indian English has been to consider it as a lexical syntactical extension of an original English. Language always has a 'spirit', a 'driving core' a meaning world which is both metaphysically independent and pragmatically dependent, both conceptually identified and yet inseparable from its investiture in a verbal morphology. The Indian English and its variants are creolized by an Indianness which functions not just lexically extended by itself or by means of phraseology, but through *typified intonation, enunciation, and Indophonic sonority and various related semantic and syntactic idiosyncrasies*.<sup>iv</sup> The Indian English is an Indian language which uses the lexical and semantic blocks of an original English speech or writing idiom that has not left any vestiges of itself after the actual English speakers, the L1 speaker entity discarded and left India after the culmination of the World War II, except for its vestigial glimpses in a small and struggling Anglo-Indian community. The Anglo-Indian language is still L1 and is not part of the creolized Indian English that became the language of the Indian masses since the independence.

It is this driving Indian consciousness, an educated creole, a renaissance medium that could be seen by Humanists in the Indian academy as a possible and mainstream Indian creole and a repository medium for much of Indian English literature, a rich treasure of research, which could endorse, support and prioritize this language from an Indian context. How does this consciousness manifest itself? It manifests itself in the philosophy and class view (or cognitive affordances) of the regenerate Indian 'subject' which does not suffer from postcolonial depression. Neither does the new consciousness reflected through this Indian English creole write from the center of some empire, or its periphery, and does not need to write back to any illusory imperialism. Writing alone in Indian English does not necessarily confer the consciousness of a classless, self-aware, ideologically critical and humane 'Indianness'.<sup>v</sup> Some of the best exemplars of Indian English literature are Sarojini Naidu, Raja Rao, R.K Narayan, Nirad C Chowdhury and Amartya Sen. Mamang Dai who writes in English is still able to excavate and translate the narratives of the indigenous peoples of Arunachal Pradesh. Such literature is the heritage of contemporary India. In contrast Anglo-Indian literature is an L1 literature, not creolized but lexically influenced by the Indian vernaculars and its idiomatic phraseology. Anglo-Indian literature stands on its own rights as an L1 English variant literature and rightly deserves the honor both of a free Indian pro-national consciousness and a critical ideologically that distinguishes and bonds the diversity of identity in the Indian nation state. Despite all odds the academy is doing well and enhancing and giving impulse to research in humanities in a wide variety of ways that is instrumental in maintaining a state of linguistic equilibrium for Indian English as it is employed in various regions of India (Mukherjee 2007). But it is impossible to control the tide of class divisions if Indian English is used as a medium of instruction in primary and secondary levels (Mishra 2000). Hypothetically it might be ideal to actually use Indian English as a universal creolized medium of instruction in schools all over India. That may not be counterproductive for vernacular arts. Again, a vast majority of literary authors in Indian English were schooled in vernacular medium instructions but that has not prevented them from acquiring literary command over an L2 creole.

### **Theater and Films Studies**

The interest-level of the student is very important. All students are not interested in the same things – some students would be naturally interested in certain things – topics, titles, themes. The interest that leads to choose a research theme therefore must be modulated through this wider approach to questions of research that could be taken at the highest level of the government and the academy. Pedagogically as I said ‘interest’ means that the student should take an informed approach to the subject of research -more specifically in the humanities. In literary studies - research should be linked to literary productions, and to merited cultural activity. Research is always dependent on a two-way interplay or exchange between the academy and the cultural world – the academy is in turn ecologically centered in the cultural sphere. Economy and socio-political character of the environment. Political processes need to stabilize this hierarchy of value systems to the best extent possible -in other word there is need for free, inclusive politics in order to ensure heritage formation. Research is at the end of the chain. Just as research in technological contexts depend on the technological development of the region in which the research is conducted, which are again inextricably bound to economic freedom - in humanities research is bound to the context of the culture. Cultural research, including research on the arts, poetry, however, have this strange advantage that it depends on human resource and is not fallible or displaceable. The cultural capital can continue to produce objects and expressions which may be consumed with minimal financial resources. Street theater is a great example. It does not need the logistics of a digital continuum or a film production unit that is based on a film industry. As I have shown – a great deal of talk on digital futures and posthumanism in the economically developed regions are no more than hollow unfounded literatures of a digitally advanced culture – but humanities can show that there are other resources of celebrating and binding human expressions in the arts and literary creations. Indian humanism has to follow this line of thinking which could it make it possible for radically new kinds of research topics and modalities to emerge. The strong tradition of theater and film receive priorities of research under this paradigm.

### **Conclusion**

As I conclude I realize that I have not really been able to start to talk on the specifics of pedagogy in research. I barely laid out a context for the anticipated career path of research scholars in Humanities, arts, and culture. Pedagogy involves teacher-student interaction. This is a thorny topic. Some trends in research show that we have to start thinking of developing more teacher independent models in research. Research pedagogy could be based on teacher interventions to the extent that teachers help to contextualize issues, create models and antecedents that are to be followed. Experts - rather than teachers – have the burden of developing and prioritizing

efficient cultural models - that lead to better and fuller appropriation of human resource and potential and ensure creativity and play in social contexts. Only Humanities can do this – so its importance in our academy is perhaps more necessary than ever. The older teacher directed models of supervision have to be rejected. Newer platforms of Humanities research like open-access, newer formats of presentation and appropriation and reference have to be approved. The street and the physical domain of the simple common man, and expressive culture, festivals, colors – these are at the core of any vibrant society and the happiness index. The Chicago style sheet is not the only way in which humanities research has to be conducted. Some consensus on archival formats is indispensable but more open platforms and spaces could be created. The cultural burden of research in humanities is greater than research in technology since culture is connected to human needs in a more deep-rooted manner than technology. Technology is mercurial, innovative, and useful but also extricable in human evolutionary need.

## Notes

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<sup>i</sup> See Ernst Cohn Wiener was a Jewish German scholar who pioneered research on Mughal miniatures. Ernest Havell was Abanindranath Tagore's mentor in several fields of artistic expressions.

<sup>ii</sup> Bonakdarian (2007) reveals the political contingencies that prompted the formation of a critical apparatus for Persian literature in the early twentieth century. See reference for citation.

<sup>iii</sup> We can refer to the general trend of lexical categorization of Indian English (see Kachru 1976; Mishra 2000; Lambert 2012; Lange 2012).

<sup>iv</sup> A complete list of *apriori* formative or agglutinative components of an Indian English creole are lacking and need dedicated research and debate.

<sup>v</sup> Mishra (2000) speaks of Indianness of Indian English but hardly explains what it means in linguistic terms.

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