



e-ISSN: 2319-8753 | p-ISSN: 2347-6710

# IJRSET

International Journal of Innovative Research in  
**SCIENCE | ENGINEERING | TECHNOLOGY**

# INTERNATIONAL JOURNAL OF INNOVATIVE RESEARCH

IN SCIENCE | ENGINEERING | TECHNOLOGY

Volume 12, Issue 2, February 2023

**ISSN** INTERNATIONAL  
STANDARD  
SERIAL  
NUMBER  
INDIA

Impact Factor: 8.118

9940 572 462

6381 907 438

[ijirset@gmail.com](mailto:ijirset@gmail.com)

[www.ijirset.com](http://www.ijirset.com)

# Re-Imagination of Communication Concept in Professional Education for Indian Students

<sup>1</sup>Sujata Chauhan & <sup>2</sup>Dr. Ruchida Barman

<sup>1</sup>Research Scholar, English, JECRC University, Jaipur, Rajasthan, India

<sup>2</sup>HOD & Assistant Professor, English, JECRC University, Jaipur, Rajasthan, India

**ABSTRACT:** To understand the unique essence of language as a re-imagination-instructing technology, we need to take a step back and say a few words about the foundations of intentional communication in general. All the biological creatures which experience live through a life time of mental dynamics which are private and variable: we are all separated by experiential gaps. Even when we experience together, even when we experience each other, we still experience that within our private mind-body. Based on the above description of language as a technology for the instruction of re-imagination, we may now delve into the evolutionary question. We need to begin with the synthetic picture currently emerging in the literature on pre-linguistic human societies. In all certainty, these ancient human societies achieved a level of social, technological, and communicative sophistication much closer to our own than to ape societies.

**KEYWORDS:** intentional, communication, re-imagination, societies, sophistication, dynamics, language

## I. INTRODUCTION

Engaging in re-imaginative play allows students to act out situations they see every day or imagine from fairy tales. They may impersonate parents, other people they see or characters from movies. Students experiment with language and vocabulary when they pretend to be others, learning how to use words appropriately and communicate with peers. They practice listening skills and discover the meaning behind words, strengthening the connection between written and spoken words.<sup>1</sup>

### How to Enhance Re-imagination of students:-

#### 1. Start with the end in mind:

As a leader, you firstly need to know your goal and have a vision of what you want to achieve. As previously mentioned, this is the same path you need to take when you build a house. It is important to have a clear vision of what the end result looks like, unless you are happy to just throw materials together and see what happens.<sup>2</sup> It is vital to apply creative re-imagination as described earlier, especially the upside-down principle. While it might sound rather obvious to begin with the end in mind, you would be surprised how many people don't have a clear vision of what they would like to achieve, let alone how to get there. Instead, they are held back from what they want to achieve by focusing on the obstacles that get in the way. You need to have a strong, clear vision and most importantly, know why your vision is so important to you.<sup>3</sup>

#### 2. Apply the creative and empathic re-imagination:

Creative re-imagination together with empathic imagination is a very powerful combination. If you look back at some of the great leaders of the past, most of them had a purpose; something bigger than what they wanted to achieve for themselves. Great leaders often have a passion that addresses the plight of people other than what they want for themselves. Even if they have experienced hardship, they are able to imagine what it would be like for people in worse conditions. Just think of people like Mahatma Gandhi, Nelson Mandela and Mother Teresa – they were very much driven by their empathic re-imagination<sup>4</sup>.

### 3. Engage the re-imagination of others:

It is much easier to discourage than to encourage people's re-imagination, especially if it is not part of the work culture. Sometimes it might take some courage to go against a restrictive way of thinking. As someone said to me recently, "I'd rather have my idea shot down than not say anything and a lesser idea be put forward." The Edward de Bono's Six Hat Thinking Methodology has been effective and popular in encouraging people in the workplace to activate their re-imagination. The Red hat represents intuition, feelings and hunches and the Green hat represents creative ideas and possibilities. As a leader of a team, it may be a good idea to read or become trained in the Six Hat Thinking process. In the business world where reason, reality, facts and pragmatism prevail, I have seen people looking worried and even embarrassed when asked to use their imagination – as if re-imagining things was something only students or creative people can do<sup>5</sup>. The belief that re-imagination is somehow inferior to logical reasoning often kills, stifles or smothers potential great ideas. Not only can this belief hinder great ideas but it also shows a lack of understanding about the important role that re-imagination plays in human life. When we describe the detailed work of strategy, we often use phrases like "imagining," "dreaming," and "getting the big ideas right," and we always frame our thinking with this question: "How can we reimagine the strategic now?" This act of re-imagination is about much more than a vision statement. It can involve anything from a simple, routine process to the existential ideas that started an organization in the first place. As we re-imagine strategies, we focus on the composition of each idea, linking it to the client's mission and core strategy and then ushering it from inception to experience. The messy, expansive, and wickedly ambiguous problem-solving that this entails requires a mindset far removed from the routine, which is what keeps me coming back day after day to this profession.<sup>6</sup>

Here are eight insights from reimagining what's strategically possible:

- 1) Re-imagining happens away from your day job. Reimagining an idea is about more than a moment of inspiration. It's intense and immersive, requiring dedicated think time, not an hour here and there. Check out *Consider* for a whole book on the topic.
- 2) Re-imagining needs fresh language and a new approach to collaboration. The ground rule for reimagining ideas is often a "yes, and" conversation: Yes, I receive and really heard what you said, and I will build on it. We frequently use this technique in client workshops because it carries conversation forward whereas a "but" statement brings dialogue to a halt. "But" means "no."
- 3) Re-imagining means a tenfold increase in your communications tempo. You can't reimagine something at the annual retreat and then just roll it to everyone and hope for the best. You can begin the process in such a setting, but ideas by themselves are weak; pivoting to animate and put them in front of customers is hard. Communicating what you are doing and why you are doing it can be even harder. Up your communications by orders of magnitude if you want to bring the masses along<sup>7</sup>.
- 4) An idea's success is dependent on your culture's values and behaviors. When clients ask how they can move and think faster or collaborate more, we ask about behaviors in the current culture. Strategies live and die within the cultures that subsume them.
- 5) Re-imagining should be rewarded. Praise it, celebrate it, talk about it (see point 3), and then recognize it again. Ideas are as fragile as the souls that bear and guide them. Treat the thinkers well---- even when the marketplace (internal or external) doesn't respond in kind.
- 6) Speed is your friend (and your enemy). You should move quickly to develop and deploy something in front of customers so that you can gather feedback and iterate on the idea. But you must remember to slow down enough to truly hear your customers' feedback before speeding up again for version 2.0.<sup>8</sup>
- 7) Always get senior buy-in first. You can't re-imagine something unless the most senior leader responsible for the project (or organization) is on board. If the CEO says, "let's re-imagine this," it gives permission for all around the C-Suite to do the same. Executive buy-in engenders fearlessness in those who nurture and actualize ideas. You can't re-imagine something without it.

8) Be judicious with funding the big ideas. For many industries, the days of spending millions before ever launching a new product or service are over. Mock up a minimally viable product and put it in the hands of the people who might use and love it. Fail fast, learn faster, and invest only enough to get the idea to the point where customers can react, allowing you to upgrade to meet their vision.<sup>9</sup>

Every time we are in a room with a client we are asked to question, push, frame, facilitate, and help them re-imagine. This is why I often say strategy and culture are contact sports. Great consultants don't just deliver a detached answer to clients; they collaborate and co-create with them. This is a privilege that THRUUE will never take lightly.

## II. DISCUSSION

“What we think determines what happens to us, so if we want to change our lives, we need to stretch our minds.” – Wayne Dyer

Have you ever found yourself consumed with worry and engrossed in a private conversation about what might happen? (Yes, you are talking to yourself!) How about those moments when you find yourself consumed with regret or fear as you relive a past decision? The truth is what we focus on, we find! Yes, we worry about it. Talk about it. Hold court about it, and when the opportunity presents itself, we find ourselves making the same regrettable decision. We FIND IT! This week in our Master your Communication series, we explore how your perception of past events shapes your present communication and how our thoughts and emotions influence what we say and our decisions and outcomes. Did you know that you are constantly communicating with those around you? Intentionally or otherwise, verbally or nonverbally, you are always saying something. Being aware of what you are communicating is necessary to convey whatever message you want to get across accurately. This awareness results in a higher degree of clarity, increased trust, and stronger professional and personal relationships.<sup>10</sup>

Communication: Rule!

When people think about the word communication, they often think about the act of talking. However, research shows that most of what we convey through our interactions with others is innate and instinctual, known as nonverbal communication. John Stoker says, “93% of communication occurs through nonverbal behaviour and tone; only 7% of communication takes place through the use of words.” Nonverbal behaviour like body movements and posture, facial expressions, eye contact, hand gestures and tone of voice contribute to how we communicate and understand each other. Often, we are unaware of our participation in nonverbal communication because these actions are inherent and ingrained into our daily lives.

Since 93% of all communication is nonverbal, your body language plays a critical role in how you convey meaning and information to others, as well as how you interpret the actions of others during conversations. For business professionals, giving off the right nonverbal cues is the key to success. When your body language, facial expressions and tone of voice match your spoken words, your message is reinforced and helps clients, coworkers and prospects better understand you.<sup>11</sup>

“Nonverbal communication is an elaborate secret code that is written nowhere, known by none, and understood by all.” – Edward Sapir.

Whether you're aware of it or not, you're continuously giving and receiving wordless signals when you interact with others. All of your nonverbal behaviours—the gestures you make, your posture, your tone of voice, and the eye contact you make—send strong messages. They can put people at ease, build trust, and draw others towards you, or they can offend, confuse, and undermine what you're trying to convey. These messages don't stop when you stop speaking, either. Even when you're silent, you're still communicating nonverbally.

In some instances, what comes out of your mouth and what you communicate through your body language may be two different things. For example, if you say “yes” while shaking your head no, your listener will likely feel that you're dishonest. When faced with such mixed signals, the listener has to choose whether to believe your verbal or nonverbal message. Since body language is a natural, unconscious language that broadcasts your true feelings and intentions, your listener will likely choose the nonverbal message.<sup>12</sup>

What You Focus On You Find: Change Your Language To Change Your Mindset!

Your ability to communicate effectively will be helped or hindered by your mindset. Why? Because the way we think permeates our communication, shapes our behaviour, leaks into our nonverbals, and influences what we say and how we say it. According to Brian Tracy, “The law of concentration states that whatever you dwell upon grows. So, for

example, if you continually tell yourself, I'm not good at sales, or people never buy from me! The more you think about those statements, the more they become part of your reality.

When you change your mindset, you begin to change your reality. However, it takes time and practice. Here's what works for me.

1. Take a moment and think of negative thoughts that you regularly bring to mind.
2. Replace the thought with a positive statement that aligns with your goal. Please write it down.
3. Repeat the new statement often and replace the negative thought with this affirmation.
4. Focus on the outcome you desire.
5. Take inspired action<sup>13</sup>.

### III. RESULTS

Re-Imagination is the source of all human achievement', Sir Ken Robinson

Re-Imagination in students is vital to successful learning. You can improve pupils' learning outcomes by fostering their innate imagination. Pupils with good imaginations can advance their all-round cognitive development and progress in all areas of the curriculum. With writing especially, students with strong imaginations are more likely to become confident writers. So, imagination is an essential part of the learning process.

'The cultivation of imagination should be the chief aim of education' Mary Warnock

Re-Imagination gives learning a meaningful platform for pupils. Contexts, themes or ideas that matter to students can build their motivation to learn. It also helps them take ownership over their own learning journeys. In particular, learning that is built over time and in collaboration with pupils works best. It develops independence skills and positive learning attitudes so learning is more memorable. Simply 'delivering' learning to students is not the best way to ensure progress.<sup>14</sup>

Creativity and problem solving are key life skills to develop in pupils. Imagination can help pupils come up with innovative ideas that let them see beyond the norm and reality. Pupils who have a limited re-imagination may struggle with these areas of life. And they may find it hard to master many aspects of the school curriculum.

#### How to develop re-imagination in students

Here are some ways to develop re-imagination in students:

##### Re-Imaginative Play/Drama

Re-Imaginative play and drama based activities will help students explore the world around them and the people in it. Imagination also develops neurological connections in pupils' brains through moving around using their senses and muscles. Students can delve into imaginative worlds based on the experiences that they see around them. This helps young pupils make sense of their reality and learn how to communicate with others.<sup>15</sup>

##### Reading

Reading books and hearing stories inspires pupils' imaginary games by capturing their re-imagination. Adventures, characters and illustrations all play a part. Frequent reading sets the foundation of reading and learning skills for pupils. Through storytelling, we enable pupils to develop their vocabulary and communication skills. It can also enhance their understanding and empathy. As pupils move through their school career, re-imagination and interest in reading will allow them to participate in all subjects of the curriculum.<sup>16</sup>

## Creative Subjects

Think about paper cutting, origami, sewing, drawing, modelling, DT, art, dance, drama. These are aspects of a creative curriculum that will engage re-imagination in students. With creative activities, you can also improve fine motor skills and concentration. Older students really benefit from arts based learning. But whatever their age, escaping into other realities and away from everyday life is a big part of maintaining mental health. And it's important for pupil well-being too.<sup>17</sup>

## Artwork

Did you know that picture books, paintings, wall art and colourful images can inspire students to create their own stories? This is because they allow them to delve into a world of re-imagination. Images form the basis of visual storytelling, so you can use them to fill in the gaps with your pupils. A wall of pictures can transport pupils into a fantasy world, which would otherwise be hard for them to imagine. This can inspire and motivate them to learn. It can teach them something new and even direct their future pathways. Here at Promote Your School we are students at heart! We love nothing more than letting our re-imaginings run wild with schools' walls. That's why we're committed to helping you build your pupils' re-imaginings through Wall Art and we love what we do.<sup>18</sup>

## IV. CONCLUSIONS

Re-Imagination is intrinsic to our inner lives. You could even say that it makes up a 'second universe' inside our heads. We invent animals and events that don't exist, we rerun history with alternative outcomes, we envision social and moral utopias, we revel in fantasy art, and we meditate both on what we could have been and on what we might become. Animators such as Hayao Miyazaki, Walt Disney and the people at Pixar Studios are masterful at re-imagination, but they're only creating a public version of our everyday private lives. If you could see the fantastic mash-up inside the mind of the average five-year-old, then Star Wars and Harry Potter would seem sober and dull. So, why is there so little analysis of re-imagination, by philosophers, psychologists and scientists?<sup>19</sup>

Apart from some cryptic passages in Aristotle and Kant, philosophy has said almost nothing about re-imagination, and what it says seems thoroughly disconnected from the creativity that artists and laypeople call 're-imaginative'.<sup>20</sup>

Aristotle described the imagination as a faculty in humans (and most other animals) that produces, stores and recalls the images we use in a variety of mental activities. Even our sleep is energised by the dreams of our involuntary re-imagination. Immanuel Kant saw the re-imagination as a synthesiser of senses and understanding. Although there are many differences between Aristotle's and Kant's philosophies, Kant agreed that the imagination is an unconscious synthesising faculty that pulls together sense perceptions and binds them into coherent representations with universal conceptual dimensions. The imagination is a mental faculty that mediates between the particulars of the senses – say, 'luminous blue colours' – and the universals of our conceptual understanding – say, the judgment that 'Marc Chagall's blue America Windows (1977) is beautiful.' Imagination, according to these philosophers, is a kind of cognition, or more accurately a prerequisite 'bundling process' prior to cognition. Its work is unconscious and it paves the way for knowledge, but is not abstract or linguistic enough to stand as actual knowledge.<sup>21</sup>

This rather mechanical approach to the imagination is echoed in more recent computational and modular theories of the mind, according to which human thinking is packaged by innate processors. The American philosopher Denis Dutton, for example, argued in *The Art Instinct* (2009) that landscape paintings are popular because they trigger an innate instinctual preference for distant scouting positions in our ancestors, who were evaluating the horizon for threats and resources. That view – dominant in contemporary evolutionary psychology – seems very far away from the artist's or even the engineer's view of creative re-imagination.<sup>22</sup>

It is perhaps unsurprising that philosophers and cognitive theorists have a rather arid view of the re-imagination, but our everyday ideas about the imagination are not much better. Following the Greeks, we still think of our own creativity as a muse that descends upon us – a kind of spirit possession or miraculous madness that flooded through Vincent van Gogh and John Lennon, but only trickles in you and me. After the great Texas guitar improviser Stevie

Ray Vaughan died, Eric Clapton paid tribute by describing him as ‘an open channel ... music just flowed through him’.<sup>23</sup>

We’ve romanticised creativity so completely that we’ve ended up with an impenetrable mystery inside our heads. We might not literally believe in muse possession anymore, but we haven’t yet replaced this ‘mysterian’ view with a better one. As the Austrian painter Ernst Fuchs said of the mysterious loss of self that accompanies the making of art: ‘My hand created, led in trance, obscure things<sup>24</sup> ... Not seldom, I get into trance while painting, my state of consciousness fades, giving way to a feeling of being afloat ... doing things I do not know much about consciously.’ This mysterian view of re-imagination is vague and obscure, but at least it captures something about the de-centred psychological state of creativity. Psychologists such as Mihaly Csikszentmihalyi have celebrated this aspect of creativity by describing (and recommending) ‘flow’ states, but the idea of ‘flow’ has proven little more than a secular redescription of the mysterian view.<sup>25</sup>

### REFERENCES

- 1) Adams, R.G. 1998 ‘Inciting Sociological Thought by Studying the Deadhead Community: Engaging Publics in Dialogue’, *Social Forces* 77 (1): 1-25.
- 2) Adorno, T.W. 2008 *Current of Music*, ed. Robert Hullot-Kentor, Cambridge: Polity Press.
- 3) Alford, C.F. 1992 ‘Responsibility without Freedom: Must Antihumanism be Inhumane? Some Implications of Greek Tragedy for the Post-Modern Subject’, *Theory and Society* 21: 157-181.
- 4) Andler, C. 2009 ‘Nietzsche’s Social Views (1976-82)’, *The Philosophical Forum* 40 (2): 287-304.
- 5) Antonio, R.J. 1995 ‘Nietzsche’s Antisociology: Subjectified Culture and the End of History’, *The American Journal of Sociology* 101 (1): 1-43.
- 6) Bauman, Z. 2000 *Liquid Modernity*. Cambridge: Polity Press.
- 7) Benjamin, W. 1977 *The Origin of German Tragic Drama*, trans. John Osborne, London: New Left Books.
- 8) Bloch, E. 1983 ‘The Dialectical Method’, *Man and World* 16: 281-313.
- 9) Bodin, J. 2008 ‘The Tragic Sense of Life, or We are Left with Self: Theatrical Roots ReVisited’, *The European Legacy* 13 (3): 277-285.
- 10) Boltanski, L. and L. Thévenot 1999 ‘The Sociology of Critical Capacity’, *European Journal of Social Theory* 2 (3): 359-377.
- 11) Burawoy, M. 2005a ‘2004 American Sociological Association Presidential Address: For Public Sociology’, *The British Journal of Sociology* 56 (2): 259-294.
- 12) Burawoy, M. 2005b ‘The Critical Turn to Public Sociology’, *Critical Sociology* 31 (3): 313-326.
- 13) Bradatan, C. 2007 ‘Philosophy as an Art of Dying’, *The European Legacy* 12 (5): 589-605.
- 14) Curtis, N. 2007 ‘Tragedy and Politics’, *Philosophy and Social Criticism* 33 (7): 960-879.
- 15) Detienne, M. 2001 ‘Forgetting Delphi Between Apollo and Dionysus’, *Classical Philology* 96 (2): 147-158.
- 16) Dienstag, J.F. 2001 ‘Nietzsche’s Dionysian Pessimism’, *American Political Science Review* 95 (4): 923-937.
- 17) Dumur, L. 2009 ‘Nietzsche and Culture’, *The Philosophical Forum* 40 (2): 275-286.
- 18) Emden, C.J. 2008 ‘The Uneasy European: Nietzsche, Nationalism and the Idea of Europe’, *Journal of European Studies* 38 (1): 27-51.
- 19) Emirbayer, M. and M. Sheller 1999 ‘Publics in History’, *Theory and Society* 28 (1): 145-197.
- 20) Epstein, P. 1996 ‘The Recovery of a Comprehensive View of Greek Tragedy’, *Animus* 1: 29-37.
- 21) Farley, W. 1996 ‘Beyond Sociology: Studies of Tragedy, Sin and Symbols of Evil’, *Religious Studies Review* 22 (2): 124-128.
- 22) Friedlander, E. 2006 ‘On the Musical Gathering of Echoes of the Voice: Walter Benjamin on Opera and Trauerspiel’, *The Opera Quarterly* 21 (4): 631-646.
- 23) Gans, H.J. 1989 ‘Sociology in America: The Discipline and the Public’, *American Sociological Review* 54 (1): 1-16.
- 24) Gardiner, M.E. 2004 ‘Wild Publics and Grotesque Symposiums: Habermas and Bakhtin on Dialogue, Everyday Life and the Public Sphere’, *The Sociological Review* 52 (s1): 29-48
- 25) Goldhill, S. 2004 *Love, Sex and Tragedy: How the Ancient World Shapes Our Lives*, Chicago: The University of Chicago Press.



**INNO SPACE**  
SJIF Scientific Journal Impact Factor  
**Impact Factor: 8.118**



**ISSN** INTERNATIONAL  
STANDARD  
SERIAL  
NUMBER  
INDIA



# INTERNATIONAL JOURNAL OF INNOVATIVE RESEARCH

IN SCIENCE | ENGINEERING | TECHNOLOGY

 **9940 572 462**  **6381 907 438**  **ijirset@gmail.com**



[www.ijirset.com](http://www.ijirset.com)

Scan to save the contact details