

ISSN 2348-4837

VIMALA INTERNATIONAL RESEARCH JOURNAL

for Humanities & Social Sciences

Vol: 1 Issue:2 June 2014



Proceedings of the
UGC Sponsored International Seminar
**ENGLISH LANGUAGE AND LITERATURE:
RENDEZVOUS WITH TECHNOLOGY**

PG DEPARTMENT OF ENGLISH AND RESEARCH CENTRE
VIMALA COLLEGE, THRISSUR-9

In collaboration with
US Consulate General, Chennai | State Institute of English, Kerala | Chetana Media Institute, Thr

Digital Coherence in Christopher Nolan's *Inception*

Najila T.Y.

Assistant Professor, PG Department of English,

MES Asmabi College, Tamballur.

najila.faisal@gmail.com. Mob. 9495971122

Abstract

Inception (2010) is a psychological science-fiction film from visionary filmmaker Christopher Nolan. The film has an impressive cast of Leonardo DiCaprio, Ken Watanabe, Joseph Gordon-Levitt and Marion Cotillard. DiCaprio is Dom Cobb who travels around the world and in and out of dreams stealing secrets from the mind's subconscious state. This skill has earned him a formidable reputation in corporate espionage. The action progresses to elephantine proportions when he has to plant an idea rather than steal one. The film flits from one plane to another and takes non-linear narration to another level. Chronology is a non-entity even as spatiality and temporality is violated repeatedly. The real world is anything but linear. The human mind in the present instant is enmeshed with the past and the anticipated future. Non-linearity is the norm of the real. Directors have always tried to reflect this complexity through the narrative of their films. *Inception* takes this attempt even further by taxing the limits of coherence in weaving an impossible narrative while Cobb tries to pull off an impossible heist. I would like to attempt a close analysis of the film to show how the plot allows for no other narrative than nonlinear and how discourse coherence is created through dynamic visual shape.

Inception (2010) is a psychological science-fiction film from visionary filmmaker Christopher Nolan. The film written and directed by Christopher Nolan stars Leonardo DiCaprio as Dom Cobb who travels around the world apart from moving in and out of dreams stealing secrets from the mind's subconscious state. This skill has earned him a formidable reputation in corporate espionage. The action progresses to elephantine proportions when he has to plant an idea rather than steal one. The film flits from one plane to another and takes non-linear narration to another level. Chronology is a non-entity even as spatiality and temporality is violated repeatedly. The real world is anything but linear. The human mind in the present instant is enmeshed with the past and the anticipated future. Non-linearity is the norm of the real. Directors have always tried to reflect this complexity through the narrative of their films. *Inception* takes this attempt even further by taxing the limits of coherence in weaving an unconventional narrative while Cobb tries to pull off an impossible heist. This paper attempts a close analysis of the film to show how the plot allows for no other narrative than nonlinear as the action transcends the planes of reality and dreams and how discourse coherence is created through dynamic visual shape. Cinematic language is employed to their maximum potential to aid the viewer's "reading" ability.

CONTENT

Getting a Feel for Words: Multi-Sensory Learning in the ESL Classroom <i>Harvey George</i>	7
Action Research and Bloom's Taxonomy Based Methodology for High Impact Teaching <i>Aul. A. J. S. Muthakumar</i>	14
The Impact of Culture Industry through Television Programmes <i>Nimmy Maria Abraham</i>	24
From Page to Screen: The Medium Speaks <i>Sreedevi K. Menon</i>	27
Film Adaptations as Classroom Aids: Problems and Possibilities <i>Saranya K. V.</i>	31
Emerging Minds with Emerging Technology: A Technological Methodology of English Language Teaching <i>Sarada P. S.</i>	36
Learner and Teacher Autonomy in Language Learning - Perspectives and Approaches <i>Jackson K. David</i>	40
Emerging Trends and Issues in M-Learning Mobile Education <i>Unnikrishnan Kalamullathil</i>	49
On Clouds and Moodles - Exploring the Horizons of Using Technology in English Language Teaching <i>Sapna Bhurathan</i>	56
Plethora of Hyperextual Technicalities: A Postmodern Analysis of Merryly Weisbord's <i>The Love Queen of Melabar</i> <i>Sameena Thomas</i>	66
The Significance of E-Learning and Web Enhanced Instruction of English Language and Literature <i>Deepak Jose Vadakora</i>	71
Recasting New Incarnations: The Influence of Select TV Serials on Visual Culture <i>Anuja Raj</i>	76
Blended Learning: A Disruptive Innovation in English Language Learning <i>Minu Thomas</i>	85
The Role of ICTs in Indian Context and the Application of CALL: One Strategy for Addressing Teaching and Learning Challenges in ELT <i>Vijay M. J.</i>	91
Between Celluloid and Page - Interstitial Spaces in Devyani Saltzman's <i>Shooting Water: A Mother-Daughter Journey and the Making of a Film</i> <i>Jeeta Gangula</i>	98
E-learning: Possibilities and Challenges in English Classroom Discourses <i>Shahana Mol A. K.</i>	103
Literature and Cinema <i>Varma Hemambika Ravindra</i>	108
The New Technology as a New Platform for Expression, Accessibility and Equality: A Study on the Emerging Prospects of Technology for the Visually Challenged and the Other Marginalized <i>Habeeb C.</i>	112
Recasting of Literature to Cinema and its Receptivity in Classroom Teaching <i>Mary Jemima Sebastian</i>	120
Filming the Painting: An Ekphrastic Perspective of Peter Webber's Film <i>The Girl With A Pearl Earring</i> <i>Reely Raphael</i>	125
Computer Mediated Communication: Cyberspace and Oral Folklore <i>Seema K. V.</i>	129
Two Ways of Seeing - A Study of Adaptation with Reference to Feng Ji-cai's <i>The Tall Woman and Her Short Husband</i> <i>Dr. Sushil Mary Mathew</i>	133
The Effect of Technological Innovations in the Process of Language Teaching and Learning <i>Gaetha A. N.</i>	137
Digital Coherence in Christopher Nolan's <i>Inception</i> <i>Najila T. V.</i>	143