

PROFESSIONAL LIFE CHALLENGES AND NEED OF SOFT SKILLS: AN
INVESTIGATION INTO THE THEMATIC FABRIC OF A RADIO DRAMA
“UDAIPUR KI TRAIN”

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Abstract:

Since the dawn of literature and human ability to showcase its pivotal ingredients on stage the Drama has been a very effective way of teaching, sensitizing and evoking awareness in the masses. Right from the days of Bharat Muni's *Natya-shastra* in Asia and Aristotle's *Poetics* in Europe, this literary genre is supposed to be endowed with the inherent ability to suggest, sensitize, instruct and provide guidance to the audience through its story line, the development of plot and powerful thematic presentation. Radio in early 20th century became handy to common masses and so it was easy to reach unnumbered people at one go. Afterwards radio's popularity was replaced by television but in India, radio remained popular till 21st century and continued to address multiple issues of contemporary India with multiple programs and the AIR's *Hawa Mahal* productions showcased through multiple plays broadcasted on-air.

Apart from its central theme of humour, irony, farce and entertainment the play *Udaipur ki Train* highlights multiple issues with regards to professional grooming of an employ who is offering services where communication skills and soft skills are pivotal. The study attempts to investigate and identify manifold thematic micro-suggestive undercurrents seamlessly interwoven underneath the highlighted farcical and humorous theme of the play. With rise of corporate culture and world-wide social life, survival, sustainability, managing growth with the work-life balance, here at the professional juncture of the third decade of twenty first century have become extremely challenging. Thus, the professional attitude with a set of compulsory soft skills emerged as necessity for the survival of a professional in the era of spearheading competitiveness. *Udaipur ki Train* addresses such issues of professional life that every individual who lacks soft skills must be exposed to the same. This paper treats *Udaipur ki Train* as a case study, though the comic plot remains heavily loaded with farcical humor. The study also discusses those identified subthemes and issues related to professional attitude and soft skills in this popular Indian Radio drama of 1980s more in the corporate-academia and industry institute scenario.

Key Words: Literature and life issues, Professional Challenges, Soft Skills, Communication Skills, Stage Craft, Regional Drama, Radio Skit, Minimizing Barriers, Performance Management.

1. Introduction: Drama & its Other Emerging Forms & Frontiers

The different genres of literature have served multiple purposes for human society. Started with poetry and theatrical drama as elementary forms, as per needs it has grown up numerous branches like essays, novel, novella, short stories, comics with passage of time. Literature as the representative of society always evokes the contemporary issues and themes; it reflects the spirit of the time, targets the loopholes of existing, and suggests the work modes and areas as well. Every genre in certain ways exhibits it but Drama being the detailed analysis of life with minute specifications brings out the complexities of life in more explorative expressions.

Even later onwards it became the main approach of the dramas with emergence of the problem plays sensitizing people towards the existing major- minor complexities of social life and then the coming of street plays invoking people towards the specific aspects of contemporary issues. Earlier it was more for the aesthetic pleasure that obviously was having the touch of life facts, but those were sideline effects. Onwards, with the occurrence of a massive shift the aesthetic approach went in background as the formats of popular drama started being used in the social awareness program.

1. i. Introduction: Radio Drama Edge

Right from entertainment to instruction, drama served mankind as the most suitable tool and one of the most appropriate literary genres. With the advent of Radio at the early dawn of 20th century short plays on air became popular as radio drama due to its extended reach to the masses, flexibility in performance as an individual can play multiple roles with voice alteration, not being live it can be edited with sound effects and music later on, low expenses and its changed flavors with the possibilities of enormous experimentations in vocal presentations. It also provided a place for voice artists who were sidelined in comparison to good actors in live performances those days.

1. ii. Radio Drama: Diversified Aims & Objectives

People started looking at play as not merely a mirror reflecting society in its magnified shapes, rather they also started looking at it as a device, a tool and an instrumental for stimulating positive societal changes. Thus, in recent centuries drama became much more relevant and unavoidable tool for introducing, implementing desirable, and curbing and curtailing what was not supposed to exist in society. Comedies, Skits and street plays gradually occupied increasing predominance in literary arena. Earlier, the chief aim of comedy was to entertain; later comedy also started attacking the folly and foibles of the society and societal norms; and in recent times comedy in its newest form aims reformation as well. Radio Drama added new colours to them. It made its ways even to the people of remote areas that were not in mainstream and minimized the barriers of communication of space and distance. It freed the drama from the limitation of physical presence and time constraints to the theatrical presentations providing the freedom to access it from anywhere may be home, office, corporate work force or another fieldwork. Radio drama uses sound to convey ideas to the audience, it may be in the form of dialogue, sound effects, or music. Actors can play more than one part from moment to moment as only voice needs to be altered. Radio drama may not be 'live' in front of an audience. This means that, like a film, scenes may not be played in order and scenes can be played more than once to get the best 'take' if necessary. The drama can also be edited to add in sound^[1]. Such features made radio drama a common medium for Indian activist and creatives for vocalizing many facts to Indian masses.

2. Rationale for this Study

At the threshold of the third decade of twenty first century when communication technologies are rocketing sky high by scripting marvels in everyday life of human beings, one may find any study on Radio Drama absolutely unpalatable and trash such studies terming them as absolutely illogical. Since the outbreak of nCOVID-19 (novel Corona Virus December-2019) professionals began losing jobs globally (both at global as well as at local professional frontiers) and a kind of global economic depression started creeping into the sinews of large as well as small industry workers. The whole humanity is forced to kneel down before the attack of this unprecedented Virus originated from Wuhan, China. One of the conclusions of the *Interim Report* of the Organization for Economic Cooperation and Development (OECD), *OECD Economic Outlook*, September-2020 inferentially remarks the impacts of COVID-19 on employments:

Unemployment is projected to rise to its highest level in more than 25 years, while the average unemployment rate is projected to rise to 9.2% and 10%, respectively under a single

or second-wave scenario and fall by only one percentage point through 2021. The OECD concludes that, “scarring effects from job losses are likely to be felt particularly by younger workers and lower-skilled workers, with attendant risks of many people becoming trapped in joblessness for an extended period.”^[2]

In the scenario when this Chinese virus took the globe into its clutches and in this scenario it became highly imperative to rethink, reinvestigate, reinvent those technical and Soft Skills which may not only overhaul the professionals by reskilling them but also equip them with the nascent emerging skillsets to cope up with the futuristic professional needs. *Udaipur Ki Train* deals with a protagonist who loses his job on the very first day of his joining. Eventually, his first working day turns to be his last working day. Because of the worst exposition of Soft Skills the protagonist’s the most ‘enthusiastic day of dreams’ is ultimately converted into ‘the most unfortunate day of nightmare’ and the same theme of this Radio Play brings it into the limelight of the discussion and establishes the rationale for this study.

3. Research Methodology

For developing a comprehensive pedagogical tool of teaching and learning of Soft Skills through time tested relevant literary genres and their stage performances; and developing a sound rationale for the same the study follows the below mentioned Research Methods:

- ❖ Instead of using the text of Tapan Bhatt’s play *Udaipur Ki Train* the present research treats Hawa Mahal Radio production as the primary source where one may have exposure of Radio Presentation.
- ❖ The present research paper investigates the theme and its audio presentation in the light of various secondary sources on Soft Skills to ensure better performance management such as newspaper publications, periodicals, books, journals, internet resources, and other relevant literature review published earlier.
- ❖ Various texts and documents relating to the issue were used for the study. The analysis and investigations for the study are theoretical and descriptive in nature.
- ❖ Based on the logical approaches to the themes and sub-themes of the play the study highlights need of Soft Skills training for ensuring performance improvisation and excellence in emerging professional scenario.
- ❖ This approach involves interpretation, comparison and generalization; all directed towards proper understanding and solution of significant problems and issues related to Soft Skills. Present study adopts the descriptive method of research.

4. Udaipur Ki Train- Environment, Setting & Stage Craft

Vividh Bharti services of All India Radio produced a series of the drama in the program ‘Hawa Mahal’ with social themes and modes satirically with a hue of comedy that served for educating and igniting masses through entertainment. One of its most prevalent Radio comedies was *Udaipur ki Train*^[3]. produced in nineties that became popular amongst its audience shortly for generating humor and irony through the subtle linguistic expressions, paralinguistic vocalizations and tone variation. This comic play (Hasya Natika) was written by Tapan Bhatt and produced by Lata Gupta.^[4]

A radio drama is usually recorded and played to the audience at another time, place and venue and consequently synchronizing the classical concept of three dramatic unities has always been a challenge before the dramatist. Unity in drama has been three principals derived by French Classicists from Aristotle’s *Poetics*.

“Unities...require a play to have a single action represented as occurring in a single place and within the course of a day. These principles were called, respectively, unity of action, unity of place, and unity of time.”^[5]

Udaipur ki Train has been an exemplary display of adherence of above three dramatic unities. It uses single venue of regional suburban setting i.e. a railway station to dramatize a single day duration (that too less than 12 hours) followed by the action with a very restricted

number of dramatic personage where a few persons are enquiring information and an utterly unconvincing panicked passenger rushed to enquire of a train to Udaipur, Rajasthan which is geographically located in one of the suburbs of India's Hindi speaking states. Language and tone used is Haryanvi-Hindi mixed dialect. In order to counter the absence of stage and folk setting, the accent is modulated with high-pitch, kinetic tone, loudness in volume and stressed rate of speech in dialogue delivery. The backdrop of the skit is highly micro-suggestive in nature and the same targets the global theme of modern youth's professional challenges using the protagonist as a Generation-Z role model who is impatient and restless for success.

4.i. Udaipur Ki Train- The Thematic Fabric

The stage setting of the play opens with a busy haphazard scene of railway station where a panicked youth is asking for the location of the enquiry office. Perchance, he happens to ask the same to an elderly person who has his own conversation style and has nothing to do with the hurry of the protagonist. After a long while he could not know where the enquiry office is located. He got even more delayed to know the way to his office. Immediately after knowing the address he runs to report to his boss so that he may join his duty as early as possible. By the time he could report to his boss, he was already late for more than two hours. His boss instructed him to behave amicably to all passengers and give them complete required information. The boss also instructed him to interact affectionately with all visitors. He is advised to be presentable and pleasant to each of the passenger and should also be wearing a congenial smile on his face. After receiving some core advisory and elderly guidance from his boss and promising the same to adhere to, the protagonist rushes to the enquiry desk that he may resume his duties without further delay.

He was already in off-colour as he took over his duties on the very first working day at his office. To his own surprise he realizes very soon that he was not prepared for the communicative environment in which he is going to interact with shortly. It became a huge setback to him the sooner he got exposed to surprise interactions and chance encounters. Step by step he loses his control over the situation as one of the passengers at the platform started behaving unpredictably. He lost his temper gradually and finally went beyond absolute self-control.

The thematic fabric of the play is heavily loaded with the patches of loud laughter, pleasant colloquial humour and jovial farce. The colloquial phrases like:

Are O Baba ji.... Are O bhaiye kidhar chal diye...!!!

Aah... Ab theek hai;

represent the nativity and the naivety of the language highlighting the regional hues and colors. Whereas the splintered sentences, repetition, undue pauses and stammering of the new recruit during the conversation with the senior officer as; Woooooohhh Sir... Woooooohh baat ye hai ki...!!! suggest the mental instability and lacking soft skills of the person.

The continuous background noise and the railways specific sound as; Human Voices including Tea Vendors' voices, Chai Garam, Chai, Chai, Chai... lo chai...; Customers' voices, Beggars' voices, many more unidentified noises collectively create the virtual ambiance of a railway station. Protagonist's voice joining the other kind of sounds and his attempt to purchase something to eat and then deciding to have Pakaudi Garam..., by calling up the vendor Kayise Diye Pakaudi, the sound of moving trains, throbbing engines, passengers passing by, casual people passing time at the platform contribute to create the visual imagery of the setting and indicate it to be a railway station without verbalizing it. As the storyline proceeds faster to its climax, the protagonist kept on losing his emotional control and towards the climax, he utterly decides to quit his job on that very day he joined it. The plot was embedded with farcical humour consequently the angrier the protagonist becomes the farcical his situation becomes.

In a nutshell *Udaipur ki Train* is the extreme example of poor performance management resulting into the performance breakdown. The poor communicative performance exhibited by the plays protagonist in complete contradiction with the aim of performance management i.e. 'to develop the capacity of people to meet and exceed expectations and to achieve their full potential to the benefit of themselves and the organization'. The core concerns of performance management may be summed up as concern with outputs, outcomes, outcomes, process and inputs; concerns with planning; concerns with measurements and review; concerns with continuous improvement; concern with continuous development; concern for communication; concern for stakeholders and concern for fairness and transparency.^[6]

5. Micro-suggestive Challenges, Discussion and Investigations into Subthemes

The comic fabric of the radio drama *Udaipur Ki Train* and its hilarious environment subtly comments on the present-day society by highlighting the first day of a railway employee posted at the inquiry desk. The plot has a close-knit undercurrent of a micro-suggestive professional irony seamlessly stitched underneath. The gentleman lacks exposure of the nuances of the life at railway station in general and exposure of announcement desk in particular. This half-baked immaturity of the protagonist turns disastrous and consequently he foolishly converts his first day at office into his last working day. The development of plot is so hilarious that the listeners are lost into the farce and forget to notice the dark predicament of the protagonist.

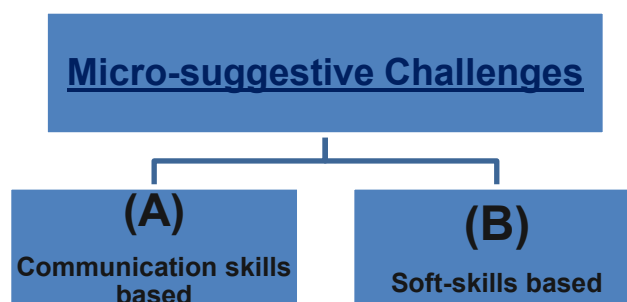


Figure. (i)^[7]

5. A. Communication Skills Based Challenges:

After analyzing the protagonist's predicament on his first day at work, it's not a tough job for any communication expert to infer the root causes leading to his absolute breakdown. Job-skills compromise can compel to job compromise itself. Knowing what/when "NOT TO SPEAK" is probably more important than knowing what/when "TO SPEAK". *Udaipur Ki Train* inherently narrates a plot of communication failure with exceptional skills of communication. Speaking in informal manner at professional front, use of unnecessary phrases and irritating tone in professional communication designate the ultimate resulting into a farcical situation of an absolute communication failure. The pitch and intonation of the protagonist are clear indicators of his lack of proper communication skills. The shrill in his voice, which sounds like constant shouting, showcases that he was unaware of the paralinguistic cues, and how it can reflect upon him as a communicator. Improper tone, and lack of proper voice modulation added to his unprofessionalism.

5. B. Soft Skills Based Challenges:

Soft Skills are prerequisite skills leading to an individual's success. As an umbrella term, Soft Skills encompass a fairly long list of constituent skills for leading a success aspirant to the path of excellence. Initiating right from the punctuality issues and time management concerns, communicative breakdowns leading loss of composure, then panic and finally situational disaster to the ultimately loss of employment, *Udaipur Ki Train* offers typical examples suitable for sample analysis. Many a times while acquiring education people either ignore or compromise on the frontiers of "on-job training" and their practical implications

which consequently yield otherwise results. While facing practical plight they ignore basics of human interpersonal interactions and destined to face fatal failures. In their research paper entitled Impact of Communication Skills on Professional Effectiveness at the Top Level of Hierarchy Sandeep Atre, Sangeeta Jain and Vivek Sharma rightly conclude:

People at the top level of hierarchy have a complex set of KRA (Key Result Areas) and Deliverables. Thus, they need to demonstrate professional effectiveness... ‘Communication Skills’, with its components viz. Verbal, nonverbal and interpersonal, play an important role in this regard as it is the most crucial element in their pursuit of being the flag-bearers, role-models and conscience keepers. ^[8]

The micro-suggestive undercurrents of the theme unfold many communicative concerns and Soft Skills issues to be discussed in detail. A few predominantly identifiable undercurrents exploited for producing comic effects may be summed-up as under:

Sr. No.	Traceable Micro-suggestive Undercurrents	Sr. No.	Traceable Micro-suggestive Undercurrents
	ed for Interpersonal Skills	x.	Adjustment in Uncomfortable Working Situations
	Managing Time and Punctuality	xi.	Bridging-up Theoretical Knowledge and Instantly Cropped-up Work Condition
	Managing Stress	xii.	Managing Composures at Workplace
	Adaptability to New Work Environment and Fishy Situations	xiii.	Filling the gap between getting a job and retaining the same
	Improper Responses Resulting into Chaos	xiv.	Withdrawal in Hardships
	Easily Giving-up	xv.	Loosing Job in a Single Sitting
	Messing-up	xvi.	Highlighting the Industry-Academia Gap
	Surrender and Quitting & Last	xvii.	Speculating the Unforeseen
	Handling Real-life situation	xviii.	Assimilation

i. Need for Interpersonal Skill

For a job profile, which involves public dealing, inter-personal skills become inevitable. The newly appointed employee, even before taking charge of his office, seems to gravely lack behind in it, which ultimate leads to compounding of his professional and personal tragedies.

ii. Managing Time and Punctuality

First impression is the last impression. Even on the very first day of his job, the new employee upsets his boss, by being late by two hours. He, being an escapist, chooses to blame it on someone else, but the fact was that he could not manage his time well. Irrespective of the profile, punctuality, instead of being a strength, should rather be considered a necessity.

iii. Managing Stress

Stress kills the ability to think. The Railway employee had a job, which involved dealing with the queries of tensed and clueless passengers, mostly in a rush. He lacked the capacity of handling pressure, which ultimately made him chaotic.

iv. Adaptability to New Work Environment and Fishy Situations

A close study of the play would reveal that it was not a bad day, or mere ill fate. The job role itself required an employee to be flexible, given the dynamic nature of various enquires, and the people who brought them over. The protagonist easily keeps passing the ball in other’s court, but it was clearly him, who could not keep up with the pace.

- v. **Improper Responses Resulting to Chaos**
A witty and calm mind is required to give proper responses. The employee has been portrayed to be forever hyper, and incompetent in giving proper responses. Had he been a person of wit, and composure, he could have handled the questions in a much better way.
- vi. **Surrendering and Quitting**
On the first day of any job, things seem tough, sometimes impossible. Instead of taking up the challenges, and developing and learning new skills, the employee escaped, and quit on the very first day. It somewhere shows the lack of rationality as well as negative perception, which was deeply instilled within him.
- vii. **Easily Giving Up**
Every person is different, and while dealing with public, one needs to empathize and react accordingly with different people. A major flaw that the protagonist of the play showcased, was not being persistent enough. This behavior can also have lack of confidence in the base of it.
- viii. **Messing-up**
Being sorted in the head is an essential quality. On the contrary, the protagonist of the play easily messes up the entire situation due to his incompetency and lack of adequate skills.
- ix. **Handling Real-life Situations**
The thing with dealing with the public is, no one can prepare you for all the situations beforehand. One must have the presence of mind, and out of the box thinking abilities, to deal with everyday challenges. The new employee evidently lacked the abilities, and hence could not deal with real life situations that came his way.
- x. **Adjusting in Uncomfortable Work Conditions**
Thinking that any day at work will be a cake walk through is like living in a fool's paradise. The new railway employee, for sure, had difficult situations to deal with. What was missing, however, was his capabilities to function well in uncomfortable situations.
- xi. **Bridging-up Theoretical Knowledge and Instantly Cropped-up Work Conditions**
It goes without saying that the employee must have been taught during his education, and during his preparations for getting that job, how to function as a professional. But what must have been overlooked, like in the case of many others, is the application of the right people's skills. The huge gap between paper and practical life can only be bridged by rigorous on job training under a responsible, more experienced senior, who could teach several nuances.
- xii. **Managing Composures at Workplace**
Patience is the key to success. When an employee takes an office, they lose their personal identity, and become synonymous with the organization itself. The lack of it, as in the case of the protagonist of the play, can pose a threat to the reputation to the name of the organization.
- xiii. **Filling the Gap Between getting a job and Retaining the Same**
It is always said that getting somewhere is not as difficult as maintaining that position. One needs to possess the power to assimilate, and comprehend, and use rationality to take decisions, if one wishes to continue with the job for which they must have worked very hard.
- xiv. **Withdrawal in Hardships**
Working in easy conditions is not the real test of an employee. Rather, their real potential is revealed during hardships. Ironically, the first day of the protagonist's work was full of (self-induced) hardships. Even though they might have been slightly dramatized for entertainment purposes, if the protagonist's character had enough skills, he would have been able to deal with it.
- xv. **Losing a Job in a Single Sitting**
Getting a job in a public office is a hard nut to crack. The fact that the protagonist lost it in just one day, shows how injurious lack of Soft-Skills could be to one's career. For him to get the job at the first place, shows that he for sure had the right hard skills. But those skills alone could not even help him to survive a single day.

- xvi. **Highlighting the Industrial-Academia Gap**
Irrespective of the stream, the academia, especially in India, is mostly theory based. The adversities, skill set, and application of what has been taught in theory, clearly lacks in the young professionals. Which often act as a curse to their career, as the play displays.
- xvii. **Speculating the Unforeseen**
Speculating what would come in one's way gives the individual the time to prepare for the situation, which further allows him to adapt according to the need. As the protagonist joins the office, he could not speculate what would come in his way, and therefore could never prepare himself to act accordingly.
- xviii. **Assimilation**
Assimilation imparts with the ability to adapt, improves learning, and eliminates conflicts. The protagonist lacks the ability to absorb, retain, and become one with his new set-up. He was unaware that the more one assimilates.

6. Conclusion & Inferential Observations:

The present paper has tried to analyze the various communicative issues and challenges any radio dramatic production would have to counter in order to reach the audience effectively as the regular drama through a popular Radio skit *Udaipur Ki Train* broadcasted by AIR's Vividh Bharti's program Hawa Mahal during 90s. The present paper also focuses on exploiting the plot on professional frontier by excavating a few issues and concerns which may possibly be applied for professional grooming of Soft Skills, Communication Skills aspirants. Furthermore, this study attempts to highlight the facts that make *Udaipur Ki Train* a fit material for professional classroom discourse. Structurally, the play has a very sound and hilarious comic plot. The stage-direction of the play has been cautious enough to bridge-up the gap of the visual lacking. The production makes it a grand success by judicious use of silence, paralinguistics and musical fillers. Nowhere the audience gets the effects of boredom, rather it is highly engaging. Skit-listeners eagerly engross and attentively listen for what comes next. The closer of the skit unveils the ultimate farcical climax. These have been some key factors obviously contributing to the grand success of *Udaipur Ki Train*. In their Cover Story entitled "Extraordinary Indians" of January 2020 issue of one of the most celebrated magazine *Reader's Digest* team deals with 'seven incredible stories of everyday heroes, who transformed their own and others' lives through bravery, strength and perseverance'. The first among the seven featured achievers has been Nigel Akkara a person transformed from a convict to a socially conscious actor. Akkara says, 'Theatre therapy can provide invaluable psychological inputs...'^[9] Nigel Akkara-Social worker-actor: From Cell to Celluloid, Cover Story, Extraordinary Indians, *Reader's Digest*.

Micro-suggestive undercurrents open manifold scopes for the study of Communication Skills & Soft Skills. The above said fact opens new vistas of study for professional treatment of the play a befitting classroom discourse. The protagonist is a professional (that too a communication professional) and reporting more than two and half hours late to the office on his very first day of joining can definitely be debated as example of poor professionalism and the worst case of time management and poor display of punctuality. His first day at office eventually turns out to be his last working day because of the exhibited poor professionalism. The Co-founder of Medici Institute Foundation for Diversity and Innovation Mr. M. Muneer concludes the article 'You must be fast & roughly right, not precise & slow' in the following words:

"Career success is not measured by where you end up in the first half of your career. What matters is where you are in the second half. Your investment in the first half matters most for that. Just as in a movie, the second half decides whether it is success or failure."^[10] -(Muneer M., Times Ascent, Catapult your career, *Times of India*, January 08, 2020, P-7.)

Protagonist behaves as situational puppet instead having command and control over them. He loses temper frequently, again a pathetic display of Soft Skills adding misery to his plight. Above points ensures a firm entry of Udaipur Ki Train into professional arena. 'Climbing to the top demands strength whether it is to the top of Mount Everest or to the top of your career' rightly opines A. P. J. Abdul Kalam. (Quoted, Times Ascent, *Times of India*, Wednesday, January 08, 2020, P-7.) Nonetheless, safe to assert '...that with the right idea, execution and the will to work towards a plan can make any dream turn into reality'.^[11]

7. Key Suggestions & Recommendations:

The plethora of the above highlighted issues and concerns somewhere demand for speculative introspections amongst professionals dedicating their services in the areas of communication skills and Soft Skills. The university/ institute/ professional/ technical education/on job hands on training providers urgently require assessing their teaching/ training process with an objective to bridge up the ever-increasing gulf on the bellow mentioned frontiers:

<p>Creating job worthy citizens is "The Duty of Education" : and</p> <p>Value addition to their persona is "The Beauty of Education" : whereas</p> <p>To serve the causes of world peace is "The Sublimity of Education" .</p> <p>- Dr Sudhir Narayan Singh</p>	<p>Skillsets acquired by the job aspiring candidate, The kinds of skillsets that Industries require from their perspective professionals, Mismatch between the Skillsets acquired and skillsets that recruiters of certain select Industries/Corporate and Job/service providers of their specialized domain require, Gap Mapping, Gap Analysis, Identification of training needs and speculatively forecasting futuristic demands to cope-up with nascent emerging challenges, and last but not the least Challenges also remains in front of academia to orient them and offer employability training fit enough to meet futuristic professional demands.</p>
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Along with the above-mentioned list inducting 'hands on training' and offering 'mid job orientation' to those who are already in job require the closer industry-institute partnerships where industry people should have access to campus corridors and academician should also be offered free access to the industrial as well as corporate thresholds keeping the profit motive aside and professional summits intact. In order to scale the professional summits and reach at the pinnacle of the success Y. S. Rajan coins a million-dollar advice in his work *A to Z of Success: A Companion for Youth* saying that:

Persist in your work. Persist in spite of failures (of course there is a need to assess whether the repeated failures are due to some inherent defects of your work or some mistakes in understanding the total situation etc. Correspondingly there is a need to do mid-course correction to your project and then continue the attempt. This is also a part of intelligent persistence.)

Persistence leads to success in performance.^[12]

Last but not the least persistence, patience and perseverance are the binding Soft Skills that may enable a person to strive ceaselessly, to face the oddities strongly and in case of hardships one must prove his mettle with the zeal of *Na Dainyam, Na Palayanam* { नदैत्यंनपलायनम् } (No misery. No running away.^[13])

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