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**EDITORS NOTE**

**Dear Readers and Contributors,**

**Welcome to the Volume 2 Issue 3 of IJELLS. We welcome you on board this great reading experience of assortment of candies. We have to confess, each article has mesmerised us as children are, definitely, by chocolates.**

**Though some articles have tried to break ground in the truly conventional areas, it is equally interesting to watch more contemporary work considered for research.**

**As we have promised we have started a new column called “Interesting Read” from this issue onwards to encourage and inspire creative writing in the contributors. All of us refrain from creative writing because usually we do not have a clue about where would it be published. Now that we have an exclusive space earmarked for it, go....writers, colour the paper black and blue with your opinions, thoughts and everything worth reading!**

**Thinking minds need to be inspired. We hope these articles inspire all those who read them.**

**Regards,  
Editor**

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## ENGLISH LITERATURE

## ‘Only a mad man can dare the truth’ - A study on the nature of Hamlet and Darl

*Mojgan Abshavi*

*“What a piece of work is a man! How noble in reason! How infinite in faculties! In action how like an angel! In apprehension how like a god! the beauty of the world, the paragon of animals!”*  
(II.ii.305)

There is to be found in Hamlet, the hero of Shakespeare’s play named after him, and in Darl, a key figure in Faulkner’s novel *As I Lay Dying*; a new ideal and harmonious cosmos of coherent moral and aesthetic values. There is to be found a blending of reason and intuition in them which is unintelligible for the one-sided materialistic minds. They both in their own ways tried to create beauty out of ugliness, love out of hatred and bring the peace and harmony into the world of strife and hypocrisy. They are self-realized persons who could dare the truth. Because of these exceptional qualities they have been labeled as mad and insane people by their own families. There are many theories about the “madness” of Hamlet and Darl who feel responsible for the safety and health of their own family and society. There are some critics who have delayed too much in explaining whether the madness was assumed or real. Dover Wilson and Wilson Knight, assert that Hamlet is mad, cynical and inhuman. Darl’s sanity was a subject that Faulkner himself commented upon in a series of lectures at the University of Virginia:

*Darl was mad from the first. He got progressively madder because he did not have the capacity to, so much of sanity but of inertness to resist all the catastrophes that happened to the family. Jewel resisted because he was sane and he was the toughest. The others resisted through probably inertia, but Darl could not resist it and so he went completely off his rocker. But he was mad all the time. (110).*

When Faulkner was asked if his madness was why he spoke more beautifully than anyone else, his one-word response was simply, “Yes” (110); which was very ironical. But Joseph Blotner remarks that “In Darl’s initial monologue that opens the novel, he appears to be clear and observant. This Darl, while clearly the most sensitive and indeed intuitive member of the family, seems centered and rational... only when Faulkner decides “to expose the family to the two greatest disasters known to man: flood and fire” (Bowman 61). Does Darl unravel and his dialogue becomes unhinged”. In fact, Darl falls as a victim to the tyranny of his own maker just like Hamlet puts on an “antic disposition” by Shakespeare.

The truth is that the trauma of being betrayed by their own families has pushed them into a complete breakdown. They both have lost all sense of “self”, their state of being can be best explained in these lines:

*I do not know myself sometimes  
how to measure and count out  
the grains that make me what I am. (The Waves - P.70)*

Darl speaks of “himself” as if he is not Darl. Darl’s philosophical ponderings of being and the basis of being have taken a tragic turn. Trauma has led him to lose all sense of his outsider, and this view is tragically paralleled by Darl himself, as his consciousness splits from himself. He views himself

from the outside “Darl is our brother, our brother Darl” (242). He seems to be dwelling on how he has been betrayed. And he cannot stop laughing. His final interior monologue is one of the most terrifying representations of insanity. The final image is chilling: Darl in a cage, foaming at the mouth, repeating “yes” to himself again and again. His musings on the instability of identity have degenerated into a loss of identity.

Likewise Hamlet’s madness is a case of “Double conscious” having two minds about anything. Its basis is summed up in the famous soliloquy, “To be or not to be”. He is living on two planes, one towards his friends and the other his opponents. For him “to be” or to live honesty is equal to “not to be” that is why he had to live at “death in life” level and act as a mad man. It is evident that Hamlet was commonly regarded by the courtiers as a mad man and that the king had confirmed this impression in order to satisfy the people who loved Hamlet and whom therefore the king was afraid of displeasing. So he made up the story of Hamlet’s madness. The people were satisfied that their mad prince was sent into England where he may be cured.

As for Darl, Cash’s reflection on Darl’s insanity accurately articulates the novel skepticism about absolute moral claims.

*“Sometimes I think it ain’t none of us pure crazy and aint none of us pure sane until the balance of us talks him that - a-way. It’s like it aint so much what a fellow does, but it’s the way the majority of folks is looking at him when he does it”.*(Cash)

After recognizing that Darl’s actions are logically correct and that what Darl did was indeed the proper behavior, Cash makes not apology for the family’s decision to commit Darl to a mental institution, although he goes on to say that madness “aint so much what a fellow does” as how “the majority of folks is looking at him when he does it”. This intellectually complex statement acknowledges the role that society plays in determining people’s fates and interpretations of themselves. Darl’s sanity or insanity must be viewed in terms of how other people react to him. After all, it was Anse Burden who declared him insane but Anse is not a reliable judge of character.

Thus, Darl’s supposed insanity is imposed upon him, and a close reading of the novel suggests that Darl did not go in sane A Study of Faulkner’s methods in his other novels indicates that if Darl had gone insane, the reader would have been made aware of his regression toward insanity. As in Shakespeare’s Hamlet; one can be deceived by the perfect art that can imitate madness - assumed madness- so thoroughly, so very truly, realistically, that his imitation is mistaken for reality.

In the “Darl” passage immediately following the barn- burning and even before barn - burning scene (when Darl rescues Jewel with a knife wielding townsman), it is only Darl who is intelligent and sane enough to prevent Gillespie, the owner of the barn, to sue the Bundren’s for the barn burning as well as Jewel from getting into a fight. If Darl became insane, it is necessary to regard that an “instantaneous stroke” of insanity; but this was not the case. What probably occurred, in that moment when he began to laugh was a complete comprehension of the absurd situation through which the family had just passed, and a thorough perception of the animosity between him and the others. This realization left him only one thing to do- to laugh loud and long at the ignorance of the Bundren’s from whom he is escaping.

Hamlet too is not mad when he speaks to Horatio, Gertude and even to the king (when he has no intention of deceiving him) and best of all before the players. Could a mad man conceive, develop stage-mange, prompt, produce and get up play such as Hamlet gets up in his murder of Gonzago? No, Hamlet is dangerously sane throughout the play. And no mad man can repent or make excuses for what he forgets and after wards remembers, as Hamlet does. It has often said that

Hamlet's madness is a "safety valve". It means that his sanity is greatly strained and his mind and heart are oppressed by thoughts and feeling which seek expression but do not find an outlet for themselves. Hamlet's assumed madness saves him from the danger of unexpressed thoughts which might bring madness if not expressed. This is the same device as weeping and laughing. In his first soliloquy he says:

*But, break my heart, for I must hold my tongue. (I.ii.155)*

In his last passage, perhaps for a moment Darl too doubts his own sanity. He has never lived in a sane world, but only in the insane and incomprehensible Bundren world. When he refers to himself in the third person, he is merely reflecting to himself that he knows what other have been thinking about him. He understands now all their hatred and envy of his superiority. Although the story is told from many viewpoints, Darl's is perhaps the most profound. He is the most acute and reflective character in the story. Like Hamlet, he is followed by his own thought of being and nothingness. He is very intelligent, thoughtful, kind and different from other members of his family. This difference and superiority cause to be seen like and insane, because no one can be like him or even understand him. Darl as a sane and sensible individual is the only character who senses the futility of their ridiculous journey, seeing it absurd, he is forced to laugh. He senses the bad odors of the body (Darl's dead mother) and perceives the buzzards hovering overhead. As this progress the journey becomes a ridiculous farce. He sets fire because he thinks he must put an end to the injustice to his mother. Darl senses the presence and desire of his mother. As the family encounters disaster upon disaster during the trip, Darl's frustration with the whole process leads him to try end things decisively by incinerating his dead mother's coffin. One of the great ironies of the novel, consequently, comes from the fact that Darl, the only person capable of reaching an awareness of the complexities of life, is sent to the insane asylum while the rest of the Bundren's room freely.

Hamlet assumes madness in order to keep his secrets to himself to maintain his own peace of mind so that he can plan his revenge (by killing Claudius, his uncle, who kills Hamlet's father and married his mother as he promised his dead father). Therefore Hamlet is not insane but dangerously, madly and gloriously sane. He is genius possessing a well-integrated personality who is forced to compromise with the world around him with those whose begins are fragmented and disintegrated, who are hypocrites and in sincere, immoral and unclean. The sanity of the world around him is a miserable thing, a perverted phase of selfishness and hypocrisy. So he adopted a mad attitude in order to free himself from the tyranny of social pressure as to save his soul.

As it comes to the full circle, now it is clear that Hamlet and Darl seem to be mad in the sense that all men of extraordinary mental and moral gifts seem to be mad in the eyes of the world. It is maybe the irony of the life that only a mad man can dare the truth and reality behind it.

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## Human Life in the Short Stories of O'Henry

*C. Arun & Dr. V. Peruvalluthi*

O'Henry caught the imagination of the reading public with his short stories. He was interested in the cross section of the whole society. His stories are known for their shortness and invariable provided with the final twist in the tale. As a lover of humankind, he was portrayed them wonderfully in his most of the short stories. They were associated with him in various places. They were the subjects for his work. O'Henry also shows the existence of true love and suffered people.

### Human Life in His Works

In O'Henry's 'Roads to Destiny' is a romance of a poet called David; it is an ironical tale of woe and sorrow; three times the poet writes poetry, in all the three stories he miserably fails and is awfully put to death. There are three tales; in the first two the poet is killed; the third one is a suicide. It is highly poetic when the author kills David. When the poet is killed his poetry becomes useless; the tenor of poetic feelings and passions move the readers in the story. Poets are poor. They write rich poetry. But their poetic feelings are tasteless to the kings. The poet David faces death inevitably. Perhaps O'Henry considers that poetry is valueless and life of the poet is taken out by force. The narration is poetic; poetry flows in each line. For sheer fun the author kills the poet. Though there appears to be tragic elements and the story runs to pages, one ought to read it for the poetic sensibilities and sentiments.

In 'The Shock of Doom', O'Henry presents orphans in the past. Vallenge had become an orphan for his furniture. He was taken towards his debts; he now needed rehabilitation. He met Ide who lost his gift money from his uncle; Ide was despairing and nervous; they met the lawyer; when Ide heard that he was restored by his uncle for the sum of gift money, he felt happy and elated. O'Henry opines that the haves should give to the have-nots; it could be individuals or nations.

O' Henry is all the time supports the cause of poor. In 'The Lick Penny Lover' O'Henry describes a shop girl called Marie; she was met by Irving Carter, a painter, millionaire, traveler, poet and automobilist; he wanted to have her, for love had come to him. After two weeks, when they were walking, Carter asked her to marry him. He never minded the social status or the back ground of her. He wanted to take her to a sea shore city where there were lovely towers. He also promised her to travel with her to all the important European cities, to ride on elephants, to see temples, Brahmins, Japanese gardens, camels, trains and chariot races. As he was talking to her he felt that he was successful; with that O'Henry leaves the story unfinished. One should guess that the lovers are united. The story is based on the popular dictum of Shakespearian comedies 'Love at first sight'. It is the persuasive tongue that could win the heart of the other. The confidence in him is not only his money but is the varied interest in life and general knowledge.

### Women Prisoners

O'Henry had also seen women prisoners and heard about their lives. His case studies are about petty offences or the result of emotional reaction and revenge of the individual. He portrayed different groups of gangsters; these groups were finally among themselves or they also fought against the other groups. They lived in forest areas; they had horses; they knew the art of robbing in the trains and the simple psychology of the people. They shoot in the air and terrify the people. They also rob pigs, pumpkins, eatable items, currencies from small country unguarded banks. O'Henry writes about criminals, who had a number of tools to open a safe in a bank or a house. Because of love, criminals change their hearts and hand over the instruments to another criminal. By this, O'Henry points out that

robbers and burglars would go on as long as the society continues to exist. His treatment of the cops always refers to their dutifulness, faithfulness and sincerity. Sometimes cops excuse the criminals, who were notorious once, but changed their hearts. They were watched by the sleuths carefully and were left off.

### **Robbers and Coloured**

In 'Holding up a Train' O'Henry describes the modus operandi of holding up a train and robbing the innocent people. In Colorado ranch Jim was with his chief; they were joined by Tom and Moore to hold up the train, near the Santa Fe flyer at 11.15 P.M. The train was stopped. The engineer and fireman were brought to the ground; the passengers were huddled together. Men were frightened like rabbits and the ladies were nervous, squeaky and fidgety. The chief criminal collected watches, bracelets, rings, books, flasks, false teeth, chocolates, jewels and stockings. O'Henry humorously points out that a man was asked to play the harp and false teeth set was among the collection. O'Henry says that robbers spend their loot on friends, food, stay and rest. Sometimes they playfully throw the money to children. In the next hold up two robbers get killed and two others escape with 27,000 dollars. To an outlaw, any express train was their bank. They could take whatever amount they wanted. The robbers are accurate, sharp and make their decisions on the spot. Otherwise they would lose the battle and their lives. The outlaw knows that the upholders of law were once law breakers. Robbing is their job. By this O'Henry points out that the system of social life was very easy means to rob. The robbers have loopholes; they are above the existing civil or criminal system of law.

Next O'Henry always treats the Negroes as sturdy, courageous, very intelligent, powerful and very accurate in their jobs; in the stories of O'Henry they appear as servants, helpmates, bodyguards, dog growers and security personnel; they are perfectly doing their duties. They were found very faithful to their masters till the last. For instance, the story 'The Duplicity of Hargreaves' depicts the poor life lived by a southerner once very rich. O'Henry bridges the gap between the Southerners and the Northerners in many of his stories. This story is one of its kinds. Major Pendleton Talbot was the southerner. He lived with his daughter Lydia Talbot. They were often visited by an actor called Henry Hopkins Hargreaves. Major Talbot was likely to publish a book in four volumes about his experience in the army and he still prided in his southern manners. Hargreaves, who was listening to the major on several occasions, once acted like the major in the theatre. It was a great success: it was also seen by the major and his daughter. The major was angry with Hargreaves for imitating his style, manners, behaviour and dress. He scolded Hargreaves. But Hargreaves appeared as a coloured man, Mose Mitchell, a servant of the major once, and gave him three hundred dollars he once owed and went away. Then Hargreaves revealed his identity through a letter which was hidden by the daughter. Here O'Henry depicts the coloured man to be very honest; he is presented as very rich. The writer never treats the coloured Indians in a humiliating situation.

'The Guardian of Accolade' is yet another story about a coloured watchman, Uncle Bushrod of the Weymouth Bank. O'Henry describes him as the coloured servitor, guardian, friend, porter, vassal, messenger, treasurer and generalissimo – in- charge. He had the key to the vault late; uncle Bushrod saw Robert, the president, taking to liquor often. At midnight, Robert opened the vault, took a satchel and went away. Uncle Bushrod followed him to the railway station and snatched the satchel from him and found that he had two quarts of the finest Bourbon drink. Later he was excused by the judge. O'Henry projects the idea that uncle Bushrod is dutiful and straight forward. Because he was honest, he was given one key of the vault and was also made the treasurer.

## Conclusion

Thus O'Henry had a deeper insight into humanity. He is a lover of mankind, especially the downtrodden, the poor, the coloured, the middle class people, the criminals with whom his life was woven and connected; O'Henry also believed in, coincidence and the unavoidable life of reality. As the modern critics believe that man is thrown into being, O'Henry believes that necessity, constrains, the thrust of circumstances and the forces of life, oddities people made them live in that way, they were portrayed in his stories.

O'Henry had no settled or steady life. The early death of his first wife Athol left him in deep desolation. His second marriage proved to be a disastrous one. His fruitless married life, his lonely childhood, his struggling days in New York, and his bitter experiences of getting money to pull on life-all these made him to perceive pathos and tragedy in life. He had intense sorrows. He was frustrated. His plots are filled with the deeper hearts and minds of widows, unmarried women, shop girls, thieves, gangsters and vagabonds. There is no pomposity, or clumsiness or unwanted information: he linked every word, phrase, structure and sentence to the central theme of his story. He communicated his ideas very effectively. While reading his stories, one might get the pleasure of smoothly sailing in the river of life. His language is packed with information and details pertaining to the place, character, situation and incident. There is a kind of thrill or mystery haunting his narrative technique in all his stories. He mostly encourages widow remarriage. His stories have twists and surprising messages. Any reader would be wondering at the speed of his narrations. "Certainly no other American writer has so identified himself with the problems of the shop girls in New York as has O' Henry" (Smith 217). O'Henry was fond of living; he was interested in observing people, looking at people and knowing how they live. O'Henry's deep concern is; 'I would like to live a life time on each street in New York; every house has drama in it' (220).

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## The Notion of Diaspora: An Introduction

*Dr. Hareshwar Roy*

The notion of diaspora has emerged as a significant area of study in the departments of literature and social sciences. It is now being used in both academic and popular discourse with a growing frequency and breadth. Yet this growth does not necessarily reflect a universal understanding of the term.

How to define diaspora has been the topic of ongoing discussion. While some scholars have argued in support of identifying a closed set of attributes, others have preferred to use the term in the broader sense of human dispersal. For example, Safran maintains that diaspora is that segment of people living outside homeland. Docker defines diaspora as a sense of belonging to more than one history, to more than one time and place; to more than one past and future.<sup>1</sup> The work of Brah on diaspora locates diaspora space in the inter-sectionality of diaspora, border and dislocation as a point of confluence of economic, political, cultural and psychological process. Gilroy uses the concept of diaspora to argue against ethnic absolutism and unitary ethnic culture. Stuart Hall uses diaspora to emphasize the hybrid identity formation and the processes, experiences and practices that result from displacements and cultural shifts. The term trans-national community is also used as synonym of diaspora and the two-terms/ concepts frequently collapse into one. Phil Cohen is of the view that this word has become one of the buzzwords of the post-modern age. Clearly, a working definition of diaspora is in order. To make its meaning clear, it is essential to sketch the spread of the term 'diaspora' through a number of disciplines, pointing to some prominent examples.

Etymologically, the term 'diaspora' is derived from the Greek word 'dia' and 'speiro'. 'Dia' means 'through' and 'speiro' means to 'scatter'. The literal meaning of diaspora is 'scattering' or 'dispersion'. The word 'diaspora' was initially used by the ancient Greeks to describe their spreading all over the then known world. For them this term signified migration and colonization. It has often been used to describe the original dispersion of the Jews in the 6th century B.C. or to refer particularly to the Jews living outside Palestine among people of non-Jewish faith. "For Jews, Africans, Palestinians and Armenians diaspora signifies a collective trauma where one dreams of home while living in exile."<sup>2</sup>

Today the term diaspora has made a dynamic comeback in the debates around ethnicity, nationality and nationhood, boundaries and identity. It has returned to address and assist the understanding of migration, post migration and re-territorialization, people's multiple sense of belonging and loyalties beyond national boundaries. More recently, and with increasing frequency, this term is being used to encompass the dispersal of any group or community outside country of their origin. It implies that particular cultures survive, transform and remain relevant even when members of an ethnic community have not lived in the original homeland.

In current parlance, the above-mentioned term is applied as a metaphoric designation for expatriates, expellees, refugees, alien residents, immigrants, displaced communities and ethnic minorities. It has also been used to describe the experience of displacement and to analyse the social, cultural and political formation that results from this displacement. This term refers also to the work of exile and expatriates and all those who have experienced unsettlement and dislocation at the political, existential or metaphorical levels. Emmanuel Nelson has used this paradigm to analyse expatriate writing.

The term diaspora has now attained the full-fledged status of a concept. Today intellectuals and activists from various fields are frequently using it to describe such categories as "immigrants,

guest workers, ethnic and racial minorities, refugees, expatriates and travellers.”<sup>3</sup> It has now emerged to be a useful concept to analyse the relationship between place and identity and the ways cultures and literatures interact. Though diaspora has assumed different meanings and interpretations, since its early uses, it is currently employed to imply a wide variety of contexts, from dispersion to trade diaspora and worker/migrant diaspora. In the present day literary studies it has achieved great significance. According to this concept, different responses to migration are articulated in literature produced in the places where diasporic communities exist. Apparently a metaphorical application of the term is prevalent, encompassing a wide range of phenomenon under the very notion.

For the last four decades, many dispersed communities, those once known as minorities, ethnic groups, migrants, exiles etc. have now been renamed as Diasporas either by scholars or academicians. Up to 1960, the term diaspora was confined to the extensive studies on three classical or traditional Diasporas viz. Jewish, Armenian and Greek, of which the ideal case was the first. The disciplinary application of the diaspora term to non-Jewish and non-Christian peoples and their exile situation seems to have first been undertaken within African studies. In a now classic paper, George Shepperson spoke of the African Diaspora at a conference of African historians held in Dar es Salaam in 1965-66. Analogous to the expulsion of Jew in early times, the dispersion of sub-Saharan Africans through colonial slave trade was called an enforced expatriation, accompanied by a longing to return to the homeland. It was about a decade later that a proliferation of publications gained momentum.

Since the mid-1970s, African historians deliberately employ diaspora as a concept and topic within African studies. As Harris summarises, the African diaspora concept subsumes [...] the global dispersion [voluntary or involuntary] of Africans throughout history; the emergence of a cultural identity abroad based on origin and social condition; and the psychological or physical return to the homeland, Africa. As the term took of within African studies, it also became applied within social sciences. The seminal article ‘Mobilized and Proletarian Diasporas’ by John Armstrong in 1976 investigates in general perspective migrant groups with regard to their socio-economic position and the range of tolerance or repression they faced in multiethnic states.

Various scholars within Sociology and Political Sciences took up Armstrong's approach and usage. For example, various authors in Gabriel Sheffer's by now classic volume *Modern Diasporas in International Politics* explicitly refer back to Armstrong's study. Daniel J. Elazar regarded diaspora as ethno-religious communities, which as a catalytic minority would influence the host society. And Esman specified in his working definition that a diaspora is a minority ethnic group of migrant origin, which maintains sentimental or material links with its land of origin. Whereas the ethnic factor according to Sheffer, is decisive, the religious ingredients would only help to strengthen some ideological, cultural and emotional identification and relation with former home country.

It would be impractical to list all the authors in disciplines such as linguistics, history or anthropology etc. who during the 1990s took up the term in order to relate it to expatriate, national, ethnic or religious cultural groups. It is interesting to note that the early 1990s witnessed the conceptualisation and systematisation of this term. In 1991 Khachig Tololyan launched a journal named *Diaspora*. As an editor of this journal, he said:

*We use Diaspora provisionally to indicate our belief that the term that once described Jewish, Greek, and Armenian dispersion now shares meaning with a larger semantic domain that includes*

words like *immigrant, expatriate, refugees, guest workers, exile community, overseas community, ethnic community*.<sup>4</sup>

In the 1991 inaugural issue of the journal, *Diaspora*, William Safran has attempted a kind of ‘ideal type’ representation of diaspora. In his popular article ‘Diaspora in Modern Societies: Myths of Homeland and Return’ he has suggested six key characteristics of diaspora and compared a wide range of diaspora situations and related homeland myths. According to William Safran, the concept of diaspora can be applied to expatriate minority communities whose members share several of the following characteristics:

- they, or their ancestors, have been dispersed from a specific original ‘centre’ to two or more ‘peripheral’, or foreign regions;
- they retain a collective memory, vision, or myth about their original homeland -- its physical location, history, and achievements;
- they believe that they are not -- and perhaps cannot be -- fully accepted by their host society and therefore feel partly alienated and insulted from it;
- they regard their ancestral homeland as their true, ideal home and as the place to which they or their descendants would (or should) eventually return -- when condition are appropriate;
- they believe that they should, collectively, be committed to the maintenance or restoration of their homeland and to its safety and prosperity; and
- they continue to relate, personally or vicariously, to that homeland in one way or another, and their ethno-communal consciousness and solidarity are importantly defined by the existence of such a relationship.<sup>5</sup>

Scholar like Robin Cohen has also used the same perspective formula of constructing an ideal type of a diaspora. He proposes that perhaps these features need to be adjusted and some other elements should be added to the list proposed by Safran.

Cohen has clearly attempted to move the debate forward. His emphasis on ‘strong links to the past’ pushes the debate decisively forward. Such attempt to define diaspora undoubtedly offers useful insights and correctly reflects the formative influence of a sense of loss and displacement and the primacy of the relationship of diaspora with a homeland.

James Clifford suggests that members of a diaspora maintain such characteristics as: ‘dispersal from one centre to at least two peripheries; a memory of the homeland; a belief that they will never be fully accepted in the host country; a belief in returning to their ancestral home, a commitment to the maintenance of their homeland and; group consciousness and solidarity’.<sup>6</sup>

Van Hear proposes more minimal criteria of diaspora. According to him they are:

*The population has been dispersed from their homeland to two or more other territories; the presence abroad is enduring, although exile is not necessarily permanent and may include movement between the homeland and the host country and that there is social, economic, political and cultural exchange between or among spatially separated populations comprising the diaspora.*<sup>7</sup>

Marienstrass is of the view that the concept of diaspora is used today to describe any community, which in one way or the other has a history of migration. Peters points out that diaspora implies a decentralised relation to ethnicity, real or imagined relations between scattered people

who sustain a sense of community through various forms of communication and contact and who do not necessarily depend on returning to distant homeland.

It is clear from this brief survey that the notion of diaspora is used to refer a wide range of historical and contemporary phenomena. This brief survey offers an opportunity to push the debate forward. In fact, a diaspora exists and reproduced by relying on everything that creates a bond in a place among those who want to group together and maintain, from a distance, relations with other groups, installed in other places but having the same identity. This bond can come in different forms, such as family, community, religious bonds or shared memory of a catastrophe or trauma suffered by members of the diaspora or the forebears. A diaspora has a symbolic and iconographic capital that enables it to reproduce and overcome the obstacle of distance separating its communities. Diaspora areas and territories must be gauged first in the host country, where the community bond plays the essential role, then in the country or territory of origin -- a pole of attraction -- through memory. Thus the term diaspora has more of a metaphorical than an instrumental role. On this basis the following can be identified as common characteristics of all the diaspora:

**(i) Exile:** Members of the diaspora or their ancestors have been forced to leave their homelands. They have been dispersed in several places under pressure (abject poverty, catastrophe, famine, disaster etc).

**(ii) Alienation:** Members of diaspora are completely cut off from the main habitation. They share same fate as exile, suffering and separation. They believe that they can't be fully observed/accepted by host countries and, therefore, feel alienated and installed. They feel that they can never be in a dominant position in the host country.

**(iii) Memory:** Members retain a collective memory -- often a memory of pain, dispossession and trauma. They retain a rather strong identity awareness linked to the memory of the territory, of the society of origin and its history. From their collective memory they create/articulate a vision of and for their homeland. In their displaced, distressed and homeless conditions, it is their mother country, which becomes their source of consolation, identity and imaginary home. With the loss of their home they depend on their mythical literature. To perpetuate their memory they celebrate the festivals of their own motherland and perform rituals of their own.

**(iv) Diasporic Consciousness:** Members continue to relate personally to that homeland and maintain a unique ethno- national, ethno-cultural and ethno-communal consciousness that can be treated as diasporic consciousness. This implies the existence of a strong sense of community and community life.

**(v) Longing for Return:** Segments of diasporic population sustain hope of returning to the homeland.

All these characteristics find unique articulation in the literary writings of diaspora writers. While languages, customs and traditions are distinct, all diasporic experiences share a similar sense of displacement, of seeking a sense of belonging. These experiences influence literary imagination and map literary texts. Diasporic writings are invariably concerned with exile, memory, diasporic consciousness, longing for return, alienation, nostalgia, search for identity and sense of belonging.



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**Tradition vs. Modernity: A Comparative Study of Anita Desai's Where Shall We Go This Summer and Githa Hariharan's The Thousand Faces of Night**  
**R. Manimozhi & Dr. R. Shanthi**

Literature reflects the society and it emerges to expose the theme of primary importance. The ancient traditions of India reveal the true history on the Status of Women. The female figure is an obvious emblem of fertility because of its association with growth, abundance and prosperity. India had her own tradition of feminine culture and women's participation in spiritual and public affairs. Modern Indian Women's status is compared to a sort of a paradox. Even today women suffer under some social movements and experience varied suffering. They suffer due to social taboos, suppress themselves in the name of family honour and are compelled to digest torture. Women of modern times have achieved a lot but in reality they have to travel a long way. Novels in Indian languages therefore do greater justice to the depiction of Indian life and society than the Western novels dealing with Indian life and society. A careful study of the works by the Indian writers will give a clear idea of the multicolored Indian socio-cultural complex. In Indian English Literature, fiction has occupied a significant place because of novelist's vivid portrayal and clear expression of various hurdles and problems faced by the Indian women. Especially, feminist writers of India like Kamala Markandaya, Ruth Parwar Jabvala, Anita Desai, Nayantara Sahgal, Shashi Deshpande, Shoba De, Namita Gokhale, Salman Rusdie, Githa Hariharan exposes the struggle between traditional strictures, problem of gender, marital discord, equal rights between man-woman relationship and the magic realism through their fictions.

Among the contemporaries, Anita Desai and Githa Hariharan, often explore the conflict experience of their protagonist who suffers between tradition and modernity. Mainly they examine the marriage bond through their works and deal with the chaos in the mind of their characters because of the total transformation of socio-cultural terms. These writers have represented the impact of modernization, the feminine psyche and behavior, and its oppression in the traditional set-up of the Indian society. Their women protagonists grapple with the painkilling influence of orthodoxy as the liberation forces of modernity tempt them to a more personally fulfilling way of life.

The characters of Anita Desai and Githa Hariharan pictures the wide view of the social life, political events and the boring aspects of character's inner sensibility make them an existentialist novelist. They write about the grassroots of the urban segments of Indian life and reality. They are concerned with the personal tragedy of individuals, and shape their inner crisis. The inner consciousness of the Indian psyche and the social relations are based on the traditional image of ideal womanhood even in the changed context. Anita Desai's *Where Shall We Go This Summer* and Githa Hariharan's *The Thousand Faces of Night* represents the reality for a considerable section of Indian Womanhood. In these novels they expose the theme of alienation and incommunication, experienced by the protagonists Sita and Devi. The subconscious Indian psyche and the social relationships are based on the traditional value of real womanhood. The values and tradition of the Hindu society plays a vivid role in the novels of Anita Desai and Githa Hariharan. According to the Indian concept, marriage is a life long companionship based on mutual love, sharing of each other's happiness and sorrow. The family plays a crucial role as a microcosm in circumscribing their daily lives and survival struggles.

Anita Desai and Githa Hariharan illustrate the differences, conflicts and contradictions of the characters and the system that oppresses and suppresses them. They also highlight the complex between family members as well as the inner confrontations of the protagonist's. Sita, the protagonist of *Where Shall We Go This Summer* is a nervous, sensitive middle aged woman who finds herself alienated from her husband and children because of her emotional and explosive

reactions to many things that happen to her. The problems and the unhappiness in the life of Sita spring from her constitutional inability to accept the values and the attitudes of the society. She finds that the majority of the members of the society live life full of dullness, boredom and deadness. As she says melodramatically, "They are nothing-nothing but appetite and sex. Only food, sex and money matter. Animals." (WSWGTS 47) Similarly, Devi the protagonist of *The Thousand Faces of Night* is a young and a product of western education finds that her life is full of disillusionment and she has all along thrived on illusions of womanhood. Devi at the age of adolescence was a pet, as well as like Sri Devi for her grandmother. When she was abroad she was escorted by her boy friend Dan. Her mother fulfilled her needs, gave her good education at America and at the right time she arranged marriage with Mahesh. But after marriage she feels that she has lost everything in her life. Devi's dream-like life comes to an end when she is married to Mahesh, a Regional manager in a multi-national company. At first Devi admired Mahesh's frank speech, later she realized that he is too Indian and as well as he sees everything in a business motto including family and wife. He does not want to share anything with his wife except the needs of his body. He goes on long tours for weeks together on business. In an accident, it is found that Devi asked Mahesh to postpone the business trip. But Mahesh insulted her saying, "Why don't I pray to be born a woman in my next birth, then I won't have to make a living at all." (TTFN 54)

In *Where Shall We Go This Summer*, Sita's husband Raman is not able to understand the apathy and agony she undergoes. She reacts against every incident. There is no ideal husband and wife relationship between them. Sita deeply contemplates to escape from the city life of Bombay as she is unable to reconcile herself to the loneliness and violence. She seeks escape because the Cannibalism is operative in the city life. To Sita the world around is full of rage and brutality. She is a woman who cannot adjust herself with complacent routine of life. She has longed for sensitive approach in others. She sees nothing but violence and distract around her. Raman tries his level best to console and comfort her, but in vain. He gives a newspaper in order to get her relaxed and relived of her mental agony. It ends in disappointment. The news item intensifies her horror and fear. She feels the tumult in world at large around her. Being a pregnant lady, Sita is more anxious, more sensitive and more emotional. The torturing fear of her fifth unwanted pregnancy drives her mad to achieve the miracle of not giving birth. She neither wants to deliver the fifth child nor is she prepared for abortion. As she says, "I want to *keep* it, don't you understand?" 'I mean I want to *keep* it-I don't want it to be born." (WSWGTS 35) she just wants to "keep it inside her womb itself.

Mahesh did not care for her and he was busy with his business schedule and tour. Devi was left alone and whenever he was back to home he asks, "Any news, his eyes quickly appraise my body, all bones and flat stomach." (TTFN 86) is regarding her pregnancy. But on the other hand Devi was much worried about her loneliness and she thinks that her valuable education is of waste. She says, "I swallowed my hard-earned education, bitter and indigestible, when he tied *thali* round my neck?" (TTFN 74) Mahesh expects her to be a housewife and he wants her to carry his baby. One day he when he was at home he says, "Let's have a baby. There's no reason to wait. I want you to have my baby". (TTFN 74) she didn't expect such a persecution kind of treatment by her husband. Whenever she was insulted and left alone Mayamma, the housemaid comforts and consoles her by saying, that the women should follow the traditional way of life to prove their womanhood. Devi's father-in-law Baba also suppresses her thoughts by telling her about the traditional woman. Baba's stories remind her of her grandmother. Her stories were a prelude to her womanhood, they are ramble less but father-in-law's stories are exactly for a woman, a wife. He often tells her about the role of woman in a household. He stressed now and then that a woman can reach Heaven by serving the family. He says,

*“The path a woman must walk to reach heaven, is a clear, well-lit one. The woman has no independent sacrifice to perform, no vow, no fasting; by serving her husband, she is honoured in the heavens. On the death of her husband, the chaste wife, established in continence, reaches heaven, even if childless, like students who have practiced self-control”. (TTFN 55)*

Sita retires to Manori to escape from the hypocrisy and tedium of her middle class existence. But at Manori too she is unhappy, restless although she tries to hide her disappointment. She is an island on the island. She searches for a miracle in some way of continuing and preserving the life from danger and disaster. The island is a symbol of a private refuge and is her only way of escape. The island does not give her comfort and again she feels the loneliness. Anita Desai is more a painter as well as a cinematographer. Desai's choice of words depicts the fearful mind of Sita. Her expressions such as “dust” “waste of ashes” and “spider web” brings out Sita's mental state. Like Sita, Devi was also left alone when her father-in-law went abroad. She got the company of Gopal, the musician and she was much impressed by his care towards her. She thought of fulfilling her emptiness and liberates her imprisoned soul. She was embraced and as a result, Devi eloped with Gopal knowing very well that the affair with Gopal will be a short one and she would not be happy with him. In order to revenge Mahesh she acts against her own self. Devi's interrogative spirit prods her from the lethargic material comforts of the life and puts her on the quest for the self discovery.

Sita's flight to Manori island turns out to be a bitter disappointment. The expectance of Sita, her eagerness, her violent eruptions on emotion do not evoke a proper response from the island. Her pilgrimage to the island is an unmitigated disaster. In Devi's life Gopal is yet another character of exoticism. She feels the superficial feeling of freedom. Her relationship with Gopal shows that she confronts her loneliness and alienation. As she predicts earlier, the affair with Gopal proves to be a short one. He is a flirt with aspirations for an aristocratic way of life. Devi gets disillusioned with him and moves once again. This time she thought “no longer on the run” (TTFN 138) Devi transgresses the tradition Indian women as she was very much enchanted by her grandmother's mythification of stories narrated from the great epics like the Ramayana and the Mahabharata. Whenever the occasion arises the grandmother narrates a story in response to the questions of the curious Devi, instead of giving a direct answer. Through the mythical characters like Gandhari, Amba, Ambalika and Ambika she was well informed about the women's pride, destiny and self-sacrifice. Devi imagined herself as a woman warrior, a heroine and rode on a tiger to cut off evils and also she built the courage in her. She says, “I became a woman warrior, a heroine. I was Devi. I rode a tiger, and cut off evil, magical demons' heads” (TFN 41) she feels cheated like Gandhari, slighted like Amba and suffers like the lady who married the snake. She also feels that the new life is in contrast with her previous life.

In slow degrees Sita begins to understand the reality of the world and everything in nature is something illusory and she is far away from reality. The sea weeds, the waves, the cry of the birds in the external world create a sense of horror in her inner state of mind. The out world actions and scenes bring a stormy feeling in her inner world. She understands the reality of her outer world and it helps her to realize the calmness which prevails around her. She finds everything changed and her mind is completely calm and clear. She realizes the role of the wife and she accepts the duty that she should take care of her children and she should look after her husband's needs. She is the only reason for her loneliness and her mind is the responsible part for disaster. Likewise Devi, with modest ambition struggles because of her father's sudden death, unexpected rejection of her love with her American friend Dan, the vast emptiness in her in-law's house, and long spells of absence of her husband. The death of her father-in-law affects her as he was a good friend of her. She also reckons her inability to issue children, which makes her to elope with Gopal. She destroys the thread of marriage bond as she thought him an ideal companionship to revenge Mahesh.



In general Anita Desai's novel deals with the human values. She focuses on the inner lives of the individuals and the problems generated by the environment in which they live. She mainly focuses the subconscious mind of women in her novels. Her primary aim is to highlight miseries and mental agony of the married women. Githa Hariharan attempts to tear apart the veil of sophistication and social equality by presenting the status of women even in the present age. She tries to portray the custom-ridden Indian society, especially in southern part of India. Sita and Devi are the specimens who live a miserable and pitiable life as they find it very difficult to suit them to environment in which they live.

Anita Desai develops her novels with the themes such as alienation, maladjustment, detachment, dejection, despair and struggle for existence to the prosaic study of human behaviour and mind. Anita Desai excellently portrays the inner feelings of her characters and their complexity when the men folk fail to understand and appreciate their state of mind. Majority of women in India are kept in doors. They rarely come out to the world outside. Naturally women have no opportunity to express their private agony to others except to their friends. They are more reserved in their feelings than men. An ordinary woman cannot write about these agonies and feelings but only creative and psychological writers like Anita Desai depicts the true picture of women's life and their minds. In *The Thousand Faces of Night* Githa Hariharan presents a chain of events related to men and women, love and death, and emotions as well as painful loneliness. She intersperses it with myth and folklore with the social status of women within the boundaries of time, space and region. This novel exposes the underworld faces of Indian women's lives and throws light on the emerging womanhood. This also reveals the unending fight for their rights and their quest for self identity in the present world.

Anita Desai concludes her novel with Sita's realization of the familial life. In India family is still the centre of social organizations. Every individual woman has to experience a variety of roles, as a wife, as a mother. At last Sita also accept the role of her and she realizes that she should not lead a life without her husband. Githa Hariharan ends her novel with Devi's final decision that no longer on the run and she moves out from Gopal and she returned back to her mother to start a fresh life. When she entered the garden of her mother's home she was invited by the note of veena played by her mother. It provides the favorable climate for the process of renewal. Anita Desai and Githa Hariharan clearly picture the boredom and loneliness experienced by married woman when they feel ignored and unwanted. Anita Desai and Githa Hariharan are engaged in different degrees with social reforms, what makes them writer-activists, as they are sensitive to gender and caste experiences. Anita Desai's protagonist Sita accepts the role of typical Indian woman in the traditional society and Hariharan's protagonist Devi rejects the tradition and opted for the positive aspects of modernity. She breaks the tradition and enters the world in which she believes. The Indian women experience a perpetual conflict between traditional modes of life. Thus, this article is the comparative study of tradition vs modernity with east-west encounter.

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## **Quest for Identity in Eugene O'Neill's Beyond the Horizon** **M. Moovendhan**

### **Introduction**

Eugene O'Neill (1888 – 1953) is one of the most distinguished playwrights of the twentieth century America. His style and content are in par with literary legends like Chekhov, Shaw, Pirandello and Brecht. O'Neill's perception of human life is essentially tragic and his plays are known for their complexity. As an existentialist, he considers life is essentially tragic and he managed to portray it in a very realistic manner. However he is not a pessimist and considers life to be accepted as it comes. The hopes and promises make it meaningful and worth-living.

As a dramatist, he succeeded in the realistic dramatization of human condition through his tragedies. O'Neill has remarked: "The playwright must dig at the roots of the sickness today as he feels it." The feeling of isolation, which has become the hallmark of the modern age, springs from the tragic sense of life. It is variously described as loss of identity, loneliness, alienation, meaninglessness, loss of faith or values, rootlessness, anomie or anxiety-state, etc. It is recognized as a symptom of man's contemporary crisis, a human problem, a condition of having the experience but missing the meaning. A dis-relationship between the self and its world, the reduction of man to the status of a thing, the insoluble conflict of the self between the pleasure and reality principle, the loss of the feeling of being an active determining force in his own life, and the unbridgeable gulf between reason and experience, the self and the non-self."

O'Neill is a critic of the American society as a whole. He considers man in relation to his social system who feels tormented, disillusioned, disappointed and driven to disaster by the brutal forces of social system. According to him man is not detached but as a person strongly bound by social forces. He focuses on the psychological trauma of individuals in the America's modern materialistic society. In this mechanized world, they lack the sense of belonging, harmony and mental well-being. His plays depict their tragic agony which arises out of insecurity and alienation in his own society. Feeling alienated, their futile quest of belonging further leaves them in a dejected state. Through the effective use of expressionistic symbolism, O'Neill distinguishes the misfortune of men's isolation loneliness and their quest for identity at various levels. This paper is aimed at analyzing this theme in his first major play 'Beyond the Horizon'.

### **Critical Introduction to the play Beyond the Horizon**

Eugene O'Neill's first major play Beyond the Horizon took him to limelight by securing the first Pulitzer for him. Sense of attachment between man and his environment is the major theme of the play. It depicts the tragic life of Robert Mayo who failed to establish his harmony with the society. Owing to this loss, he is unable to find any meaning in life. He suffers due to the realization of this isolation and the thought haunts him throughout his life. The hero undergoes a psychological conflict between hopefulness and the stark reality of despair till the end of his life.

The play mainly deals with the pathetic story of two brothers, Robert and Andrew. Both of them are unique in character and have different views towards life. Problem arises when they both love the same girl, Ruth. Robert is a young countryside dreamer, who longs to explore the open sea, the ports of the mysterious East and so on. He wants to move out of his confined space of his native place (the horizon). On the other hand, Andrew is a 'real Mayo,' a true son of the soil, leads a contented life by simply working in the field all day. In the beginning, we find Robert preparing for a voyage with his uncle in a ship. Andrew is eagerly awaiting his marriage with Ruth Atkins, a childhood friend. A twist comes in the story when Ruth accepts the love proposal of Robert. As a

result he abandons his plans and Andrew replaces his brother on the sea voyage. In a way, the two brothers become misfits in their respective careers. Robert who has no interest in farming brings the farm to slow disintegration and ruin. In due course, he also realizes that his wife, who has no real love for him but has always loved his brother. Life goes on like that till the death of his mother and his baby. Then Robert becomes desperate and faces a financial crisis. When Andrew returns as a wealthy man, he finds Robert counting his days who is dying of tuberculosis. The play ends with the dream of Robert who still dreams of freedom beyond the horizon and of reconciliation between Ruth and Andrew.

### Imagery and Symbolism

The imagery and symbols used by the playwright are mainly taken from nature. The realistic description of the countryside portrays the mindset of the characters. This is very similar to the road, the fence and the wall imagery used by Frost in his poems 'Road not taken' and the 'Mending Wall'.

*"The road runs diagonally from the left, forward, to the right, rear, and can be seen in the distance winding toward horizon like a pale ribbon between the low, rolling hills with their freshly-ploughed fields clearly divided from each other.....A straggling line of piled rocks, too low to be called a wall, separates this field from the road".*

This suggests the difference in the mindset and characters of Andrew and Robert. The division of fields stands for the division of attitudes. Andrew, the elder brother believes in fieldwork, and the road image suggests to Robert as a means to go beyond the confined space (the village). They are mentally separated from each other by a wall of piled rocks which symbolizes of the stark realities of life.

### Alienation and Quest for Identity

At first we find Robert sitting on the fence, reading a book in the backdrop of the fading sun. The sun image suggests the delicate and weak character of Robert who seems to be haunted by a sense of isolation which arises from his romantic nature who has the quest for beauty. On the other hand, Andrew is seen returning from the field, a typical contrasting figure – a manly and handsome son of the soil. Both the brothers are sharply distinguished by their ideologies. Being a farmer's son, it is his natural duty to work in the field, but Robert's expectation lies beyond the horizon. He remains alone since his high ambition is not unattainable. He strives to find peace in a lonely atmosphere, for which he is isolated from his family.

Robert eagerly wants to go on a sea voyage with his uncle, Captain Dick Scott. He considers the voyage as a means of escape from the confined space of his native place. He always dreams of the beautiful foreign world which lies beyond the horizon. As he says to Andrew: *"What I want to do now is keep on moving, so that I won't take root in any one place"*. It clearly shows that he is aware that he cannot find his roots in the village and his prime motive is mainly his search for identity. He is also attracted towards the mysterious beauty of the East as he says,

*"....I was to tell you that it's just beauty that's calling me, the beauty of the far off and unknown, the mystery and spell of the East, which lures me in the books I've read, the need of the freedom of great wide spaces, the joy of wandering on and on – in quest of the secret which is hidden just over there, beyond the Horizon?"*

Just like in the movies a sudden twist occurs on the eve of his departure, he comes to know that he is being loved by Ruth. He is caught in a dilemma between his love and ambition. Robert

even insists Ruth to accompany him in his voyage. But she strongly refuses on the grounds of her mother Mrs. Atkin's illness. It can be also noted that Ruth also has a different view towards life. She is very practical, contrary to the idealistic mind of Robert. Robert lives in a utopian world whereas Ruth is more deep rooted in the realistic and concrete world. She says to Robert:

*"I wouldn't want to live in any of those outlandish places you were going to. I couldn't stand it there. I've never been away from here, hardly and – I'm just a home body."*

Convinced by her charm and beauty, Robert sacrifices his ambition and stays back for the sake of Ruth. This becomes his tragic flaw and becomes the prime reason for his downfall. To everyone's surprise Andrew suddenly decides to take the place of his brother. Since he feels dejected by the behavior of Ruth he takes on the voyage with his uncle. The voyage becomes a means of escape for Andrew also as he wants to be alienated from the rest of the world. His father James Mayo warns him against his decision:

*"You're running against your own nature, and you're goin' to be mighty sorry for it if you do."*

When days pass by the couple come out of the fancies of romantic marriage life and face the stark realities of life. Since they are poles apart in their characters, life becomes miserable for them. The stage directions in Act II symbolize the confusions and chaos.

*"The room is no longer set in order. The chairs appear shabby from lack of paint; the table cover is spotted and askew; holes show in the curtains; a child's doll, with one arm gone, lies under the table; a hoe stands in a corner; ..... a number of books are piled carelessly on the side board"*.

Ruth becomes highly ill-tempered, and is indifferent towards Robert. One day she even tells him that she did not love him and she actually loved Andrew.

### **The Tragic Flaw**

The couple could not find any meaning in life but they continue to live together only for the love of their child. They remain completely alienated from each other and Robert even calls Ruth a 'slut' and she weeps 'Andy' Andy. Dramatically Andy arrives and the curtain falls which marks the end of the First Scene of Act II.

The setting of the Scene II a hot, clear and cloudless day is also symbolic. It signifies the mist of infatuation clearing away and portrays harsh hot reality. In spite of being a successful businessman, Andrew is also not happy with his sea voyages. Sea and travel could not give him satisfaction as he says,

*"The days were like years. Nothing to look at but sea and sky. No place to go. A regular prison."*

Robert belongs to sea and Andrew to the land. Both the brothers are opposite to each other in their character and as a result they are alienated from themselves. They have taken the wrong paths in life and they feel lost. Ruth starts flirting with Andrew and plays havoc in the lives of the brothers. The first scene of the third act begins with the description of the sitting-room of the farm house, similar to the first scene of the second act. This alteration between indoor and outdoor setting has a greater significance in the life of Robert where the cramped indoor scenes signifies his imprisonment and the outdoor settings signify freedom.



## Conclusion

When Robert finally dies of TB both Ruth and Andrew still could not establish any real contact. The tragedy continues in the lives of all the three characters. As Doris V. Falk rightly remarks : “*Robert’s death is an escape, not a victory. It is a sorry compensation for a barren life, wasted in a futile search for identity.*” all the three major characters have lost their identity, their sense of belongingness, and have remained alienated from themselves, one another as well as from their surroundings. In this anti-romantic play, love plays havoc in their lives and O’Neill has successfully portrayed the inner struggle for mental peace and their quest for identity.

## Post Modernism in Sindhi Literature

*Dr V. H. Asudani & Mouli Chowdhury*

Literature is dynamic like life. It reflects every change that occurs around us. For the sake of understanding it is classified into various periods. The two catastrophic wars of 20<sup>th</sup> century brought shift of paradigm in every domain of life. The literature written in post world war 2 decades belongs to the period of Post Modernism. It is to be noted that the influences of Post Modernism were visible in Sindhi literature as late as in 1980s. Scholars believed that the literature produced in Sindhi after 1985 reflects Post Modern trends both in choice of themes and technique. It would be appropriate here to understand the trends of Post Modernism in some detail.

Postmodern literature is literature characterized by heavy reliance on techniques like fragmentation, paradox, and questionable narrators, and is often (though not exclusively) defined as a style or trend which emerged in the post World War II era. Postmodern works are seen as a reaction against Enlightenment thinking and Modernist approaches to literature.

While there is little consensus on the precise characteristics, scope, and importance of postmodern literature, as is often the case with artistic movements, postmodern literature is commonly defined in relation to a precursor. For example, a postmodern literary work tends not to conclude with the neatly tied-up ending as is often found in modernist literature, but often parodies it. Postmodern authors tend to celebrate chance over craft, and further employ metafiction to undermine the writer's authority. Another characteristic of Postmodern literature is the questioning of distinctions between high and low culture through the use of pastiche, the combination of subjects and genres not previously deemed fit for literature

### Comparisons with Modernist Literature

Both modern and postmodern literature represents a break from 19th century realism. In character development, both modern and Postmodern literature explore subjectivism, turning from external reality to examine inner states of consciousness, in many cases drawing on modernist examples in the "stream of consciousness" styles of Virginia Woolf and James Joyce, or explorative poems like *The Waste Land* by T. S. Eliot. In addition, both modern and postmodern literature explore fragmentariness in narrative- and character-construction.. Modernist literature sees fragmentation and extreme subjectivity as an existential crisis, or Freudian internal conflict, a problem that must be solved, and the artist is often cited as the one to solve it. Postmodernists, however, often demonstrate that this chaos is insurmountable.

The scope of this paper is to understand the development of Sindhi literature in the Post Modern era with special reference to Ghazal, other forms of poetry and short story.

### Post Modernism in Sindhi Ghazal

Practically, any aspect of life and world can be a thematic concern for post modernist Ghazal. Like Ghazal in other languages, in the initial phase of its development in Sindhi Ghazal expressed the conventional themes of love and romance. Ghazal which literary means "talking to woman/talking about woman". Sindhi Ghazal also heavily drew upon longing for love, description of the beauty of beloved, joys and sorrows of love relationship, etc. The imagery of traditional Ghazal makes frequent references to candle and moth, wine and barmaid, flower and bumble bee and so on.

It was due to the influences of post modernism that along with the other forms of creative writing Ghazal has also undergone a dramatic change in its thematic concerns and the use of imagery. In Post Independence era, practically every Sindhi poet has written Ghazal at one time or the other. The names of the great Ghazal writers who show post modern concerns in Ghazal include M Kamal, Arjan Hasid, Vasdev Mohi, Shrikant Sadaf, Vinod Asudani, etc. It would be out of place here to numerate all the characteristics and trends of Sindhi Ghazal. However it is important to make a reference to some Ghazals which reflect Postmodern trends. Ghazal has predominantly expressed emotional intensity. It has been befitting to the conventional themes such as love, romance, longing for something loved and lost or the celebration of human joys, etc. This emotional flavor of Ghazal has been described as “feminine” by some scholars. At the hands of stalwarts such as Arjan Hasid and Vasdev Mohi, scholars point out that Ghazal is shading of its feminine characteristics and is becoming more and more masculine. This assertion must be taken in the right spirit that loosing of the feminine character far from being a lacuna is an asset to Ghazal. There content is intellectually rich. Poets having succeeded in presenting complex thoughts with refined touch of emotion which is a rare achievement. Their Ghazals are not a sentimental cry.

What to say to those, who were part of rat race  
Know not what they denied themselves

Today they will spread saffron on rocks  
Then they will make new Gods out of them

Joy is not joy, if doesn't reach eyes  
After all what will be hidden within

Why is air full of foul smell  
What you are set to burn even today

Fiery eyes, flaming forehead and lava on lips  
Be ready to receive rebukes from kiln within

Thou break mirror to avoid looking at yourself  
Look around, hundred images will make faces at you

Sound of breaking glass still reverberates  
New relations will be born out of breakups<sup>1</sup>

In fact, these Ghazals present moorings of sensible and sensitive poets on wide range of complexities and contradictions of life. Post modern poets are great artists whose poetic sensibility finds expression with all the refinement of aesthetics. They have succeeded in achieving what T S Eliot calls “unification of sensibility in poetry”.

Each one afraid of self  
Each one thinks of self.

Makes everyone understand  
Let him sit facing mirror.

Be familiar with it  
Time will not turn back.

Quit meeting VIPs  
You'll get tired bowing to them.

You are alarmed at everything  
Hasid! Who threatened you<sup>2</sup>

To put it in simpler words Post Modern Ghazals do justice both to thought and emotion. It must be remembered that these Ghazals are not an attempt to capture and render a passing emotion but they present universal tendencies and thoughts in a poetic way. Every couplet operates at different levels .it evokes limitless possibilities of interpretations .this intellectual complexity rendered in an artistic and poetic way makes Post Modernist Ghazals unique. Those who are accustomed to enjoy lyricism of traditional Ghazal would initially be surprised to read their Ghazals as they may miss musicality of words that they expect from the use of conventional phraseology and imagery in Ghazal. It is submitted that every word and phrase has the music of its own it is wrong to assume that conventional Ghazal was more musical than the Post Modern one. Perhaps, it was because our ears were so trained to a particular conventional vocabulary that yielded the pleasure. There is every reason to believe once rendered in music, the Post modern intellectual Ghazal would provide us with the same joy and contentment. Another achievement of Post modern Sindhi Ghazal is that the poets writes Ghazals with new and fresh Radifs that have not been used hitherto.

Smooth outside, inside crack  
Thou kept covered, thine and mine crack<sup>3</sup>

Traditionally sher/couplet in Ghazal consists of two lines. First line (Misra-e-Avval) is a statement and the second Misra-a-Sani is an illustration or example to prove the statement made in the first line. Very often the second line presents a contrast to the first line and such a contrast presented in couplet has been the source of great delight and appreciation. Poets have frequently used dichotomy such as life and death, day and night, joy and sorrow, friend and enemy, god and devil etc.

Post Modern poets have brought a kind of innovation. Instead of two contrasting lines many couplets present a single sentence in two line couplet .The poetic strength of the couplet does not depend upon the technique of contrast but it comes from the profundity of thought itself. These kind of couplets are regarded as the couplet of straight sensibility.

To keep thy freshness alive somehow  
I pluck the first grey hair from my head<sup>4</sup>

The freshness of themes is another hallmark of Post Modern Sindhi Ghazals. Love has been at the center of Ghazal writing in almost every language in which it is written. Even the cursory look of Post Modern Ghazal will convince anybody that the poets mark a great departure from the conventional theme of love and romance. Their Ghazals are the Ghazals of human sensibility. They leave humanizing effect on sensitive readers .They does not simply lament loss of joy, inconsistencies of life, betrayals and conspiracies which have been an integral part of human existence but the poets are concerned to awaken our consciousness so that human beings could feel better, do better and think better. On the one hand, many of their couplets are commentaries on human existence on the other they rise to the level of great poetic utterances.

Who would inherit live coals?  
Ask the town again and again.

She wanted to go back  
How to leave her hand midway?

Wounds are wet still  
How to give up war with you.

If I could believe, You are not there  
Then only I can rely on self.

Someone is to eavesdrop  
Hearing whispers in my heart.

Someday they may come handy  
Keep lovely dreams safe<sup>5</sup>.

The theme of alienation run at the subterranean level of the above Ghazal different couplets aptly bring out the disgust ,anger ,helplessness ,absurdity of relations and fragmentation of life and frailty of human effort under the ruthless force of nature. All these are the characteristics of Post Modern existence.

### **Post Modernism in poetry**

The impact of Post Modernism is visible in modern Sindhi poetry as well. Some of the practitioners of this type of poetry include Dr Prem Prakash, Mohan Hemthani, Harish Karamchandani, Nari Lachawani, Rajesh Asudani and Kailash Shadab.

One of the specialties of Post Modern poetry is that it does not dwindle to the level of propaganda at any level. Though constantly preoccupied with the drama of human experience and sensibility their poetry is not fed on loud protest or disgust for any social mode or institution. Far from being loud in their utterance to attract the attention of readers, the poets prefer the power of silence. In other words their poetry is characterized by abstraction which silently present a point of view and then it's left to the readers to ponder upon. Poets firmly believe saying things silently will have greater impact rather than blowing the trumpets.

Plenty of pains play with heart  
Like at times elders do with children.

I too used to laugh out loud  
Lot of daring had I, friends!<sup>6</sup>

### **Invention**

Only they need God  
Who don't believe in themselves  
Children remain innocent  
Until they pray  
They are the best



Most satisfied  
And happiest of all.<sup>7</sup>

### **A Nest in the House**

I would think  
Why there is so much fuss about Sindhyat?  
Every year in the spring  
A sparrow comes to my house  
She makes a nest in the corner  
I ask her  
“Why do you make a house in the house?  
Come on, sit on my shoulder  
My entire house is at your disposal  
Stay where you like.”  
But no  
She doesn’t listen  
She continues to build a nest  
Separately in a corner  
And there  
She takes care of her eggs<sup>8</sup>.

### **Jail**

My body  
Is a large jail  
And I its Jailer  
Inside the vast jail  
There are numerous cells, from top to toe  
And, there is a variety of prisoners  
In one cell there are hate and spites  
In another there are beastly faiths to take revenge  
And in some cell there are fears and uncertainties  
Also in some cells are sleazy dreams, desires  
Yet in some cell there are sins committed and imagined  
Stupidities untold, undergoing sentence.<sup>9</sup>

The above examples from post modern poetry clearly brings home the point that it is characterized by simplicity of language and diction but expresses profundity of thought and aptly comments on dilemmas of life.

Post Modernism gives freedom to poets to experiment with themes and forms. It must be said to the credit of Sindhi literature that a new form “chau-akhraa” (four-word poem) has been made popular by some of the poets.

Chau-akhraa  
(Four word poems)

- (1)  
The man  
Fearing man
- (2)  
Your gaze  
Black coffee
- (3)  
Four lips  
One love
- (4)  
Love tablets  
Invention on
- (5)  
Displaced Sindhi  
Earth sky
- (6)  
Body heat  
Immense pleasure
- (7)  
Sleep while  
Being awake
- (8)  
Cool Ganges  
Love- dips
- (9)  
WTC became  
Zero ground
- (10)  
Butterfly colour  
Political promises
- (11)  
Understanding Shah\*  
Churning sea
- (12)  
Two bodies  
Drenched, fragrant
- (13)  
Wet eyes  
Sowing love
- (14)  
Warm hands  
Hot love
- (15)  
Body burden  
Long life
- (16)  
Within *choli*  
Universe enshrined<sup>10</sup>

\*Classical Sindhi Poet

Shah Abdul Latif (1689-1752)

Postmodernism is the celebration of chaos. Post modern poet is able to see the invisible system embedded in every fabric of chaos. In other words, taken to the extreme begins to appear like order this absurdity is forcefully brought out in Rajesh Asudani “Raqueeb’s” poem.

Someone speaks on behalf of “Raqueeb”:

“A, B, D, C, E,  
A, D, B, C, E,  
A, C, D, E, B,”

But, o Raqeeb, you are hale and hearty, sitting there!  
Why don’t you speak for yourself?  
Speak, pray, speak?!

So, then Raqeeb utters his own words:

“A, B, D, C, E,  
A, D, B, C, E,  
A, C, D, E, B,”

(unpublished)

### Post Modernism in short story

Post 1980, the Sindhi Short Story has gone through a period of introspection and transition. A new awakening has dawned in the field of Short Story writing, which has metamorphosed this genre.

Many short stories of the previous modernist period (1965 -1980) had no plot or characterization and the language used was obscure. Short Story Writers of this existentialist trend openly boasted that there was nothing Sindhi in their stories except their own names. Accordingly to them their short stories depicted the marginalized man, trapped in the existential crisis of his age. He was nameless, faceless, rootless, a dehumanized being, like a sheep. He belonged to no particular geographical region of the world.

In the present post-modernist period the man seems to have regained his freedom, human dignity, as well as cultural identity. Present day writings are in narrative style, with well-knit plots and characterization, in plain lucid language, which readily establish communication with the readers.

The themes of writing show concern for the Sindhi life, which is at present groping in the dark in search of its true identity. They delve deeply in the psyche of Sindhi character, lost in the melee of ephemeral pleasure of materialistic world. The ethnic revival seems to be a worldwide phenomenon today. “Return to your roots” seems to be the new mantra of the age.

## Stories of Rural Background

For the first time there was a new entrant in the field of short stories. Kaladhar Mutwa (b-1967), through his short stories of rural background, collected in two volumes “Moti Dana (Pearls - 1999) and “Luna Jo Karz” (Loan of Salt - 2003) has made us aware that a ‘little Sindh’ exists in Banni area of Kutch near the Indo – Pak border. His short story “Thagar” (The Patches) reflects the acute poverty of the pastoral community, during the time of drought, when both men and their cattle are dying for want of fodder and water. The main character of the story Ranjhan looked at the sky with a vacant stare. A cloud was visible, which looked like a patch on his torn shirt. It seemed God had sealed the mouth of the sky, with patches of clouds to hide its shame. The rustic characters of Mutwa’s short story are firmly held to the bosom of Mother Earth. They have also retained the speech of Shah Latif in its vocabulary, thus paying obeisance to the great poet.

## Stories of Sindh

Many short story writers who have visited Sindh to see their place of birth and meet their Muslim friends of childhood, are grieved to see the present condition of Sindh which they had left behind.

Krishin Khatwani in his short story “Sarhad Je Hun Par” (Other Side of the Border – 1991) depicts the agony of Chander who has come to Sindh after thirty years to find out his house in company of his childhood friend Prof. Saleem. Roaming in the streets of his home town and ruins of ‘Mohen Jo Daro’, he felt it was in fact his search for his own ‘self’, which was rooted in this soil. Both the friends mourn the bleak future of their motherland and their helplessness to salvage it. In another short story ‘Aman, Abaa Kona Ayo’ (Mama, Father .has not Come Back- 2002), the mother Haleema, and son Abdul are worried that their head of family has not returned home, the whole town is burning in a frenzy of communal riots.

Lakhmi Khilani’s two short stories “Basheer Hee Golha” (In search of Basheer – 1998) and “Mitia Jee Mahak” (Fragrance of Soil – 1997) follows the same trend of searching for one’s roots because man is known to be the product of his own soil, his culture and history. In the latter story the elder brother who has converted himself to stay behind advises his younger brother who has come to visit him from India, to stay here in his own native land, and be part of the family, to rehabilitate his estranged ‘self’ and thus share the responsibility of paying back his dues to his Motherland.

## A new awakening

The three new entrants in the field of short story writing Indra Vaswani, Maya Rahi and Ishwar Bharti are firm believers of the following dictum of modern writing: “The true modern writers absorb and assimilate the new thinking but have written what they have felt to be true from their own experience of life. The purpose of their writing has been to illuminate the life as it is, refraining from passing any value judgment on it.”

More than twenty stories of Indra Vaswani written during this period are like flowers of myriad hues and colors, which she has plucked from her courtyard and made a garland out of. Her story “Faqirani” (The beggar maid -1980) is a good example of collecting themes for her stories, while sitting at home. A beggar maid who often knocks on her door for ‘Roti’ delivers a baby in the adjoining plot. The compassionate grandmother helps her with clothes and warm water. The beggar maid cleans herself and the child and nonchalantly walks away, clasping the newborn to her breasts.

In Ishwar Bharti’s short story “Jhirkyoon” (The Sparrows -2002), the birds have made a nest for

their offspring in a store room. They vehemently attack the proprietor of the house who comes to dislodge them. The room now belongs to the sparrows who have built their nest with loving care, collecting the straws laboriously, from far and wide. This story reminds us of Bertolt Brecht's play "The Caucasian Chalk Circle" where the farmers who have tilled the land to grow a rich crop with hard toil, refuse to recognize the bona fides of the landlord, to take away their harvest.

A bold Sindhi woman writer Maya Rahi has appeared on the scene during this period, taking up cudgels for empowerment of women, giving a good thrashing to the men folk who have enslaved and exploited them to the hilt for their own greed. She has also shown the stinking backyard of society. In a short story "Han Ya Na" (Yes or No) a street urchin named Ramdev asks Neelu after sharing his bed with her: "If you are keen to marry me, you shall have to accept my friend as well, as your sleeping partner, because we have vowed to share equally all the bounties of life".

Hundreds of short stories have been written during this period, based on immediate, direct experience of writers, but most of them are verbose, in the style of newspapers reporting.

### **Identity Crisis**

A short story of Shyam Jaisinghani "Adhai Ghar" ('Two-and-a-half houses- 1998) has a theme of identity crisis' being acutely felt by the Sindhi community.

A multi-millionaire Mickey Mirchandani gets a urgent call from his wife at midnight, while sleeping with his Japanese girlfriend Kiyoko in Tokyo, informing him that his mother has been admitted in critical condition, in a hospital at Pune. He reaches Pune a few days after completing his many business assignments. His mother is lying in a stage of coma, well attended by the money he has sent to her. To him death seems to be inevitable, he could do hardly anything about it.

While climbing down the stairs, Mickey comes face to face with his college friend Vishnu Jagtiani. To Mickey's surprise, Vishnu does not recognize him. "Has he changed so much during the past few years?" he asks himself. In the eyes of Vishnu Jagtiani, he sees death-like stillness, which is ghastly as well as ghostly.

This search for identity is reflected in many short stories. Harish Vaswani's "Ghanti" (The Bell) makes the sensitive reader shiver with fear that in the not so distant future, the bell may toll for the Sindhi language in India. It deepens the perception of identity crisis for the Sindhi community.

### **Estranged Relationship**

In Satish Rohra's story "Neeri Aaram Kursi" (The Blue Rest Chair -1987) a retired Professor feels that his position in the house is akin to a blue rest chair which is obsolete and does not fit in with the other furniture of the house. The professor finds that like this cumbersome rest chair, he too is unwanted here. Other members of the family find him irritating and have stopped caring for him.

In Lakhmi Khilan's "Mau" (The Mother – 1980) the son has left his mother in an Ashram at Haridwar. He becomes so engrossed with his business that he has forgotten to send her a money order for the past many months. He is even oblivious of the fact that she is still alive and anxiously waiting for his call. This trend of disowning your parents and leaving them in an elders' home is the subject matter of many Sindhi stories.



Vasdev Mohi's collection of short stories "Cheque Book" deserves a mention. It points out how living in India after Independence imperceptibly robs Sindhi writers of Sindhi characters and environment. It is a natural development which liberates Sindhi short story writer from narrow compass and makes him whole heartedly adapt to the new cosmopolitan environment. Except a few stories which are rooted in Sindhi culture most stories in this collection deal with Post Modern concerns. In one of his recent stories entitled Mohi deals with the life of visually challenged person, who is the protagonist of his story. Unlike, traditional writers he adopts positive attitude towards disability and shows his hero with all the talent and feelings of any other ordinary persons.

### Story as an Art Form

In this post-modernistic period of two decades there is a good crop of many excellent short stories, which reach artistic heights, justifying the claim of the short story as an art form.

Namdev Tarachandani's "Hik Khubsoorat Budhi Aurat" (One Beautiful Old Lady – 2006) is a Rajasthani miniature painting. Every aspect of the old woman's beauty has been painted in detail with loving care, not with the brush, but with words.

The beholder of this beautiful woman is a poet, who is so captivated by her charm that he remains spell-bound for a quite a while, looking at her feet, and at her face. He reverently bows his head in salutation, and tells himself, "One should worship not the Gods, but the creations of God, in such a beautiful human form".

In Hari Himthani's (b-1933) short story "Pahinjo Ghar" ('Our Own House – 2000) a neo-rich Sindhi from Hong Kong forces his parents to migrate to Mumbai, a big metropolitan city from the small town of Ajmer. This image of getting trapped in lifts of skyscrapers artistically portrays the conditions of neo-rich Sindhis, who feel elated that they are on the top of the world, and are enjoying life to the brim. They are unaware of the truth that their children have turned them into baby-sitters, and have buried them alive in magnificent mausoleums, clipping their wings forever.

Lakhmi Khilani's short story "Kaktooa" (the Cockatoos - 1993) also presents an artistic image of the crested parrots, brought from Brazil. They are free to fly around in the air-conditioned flat. The birds have exotic value for the owner, because they greet their guests in human voices. However in the stillness of the night, they become restless, hanker for the humid rain forests, and search for an escape route, pecking on the glass windows, but in vain.

Like cockatoos the newly married Vishaka finds herself trapped in hostile surroundings with estranged in-laws and an irresponsible husband, for whom his own individual freedom is more important than a climb down to participate with others, which include his own wife.

Krishin Khatwani's short story "Ain Lekhak Mari Wiyo" (And the Writer Died - 2007), written a few months before his death is a masterpiece. A German writer Edmund has assimilated thousands of experiences from his life, as well by reading hundreds of books, which his creative mind wishes to express through the written word and fills up innumerable pages day in and day out. These papers are disposed of by his servant to a scrap dealer. Maria, the daughter of the scrap dealer, after reading his writings, falls in love with him and marries him. After the marriage she takes charge of Edmund's life, so that he could keep on writing without any distraction.

One day Edmund realizes that art is a jealous mistress. It wants total involvement and dedication with honesty of purpose. He has to be faithful either to his wife Maria or his art. Unable to bear this

pull and push he jumps from the balcony and dies.

In my opinion the post 1980 period has given a number of outstanding short stories and it has been the most fertile period in Sindhi literature.

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## Sense vs. Sensibility: Moving Beyond the Dichotomy in the Novels of Jane Austen

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### Introduction:

Neoclassicism dominated English literature from the Restoration in 1660 until the end of the eighteenth century, when the publication of *Lyrical Ballads* (1798) by Wordsworth and Coleridge marked the full emergence of Romanticism. The Romantic Movement was a sharp reaction against the eighteenth century neoclassicism; where the writers of the earlier century, Pope, Johnson had emphasized on ‘**reason**’ being the guiding principle, the romantics stood for ‘**emotions**’ and ‘**passions**.’ Fantasy and supernatural acquired a new dimension in the works of Coleridge and Keats. Jane Austen belonged to the last decades of the Augustan or Neoclassic age; hence these features are apparent in her works also. Though writing in the Romantic age, Jane Austen probes into the existing social order and stresses the importance of values in life. Austen can be seen as a voice of sense, of moral prudence, propriety in the midst of her Romantic counterparts; thus was admired for her Augustan craftsmanship. It reflects honour on the author, who displays much knowledge of character, and very successfully blends a great deal of good sense with the lighter matter of the work. The various dichotomies as perceived in Jane Austen’s novels and reflected in her characters are

- Sense vs. sensibility
- Reason vs. passion
- Black vs. white
- Head vs. heart
- Pride vs. prejudice

Moving beyond these dichotomies she has been credited with skilfully balancing the Romantic and Augustan views.

### Discussion

Significantly enough Austen was a writer who lived in the transitional period. She stood between the 18<sup>th</sup> and 19<sup>th</sup> century, between the age of reason and the age of romanticism, the age of prose and the age of poetry. Prose of the moral tone was strongly in the literary tradition. At the turn of the century however the new trends in romanticism set in. The transition of course was gradual and was still in the age of conflict in Austen’s time. The 18<sup>th</sup> and the 19<sup>th</sup> century coexisted for some time. A close study of her novels reveals the fact that she owes her allegiance to the eighteenth- century writers;

*She was stoutly opposed to an uninhibited display of emotions advocated by her great contemporaries. She held the view that strong impulses and feelings must be subjected to the rigorous control of good sense and good taste, not only for the sake of the individual concerned but also in the interests of the larger society. This point of view finds powerful expression in her novel Sense and Sensibility. (Singh, p 24)*

This conflicting aspect is depicted beautifully as Jane Austen instils Neo-classic and romantic ideals in Elinor and Marianne respectively as to present a view of each attitude and to further enhance the discrepancies of social attitude of nineteenth century England which was undergoing transition. Her emphasis on wealth and stature in society and the selfish mentality of many is portrayed through Fanny Dashwood. Elinor representing the ideals of ‘*sense*’ and the Neoclassic movement being, reason, restraint, social responsibility, and a clear-headed concern for

the welfare of others, while Marianne displays the ideals of sensibility and the Romantic period, emotion, spontaneity, impulsiveness, and rapturous devotion. Hence, *Sense and Sensibility* (1811) by Jane Austen was a moralistic novel depicting the two main forms of attitudes at that time; the neo-classics and the romantics. The period in which it was written, nineteenth century England, was loaded with social etiquette and customs imposed on people of that time; and thus the characters of Jane Austen's novels, the novels' two main protagonists; Elinor and Marianne Dashwood, exemplify the Neo classical era and the romantic era, respectfully. The dichotomy between sense and sensibility is one of the lenses through which this novel is most commonly analysed and the distinction is most clearly symbolized by the psychological contrast between the novel's two chief characters Elinor and Marianne Dashwood. The two sisters similarly circumstanced in point of education and accomplishments, exposed to similar trials but one by a sober exertion of prudence and judgment sustains with fortitude, and overcomes with success, what plunges the other into an abyss of vexation, sorrow and disappointment. Austen herself is a sensible woman; this can be seen throughout the entire first five chapters, in which the idealistic romanticism of marriage is replaced with the cold reality of dowries, inheritance, and the overall selfish motivations behind matrimony, a fairly obvious indication that she was of the more logical persuasion. That is why Elinor is the true heroine of the story, since the omniscient narrator finds her archetype more favourable than the others, and fits her picture of how a woman should be. It was also the age of '**decorum**'; Great value was placed on manners, on virtues like self-control and self-governance, and above all on '**balance**'—what Chaucer would have called *mesure*.

Edward Ferrars visits the Dash woods at Barton. In his conversation with Elinor and Marianne tells them of his having been at Norland about a month ago.

*"It is not everyone," said Elinor, "who has your passion for dead leaves." (Sense and Sensibility p76)*

Austen does not approve of Marianne's excessive sensibility and shows her displeasure through Elinor and Edward who reflect the novelists own realistic attitude and unsentimental view of nature. It is not that her characters are without feelings towards their surroundings, but they are not excessively sentimental. For the Romantics, nature was a tremendous moving force which had considerable influence on man, while for Jane Austen, nature is a part of man's day to day life, and is no more than a background for the human drama in her novels. By emphasizing the normal side of life Austen establishes her close relationship with the earlier writers of the realistic tradition. This is very prominent in Austen's novels as she writes about the upper middle class, the civilized society with all its intricacies and details. As a person born in the Neo classic age she too had a good humored and tolerant acceptance of the contemporary society. In this context she was influenced by her predecessor Fielding, who portrayed society with all its flaws but at the same time accepted it. According to Dr. Sushila Singh;

*His novels embody no idea of an outright rejection of the society in which he lived; nor does he propound any revolutionary social theories or suggest the idea of the utter helplessness of man against monstrously powerful social forces. This whole hearted, bold and tolerant acceptance of the realities of the world was the spirit of the neoclassicists of the eighteenth century. (Pp. 15-16)*

In the gradual transition from her impulsive nature to a more rational character, Marianne can be seen to adopt Neo- Classic principles such as a mature outlook on love, seen in her new approach to Willoughby: "As for regret, I have done with that, as far as he is concerned. I do not mean to talk to you of what my feelings have been for him, but what they are now. . ." (*Sense and Sensibility* Ch. 46) The patience and tenderness of Elinor during the long illness of her sister, and the knowledge of her bearing up in a restrained and exemplary manner against the disappointments which she has had

to endure, make a deep impact in the mind of Marianne. Her confinement produces introspection, and her good *sense* prevails over her *sensibility*. By the novel's conclusion, Marianne appears a reformed character; a mixture of the superior parts of Romanticism and Neo Classicism. She maintains her feeling, eagerness and vitality however instead of concentrating on selfish ambitions of matters of the heart; she channels them into her newfound social duties as wife, mother and patroness of Delaford.

As the rules for proper writing should be followed, so should the rules for civilized conduct in society. Jane Austen does not advocate blind following of convention, yet insists that good manners are important as a manifestation of self-control and consideration for others.

According to Juliet Mc Master; "In all her novels Jane Austen presents courtship and love as practiced by ladies and Gentlemen in the drawing room. She does not follow her lovers into the bedroom and she shows them as under certain social restraints in both the verbal and the physical expression of their love." (P 290)

For Jane Austen the dramatization of love is restrained in the physical sense but yet retains its intensity. To quote Mc master "It is typical of Jane Austen's love scenes that however deeply the heroine's heart is touched, her head is simultaneously active." (P 297) Consequently, "When the emotions involved in a declaration of love are to be dramatized, she over distances; she stops the dramatic rendition of encounter; she steps in to summarize" (Burgan Pp 28-9) Wherritt agrees with Burgan that ". . . although Austen represents Mr. Knightley's emotional declaration of love, she does not depict an exchange of vows between the hero and the heroine, thereby hinting that the reconciliation of the love story may not be the true purpose of this proposal scene" (p168). Similarly in *Sense and Sensibility* (1811) Elinor's controlled love for Edward, even though she does not talk about it and is quite successful in her efforts to conceal it. Even though Elinor cannot recognize that she loves Edward, her actions betray that concealed emotion. When she discovers that his ring contains women's hair, she "instantaneously" changes to the opposite of her usual self:

As McGowan notes:

*Passion . . . is hidden from view. The passionate characters in traditional comedy wear their hearts on their sleeves; but the passions of the more important figures in Austen's novels are likely to be the most secret thing about them. . . In Austen's world, passion is the most important single fact to be known about a person: it influences behavior and governs perception. But passion is also the most difficult thing to know in Austen's novels. It remains hidden deep within the self, inaccessible to sight, and resistant to verbal or social expression. . . The heart is what Austen heroines need to know, but it is also the hardest thing to discover. . . Thus. . . the plots of Austen's novels validate a romantic mode of interpretation that searches out hidden facts and meanings. (p 6)*

The classical ideals of order and moderation which inspired this period, its realistically limited aspirations, and its emphasis on the common sense of society rather than individual imagination, could all be characterized as rational. One way for the individual to cope with the responsibilities of living in society is to prize '*reason*' over '*passion*'.

Jane Austen is fundamentally a serious writer whose morality and values are communicated implicitly, wholly in terms of her fiction, quite unlike the didactic method of her contemporaries. According to Whately's review article of 1821 ". . . the novel could now be taken seriously because it was capable, in its imitative capacity, of giving a 'correct' and instructive view of everyday life: it guides the judgment, and supplies a kind of artificial experience." (p 19) As mentioned earlier, one of the principal aims of neoclassic literature was to instruct; a certain portion of moral instruction should accompany a well formed narrative. To quote Whately,



“Virtue must be represented as producing, at the long run, happiness; and vice, misery; and the accidental events that in real life interrupt this tendency are anomalies which, though true individually are as false generally as the accidental deformities which vary the average outline of the human figure.”(p 94)

Austen can be compared more closely to the novelists of the eighteenth century whose beliefs said that stories should be accompanied by morals and the world was meant to be an impartial, rational place where the mind should preside over the heart. She does not shy away from an acknowledgement that she is concerned with the education of the reader; ideas of education and instruction are a theme within the novels themselves. Each of her novels is a moral and emotional education to her characters. Being a Rector’s daughter her life and writing was inflicted by a specific moral code, but in her fiction she does not set up a polarity of right and wrong; simultaneously she is not interested in inflicting a narrow, over-simplified morality on her readership.

*As Richard Simpson a chief critic observes, “She began by being an ironical critic; she manifested her judgment of them not by direct censure, but by the indirect method of imitating and exaggerating the faults of her models, thus clearing the fountain by first stirring up the mud. This critical spirit lies at the foundation of her artistic faculty. Criticism, humour, irony, the judgment not of one that gives sentence but of the mimic who quizzes while he mocks, are her characteristics.”(p 242)*

Thus Ms Austen educated herself into an unimpeachable conformity to nature, not by direct imitation of nature, but by looking through, and amusing herself with the aberrations of pretended imitators. Ms Austen is not the judge of the men and women of her fictional world; nor does she condemn a whole character outright, though she advocates morality in a person; she also proposes the possibility that there are variations within this sphere. Her morality includes a great deal that is amiable, and is full of patience and tolerance, and the characteristic trait of making allowance for others which lies at the bottom of all human charity. Unlike the Calvinistic theory of the Age of Johnson, Austen does not advocate the bi-polar ethical vocabulary; hence her characters are neither completely black nor white. According to Gilbert Ryle, on the contrary Austen was a follower of the Aristotelian system of morality;

*A person is not black or white, but iridescent with all the colours of the rainbow; and he is not a flat plane, but a highly irregular solid. He is not blankly good or bad, blankly angelic or fiendish; he is better than most in one respect, about level with the average in another respect, and a bit, perhaps a big bit deficient in a third respect. (Pp. 106-122)*

This particular description holds good for the entire mankind as every individual has varying degrees of good and bad qualities. ‘Sense’ and ‘silliness’, ‘solidness’ and ‘frivolity’ are the elements to be found in a home with the usual level of happiness and comfort. In *Pride and Prejudice* Darcy, with his initial prejudice seems a black character, but throughout the narrative we see how his prejudice diminishes simultaneously as Elizabeth is able to outgrow her pride which has blinded her opinions. Similarly John Knightley’s occasional testiness was neither vice nor virtue but it was just the way he was. Austen refuses to make Knightley “perfect,” though, since in an 1817 letter she declares, “. . . pictures of perfection as you know make me sick & wicked” (Le Faye *Letters* p335). In fact, because Austen “. . . resists the temptation to idealize Mr Knightley, who is presented as being all too human despite his being cast in the role of Emma’s mentor” (Reddy p5), Mr Collins in *Pride and Prejudice* (1813) is an excellent specimen of folly than Mrs Bennett.

Though lacking in good sense and judgment he is not without good intentions, and to make up for being the heir-in-law, he kindly proposes to marry one of Mrs Bennett's daughters.

As Stewart notes "Austen's characters, particularly her heroines are the product such a mechanism operating with delicacy and certainty. They have not been put together out of this and that; by a paradox of imagination they have existed in their own right from the moment of their creator's glimpsing them; . . . when it comes to morals, they prove to be, on the whole, persons better than ourselves, . . . but they are in no sense what the poet Shelley liked to mix up nice girls with the notion of: beautiful idealisms of moral excellence."(p135)

Thus Austen is interested in the process by which morality is developed by and within the individual reader. She leads by example, offering illustrations both positive and negative. Though her novels convey moral lessons they are not literally put forward but spring incidentally from the circumstances of the novels; they are not forced upon the reader but he is left free to perceive them for himself. In her novels an upstanding moral life is something to aspire to, but curiously her focus is on the process, rather than the actual goal throughout the novels; she obliges readers to participate in the moral process of disciplined learning, weighing and judging in the gradual establishment of the principle that accurate judgment is based upon understanding. If instruction does not merge well with the pleasing factor the entire narrative becomes a tedious sermon. Austen and Dr. Johnson both have qualities of severity and asceticism which might seem puritanical in their intensity but, their acceptance and enjoyment of life sprinkled by irony and satirical insight makes it delightful. As Brad brook observes;

Johnson's periodical essays provided her with a unique type of reading, lay sermons combining the qualities of the real sermons that she enjoyed reading and the lighter , more frivolous entertainment provided by the usual kind of novel. Through her admiration for Dr. Johnson's periodical writings, her art gained a depth which it would have otherwise have lacked, though she never became a mere servile imitator of his manner and style, as Fanny Burney did. (p 19)

*Mansfield Park* (1814) shows clearly how the differing educations of the young women who populate it shape them, their voices, motivations and decisions. The Crawford's have been educated by their uncle who has passed onto them his material values amidst the table manners and small talk. Their values are contrasted with the infinitely less worldly, though aspiring, Bertram sisters, and of course, Fanny. As a reader we are not surprised by Henry Crawford's deliberate attempt to seduce the Bertram girls, and their naive readiness to accept his advances. Fanny, in spite of not having a sophisticated education can recognize Henry's plan, and remains immune.

In *Sense and Sensibility* (1811) through the portraiture of Marianne and Willoughby's attachment, the merit of the novel is principally displayed; whether deep feeling is compatible with being reasonable and it conveys an excellent lesson to young people to curb that violent sensibility which unrestrained often leads to misery, inconvenience and ridicule. Hence when Austen remarks in *Mansfield Park*(1814) she agrees with her predecessor Dr. Johnson's view that ". . . such is the state of this world, that we find in it absolute misery, but happiness only comparative; we may incur as much pain as we can possibly endure, though we can never obtain as much happiness as we might possibly enjoy.' (Ch. 50) The influence of this stoical philosophy on Austen can be seen in *Sense and Sensibility* (1811) where the moral emerges is the necessity of fortitude in a world where mankind is almost universally corrupt. In *Emma* (1815) the protagonist must learn that charity involves attitude as well as action. *Emma* is a classic example of how, In Austen's hand, the novel of manners can become a statement of moral philosophy In *Pride and Prejudice* (1813) Elizabeth and Darcy's mutual educations both involve the recognition of mistakes and righting of wrong judgments that eventually allow the two characters to fulfil themselves as loving, ethical individuals

and as a couple, and how pride and prejudice do not go with reason; similarly Wickham and Lydia ‘... were brought together because their passions were stronger than their virtue.’ (Ch. 50)

All her novels end with the heroes and heroines making comparisons of the moral and intellectual improvement which they have imparted to each other. Thus, only the self-righteous characters of Mary Bennet and the complacent Mr Collins lapse into superficial and trite moralizing, as their shallow talk does not shine in contrast with the sparkling wit and humour of Elizabeth. Anne Elliot, the heroine of *Persuasion* (1817), comes to the conclusion that “... like many other great moralists and preachers, she had been eloquent on a point in which her own conduct would ill bear examination.” (Ch. 11) Austen spares us the direct infliction of doctrinal appeals but opts for the simple device of narration of her stories through the natural intercourse of her characters.

## Conclusion

In Jane Austen’s letters, as in her life, seriousness is laced with wit and humour. Jane Austen does not intend to ridicule morality, but makes a clear point that fiction is an entertainment and an imaginative exercise not to be confused with the sermon. Neoclassicism was revolutionary, but it did not wish to overthrow the old order. In fact, it promoted stability, and was quite attractive to the nobility of the time. Thus, Jane Austen was a child of the Enlightenment, an age when reason was valued while many romantic traditions still lingered on in society. Austen was opposed to the violent ending, whether pleasant or unpleasant, what she believes is the natural progression of cause and effect. It can be seen in a number of sections of Ms. Austen’s laudable, entertaining, and masterful work of art.

Austen’s attempt to assert the more integral values of a firm morality and clear judgment over the trimmings of civilized life among the gentility is evident from her novels. To be morally perceptive is not her ultimate aim, but to understand and convey the play of moral feelings in conflict with other feelings and move beyond the dichotomy within the framework of her fiction. Hence, Austen’s unpretending kind of instruction furnished by real life has secured for her a place among the classical writers.

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## **R. K. Narayan's A Tiger for Malgudi as a novel of Dharma and Karma**

**A. Phaniraja Kumar & R. Rekha Rani**

### **Introduction**

R K Narayan is considered as one of the foremost modern Indian writers in Indian English Literature. His life span of 94 years (1906-91) encompasses a rich creative output that has won him an undisputed place among international writers. He has written extensively, traversing a range of genres that includes fourteen novels, twelve volumes of short stories, three books of travel writings, several essays as well as memories and reflections, written from 1935 to 1993. He is undoubtedly the widest read author in India, right from high school kids to retired grandparents. This reflects clearly the versatility and greatness of the man who is able to satisfy such wide age parity. His works are published in India, England and America.

R. K. Narayan was honoured in 1964 with 'Padma Bhushan', a coveted Indian award for his distinguished service to Literature. In 1980 he was awarded the A. C. Benson Award by the Royal Society of Literature. He was honoured with an honorary membership in American Academy and Institute of Arts and Letters. He received an honorary doctorate by the Mysore University. He got the Sahitya Akademi Award for his novel "The Guide" in 1958. In 1989 he was nominated to Rajya Sabha. He got Padma Vibhushan in 2000. Thus R. K. Narayan was regarded as one of the greatest Indo-Anglican Writers.

### **Idea of Writing behind the novel:**

R K Narayan's novels deal with a range of material exploring the intricacies of life in a traditional Indian society. They are written with Wit, Humour and Irony. That is why, many of his stories and sketches are broadcast by the B.B.C. Even in India, many of his novels are filmed in different languages. A major event that spelt disaster for Narayan was 'the death of his wife, Rajam', whom he had married by choice rather than the traditional system of arranged marriage. The recovery and spiritual strength gained is the subject of Narayan's twelfth novel "A Tiger for Malgudi" published in 1983. It is a slim and easy-read novel with a locale of Malgudi. It is steeped in the Hindu philosophical attitude to life. It works within a frame work established by the Hindu concepts of 'Dharma and Karma'.

**Dharma** is a word having many meanings, but in essence it points to how the individuals, possessed of particular abilities, functions in society. How these come about results from the law of Karma, which determines that every action produces an effect manifested in a present lifetime or a future one, subject to the inevitable working of '*Dharma*' and '*Karma*'. Everyone is trapped in a predetermined cycle, in which '*Dharma*' and '*Karma*' are linked. It is the path for the cycle of 'life' and 'rebirth' for anyone. This is a crystallized reflection of Narayan's own response to the deeper needs of life in this novel.

### **Tiger as a Hero**

All R K Narayan's novels are named after the central characters. But in the novel "***A Tiger for Malgudi***", the hero of the novel is a magnificent Tiger, Raja. To show tiger thinking and feeling is not so easy. It does not yield in the psycho-analysis of Freud or Jung. But Narayan has achieved this unique feat in his ***A Tiger for Malgudi***. Man assumes his smugness never imagines for a moment that other creatures may also possess ego, values, outlook, and the ability to communicate though they may be incapable of audible speech. Hence, Narayan creates a unique tiger possessing 'a soul' within its 'forbidding exterior', in whom the *Sattva*, *Rajas* and *Tamogunas*, the four stages



of life *Baalya*, *Yauvana*, *Gruhasta* and *Vaanaprastha* and the three important ways of *Yoga-Karma*, *Bhakti* and *Gnana* are skilfully blended. The other important characters in this novel are the captain Madan and the Master with whom Raja's life is closely related and in whose association Raja passes through the cycle of life-from **freedom, captivity, and discipline** to **freedom** again.

In the introduction to the novel, Narayan tells in his own words how he came to write this novel. He says "During the Kumbh Mela festival, which recurs every twelve years at the confluence of the three rivers-- Ganga, Yamuna and Saraswathi in Allahabad, a vast crowd gathers for a holy bath in the river. Amidst that ocean of humanity also arrives a hermit with his companion, a tiger. He does not hold the animal on leash since he claims they were brothers in previous lives. The tiger freely moves about without hurting or scarring any one". Narayan read the reports of it and saw photographs too. This theme of enduring friendship between tiger and the hermit made Narayan to write this novel where the hero is a tiger.

Moreover, the introduction of animals as characters is not new to the Indian story-telling tradition, where they have allegoric, symbolic and didactic functions. The fables of Aesop, *The Jataka Tales* and *The Panchatantra* are justifying Narayan's choice of a tiger as the central character in this novel. They have been well-known for centuries. Many readers of today are likely to be familiar with Rudyard Kipling's "*Jungle Book*" and George Orwell's "*Animal Farm*". In the Narayan's novel, the Tiger Raja is a real animal drawn from the jungle, and not a mythical or fabulous animal. Raja stands for itself. Therefore, the novel is not an extended animal fable nor it is a satire. Much less, it is a jungle story in the manner of the stories of Jim Corbett and Kenneth Anderson who are the celebrated writers on the Jungle theme. Raja is a real tiger in a real place. It is a recognizable environment of Malgudi and so makes the story a credible one. Narayan's novels and stories have over the decades established Malgudi as a familiarity and security goes a very long way to make the improbable elements in the story imaginatively acceptable to the readers. Of course, a sensitive reader of the novel may be expected to suspend his disbelief and respond to the story of the novel with a mind, sympathetic and respectful.

Commenting on the novel *A Tiger for Malgudi*, R. W. Verma has said that Narayan 'borrows a leaf from the Panchatantra. The point has to be clarified. Though the novel reminds us of the Panchatantra, it is different from the ancient work both in content and spirit.

### Plot and Structure:

The novel's plot falls into certain clear-cut divisions.

We see cub Raja lives happily under the protection his mother. Her disappearance leaves Raja to fend for himself. In the course of time, he reigns supreme as the lord of the jungle. It subdues lesser animals and striking terror in all. After his bloody fight with the mighty tigress, Raja and the tigress join forces. Raja becomes a householder soon and finds himself taking care of his four cubs. Then one day Raja's mate and cubs are killed by hunters and Raja feels very lonely. He wants to take revenge on the killers of his family members. Then Raja tries to get his food in hunting domestic animals of the nearby village and he has a few encounters with the villagers. But Raja manages to escape from them. This is the first phase of the novel which shows Raja's freedom in the jungle. Young tiger lives through a phase of arrogance, variety and pride. It is also a phase of the tiger becoming a householder, taking the care of his family.

The villagers complain to the collector and others. At last Raja, the tiger is captured by the captain of Grand Malgudi Circus. He put him in a cage. He finds the vast difference between the 'grand silence of the jungle' and 'the noisy nature of humanity'. Then Raja's circus life is described. Raja is taught a number of new tricks by the captain. Raja has to perform all those tricks

at different shows. It is made to forget its individuality. It suffers humiliation and hunger. 'It is the Karma of its previous life'. The period of suffering lasts until Raja learns obedience. Raja is forced from one difficult task to another by the captain. The much advertised 'four-in-one-act' of Raja for the jubilee show of the grand Malgudi circus place more difficulties in Raja's path. During the jubilee show, Raja is kept on the light food for greater agility. The last item of his Four-in-one-Act includes drinking milk from a Saucer in the company of a goat. It becomes more and more difficult for Raja to accept milk in the company of the goat. His mouth waters at the sight of the goat. He finds the goat appetizing and milk offensive for Raja. So instead of the feat, Raja kills the goat. Raja is beaten severely for not doing the 'four-in-all-Act'. There onwards he does not get food properly. He undergoes a period of 'rest and isolation'. He is even deprived of the company of other animals. This hurts him very much.

One day the film-maker Madan, a cine-director who has seen the performance of Raja in the circus and decides to use Raja in a film. He decides the terms with the captain and the deal is finalised. Raja suffers more humiliation and more degradation. He finds film-training different from that of the circus ring. He wishes he could communicate with the captain and makes him to understand his fatigue and dislike for the film atmosphere. But the captain, drunk with authority, drives Raja to a point of desperation. Raja has to fight with the hero Jaggu, who is also a wrestler. Jaggu has to fight the tiger with bare hands and defeats Raja. Raja has to be spared for two weeks for this cinema shooting. All the technicians are brought from Madras. Jagan performs his hero portion for five hundred rupees a month which will be collected by his wife later on. On the sets, the captain would make Raja stand on his hind legs and place his forearms on a wrestler who is not there. Thus there could be a shot separately. The giant Jaggu is very much afraid of the tiger and tries to run away. The captain tries to train Raja to stand on his hind legs and Raja has tried and tried but is unable to do the feat. At last desperate and angry tiger strikes the captain with his forepaws and severe his head. The captain brings about his death because of excessive self-confidence. The circus phase proves to be a disciplining factor in Raja's life.

In the pandemonium that follows the fall of captain, Raja moves gladly into freedom after months of degrading captivity and strays into the streets of Malgudi. By chance it gets into the school and goes off to sleep in the Headmaster's room. Then the headmaster hides in his room. Now the problem is how to save the headmaster and how to kill or trap the Tiger, Raja. Alphonse, the hunter goes up the roof to shoot the Tiger but 'The Save Tiger Committee' comes to oppose the killing of the Tiger, Raja. At this stage of the narrative in the novel, an ascetic or the Master appears in person. He takes charge of Raja. The final stage in Raja's life is started. Raja feels both helpless and uncomfortable under the new influence. Change comes to him from inside. Raja's real education begins at this point of time. After the headmaster is helped out of the room, the Hermit/Ascetic/Master and the tiger comes out and vanish towards the Memphi hills.

Both the Master and Raja settle down to a quiet and peaceful life, away from all the din and bustle of a crowd to human beings. Obeying the Master is not difficult for Raja having been accustomed to obey in the circus. It is clear from his discourse to the tiger and his mode of life that the hermit is entirely a man of genuine piety, a seeker and a true Sanyasi, a man of renunciation in appearance as well as spirit. He often goes into deep meditation. A non-verbal communication links Raja with the master, a state in which transmission of thought is done from mind to mind. Raja gains knowledge and inner light in the company of the master and learns much about himself and the world. He feels ashamed of his violent nature towards lower animals in the forest. So he makes penance by controlling hunger and feels nobler for it. He too observes meditation. The Master completely changes the tiger, Raja.

When the time for his Samadhi is near at hand, the master ensures a life of safety for a now old and disabled raja by entrusting him to the authorities of the zoo. Raja accepts this with a heavy heart. The Master tells Raja not to harm human beings. His final words to Raja: "Both of us will shed our forms soon and perhaps we could meet again, who knows". Then people go to meet the master while the tiger is in the zoo. Raja madly hopes for his Master to reappear and lead him to freedom again.

Thus, R. K. Narayan has given Raja a human mind and human thoughts. Taking an animal for a hero is a new concept in Indi-Anglican fiction and Narayan has done it in a very convincing and philosophical manner. He continues Hindu mysticism with ripe Malgudi comedy. The humour and sarcasm are very characteristic of Narayan. Though the novel was published in 1983, its contents are relevant even today, for instance, the film, "*Life of Pi*" when the same type of theme is reflected on the locale, '*The Sea*'.

### Critique

Portrayal of characters is turned to the obvious connotations to the Hindu philosophy as exemplified in *The Bhagavad Gita*. The characters of the Master, the captain and Raja stand for '**Satva, Rajas and Tamogunas**' and Raja himself progresses from one 'Guna' to the other by which he to become a 'Saadvic' at the end. From a state of total ignorance, fury, haughtiness and strength, Raja passes through stages of humiliation, discipline and desire to please the captain, to a state of calm and peace through association with the Master. Raja treads the difficult path through transformation and self-realization. The three ways of attaining salvation through **Gnana, Bhakti** and **Karma** are subtly presented in the Master, Raja and the Captain. The Sanyasi of the hermit conforms to the teaching of the Gita. Besides this, R. K. Narayan indirectly shows India's commitment to the principles of non-violence in the circus scene on milk-drinking terms between a goat and the tiger, Raja. The novel is wholly free from didacticism, which is professed and achieved by *The Panchatantra* and similar works. Its bias and attitude life are different.

### Conclusion

It is difficult to accept the unresolved conclusion of *A Tiger for Malgudi*. This lack of resolution need not be seen, however, as an artistic flaw. Man is a complex creature with complex problems for which there are no absolute answers. Traditional religion purports often to provide absolute answers which should be taken seriously.

Read with or without Philosophical overtones, *A Tiger for Malgudi* remains an enchanting and enthralling novel. It is a spiritual Journey of an Indian Tiger, depending on Hindu concepts '**Dharma** and **Karma**'.

This book is a piece to treasure. It has very witty sentence structures that are able to extract the laugh from anyone under the sun. It equally articulates the many phases that man goes through in life very competently, using the tiger as a main figure of speech. This knowledge can be passed on from one generation to the next. This can be called as Narayan's most profound book.

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## Techniques and craftsmanship in Ezekiel's poetry

*C.Raghavendra Reddy & Dr.R.B.Sarala*

As one of the most versatile Indian poets, Ezekiel experiments endlessly with form and craft. At his best craft and insight fuse together as in subject to change where the cosmos itself is caught in the narrowing concentric of a vision which is apocalyptic and the correlation of the cosmos with the eye becomes truly memorable. This is true in the following lines.

The people walk and eat. The waves  
Rise and fall like nightmare graves  
This cannot hold their dead. The sky  
Is smaller than the open eye.

William Walsh has accorded a significant place to his poetry because of it being "Fastidious poetry, at once controlled and spontaneous". Being an eminent scholar and my beloved father's professor, K.R. Srinivasa Iyengar comments that "there is a tautness and austerity in Ezekiel's best verse, and although the thorn of irony pricks now and then, the total effect is cathartic". Ezekiel is indubitably a modern poetic craftsman. The austerity of his art, the simplicity and conversational ease of his language, the economy and exactness of his use of words, the condensation of his style, the impressiveness of his imagery, the sharpness of his wit and irony, the suggestiveness and evocativeness of his verse, the Contemporaneity of his subject matters: all these unhesitatingly render him a modern poet of great poetic merit and significance.

Regarding his language and diction, as a skillful artist he uses apt and suggestive words for his purpose from a rich stock and they are carefully chosen with reference to their sense and sound. He aims at avoiding superfluity and at achieving terseness, economy and condensation. As regards his poems "Guru" discloses the hypocrisy of an Indian guru, in "Ganga" figures a suspected Indian maid servant of the same name and "Very Indian poem in Indian English" presents clearly the characteristic Indian attitude in Indian English. His poem shows how an Indian national believes in the past glory of India, and deplores that the new generation is going after fashion and foreign things;

I am standing for peace and nonviolence  
Why world is fighting fighting  
Why all people of the world  
Are not following Mahatma Gandhi  
I am simply not understanding  
Ancient Indian wisdom, is 100% correct.

Yet the poet captures the typical tone of Indian English in the following lines of the said poem.

(Every day I am reading times of India  
to improve my English language)  
How one goonda fellow  
Throws stones at Indira Behin.

The man is also hopeful of the coming of "Regeneration, remuneration, contraception" to India slowly. His poem "Good bye Party to Pushpa T.S" is composed in the form of a farewell speech as Pushpa is "departing for foreign". It is a good dig at those Indians who suffer from Xenophobia. Still the syntactical peculiarities of Indian English, particularly the use of present

continuous for simple present tense shows the thought process of Indians. The poem “The Professor” reveals the typical Indian habit of the speaker who goes far away from the subject without bothering about it. The following lines make it clearly

You won't believe I have eleven grand children  
How many issues you have? Three?  
That is good. These are days of family planning.  
I am not against -----

Ezekiel is thus not critical at the Indian scene like Nirad C. Chaudhuri his style, shows epigrammatic and proverbial force. Some lines like the following can easily be remembered.

“Home is where we have to gather grace”, “The city like a passion burns”, “The unfinished man and his pain/brought face to face with his own clumsiness”, “The pattern will remain unless you break/It with a sudden jerk”, “My backward place is where I am”, “A certain felicity would be to die” etc.

With regard to the use of language, he is economical, but is never obscure. He can achieve conversational directness and ease without losing himself in discursiveness. Obscurity and mere angularity are cautiously avoided beauty and bareness of statement are often wedded unitedly, as shown in the following

God grant me privacy -----  
God grant me certainly  
In kinship with the sky,  
Air, earth, fire, sea -----  
And the fresh inward eye.

Still he does not mince word because of frankness. He is not afraid of to set down his convictions in clear cut terms. Cutting down trivialities, he goes straightly to the deeper issues. This can best be illustrated with the following lines from his poem “The Visitor”.

It was not like that at all  
His hands were empty, his need:  
Only to kill a little time  
Between his good intentions  
And my sympathy the cigarette smoke  
Was more substantial than our talk.

Simplicity and directness of poetic expression refer to his preoccupation. He has completely given up the use of obsolete archaic and grandiloquent words. He has also created a fine poetic effect by blending sense and sound in poetry. He still makes use of contemporary idiom which imparts simplicity, lucidity and yet clarity of expression to his poetic style. Besides he lends a new meaning and suggestive significance to common, every day words. The following lines of “Latter day psalms” show how he has poetized even the religio-philosophic themes in direct and simple vocabulary.

Roars our the joy of flesh and bloods  
The use of nakedness is good

The rhyme scheme here is fine and worth-remembering. 'Face' rhymes with 'grace', 'fated' with 'separated', 'groom' with 'room', 'blood' with 'good'

More candles more lanterns more neighbors  
 More insects and the endless rain  
 My mother twisted through and through  
 Groaning on the mat.

We have to note here the placing of words, working the symbols of light and darkness "candles" or "lanterns" – "neighbours" or "insects", and "the rain" again. This is illustrated with this poetic passage.

After twenty hours  
 It lost its sting

The women, the city and the nature are considered the ever recurring images in the poetry of Nissim Ezekiel. In addition to these key images several associative images are woven. For instance the image of the pagan woman who is a great beast of sex recurs in his poetry. She symbolizes sordid passion earthy corruption and defilement. The images of the organs/parts of the female body like the breasts and thighs, flesh and hair, belly and torso, bone and marrow, lung and liver and eyes are for example graphically delineated in such poems as "Motives". The following lines of the poem embody fine evocative images of the parts of the body of woman which suggests intense sexuality.

It's easy to remember  
 Your body in its nakedness  
 I dwell on it as on a landscape  
 or a beloved painting  
 Not the total form only  
 But the details interest me.  
 My motives are sexual,  
 Aesthetic and friendly  
 In that order, adding up  
 to bed with you.

His poem titled "The Female Image" symbolizes the sexual exploitation of girls. The following lines of the poem reveal it.

There  
 He will watch the virgin  
 Were his fever wait or turn  
 Arrange her limbs as he desires,  
 For so he sees the female image  
 On the lonely pillow in the single room

(The poet) concentrates on the single image of "hair" in its multiple associations in his poem called "Description".



The image of the pagan woman is closely associated with the image of the city, though both of them are the symbols of corruption and defilement. In another beautiful poem of Ezekiel named “A Morning Walk” the cosmopolitan city of Bombay is depicted in all its horror and ugliness. This is vividly evident in these lines.

Barbaric city sick with slums,  
Deprived of seasons, blessed with rains,  
Its hawkers beggars, iron-lunged,  
processions' led by frantic drums,  
A million purgatorial lanes  
And child like masses many tongued,  
Whose images are in words and crumbs.

As regards the poem “Urban”, it is a plain statement of bewilderment and disillusionment of the city dwellers of metropolitan Bombay. The cosmopolitan city of Bombay is the central image and around it the associate images like “broken roads”, “the dry river”, “dead wind”, dawn, night, sun, rain, wave of sand, traffic, beach, tree and stone are woven. As Jussawala pointed out, the city becomes a hell and it is one of Ezekiel’s achievements that without being quairtly lurid or straining for exotic efforts, he represents it as the hopeless Indian Hell it is”.

Moreover, the images of natural objects like hills, rivers, winds, skies, sun and rain are placed in contrary to the images of the metropolitan/cosmopolitan city of Bombay. Thus the images derived from the world of nature the archetypal life symbols. As a great scholar and critic, K.D Verma remarks, “They project a pastoral vision of a fully refulgent and harmonious life, a pattern in which man enters sacred communion with his cosmos including objects of nature as a metaphoric condition of his integrated humanity and of his desire to foster a community of being “Nature imagery is juxtaposed to the image of the barbaric city in the poem “Urban”, “Morning walk” and “Morning prayer”.

Moreover, the poet skillfully evokes some graphic pictures of human life with the assistance of apt images and symbols which are derived from nature. The following lines of the poem “Furies” make it clear.

Shall I be  
driven before them  
like a maddened  
dog or horse

And again he puts for the same notion in his another famous poem “Latter Day Psalms”. This is vividly presented by the poet in the following lines of the said poem

I am like a pelican of the wild  
erness like and owl of the desert  
like a sparrow alone  
upon the house top-but not in  
misery.

Concerning his versification, his early poetry reveals the skilful use of conventional metres and stanza forms. He experiments with prose rhythms and reveals a fine sense of metrical ability in his first book “A Time to Change” In this first anthology, the poem “The Double Horror” is a

carefully structured one which testifies his skill for using rhyme, which is strong, supple and flowing. It starts with a bird's eye view of corruption in the other world and turns inwards and ends with the final knowledge of the give and take of corruption which is mutually infective between the individual and the environment. This is evident here.

Corrupted by the world I must infect the world  
with my corruption. This double horror holds me  
Like a nightmare from which I cannot wake, denounced  
Only by myself, to others harmless hero,  
Sage, poet, conversationalist, connoisseur  
of coffee, guide to modern Indian Art  
Or Greek antiquities. Only being what I am  
Hurts, and hurts the world although it does now know,  
Between the world and me there is a frightful  
Equipose, as infected I corrupt the world.

In the poem "The unfinished Man" also Ezekiel makes use of rhyme effectively. In this volume almost all the poems are compiled with some remarkable rhythmical accuracy. He still successfully uses a distinct rhyme scheme in each and every poem. He points out, "In rhythm I am at the flowing, the direct the informal or conversational".

Coming to his recent poetry, he has avoided the traditional verse forms and singing line. He has also composed prose poems such as "Night of the Scorpion". In his free verse we find a rhythm that suits the emotional mood of the poet. The poet seeks a stricter discipline and arrives at what according to 'Marjorie Boulton' is the third kind of free verse – verse with a more colloquial style suitable for the expression of difficult thought or sometimes of cynicism of the man of the world attitude as C.Paul Terghese an eminent scholar, remarked.

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## Feminism in Girish Karnad's Nagamandala

*G. Sunitha & Dr. M. Ravichand*

Nagamandala is a folktale transformed into the metaphor of the married woman. It is a Chinese box story with two folktales transformed into one fabric where, myth and superstition, fact and fantasy, instinct and reason, the particular and the general blend to produce a drama with universal evocations. The predicament of Rani as opposed to the name is deplorable than that of a maid. Rani's latent power as a wife and mother also remains unrealized. In the shackles of social conventions and bitterness she gets habituated to act like a doll. Rani, if translated in English is termed as "Queen" dominant power but all of a sudden she is thrashed in the tears and fears of Appanna.

Krishanamayi quotes "In the dramatic world of Karnad, women, within and without wedlock, are subjected to various forms of deprivation, humiliation, violence and torture in almost every walk of life in one way or the other. The playwright not only exposes the arbitrariness of the system where women are considered as "second sex," "other," "non-persona" but also questions the way women are socialized to internalize the reigning hegemonic ideology and degrade their own position to perpetuate the on-going subordination and subjugation. Man who is ruled by the mastery-motive has imposed her limits on her. She accepts it because of biosocial reasons".<sup>1</sup>

In the play, Rani, a naive and submissive girl, falls prey to the unjust social order through the institution of marriage which impedes all the channels that can provide her with opportunities to have self-discovery, self-growth and self-actualization as a human being. The patriarchal order uses marriage as a coercive tool to exploit and oppress women on various planes - physical, emotional, intellectual, sexual and social.

Rani is a creation of patriarchal social order which ignores the existence of women as human beings. In the tight noose of traditional marriage, Rani finds it very hard to have healthy marital and social interaction and articulate her grievances and grudges, as Appanna keeps her "locked up like a caged bird". Rani longs to have flight and freedom from the cruel clutches of Appanna. On the sexual plane, she is neglected; on the physical she is bullied and beaten; on the emotional she is crushed; on the intellectual she is hushed up, and on the social she is almost excommunicated. As a result, she is left with no voice and choice as a dignified member of human society. "Marriage is not only an honourable career and one less tiring than many others: it alone permits a woman to keep her social dignity intact and at the same time to find sexual fulfillment as lived one and mother".<sup>2</sup> But here, in a patriarchal society Rani is always subordinated and treated as a 'second sex' by Appanna.

The woman is portrayed as dependant in all three phases of her life - as a daughter (Rani's dependence on her parents), as a wife (Rani's reliance on Appanna) and, as a mother (Kurudavva's handicap without Kappanna). In Indian society, the woman is said to be complete only after marriage. However, paradoxically she neither belongs to this world or that: her parental home or her husband's abode. For the woman, the home is said to be an expression of her freedom: it is her domain. However, Rani is imprisoned in her own house by her spouse in a routine manner that baffles others with the door locked from the outside but God opens a door for her in the form of a King Cobra. The king cobra gets seduced by the love potion provided by Kurudavva to Rani to lure, pathetically, her own husband who turns a blind eye to her. The snake assumes the form of a loving Appanna in contrast to the atrocious husband at day. The climax is reached when Rani becomes pregnant and Appanna questions her chastity. Her innocence is proved by virtue of the snake ordeal that the village elders put before her, and she is eventually proclaimed a Goddess incarnate.

Appanna literally means “any man” and points to the metaphor of man in general, his chauvinistic stance and towering dominance to the extent of suppressing a woman's individuality. Rani endeavours to discover her individuality by seeking refuge in dreams, fairy tales and fantasies to escape the sordid reality of her existence. At an age where the typical fantasy would be a Sultan or prince coming on horseback, Rani's flight of the imagination transports her to a seventh heaven where her parents wait for her. Critics show her body as a site of “confinement, violence, regulation and communication of the victimized gender-self”. And they also point out how she later uses the same body to rebel, to subvert and to negotiate her space in society. Appanna poses her as an adulterous woman whereas he himself has an illicit relationship with a concubine. He and his hypocritical society questions Rani's chastity and side-steps the validity of Appanna's principles. This is just a miniscule cross-section of the patriarchal society that we live in. In Indian myth, a miracle has been mandatory to establish the purity of a woman, while a man's mere word is taken for the truth; whether it be Sita, Shakuntala or Rani in this instance.

In a patriarchal social order, “masculinity is associated with superiority; whereas 'femininity' is linked with inferiority,” and while “masculinity implies strength, action, self-assertion and domination, femininity implies weakness, passivity, docility, obedience and self-negation”.<sup>3</sup>

Leaving a life without any future and identity, she is in search of her love and identity as a wife. Being thrown in the storm of isolation, she gets into the squall of Naga's love that comes to her in the form of her husband. Getting away from remoteness and breaking her silence with the questions of Naga she starts feeling comfortable and her fear and tear takes the form of ecstasy.

*“Let it. I don't feel afraid any more, with you beside me.” (Pg.: 273)*

Naga makes up all that Rani had missed out in her married life. It is only society to judge the things and according to it the situation through which Rani passes is against the laws and orders of the society as well as tradition. All of a sudden when she gets into problem and her love making becomes a pain for her as she tells Naga:

*“Yes, there is. Give me poison instead. Kill me right here. At least I'll be spared the humiliation. Won't the cobra bite me the moment I touch it? I'll lie like your dog and your mangoose.” (Pg.: 286).*

In Kiranth's words, “... an Indian woman knows that motherhood confers upon her a purpose and identity that nothing else in her culture can”.<sup>4</sup> As a mother, Rani is seen in the last part of the story to be in command of the household with some authority and decision making power. Appanna even agrees to her rather strange demand that their son should perform an annual “*pinda-daan*” in the memory of the dead snake.

The woman in her might have experienced the difference between the love of Naga and authority of Appanna. A. Jaganmohana Chari expresses views in this context: “The dichotomy of lover and husband is in the tradition she has inherited. When she discovers in her experience in the end the difference between Naga's love and that of her husband the feeling of experience hardly crosses the threshold of her consciousness because her experience of her head or her conscience hardly matters in the world of patriarchal hegemony”.<sup>5</sup>

Folk tales in a patriarchal society represent primarily the male unconscious fears and wishes and is male-oriented. In these stories the women's experiences and inner feelings are not given

importance. They do not probe much light on women's fears, anxieties and psychological problems. It is a remarkable achievement of Karnad that he adapts this male-oriented folk tale in such a manner that it becomes a representation of the experience of man and woman in the psychologically transitional phase.

The author also remarks of the identity of tales in general, about their reality of being and their continuance only on being passed on. The objectivity leads us to perceive the story as a concept with its own existence and identity; and to emphasize its individuality it is personified in the form of a woman. V. Rangan says, "A story is born and grows; it has life. Each story has an independent existence, and a distinctive character. All story tellers are ancient mariners cursed to keep the story alive."<sup>6</sup> The Story seems to echo that in order to live, a story has to be "told" and "re-told" .i.e. the story has no role without the listener or perceiver. And cannot help thinking that whether the author is stressing the reader's role in constructing meaning or phenomenology. The reader-response theory questions the endurance of the author's viewpoint that has no existence without the reader's perception. Being "told" and "re-told" is nothing but "interpretation" and "re-interpretation". Therefore, any literary piece is only an object without the reader breathing meaning into it. So for the story to survive, it must be ultimately "passed on". The backdrop of the flames emphasizes the idea of 'passing on'.

Again the playwright is a man, and the story is personified as a woman. So does Man create Woman? However the playwright echoes that the story has an autonomous existence and lives by virtue of interpretation and re-interpretation. Likewise, a woman has her own existence and lives by virtue of meaningful procreation. Thus, the gist of the framework of the story runs parallel to the theme of the main story. As Rani's role gets inverted at the end of the story and Appanna turns into a mere "instrument to prove her divinity", likewise roles get reversed as the playwright (a man who tells stories) "listens" to the Story (a woman).

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## **Buchi Emecheta as a Post-Colonial Nigerian Womanist**

*Dr. P. Satyanarayana*

### **Introduction**

Nigerian novelist Buchi Emecheta was born to Ibo parents in Lagos on 21 July 1944. But the gender bias of the time, the young Buchi Emecheta was initially kept at home while her younger brother was sent to school, but after persuading her parents to consider the benefits of her education, she studies her early education at Methodist Girls School in Lagos. At the age of 17, she married Sylvester Onwordi, a student to whom she had been engaged since she was 11 years old. Onwordi immediately moved to London to attend university and Emecheta joined him in 1962. She gave birth to five children in six years. It was an unhappy and sometimes violent marriage. At the age of 22, Emecheta left her husband. While working to support her five children, she earned a B.Sc., degree in Sociology at the University of London. She began writing about her experiences of Black British in the magazine 'The New Statesman'. Later she started writing novels too. Much of her fiction has focussed on Sexual Politics and Racial Prejudice, and is based on her own experiences as both a single parent and a black woman living in Britain. Because of this concern for the self-characterization of black women, Emecheta prefers the term "Womanist" to 'Feminist' to describe her fiction. Emecheta is one of the Africa's most acclaimed women writers, alongside Bessie Head, Ama Ata Aidoo and Flora Nwapa, whom she recognizes as her sisters in writing. She has enjoyed more success as a writer than any of her female African predecessors, due largely to the attention she has received from feminist critics and has been able to live in London and "keep my head above water" by writing since 1970s. She has published 13 novels.

### **Themes of African Woman Writers**

In a study of African fiction by African Women attention should be paid to the strong historical sense that explicitly marks their work. Whenever blacks and women are linked, black women are ignored in two ways as black people and women. Western white male is presented as a colonizer not only of the land and male but also the psyche of the black women. The woman is forced into a subordinate position of silent suffering as she is emotional and irrational to men. It has been accepted that African women could be raped into submission, exploited as labourers and endows a sub-human status as slaves. The Black Women have no rights to own property. The co-existence of dual political system of colonization and patriotism created hopes in the lives of African women. African woman has become a martyr of colonization and patriarchy too. That is why, the black women writers use colonization as a valid metaphor to portray their predicament.

### **Emecheta's Concept of African/Nigerian Woman**

Emecheta has a reputation as one of Africa's most sustained and vigorous voices of direct, feminist protest. In her fiction she focuses on women's issues, and through her realistic portrayals of African women in *Ibuza Society*, Emecheta exposes oppressive relationships such as Clitoridectomy and wide inheritance. However, she attributes her resistance to male dominance in African society not only to western feminism but to oral tradition of story-telling and to the village organizations which have provided opportunities for African Women to express their grievances. An advocate of global feminism, Emecheta aspires to a sisterhood between African and European women so that "both of us together will hold hands and try to salvage what is left of our world from the mess the sons we have brought into it have made". Dislocation, Expatriation and the exposure to a "Western" education generate a double perspective in Emecheta's fiction. Her African heritage surfaces in a determined evocation of memories of life in Nigeria. At the same time, her marginal



position as an expatriate allows her to view both Nigerian and British cultures from the outside, in a critique coloured by her own traditional experience. She acknowledges her debt to Chinua Achebe and express great admiration for Wole Soyinka, but identifies her own work once closely with that of African-American women writers such as Alice Walker and Toni Morrison. A political choice, Emecheta's decision to write in English enables her to address an international audience without surrendering her commitment to the African causes.

### **Selected Novels for Analysis of her Theme**

This paper attempts to focus on Buchi Emecheta as a Post-Colonial Nigerian Novelist and is devoted to five selected novels for discussion which are "*The Second Class Citizen* (1974), *The Bride Price* (1976), *The Slave Girl* (1977), *The Joys of Motherhood* (1979) and *Destination Biafra* (1982)" by Buchi Emecheta, Africa's best known woman writer. It examines how the protagonists take courage to rebel against Igbo cultural traditions that oppress, marginalize and continues to enslave women. Challenge their victimised selfless roles and attempt to reform the society as a "new woman" bystepping out from the vicious circle of traditions in quest of identity. Emecheta books are often fictionalized autobiography as she draws her stories from her own personal experiences.

Emecheta's '*The Second Class Citizen*' is a story of IboTribe woman, Adah in London. Adah moves to England to live with her Nigerian student-husband, Francis. She works hard to support her husband for his education and children. Francis is lazy to work. He is abusive and unappreciative of Adah's working. He thinks that they (Black People) are second class citizens in the United Kingdoms they are not citizens of the country. She soon discovers that life for a young Nigerian woman living in London in the 1960s is grim. Rejected by British society and thwarted by her husband, who expects her to be subservient for him, she is forced to face up life as a second class citizen. Adah determined to prove to everyone that she can become first rated in United Kingdom. She wants to become a writer. Her first novel "*The Bride Price*" though unpublished gains good recommendations from the people. Right to the end of the book, Adah never gives up hope. She struggles her way out to live the dream of being rated a first class citizen. Thus, "*Second Class Citizen*" is a book that depicts the struggle for women in receiving their education and surviving in a European beliefs and still following the beliefs of her own people. This novel follows Buchi Emecheta's progress as she deals with racism and misogyny throughout her journey.

Emecheta's '*The Bride Price*' (1976) tells the story of the class between the traditional customs of a small Ibo village in Nigeria and the ever-encroaching influence of Africa's European colonizers, as seen through the eyes of a young girl. Set in Nigeria in the aftermath of World War II. In the novel "*The Bride Price*" society-boys are so highly prized that bearing only one is equated to infertility and the worth of a girl is only measured in terms of the size of the bride wealth she would set her father. It is about challenges posed by conformity to a traditional sex role in the face of change. The novel centralizes the doomed love relationship between Aku-nna and Chike, an educated man born into an ostracized family of slaves. It employs irony in its exploration of the clashing models of tradition and modernity. No clear-cut resolution is offered. Aku-nna and Chike elope to another village where they live happily until Aku-nna dies in childbirth, thus haunting fulfilling that traditional myth that a girl whose bride price is not paid dies in child birth. This novel is good demonstration of the many aspects of Nigerian culture such as marriage practices, social status and superstitions.

*The Slave Girl* (1977) depicts the story of Ogbanje Ojebeta who is sold by her brother Okolie Ojebeta. She is a daughter of Okwuekwu Ode and Umeadi. She was living in a wealthy

family with her two brothers in Ruba village before an epidemic called Felenza. The epidemic killed most of Iboja people including her parents. To avoid, however, such a catastrophe Okolil and Ogbanje decided to leave the village for Onithsha where their so-called relatives live. They walk through the dark forest for a long time and take canoes until they reach Onithsha village. When reaching the out market, Ogbanje Obejeta is astonished as she has never seen such a big market, with different people from different cultures. There is a wealthy woman called Ma Palagada to whom, Okolie had decided to sell her sister because he was badly in need of money. So Obejeta was sold for eight English pounds.

Although, it was hard for Obejeta to live away from her brother at the outset, she gradually got used to this new situation and she became an active member of Ma Palagada's household. She worked along with the other slave women. In the meantime Obejeta meets good luck with Chifford's arrival from Lagos. In fact, Ma Palagada's son fell in love with her, by his mother's consent. Obejeta could see life with new eyes because she stops working hard as the other slaves do. Ma Palagada thinks that this is a way to get back the money to buy Obejeta. Ma Palagada suffers from a long standing serious illness. Then her daughter comes from Asaba along with her two young children. She sees Obejeta and plans to take her to Asaba as her house maid. Even here Obejeta meets with ill-treatment. She endures all with great patience. Obejeta runs away on the D-day to the native village Iboja, where she resumes breathing the air of freedom. Finally Jacob Alice married the thirty five year old Obejeta. Being a house-wife and put in a position of security, she feels that she is no longer a slave but the mistress of the house.

Next novel of Buchi Emecheta is "*The Joys of Motherhood*" (1979). It is the story of a young Ibo woman who dreams of living a traditional life as a mother of many children. Instead, she spends her life in Lagos, Nigeria, watching as traditional values are eroded and destroyed by western influence. The hope she puts in having many children turns to be misplaced, and her entire life is simply a struggle for survival, with no reward in old age. The protagonist of 'The Joys of Motherhood', Nnu Ego, is traditional woman living in a rapidly changing world. But her children grow up in the city of Lagos with different values than she was raised with. Several of her children even move away to western countries and feel little obligation towards their mother. At the end of her life, however, Nnu Ego feels as though she sacrificed everything for her children, but got little in return. She dies alone on the road with no children by her side. It is a paradoxical symbol of fixity and transience. From this novel we learn that a woman's role in traditional and Ibo society is to produce children, and in particular, to produce male children. Her value as a woman is dependent on her fertility. If she is infertile, she is a "failed" woman. If she has only girl she isn't a failed woman but she lacks honour. Nnu Ego has absorbed these values, and her life's greatest wish is to be honoured woman.

Emecheta's "*Destination Biafra*" (1982) is a feminist intervention in the masculine tradition of records of the Nigerian civil war (1967-70). She concentrates on rescuing and recording the harrowing tales of women's war experiences: of tricks through the bush, rape, murder and the death of small children. The protagonist Debbie Ogedemgbe, who journeys across the warring country following the death of her (corrupt) wealthy father, comes to represent stoicism and a determination to survive. Escaping the war with her mother and servant, dressed in army uniform, Debbie and her party are attacked by soldiers, and in a terrible moment the young soldiers turn from joking to torture, gang rape and murder, for which others excuse them because it is war, where anything goes and women can be easily sacrificed. Ethnic conflict is assumed as a perfectly legitimate excuse for dehumanising brutality.

## Conclusion

Thus Women's journey from their role as submissive and dependent woman to independent and modern woman and Emecheta's dream of female exodus from the "female bondage" to the new world of liberation are comprehensible to the readers of her novels. Her fiction suggests the needs for a fruitful synthesis of apparently contradictory elements such as 'tradition' and 'modernity', local and international issues, oral and written forms, African and English literary traditions.

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## **Significance of Multidimensional Love in Sons and Lovers**

*Dr. Ram Krishna Thakur*

D. H. Lawrence's works are a complex mixture of Philosophical and Psychological stances which proved him a writer, an artist and a critical thinker. What is truth in his life is reflected through his novels. *Sons and Lovers* known as one of the most popular novels of Lawrence and by meticulous analysis of the novel we have tried to find out the Lawrence's own experience of the world, his personal problems. It is based on a veritable commonplace of our emotional life; dealing with a son who loved her mother dearly, and with a mother who lavished all her affection upon her son. It is highly autobiographical. Aldous Huxley who wrote in his introduction to "The letters of D.H.Lawrence" that "Lawrence was above all a great literary artist..... one of the greatest English writer of anytime".<sup>1</sup> As a novelist, the changes which Lawrence wrought in his novel form, especially in native structure prove that his vision as an artist is fully realized. If his contemporaries couldn't follow him, they at least admit his genius. For F.R.Leavis "to appreciate Lawrence is to revise one's criteria of intelligence and one's notion of it".<sup>2</sup> Lawrence's involvement in *Sons and Lovers* is so evident that we readers too feel obliged to be involved. For Lawrence novel is really a work of art because it contains no didactic absolutes and in this context Lawrence recommends his readers to "trust the tale never to the artist".

As an innovator Lawrence claims that "there is only one sin in life, and that is the sin against life". In fact Lawrence's innovation is in his philosophy about life. He believes that man can do nothing with his life except live it. What short of gifts Lawrence had, Aldous Huxley said: "He had something else which was obviously the core of his whole genius, which was this immediate sensitivity to the world at large".<sup>3</sup> With this "capacity to be aware of the universe in all its levels", Lawrence confronts life in the fullness of his passion and intellect. His passion for natural life, the wonder of universe and his capacity for being naked left a deep impression on both his friends and enemies. One of his oldest friends (Herbert Asquith) called Lawrence as a "faun" who is "receptive and alert to every sound of the fields and woods".<sup>4</sup>

Lawrence himself wrote in Preface to the book *Sons and Lovers*: "A woman of character and refinement goes into the lower class and has no satisfaction in his own life..... As her sons grow up, she selects them as lovers – first the eldest, then the second ..... but when they come to manhood, they can't love, because their mother is the strongest power in their lives, and holds them ..... As soon as the Youngman come into contact with women there is a split. William gives himself to a superficial woman and his mother holds his soul. But split kills him because he doesn't know where he is. Paul gets a woman who fights his mother for his soul (Miriam). The son loves the mother – all the sons hate and jealous of his father ..... The son decides to leave his soul in his mother's hands and like his elder brother, goes for passion (Clara) ..... The son leaves his mistress, attends to her mother's dying. He is felt in the end naked of everything, with the drift towards death"<sup>5</sup>.

Professor Sigmund Freud's theory of the Psychological evolution of the emotion of love as finally expressed by a man or a woman towards a member of the opposite sex, Lawrence voices the problem of the struggle of man to emancipate himself from his maternal allegiances and to transfer

<sup>1</sup> Letters of D.H.Lawrence (edt. Aldous Huxley; London; William Heineman, 1932).

<sup>2</sup> Leavis, F.R; D.H.Lawrence: Novelist (Chatto & Widus, London, 1955).

<sup>3</sup> Huxley, Aldous: A Conversation on D.H.Lawrence.

<sup>4</sup> Asquith, Herbert: Moments of Memory.

<sup>5</sup> Lawrence, D.H: Forward to *Sons and Lovers* ( The Works of D.H.Lawrence ed. Helen Baron and Carl Baron, Cambridge Univ. Press, 1992)

his affection to a woman who stands outside of his family circle. Lawrence was obviously affected by the women he met in his life: whether his mother Lydia Beardsall, his Friends Jessie Chambers, Louie Burrows, Agnes Halt, Helen Corke, Alice Dax, or ultimately Fried Von Richtofen and sisters. In his letters Lawrence comments about these women give interesting clues to his feelings about them. It is clear that his fictional women didn't come out of thin air. They are composite of his ideas, the ideas of the times, and the expressions of those ideas as lived by the real women that he loved. The women that Lawrence portrayed in his novel *Sons and lovers* are 'suffragist', the 'dreaming women', the 'dominating female' and other contemporary sexual stereotypes in his work. In addition to the above mentioned types, we experience the "unsatisfied woman" as the most important three women in the novel, are highly frustrated and never seem to realize any satisfaction in their lives. The source of frustration of these women is common. It was also the impact of faster expansion of women education, industrialization and political awareness among the women.

Lawrence experienced a triangular love in *Sons and Lovers*. They are spiritual, possessive and oedipal love. Miriam is the first woman to attract Paul. She is a shy, exalted and romantic girl who leads rather lonely life wither parents and brothers. Paul's approach towards Miriam is indirect; he begins by avoiding her and cultivating **his** mother. Meanwhile Miriam piqued by the neglect of this well-mannered boy has fallen in love with him. The intensity of his emotions frightens him and impresses him as unwholesome. Paul tries to approach her in two ways; through his art and as her teacher. Paul tries to resist every intimation that he is falling in love with Miriam. Ultimately Miriam threatens Mrs. Morel's domination on Paul but in fact Morel's fear is that Paul's friendship with Miriam will effect his transformation into a man. She fears Miriam's liberation of Paul's spirit because she senses their spiritual and emotional affinities and is inherently jealous of her potential in Paul's affections by this young girl. She fears that Miriam will absorb him and take him away from her. "She is one of those who will want to shuck a man's soul out till he has none of his own left". Her jealous reveals in the exaggerated simile of the vampire. For sometime Paul stands divided between his two loves. "And he felt dreary and hopeless between the two". Most of the time, we saw, he is torn between the two women. He doesn't understand his feelings. His emotion towards Miriam is constantly changing lastly he tells her that he doesn't love her, that he can't love her physically. "I can only give friendship – it's all I'm capable of – its flaw in my makeup ..... Let us have done".

Thus he tries to spiritualize their relations out of existence. He would persuade himself of his own impotence. Miriam called him a child of four. It is the truth, and it goes to the heart of his vanity. She has treated him as a mother treats a perverse child. "Disparately seeking some form of compensation for such feelings, she lovingly smothers Paul with the compact aggressiveness and fixed will of a ruthless hawk going after its helpless prey"<sup>6</sup>

After rejection of relation with Miriam, Paul turns to another woman, Clara Dawes, a friend of Miriam. She is married but lives separated from her husband. Before becoming intimate with her, Paul has known her for some time. Like her mother, she is a married woman and is unhappy with her husband. To love her would not be so momentous a thing; he would be less unfaithful to her mother if he had an affair with a woman who already belonged to someone else. Clara's first task to him is to talk to him like a woman of the world and thus corrects his self delusion about Miriam. So she encourages him to do what he never could have done of his own accord. Now full flood of passion with Miriam now Paul turns to Clara. He tries to wear it out on her in the same impersonal way, and for a time lives in sheer physical ecstasy. He has had at least some solace, some relief with

<sup>6</sup> Barbara A Milliaras, *Pillars of Flame, The Mythological Foundations of D.H.Lawrence's Sexual Philosophy* (ed Peter Lang- Newyork, 1980)



her. There is no obstacle from his mother. Paul's relations with Clara brought a marked change in Paul's attitude towards his mother. It is as if he realized at least that she is destroying his life's happiness ..... Clara loves him or would love him if she could only rise above the mere passion that threw them together.

The abnormal fixation of Paul upon the mother is most obviously conditioned by the father, whose aberrant position in the family is responsible for the distortion of the normal attitude of the child towards its parents. The father ideal doesn't have any existence for Paul; there should have been only an attractive standard of masculinity to imitate. The child's normal dependence upon the mother is uninterrupted because there is no counter-balance to detach it from her. But there is another distortion, equally obvious, which fatally influences the natural development. Paul's early fixation upon his mother is met and enhanced by Mrs. Morel's abnormally concentrated affection for her son. Her appeased love, which can no longer go towards her husband, turns to Paul consolation; she makes him love too well. Her love becomes an out-and-out Pandora box of evil. So Paul is now hemmed in on all sides by too much love and too much hate.

When Paul's boyhood and adolescence compared with, we find that the difference is one of consciousness and unconsciousness. The Psychic processes which are usually conscious or at least heavily veiled in the normal psycho-sexual development lie close to consciousness in Paul and break through into his waking thoughts at every favourable opportunity. Everything is untreated and exposed in him and remain so, kept quick to the touch by the pressure of an abnormal environment which instead of moulding, misshapes him. The natural hostility towards the father, which is conditioned in every boy by a natural jealousy of the mother's affection, is nursed in him to a conscious hate through Morel's actual brutality, undisguised bitterness and contempt. The normal love for the mother which ordinarily serves as a model for the man's love for other women is in him perverted into abnormal expression almost at his mother's breast, so that he is always conscious of his infatuation with his mother and can never free his love-making from the paralyzing influence. The powerful determinants of the love-life which we acquire from our parents would be too awe-inspiring in every case. The repression usually sets in at an early stage of childhood acts biologically as a protective mechanism by allowing us to develop a slowly expanding sense of selfhood through which we gradually differentiate ourselves from our parents. In this way the crucial dominance of our parents is broken, though their influence remains in the unconscious as a formative and directing impulse. The salutary process never takes place in Paul because he can't free himself from the incubus of his parents long enough to come some sense of himself. He remains enslaved by his parent complex instead of being moulded and guided by it. It is very natural that most mothers lavish a good deal of affection upon their sons and sons love their mothers dearly. That's why Mrs. Morel lavished all her affection upon her.

We should not accept such type of man who seems to bear so many ear-marks of degeneracy and abnormal impulse, who alternately a ruthless egoist and a vicious weakling in his dealings with women, and who in the end stoops to shorten the life of his own mother. Surely the thing is deeper and due to profounder causes. This way we can say that the story of Paul's love-life simply throws on intimate and constant relation between parent and child which has hitherto escaped general observation. Lawrence admits- "the tragedy of thousands of young men whose lives, he found, were being ruined by the possessive love of their mother".<sup>7</sup>

Anything else, Lawrence was a humanist, a priest of love and an expert on issues of sexuality. He has tried to elaborate the multidimensional love in *Sons and Lovers* which he experienced in his own.

<sup>7</sup> Moore, Hary T: The Collected Letters I, 1962.



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## Genre Versus Gender In The Autobiographies Of Wright's Black Boy And Maya's I Know Why The Caged Bird Sings S. Thamil Selvi and M. Palanisamy

### Introduction

Genre is a term which is used to differentiate between distinct types of writing. Literature includes forms of writing (Genre) which creatively experiment with language in order to create images which kindle the reader's imagination. Readers always relate themselves in representing people and situation in their own culture and language. In addition to the culture and language, gender plays a vital role in creating a text and interpreting a given text. Sex is different from gender. Sex is the biological designation of male or female whereas gender is a social and cultural category, a product of the culture and constructed by the culture.

*Gender is a social cultural category, influenced by stereotypes about "female" and "male" behaviour. That exists in our attitude and believes. Such believes are often said to be 'culturally produced' or 'constructed'. (Goodman, 1996 VII)*

When the reader tries to interpret a text, he/she not only interprets it under the influence of their culture but also interprets it under the microscope of gender. An ordinary reader cannot find the difference in the treatment of gender in any particular text. But if one starts to interpret it with the help of gender as the basis, the reader can notice all kinds of stereotypes which they might not have noticed before.

Gender enlarges, intensifies, boosts and enriches one's experience of reading a text, writing a text and interpreting a text. Not only in our society but throughout the world everyone is aware of the cultural stereotypes about gender. Even in some well developed countries also man is considered superior to woman. Even colours have the sex difference: pink for girls that suggest softness and girlishness where as blue for boys suggesting strength and boyishness. Even while distributing food the parents show partiality. Jessie Bernard considers that language is also based on gender and each morpheme also has its own sex difference in them. Words which refer to behaviour of male are more powerful where as when it refers to female behaviour it has some other connotation:

*Words referring to male behaviour have connotation of power; those referring to female would connote weakness. Men bellow but women purr; men yell, women scream, men get angry, women fret; men growl, women squeal.... different words that had reference to masculinity and femininity and found that those referring to femininity - such as "sweet" or "pretty" - where weak and "good" almost preparative whereas these referring to masculinity were strong....(Bernard, 1997, 139)*

If one starts to interpret it with the help of gender as the basis, the reader can notice all kinds of stereotypes which they might not have noticed before. Throughout the world everyone is aware of the cultural stereotypes about gender. Over the years history has proved that there is a close knit relationship between 'genre' and 'gender' in different literatures all over the world. The female writers show in a way different from the ways of the text produced by the male, even when they belong to the same culture.

Soft, suggestive, non-linear, symbolic and flowing are some characteristic features of feminine produced text, whereas strong, focused, assertive, clear and direct are the main features of masculine writing. In feminine writing one can find their helplessness and joyousness in explaining their experience whereas masculine text shows their power, pride and possessiveness in a constraint manner.

It is proposed to discuss on the gender dynamic in two Afro-American (a male and a female) writers in this paper. What to be discussed is a gender problem and not the sex related problem. A black man must struggle with racism in order to survive in a society created by the Whites for the benefits of whites. But Black woman must face racial arrogance as well as sexual arrogance in and out of their culture.

### Discussion:

In America, the racial ideology considers black women as inferior to Black men, white men and White women. Black women experienced great difficulties in forming an alliance with men from either group to gain protection. Both Afro-American men and women suffered a lot in that racist society but Afro-American women experienced additional humiliations at the hands of Whites, when compared to Black men.

For Afro-American women slavery carries its own peculiarity. Afro-American women were struggled for her survival and liberation. Sherley Chisholm in *Unbrought and unbossed* said that “of my two handicaps, being female put many more obstacles than being Black.” (Chisholm, 1970 xii) For black women ‘sexism’ has been more an obstacle and an oppressive free than ‘racism’. They are socially, culturally, religiously, racially and sexually degraded by men of their own culture and white men.

Black men also suffered but the intensity of suffering was triple for a Black woman: race, class and gender. As Blacks, Richard Wright and Maya Angelou had more or less a strikingly similar pattern of life style. Both were the products of broken homes, both suffered displacement, humiliated by the members of their families and also by White. Although they had the same life style, their treatment of their experiences in their respective societies shows difference as the reader finds it portrayed in their respective text.

The theme of displacement is the most important in the fictional autobiographies *Black Boy* by Wright and *I Know Why the Caged Bird Sings* by Angelou. Wright’s father deserted his mother, he was sent to an orphan home and then to his Aunt Maggie’s house. From there he was taken to his granny’s house at Jackson, in Mississippi. Due to his mother’s ill health, he was taken to Greenland by his uncle Clark. Then Wright was sent back to his granny’s house. As a means to avoid violation he ran away to Memphis and then to Chicago. Wherever he went he was humiliated by his granny, Aunt Addie, Uncle Clark and White employees and employers. As a small boy Wright felt it impossible to live in an environment where everybody including Whites, his family members and his own Black community suppressed him.

For Maya Angelou, insecurity and humiliation were the products of her displacement. Because of her parent’s separation, Maya Angelou was sent away to Stamps where her Momma took care of her and her brother, Bailey. Maya was displaced from Stamps to her mother in St. Louis by her father. There was no security to her body and peace to her mind. Again she was sent back to her Momma’s house in Stamps. After graduation in Stamps, Maya moved to California, where she decided to spend one summer with her father who was living with Dolores, his lady-love. Maya ran away from there to secure her life from Dolores. She felt physical insecurity and mental unhappiness. Her worries, due to her displacement were poured out throughout her autobiographies.

From the trauma or tedium of their surroundings, both Wright and Angelou turned to reading as an escape from the violation they faced. Blacks were not allowed to borrow books from the library. Richard Wright managed to get the help of an Irish Catholic, Mr. Falk who was member of that library. He considered that books alone had kept him ‘alive in a negatively vital way’ (BB,

282). Books served as “drug, dope” to him and also as an emotional outlet, a stimuli to his mental disability.

Richard Wright was interested only in the point of view and the way or style of writing and not gets drowned in the plot of any given text. He admired their usage of words as weapons. Richard considered the pen as the most important and effective weapon of the cold war between Blacks and whites. He appreciated the potential violence of the words, a violence which he had experienced emotionally but not intellectually. Wright had a strong personality, mental ability and will power that made him to admire and analyse only the way of writing but not what was written.

In contrast Maya was a very sensitive girl with a weak personality. She loved Shakespeare and acknowledged him as her first ‘White love’. Maya sought refuge in public libraries when she was confronted with problems. She admired the role of the heroes in the books written by Horatio Alger and was impressed by the depiction of protagonist ending up as winners. Under the book’s influence Maya even wished she was born as a male child:

*I read more than ever, and wish to my soul that I had been born a boy...becoming a boy was sure to be difficult, if not impossible. (I Know, 74)*

Her libido was stimulated by a book entitled *The Well of Loneliness*. Both Wright and Maya delighted in reading literary texts, which Wright was interested in the style. Maya was interested only in the plot and readily casts herself in the situation.

Both Richard Wright and Maya Angelou were slaves who were violated by their family members apart from the Whites. In the case of Richard, he was ready to annihilate anyone including his family members and whites if anybody dared to snatch his freedom from him and says ‘If anybody tried to kill me, then I will kill them first.’ (BB, 58) He had indulged in annihilating everything which suppressed and oppressed him. In the introductory chapter of *Black Boy* itself Richard was arrested by his mother in a room as he had been playing, shouting and disturbing his granny’s sleep. Without thinking about the consequences Wright sets his granny’s house on fire.

He got an opportunity to indicate his father that he would even kill him if he continued to stifle him from playing. He symbolically showed his father, his determination to kill anybody who stifles his freedom. During his schooling at a private religious school, he was punished by his aunt for no fault of his. Richard defended himself by threatening his aunt with the knife:

*In her vein my own blood flowed; in many of her action I could see some elusive part of my own self; and in her speech I could catch echoes of my own speech. I did not want to be violent with her, and yet I did not want to be beaten for a wrong I had not committed. (BB, 119)*

Wright heard the story of a Black woman who took revenge on four White men as they killed her husband. Without knowing the truth of the incident, he had also decided to follow her as an example and kill those who try to kill him:

*I had already grown to feel that there existed men against whom I was powerless, men who could violate my life at will... I would conceal a weapon, pretend that I had been crushed by the wrong done to one of my loved ones; then just when they thought I had accepted their cruelty as a law of my life, I would let go with my gun and kill as many of them as possible before they kill me. (BB, 83-84)*

He also wanted to kill all the Whites with poison and consider them as animals that must be ‘killed on sight’. On the other hand, Maya Angelou neither believed in nor indulged in violence. Firm in

the belief that all females are generators, producers and protectors of the world, Angelou did not indulge in destroying anybody, except Freeman.

Maya Angelou becomes a destroyer only to the life of Freeman. In order to protect girls from the evil activities of men like Freeman, Maya revealed the fact to her mother and lied in the court room. Her statement resulted in the murder of Freeman by her uncle. Thus she annihilated only one life-that was Freeman's. Maya had the courage to defend herself against humiliation but not to kill anybody.

Richard Wright did glorify the culture of race or community. He had chosen to illustrate only the wrongs of his races, whites and his family. Wright had concentrated only on the dark side of his experience in his *Black Boy*. He emphasised on the endless incidence of wrongs committed on him by his Black Community and the Whites. He did not divert his readers' attention from the main theme of brutality that a Negro boy faced in the south. Wright had no pleasure in celebrating the Black culture in his text. He disliked and rejected the concepts and values of Afro-American culture. He rejected culture and religion in his autobiography. He stressed his rejection by the tradition of Black culture as useless. Wright considered that the Black culture did not offer goodness; instead it wanted to suppress him and his individuality.

*I Know Why the Caged Bird Sings* is a celebration of Black culture. Maya had admired the Black community. She recalled many rituals in her text that was celebrated in her community. Maya explained the tent revival meeting and summer picnic fish fry. She portrayed the bonding rituals in her culture. She accepted and obeyed the culture. As a female Maya showed interest in culture and followed it because she was also going to become the inheritor of the culture of her Momma. Unlike her, Wright was not interested in obeying and following the ideals of culture that sought to suppress the individuality of any person.

Wright was an atheist who did not have faith in soul, hell and rebirth. He considered religion as a strife that attempted to subvert the individuality of Black culture: "Wherever I found religion in my life I found strife, the attempt of one individual or group to rule another in the name of god." (BB, 168)

He was unaffected by the preaching of his culture. He went to church under the compulsion of his Granny. Wright used the church as a place where he could meet his friends and enjoy.. He needed a proof to believe god. He was under an impression that if god could change his suffering into happiness, he would pray to god and believe him for him praying was no use and considers that 'the Holy Ghost was simply nowhere near me.' (BB, 132)

Wright accepted to be baptized because if he refused to be baptized, the Black community would brand him as a boy who had no affection or love towards his mother. Nobody in that community was ready to be called a boy who did not live his own mother. It was the culture of the Black community to seek refuge in religion in order to save their life from the cruelty from the Whites. Religion taught them how to adjust with whites and tolerate the violence committed on them by white. But Wright had no belief in the soul:

*This business of saving souls had not ethics; every human relationship was shamelessly exploited... this was so much nonsense... the entire thing was a fraud. (BB, 170-171)*

Wright thus considered religion as a medium to suppress them whereas Maya wanted to lead a life of a Christian as it taught them to endure anything cruel.

Maya Angelou wanted to live a Christian life to show to god that she was grateful to him. She was a stern believer in the soul and heaven. She was enthusiastic by listening to sermons conducted by reverend Thomas. Her favourite book in Bible was Deuteronomy. She wanted to save her soul from going to hell and avoided to be fried in the 'devil's fire'. As a way to avoid going to hell she insisted that one must memorize Deuteronomy and follow its teaching. Maya was very conscious about going to heaven or in saving her soul. She thought that she was responsible for Freeman's death. That made her to consider that she had sold herself to the devil and there would be no escape for her.

Both Richard and Maya harboured bitterness about their parental neglect. Wright's father deserted his mother. Because of his father's absence, Wright was exposed to extreme hunger. he would associate hunger with his father and remember him 'with a deep biological bitterness' (BB, 22). He considered his father as a strange man. Towards his mother also he never expressed love or affection as he was a shy boy.

Maya Angelou hated both her mother and father because they never showed any kindness or affection towards their children. She hated her mother, Vivian from the bottom of her heart. Maya tore the doll that was sent to her, by her mother, as Christmas gift. Maya wanted such a mother to die rather than live. But the softness and the loving nature of the female in Maya changed her attitude of hating her mother.

Richard was courageous boy but he had some fear for the society in some places. At school, Wright's teacher asked him to write his name on the black board, he found it difficult to write his own name, even though he knew how to write it. During his stay in his Uncle Clark's house, Wright was afraid of confronting the ghost when he came to know that a boy had died in the same bed which was used by him. From thence his imagination 'began to view ghost'.(BB, 106) and had many sleepless nights.

Maya Angelou, in order to survive in the racist society feared each and every action indulged by her. She feared that Freeman would kill Bailey, if she revealed the rape to anybody. So she kept it as a secret; her entire family would hate her, if she accepted the act of rape as a wilful act between her and Freeman. She feared the society, her family and the White. Each and every moment in her life, she lived in fear. She had fear for her mother who would send her back to Stamps, if she failed to obey her mother by doing all the chores in the house properly. She feared even to convey the fact of her pregnancy to her mother who would punish her for her immoral act. Even as a mother, Maya had feared to sleep near her own child as she would crush the bones of her child during sleep. Suffering from paranoia Maya feared everything around her such as community, family, insecurity and loneliness.

Wright was a realist who tried to make his imagination real and true. He never wanted to escape from reality through religion or liquor. But Maya's life was moulded on the basis of her imagination. She was an escapist. Through her imagination she fulfilled her dissatisfied and unfulfilled wishes in reality. In her imagination, she tried to turn herself as a beautiful White girl thereby satisfying her desire to look like a beautiful white girl.

Maya imagined a scene in which she satisfied herself by making her Momma to punish the dentist who humiliated her and Momma. In the title of the autobiography under study Maya with the help of her imagination had created an imagery in which she insisted upon her reader to keep smiling even in adversity:



*They should go singing in the face of danger, singing to thwart the stings of insolence, singing to celebrate their Lord, sing to testify to a better future, singing with the life blood of their people, Black women defied their imprisonment. (Elizabeth, 1990, 221-222)*

Maya wants all Black women whose movements are considered in a cage to sing for their freedom.

Wright decided to go to North to assert himself and to avoid any possible destruction on him by Whites and to Whites by him. In the hope that he could live the life of a human being in North, he migrated from South to North. Wright had a hope that life could be lived a better way in North. At the end of *Black Boy*, Wright transcended from innocent boyhood to experienced youth. Wright ends his book *Black Boy* with his migration from South to North. Similarly Maya also migrated from South to North and proved that life can be lived freely in North. She asserted herself as the country's first Black female conductor. In Stamps she reminded passive where as in San Francisco evoked Maya's individuality. Stamps subverted her in many ways but San Francisco affirmed the best to her life.

Richard was suppressed by his family members and the White society. He struggled to become a self-reliant individual for that he had to fight with two groups of people, that is, the cultural barrenness of his own people and threatening Whites. He as a child struggled for his personal identity among the dominating adults in the Black society and the devilish Whites. But his parents, family members, Black community and Whites taught him maintain silence for everything. Silence had a special significance with in the Black community. Keeping oneself silent indicate acceptance and submission to the cruelty imposed on them by his community and the White. He was silenced by his mother whenever he questioned the division between the two races, even in a railways station.

But as time passed Wright found it impossible to keep silence. He considered that keeping silence would shatter his personality:

My inability to adjust myself to the white world had already shattered a part of the structure of my personality and had break down the inner barriers to crime (BB, 231)

Wright soon discovered that his fundamental nature did not allow him to with hold his opinions. His own Black culture did not allow any growth of individuality. Whites would not only punish the individual who indulged in such actions but the entire community would be punished by the Whites. So, they suppressed him. Thus Wright blamed the entire Black community and said that blacks were responsible for their own condition.

Everyone around Richard suppressed his individuality in order to prevent violence. But in Maya's case her individuality was not suppressed by anyone, instead they encouraged her to develop it. During her graduation everyone encouraged her by giving gift. The reason might be that the female's individuality was not going to affect anything. Angelou started her life in the hope that her child would give her happy and secure life that her parent failed to give her while Richard chose the mode of criticism to express his views Maya preferred that of confession.

## **Conclusion:**

The theme of oppression, suppression and their struggle for survival in the racist society is similar between the two autobiographies written by two different auto-biographers. In many situations and circumstances both of them faced the same incidents but interprets and expresses it in different ways. This difference in interpretation is due to their gender.

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## **Social and Psychoanalytical approach in D.H. Lawrence's Sons and Lovers**

**V. Umamaheshwari & Dr. R. Shanthi**

The one thing which stands out prominently in the history of the English novel is its immense popularity at the turn of the nineteenth century. It has out-shone poetry and drama. It is the only literary form which has competed successfully with the radio and the cinema. It is in this genre that work of the greatest merit is being produced. Innumerable novels pour out of the press practically every day and are received by the public with enthusiasm. Another prominent feature of the modern English novel is its immense variety and complexity. Novels are being written practically on all possible themes and subjects. A number of different trends can be noticed. There are the traditionalists like H.G. Wells, Arnold Bennett and Galsworthy, who while they propounded new ideas and open out new vistas to the human mind, still follow the Victorian tradition as far as the technique of the novel is concerned. On the other hand, there are innovators, like Henry James, Joseph Conrad; James Joyce and Virginia Woolf, who have revolutionized the technique of novel with their exploration into the sub-conscious. While H.G. Wells fully utilizes modern science in his scientific romances, novelists of purpose or novelists of social, reform, like Galsworthy, make the novel form a vehicle for the discussion of the puzzling socio-economic problems of the day.

The modern novel is realistic. The common theme of today's novelist is sex both within and outside marriage. The theories of the psychologists, like Freud and Havelock Ellis, new biological theories and methods of birth control and the boredom, and frustration and brutality caused by war, go far to explain the pre-occupation of the contemporary novel with sex themes. D.H. Lawrence is a pioneer of psycho-analytical novel. He didn't care for the story but probed deep in to the characters. He was always conscious of the inner conflict of the characters and no doubt he is a good psycho-analyst. He evinces keen interest in the study of the subconscious and even the unconscious. He has vehemently criticized the Stream of Consciousness of the Novelist", as a trivial frivolous and worthless one.

D.H. Lawrence is a novelist, short writer, poet, and essayist. Lawrence is known for his interest in primitive religion, nature and mysticism. The theme of his novel is both perennial and curiously modern Man-Woman relationship is the most important of all the relationships, much of Lawrence's exploratory imagination is employed on the depiction of his particular relationship. D.H. Lawrence is one of the first great novelists of England who has written psychological novels. Obviously, he is influenced by Sigmund Freud and his theories about the unconscious mind. F.R. Leavis, a great critic, assigns him a very prominent place in his book which he prefers to call "Great Tradition". Lawrence's works are living water bubbling out of the foundation of life.

*Sons and Lovers* is unique, for it is completely founded in his own early experience in his native mining villages of Eastwood. It is, therefore, completely rooted in the soul of his youth. The two main aspects of this novel are the social study of the miners and the beginning of an exploration into the tangled and inexplicable relations between men and women. The first aspect is that it is a social study of life of the Sons and Lovers as 'the colliery novel'. It seems quite likely that the original idea was a well made story of the colliery life.

Lawrence describes two stages of English industrial development the small-scale, manageable, quasi-paternalist system, which still allowed some scope for human feelings and genuine human relations; and its suppression by huge mechanistic organizations that inevitably negate the life of men who are engaged in them. It is the beginning of a lifelong pre-occupation with the effects of industrialization, though in it the element of protest is not strong. There is simply the direct representation of an intimately known and accepted reality. It may sometimes be said that the very fully developed picture of the colliery life is an intrusion into the novel and that it serves as

a mere background. But this view seems to be incorrect; for the life of miners is integrally connected with the plot. The life of Eastwood offers nothing to a vital, instinctive, unambitious man like Walter Morel, expect the pit and the public house. To Gertrude, his wife, with her intelligence and longing for refinement, it offers nothing but the chapel and the hope of getting up into the middle class through her children if not through her disappointing husband. Their marriage, therefore, after the first flush of passion has died down, can be nothing but a sterile conflict.

Coming now to the psychological and emotive analysis which the novel provides, we find that the principal figures involved in different, intricate relationships that from the basis of this analysis are Mrs. Morel, Paul Morel, Miriam and Clara Dawes. Of the three women who seem to form a triangle, Mrs. Morel is at the strongest end, and she exerts the greatest attraction on her second son, Paul Morel. The relation between them presents the Freudian Oedipus imbroglio in almost classic completeness. This makes *Sons and Lovers* the first Freudian novel just as it is the first colliery novel, in English. That the Oedipus situation there is proved by what Jeessie Chambers herself wrote to Helen Corke about a conversation which she had with Lawrence after his mother's death. Lawrence ends the conversation by telling Jessie: "I have loved her like a lover that is why I could not love you". Again on their trip to Lincoln, Paul treats his mother like 'a fellow taking his girl on an outing'.

Mrs. Morel a woman of character and refinement goes into the lower class and has no love for her husband. The pity is too much his opposite. She is not be content with the little he might be; she would have him the much that he ought to be. So, in seeking to make him nobler than he could be, she destroyed him. She injured and hurt and scared herself, but she lost none of her worth. She also had the children.

In order to have an outlet for her pent-up feelings, she selects her sons as lovers first the eldest, then the second. She is very possessive and as if she 'holds their soul'. When the second son Paul, like the elder one, William, comes into contact with a woman, he suffers a terrible split and does not know where he belongs. The woman involved is Miriam. She comes in contact with him at a very early age and slowly they are attracted, hers would be the foremost claim on him. But nothing like this happens, for the greatest obstacle between them is Paul's mother. Not only does she have a tight grip over her son, who again and again comes back to her, but also feels jealous of Miriam and hates her. Poor Miriam wants a completely committed love with all its concomitants of fidelity, tenderness and understanding. This Paul cannot give because he is under the spell of his mother. And Miriam herself is quite negative in as much as, being sexually inhibited but possessive, she cannot offer any realty fulfilling love.

Their relationship is bound to be a dismal failure. In their last meeting after the death of Paul's mother, when Miriam suggests marriage, he rejects the proposal with a sense of confusion saying: "You love me so much; you want to put me in your pocket. And I should die there smothered". And ultimately, after a friendship of about eight years, he breaks with her.

The advent of Clara Dawes in Paul's life is meant to exhibit another aspect of love. Clara represents what Miriam does not. She is independent, emancipated and physically uninhibited. She is also separated from her husband whom she has written off as an insensitive brute while Miriam trespasses on the sanctities that had been his mother's preserve. Clara stands freely on unoccupied ground. Paul easily has of her what he has wanted for years. She has only a physical appeal unlike the soul-love which Miriam has had for him. She does not analyse his physical experience, simply its occurrence is enough for him. Not only is Paul immensely elated but also has a positive effect on Clara who had been cheapened by her husband. Therefore, initially the question of guilt on either side does not arise. Talking of Clara Lawrence writes: "It healed her pride ... Now she radiated with

joy and pride again. It was her restoration and recognition.” But the deadly illness of Paul’s mother draws him away from Clara too. In the meanwhile, he has also realized her inadequacy because of her existence purely at the physical level. So he is tired of her. She, too, feels Paul’s growing coldness towards her. He arranges reconciliation between Clara and her husband and clears himself of his only physical relationship. Thus, his bond with his mother, who is now dead, remains unimpaired.

*Sons and Lovers* is not only the first social study of the miners in English fiction but also the first Freudian novel depicting Oedipus complexities. In this novel Lawrence has succeeded, as Graham Hough remarks, “in breaking new spiritual territory outside the Christian boundaries” in his work in general and in *Sons and Lovers* in particular.

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## Showcasing Indian Tradition In Indian English: An Overview Of R. K. Narayan's Choice Of Words V.Vijaya Vani

### Narayan's Choice of words

Narayan employed certain words of native languages and dialects such as bonda, idli, sadhu, rasam, samadhi, asura, varanda and the Indian English idioms, "it is still paining me", "I never knew that", "mug up" etc, to describe the customs, rituals, and beliefs in his writings. (AmarnathPrasad, 66,) Such words are found as distinct; and, not found in any other literatures in the world. For instance the words, "jutka" and "pyol" are used in his story, *An Astrologer's Day*.

A study of his writings reveals that he uses the spoken English of a small town and his use of verbs is similar to Tamil usage; "have" is used with out got in interrogative sentences as in "how many sons and daughters you have?". The use of imperative "let" can be seen in Narayan's writings. For instance, "Let him demand them immediately if he wants betel leaves also." ( R.K.Narayan, 160) Along with these, the other characteristic feature of his choice of words is use of new composite words. New composite words such as "nose led", "line cleared" etc. The usage of such type of words appears in his writings as in "do not eat off all that eating stuff on the shelves." (R.K.Narayan, 64) The use of words in adjectives and telescoping of words also found place in Narayan's writings. This can be found in his frequent use of "it" and "d". For instance, the door was so bright and I thought it "d" be clean inside."

Narayan used Tamil proverbs to add charm and to lend Indianism to his writings. A proverb from his novel, *Man Eater of Malgudi* is; "You may close the mouth of an oven, but how can you close the mouth of a town." Narayan used some of the English catch-phrases in his writings; "I want to be of service in my own." This catch-phrase has been used with the same felicity by Sampath, Jagadish and the elderly cousin in his fiction, *The sweet Vendor*. The words that Narayan picked for his writings are simple yet convey the message effectively. This tendency flows in his novels spontaneously and can be seen in the following instance taken from the conversation between Ramani's servants in his novel, *The Dark Room*:

"What should a father do? I merely slapped the boy's cheek and he howled as I have never heard any one howl before, the humbug. And the wife sprang on me from somewhere and hit me on the head with a brass vassal." (R.K.Narayan, 36)

This conversation takes English very close to regional language and the sentences are straight forward in syntax and unobtrusive in diction.

Narayan's skill of narrative technique gets exhibited in his deliberate use of ordinary language as "brought and dumped", "a silent and be- numbed gang" etc. William Walsh while expressing his opinion on Narayan's use of English language, says that, "Narayan uses a pure and limpid English, easy and natural in its run and tone but always an evolved and conscious medium, without the exiting, physical energy sometimes adventitiously injected that marks the writing of the west Indians". (William Walsh:Human Idiom,70.)

The use of English by Narayan which is considered as lucid and simple by experts like William Walsh is further seen in his choice of vocabulary for imaginations. Vocabulary/jargon used in his writings is simple; and easy to comprehend. One passage of such imagination from the novel, *The Gide* is illustrated in the following:



A complexion, not white but dusky, which made her only half visible as if you saw her through a film of tender coconut juice'. The sun was setting. Its tint touched the wall with pink. The top of the coconut trees around were aflame. The bird cries went up in a crescendo before dying down for the night. Darkness fell, (R.K.Narayan , 83)

It is interesting to note that along with creating imaginary scenes for his novels he created fictional town, Malgudi which has been setting for many of his writings and a splendid creation of his imagination. Though Narayan adopted many Indian words in his writings, he did not bother about giving explanations for those words. Naipul states that "There is or used to be a kind of Indian writer who used many italics and for the excitement ,had a glossary of perfectly simple local words at the back of his book .Narayan never did that .He explains little or nothing; he talks everything about his people and his little town for granted." This was possible for R K Narayan as he did not face a complex problem of giving tedious explanations for the idioms he used in his writings.

### **Narayan's Contribution to Indian English**

Narayan has rendered remarkable contribution to Indian English literature by contributing his fifteen novels, hundreds of short stories, travel books, collections of essays, translations of Indian epics and myths. During his writing career that spanned for more than fifty years, several idiomatic forms, derived by him from Indian literary and vernacular language have made their way into Indian English. All the major newspapers in India and the English-speaking world, The Times, London, Manchester Guardian, The Daily Telegraph, The New York Times have all carried outstanding articles commending his contribution to the world of letters.

Narayan did not alter English or distorted the rules of grammar by using lot of Indian words. He sticks to standard English and he did not approach any unusual structures in his attempt of showcasing Indian tradition; believing in god, fate, offering prayers at temples, Hindu marriage system and its cultural heritage; dance, music, harikatha, yakshganas along with web of relationships in Indian society in his writings. Since the language employed to show all these in his writings is pure, limpid and simple consisting of native words of Indian regional languages, it is apt to say that Narayan successfully presented Indian tradition in Indian English

Narayan along with Mulk Raj Anand and Raja Rao, contributed to Indian literature to reach the apex of creations by adding his writings. They marked the beginning of Indian writings in English on global scenario. It was after the publications of Narayan and the others that Indian writers and their writings are recognized and accepted internationally. He is one among the early Indian writers in English who lifted Indian literature at global level and gained a place on the world literary scenario by bagging Rockefeller Foundation fellowship in 1956 and Sahitya Akademi Award for 'The Guide' in 1960, Padma Bhushan Award in 1964, A.C.Benson Medal from UK's Royal Society of Literature in 1980, Soviet Land Nehru Award in 1987, Padma Vibhushan Award in 2000.

Narayan rendered his service to world Englishes as well. His writing is also part of literature coursework in some American universities. He became honorary member of the American Academy of Arts and Letters in 1981.

### **English Language Teaching: Narayan's Writings**

Narayan's stories/novels, without attempting in-depth analyses of them, gist of the story or novel may be used in the class room teaching to enhance language skills of the second language learners as his writings are simple and decked with eloquence of words which are from native languages and bring closeness of familiarity developed through the characters and events. This characteristic feature of Narayan's writing enables students of rural background to understand the meaning of words and the content clearly as his stories/novels are similar to their world, in terms of culture and

behavior. And to empower students' knowledge and to create interest among them, certain language activities and group discussions can be held and debate may be entertained from Narayan's writings.

As Narayan's stories/novels open with realistic settings and everyday happenings they do not pose any difficulties in terms of understanding the story. Adding to these students have an intrinsic ability to understand the basic story-telling conventions. In the light of these facts, Narayan's stories can be taken for developing students' English communication skills. This kind of writings help the current generation at length to come out of misconceptions such as, 'I cannot understand', 'I am unable to do language activities', and to enable them to identify their skills and perform to the best of their capabilities. It is assumed that the students participate in activities and gain various skills if skill based teaching is planned by taking R K Narayan's short stories. For instance the handouts of any story of Narayan may be distributed among the students to go through by adopting extensive reading in the allotted time. As they complete reading, vocabulary may be discussed while directing them to guess the meaning of the word according to the context of the story to enable them to use the appropriate vocabulary while speaking and to increase their vocabulary level.

As a part of developing writing skills, students should be asked to write answers for the open ended questions such as How would you react, if you were in the shoes of protagonist in the story?, framed from the story along with expressing their own view of the story. This writing task should follow a discussion where students should be provided an opportunity to share their thoughts orally among the group of four or five regarding their answers.

From same story students may be asked to give their opinion to the class by keeping themselves in the place of certain characters in the story and how would they react to the problems / situations. These types of activities will help them to enhance their ability to interact and communicate among the group. This is possible if students are provided practice sessions to address the gathering and hence their abilities to present the matter to the class. Along with these, their intellectual horizons with regard to analytical and problem solving will also get broadened.

Listening skills can be ensured by asking students to catch up the language and phrases from the feedback of the faculty and also from the peer group presentations. Thus Team work skills, Speaking skills, Analytical reading skills, Written communication skills, Adaptability skills, Problem Solving skills etc., can be implemented to prepare students industry ready professionals.

## Conclusion

R K Narayan rendered momentous and considerable contributions to Indian English Literature and played a major role for its development during the time when the country was looking forward in creating its own identity in English writing. He added his own stylistic feature; the use of local language. With this feature he not only nativised the 'British mother tongue' but also acculturated English in terms of the 'Indianised context' by showcasing traditional Indian cultures.

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## ENGLISH LANGUAGE TEACHING

### Modern trends and technology in Language teaching

*Debjani Sanyal*

With the advent of every new technology there has always been a fear among the common masses that adapting new technologies would mean a compromise with normal social linguistic interaction. If we refer back to the Early Modern English period when William Caxton established himself as the first English Printer (1476) and set up his press in Westminster, we find that the arrival of printing was not welcomed by everyone as at that time dissemination of information through manuscripts had been largely in the hands of the Church. Many thought - 'printing' would give an opportunity for the 'voice of the devil' to be widely heard. So is the case with 'telephone' which emerged as a new technological invention in the 19<sup>th</sup> century. A large percentage of the entire population thought that telephone is a means to end the normal linguistic interaction. The picture was not different when telegraph took entry in 1900. Many people thought telegraph would destroy family communication and promote crime. And then came the computer, the internet, the electronic mail or e-mail and World Wide Web (www), leaving some people to fear and doubt the consequence, a fear of reduction in literacy and linguistic skills. Hence, when the time came for Indians to adopt this new technology, Indians revolted raising slogans "Automation Antination". But the slogan soon went futile and **people started** handling computers.

In 1971 Ray Tomlinson, the US computer engineer, chose '@' sign to be the locator symbol in electronic addresses. E-mail had been around for 20 to 30 years from 1970s, though it was not until the mid 1990s it entered people's routine life. The World Wide Web was born after 1990 to supplement e-mail and its creator was British computer scientist Tim Berners-Lee.

### Adopting the Language to Cope

Whenever we adopt a new technology, the need to adapt to the new situation automatically arises. Here, we will be dealing with the linguistic constraints and opportunities provided by the new technology. So, let's begin with the newspaper language. A newspaper has a definite size and shape and matters run through several columns with 1.5 cm gap between each. So the language has to be moulded accordingly. Same is the case with the electronic communication which is influenced by the size and shape of the screen and the organization of the available visual space into functional areas. So, in each case brevity of expression is a matter of primary concern, and this factor alone has been responsible for the emergence of highly abbreviated conventions and styles. Smaller the screen, more people are forced to adopt and more they will use their linguistic ingenuity to cope.

### A New Medium

**E-mail, Text messaging, Synchronous and Asynchronous chatgroups, Virtual game environments, and World Wide Web** do not only bring in a new variety of English, but entirely a new medium, as compared to speech and writing and gives a great deal of linguistic variation.

### E-mail

In the last fifteen years the language of business email communication has been researched from several perspectives, providing different views on this new emerging communication genre. Baron (2000, 2002), for example has discussed stylistic features such as the length of messages,

abbreviated and elliptical forms, and informality.

Baron suggests that these features have made the style of email 'reminiscent of telegraphic language.' The telegraphic language emerged in the early 20<sup>th</sup> century which embraces the abbreviated style of messages since in the early days of telecommunication, the cost of a telegram depended on the number of words it contained and telegraphic style curtailed the cost to a minimum. Like Baron, Callot and Belmore (1996) have indicated that the nature of the language used in emails is closer to the spontaneous genres like speeches and interviews than it is to the informational genres such as official documents.

### Text messaging

Texting took less than 5 years to emerge as a new and identifiable variety of English. Text messaging is not a degradation of English, nor its an improvement of it, but rather its a separate language entirely. A cell phone has a small screen where you have to limit your writing to 160 characters but today nobody can go without a cell phone and as a result one has to adopt high abbreviated communicative style known as textese or txt-speak or text messaging to put ones message across. Its ideally suited for messages of limited semantic complexity and has proved to be very smart and attractive to young people especially and they cling to that fascinating style. Some common and uncommon abbreviations of text messages are given here as examples :

afaik - as far as I know	atw - at the weekend
gmta – great minds think alike	fotcl – falling off the chair laughing
fwiw – for what it's worth	fya – for your amusement
g – grin	gal – get a life
tttt – to tell you the truth	tmot – trust me on this
omg – Oh My God	yoyo –You are on your own
atm – at the moment	hand – Have a nice day

New technology spawns new words, just like all new culture does. But to argue that this is a bad thing is to deny the very flexibility that makes language useful. The big dictionaries like Webster has already included 'LOL', 'SMS', 'OMG' in its vocabulary. But as a teacher I would like to say that students should not be allowed to use SMS language in exam scripts as they often show such tendency specially when they are running out of time in the exam hall. In a language classroom I find that whenever they take running notes, they immediately switch over to sms language like 'pl c d attachment' instead of please see the attachment'.

- thx 4 ur reply instead of 'thank you for your reply'
- sd reach b48 instead of 'should' and 'before'
- otoh i wud suggest instead of 'on the other hands I would'
- u hv 2 kc instead of 'you have to keep cool'
- dnt b 10sd instead of 'don't be tensed'
- thnx 4d in4m atn instead of 'thanks for the information'
- wrt instead of 'with respect to'
- imo instead of 'in my opinion'
- btw instead of 'by the way'

In this situation what I suggest my students is to keep 'sms' es short as long as it serves the purpose, but I make them aware that the language ought to be uniform to avoid confusions in the long run and make it clear that correct language usage is very important.

### **Positive : Effect on verbal language use and literacy**

According to Dr. Nenagh **Kemp** of University of Tasmania, "the evolution of 'textese' is inherently coupled to a strong grasp of grammar and phonetics.

In his book Txtng : the gr8Db8, David Crystal argues that:

- A prerequisite to using sms language is the knowledge of spelling, so use of sms language does not necessarily imply low literacy.
- Both children and adults use sms language, so if adults do not display the errors seen in children's writing, they cannot be attributed to sms language alone.

There are also views that sms language has little or no effect on grammar. To some, sms language is merely another language, and since learning a new language does not affect students' proficiency in English grammar, it cannot be said that sms language can affect their grammar. With proper instruction students should be taught to distinguish between slang, sms language and correct English and use them in appropriate contexts.

### **Negative : Effect on verbal language use and communication**

Although various research works support the use of sms language, many view it as a corruption of the standard form of language. Welsh journalist and television reporter John Humphrys has utilized sms language as "wrecking our language." Opponents of sms language feel that it undermines the properties of the English language that have lasted throughout its long history. Moreover, they feel that words within the sms language that are very similar to their English language counterparts can be confused by young users as the actual English spelling and as a result can increase their spelling mistakes.

### **Chat room**

The term chat room is primarily used by mass media to describe any form of synchronous conferencing, occasionally even asynchronous conferencing. So, any technology ranging from real-time online chat over instant messaging and online forums to fully immersive graphical social environments is what a chat room is all about.

### **Virtual game environments**

Virtual worlds are imaginary environments which people can enter to engage in text-based fantasy social interaction. It is an online community that takes the form of a computer based simulated environment through which users can interact with one another and use and create objects. The term is synonymous with interactive 3D virtual environments. Virtual worlds allow for multiple users. They are not limited to games but, depending on the degree of immediacy presented, can encompass computer conferencing and text based charrooms. Virtual worlds represent a powerful new media for instruction and education that presents many opportunities but also some challenges. Classroom teachers are able to use virtual worlds in their classroom. Its a good way of communicating and interacting between students and teachers, but we should keep in mind that it cannot be a substitute for actual face to face meetings. When using virtual worlds, there are the downsides in that you lose the body language and other more personal aspects.

### **World Wide Web**

Today, countries are not just rated on their literacy levels anymore, but also on their 'e-literacy'



rates. Till a few years ago there was no such word as 'internet' existing in any encyclopedia. Today, not only does the net outbeat any encyclopedia in terms of context but many encyclopedias themselves are on the net and have gone off print. Approximately 30 million people world wide use the internet and online services daily. The people using the Net are diverse in nature including teachers, students, artists, musicians, feminists, computer programmers, scientists and our next door neighbours. What these diverse groups of people have in common is their language.

### Netspeak Awareness

Electronic revolution, with the emergence of chatrooms, discussion groups, game environments gave definition to a new domain of study, called 'electronic discourse', which David Crystal termed as 'Netspeak'. It is a new variety that has entered the English language. '**Netspeak**' is evolving on a national and international level. The technological vocabulary once used only by computer programmers and elite computer manipulators called 'Hackers', has spread to all users of computer networks. The language is currently spoken by people on the Internet, and is rapidly spilling over into advertising and business. The words 'online', 'network' and 'surf' are occurring more and more frequently in our newspapers and on television. Television advertisers, newspapers and international businesses made NET more accessible to large numbers of not entirely technically oriented people. As a result, technological vocabulary is entering into non-technological communication. For example, UNIX command and 'grep' (an acronym meaning Get Repeated Pattern) is becoming more widely accepted as a synonym of 'search' in everyday, communication. The effect of '**netspeak**' on English and other on line languages has been immediate and dramatic, largely increasing their expressive range, offering new dimensions of presentation and providing fresh opportunities for interaction and creative self expression. A great deal of the linguistic distinctiveness of **Netspeak** lies in its lexicon and has entered the general vocabulary. Some of such contemporary usages are provided here :

- Let's go offline for a while (=let's talk privately)
- Are you wired? (=ready to handle this)
- Get with the program? (=keep up)

The '**Netspeak**' is now emerging with new **derivations** and **compounds** of existing words, and shifts creating different usages, all of which depending largely upon **clippings**.

Examples of such **Compounding** are - **mouse** in such forms as mouseclick, mousepad, mouseover, web in webcam, webmail, webster, webonomics.

Examples of **Affixation** are - hypertext, hyperlink, mailbot, chatterbot, knowbot, spybot.

Examples of **Blends** are - datagram, infonet, netiquette, netizen.

Examples of **Creative** forms - the replacement of a word element by a similar sounding item, as in ecruiting (for recruiting), e-lance (for free-lance).

Examples of **Conversions** are to mouse, to chipboard, to backspace.

Other means of word-creation as used by hackers are folderfull, windowfull, bufferfull, boxen, bixen (users of BIX, information exchange system). Though the popularity of these words are not clear, in aggregate they are a noticeable feature of word creation.

Because of the above reasons, the majority of Net using linguists classify Netspeak as a dynamic

jargon in and of itself. Linguistically, the most interesting feature of '**Netspeak**' is its morphology. Acronyms and abbreviations make up a large part of Net jargon. **FAQ**, **MUD** (Multi-User-Dungeon), **TIA** (Thanks in Advance), are such examples. These abbreviations are baffling to new users and once the users get used to them, they find them a nice and easy way of expediting communication.

Educational practice gradually recognized that textual norms provide inadequate preparation for contemporary communication. School children everywhere are, in this 21<sup>st</sup> century 'digital natives' according to Prensky (2001), those born in this digital age. These children are culturally and linguistically conversant in digital genres, which form a social bridge across their diverse physical and linguistic cultures. Though digital inclusion is not yet universally welcomed or even acknowledged as a fundamental part of every curriculum, there is a tendency of incorporating them in every school so that no child is deprived of e-learning and digital technology.

## Conclusion

Today's 21<sup>st</sup> century students are 'digital natives' being exposed to current technology and this is forcing educators to introduce technology in education. But research proves that introduction of modern trends and technology in teaching English language would be effective only if the basic skills like listening, speaking, reading and writing are mastered well. In this context it is essential to state that conventional classrooms/teachers have their own advantages that cannot be devalued with the advent of technology. The new technology should not be allowed to sideline other tried and tested teaching methods. This paper suggests teachers to first accept that technology is here to stay, and then proceed to use it with discretion, as just another teaching aid, wherever feasible and desirable. Adopting new technology is exciting but it still requires non-technology based skills to make it work and the use of computers and other technological devices if not supported by adequate planning and research will end up as a redundant piece of equipment in the teaching learning process.

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## **Teaching/Learning English as a Second Language in Mixed Ability Class Rooms – A Stimulating Challenge**

*Hari Babu Thammineni*

### **Introduction**

English, believed to be one of the most necessitate languages, is the mode and medium of communication and education in India. Though it is not a native language for at least a set of small group, it has been serving the purpose than any other language does. Hence the importance of learning this language reached to its momentum in 21<sup>st</sup> century so the hindrances too have coupled in the process. One such is *mixed-ability class room* that leaves difficulty to the counterparts of teaching and learning process of English as a second language.

### **Mixed Ability Classroom And Mixed Ability Teaching**

English Language Teachers (ELTs) worry about mixed ability class but they have to put an eye on mixed ability teaching which may be missing. ELTs have to follow a few strategies because mixed ability class comprises learners having not only mixed ability but also different learning styles. English Language Learners (ELLs) have their preferences in learning language.

McKeown (2004) believes that.....

*.....many teachers see a mixed ability class as consisting of a group of average and able children with a subset of children who have learning problems.*

Ireson & Hallam (2001) suggests.....

*.....teachers need to recognize that a class is mixed ability because children have different strengths and weaknesses and develop at different rates.*

Keeping the above citations in the mind, ELTs should get ready to tackle the problem.

### **Mixed Ability Class-Room for Opportunities**

The mixed ability class room and its teaching gives room for ELTs to apply different approaches, teaching techniques, interaction patterns, and tasks. Positively it presents more opportunities to ELLs. Hence to meet the challenging task of teaching/learning process of English in a mixed ability class room the following strategies of the author may be followed:

1. Sharing
2. Task based Activities
3. Learners' interests, strengths and needs
4. Participation

### **Sharing:**

*All children are born with potential and we cannot be sure of the learning limits of any child  
(Robert Fisher, 2001:1)*

A group of mixed ability ELLs works in their preferred style while developing the skill. In such situations, sharing, co-operative group work would give a better scope in developing the language competency.

I gave my I B.Tech classes a collaborative project on presentations involving three tasks covering the three main learning styles *Plan, Prepare; Present (3Ps)* in which all the students must involve. The Whole class of 60 divided into 12 groups consisting 6 mixed ability students into each. Each group had to decide on a topic on which they had to give presentation. Preparation involves them to collect resources, making a slide show, doing a mock presentation among the group members on the selected topic. Every member of the group had to give inputs and serious participation. All the different tasks put together and mock presentations conducted among the corresponding group members. I spent some time explaining them the importance of every body having a role to play and that each student had a responsibility to the group to complete the task on time so that the final presentation could be made well. I also put a restriction that every one in the group should take part in presentation. After analyzing their needed skills and acquiring them from each other they did presentations very well.

### **Task Based Activities:**

To give equal chances to all in order to understand and to participate, it is most important that the teacher has to plan activities accordingly. While doing so, the ELTs shall depend on Task based activities. The tasks must be relevant to the lessons that ELLs are studying. I gave the I B.Tech students in our college a task based activity related to the lesson that they have studied entitled *Principles of Good Writing* by L.A. Hill. The ELLs have to come out with a paragraph of their own. The paragraph must fulfill three conditions i.e.

1. It must have 50 words length and containing all four kinds of sentences; assertive, interrogative, imperative and exclamatory.
2. It must also have to follow any two of Hill's pointed out rules i.e. clarity of thought, coherence, appropriate use of vocabulary etc.,
3. It must be written in 3 minutes only on any of the topic of their choice.

Failing of any one of the three conditions, I asked the ELLs to gently redo the task. After having a few fumbles, all the ELLs of the class came up with their own paragraph. A few of those paragraphs are attached as Appendix-1.

### **Learners' Interests, Strengths and Needs:**

Every ELL has an individual perception towards the subject matter or the teacher. This forms the attitude of the ELL towards the process of learning English. Some may find the lesson is boring because of the topic is not familiar to them or the way of teaching is monotonous for them while others challenge and pay interest towards the topic because they may aware of the topic or like the teaching methodology. Hence the ELTs are supposed to know the interests, strengths and needs of the total ELLs of the class. At this point, I generally depend on a few video pieces to attract all the ELLs of the class to unknowingly involve into the process of learning English according to their interests and strengths. I use Britney Spears Pop Song: *hit me baby one more time* with its subtitles to easily involving every ELL in the class to practice sound patterns while pronunciation classes conducted. Denzel Washington's *The Great Debaters*, a two time academy winner movie, is used to attract the ELLs to participate in debates with a rich enthusiasm. The Great Debaters is a drama based on the true story of Melvin B. Tolson, a professor at Wiley College Texas. In 1935, he inspired students to form the school's first debate team, which went on to challenge Harvard in the national championship. This movie helped me to attract all the slow learners taking their opportunity for participation in debates.

## Participation:

In any class there are some who capture the subject point immediately while others need support. In such classes using participatory activities can be effective. Some of the ELLs in my class have difficulties speaking in English for various reasons (e.g. lack of confidence in their knowledge and language skills) while others are ready and willing to express their ideas in English though they have a hindrance here and there. As a result some speak enthusiastically and others feel shy to speak and sometimes reluctant to speak.

In order to involve shy ELLs to participate, I conduct *read-listen-speak* a participatory activity. In it Reading Cards are used as resources. Reading Cards are prepared by one of these shy learners as a punishment for absent to the class due to a fear of speaking and reading of English. These cards are prepared with the help of old news papers. All kinds of articles are the reading stuff in it (See the Appendix 2). In the beginning there were 10 cards now the number increased to 80 as the shy learners took the initiative with a positive outlook. In this activity, an ELL has to pick up a card randomly and announces its number for the others to open the card in the book of photocopied of these cards. Then the ELL starts reading of the card loudly while others look into the content and listen to the reader. They have to make a note each time the reader makes a mistake. With help of these notes, the listener has to comment the style of reader. A few listeners also have to speak out the content of the card that they have listened. Again most of the cases, the shy learners are more engaged in the task in order to make use of the participatory activity for language learning. Thus this activity is used for developing one way the interest of the learner and on other hand the basic language skills (i.e. LSRW) enhancement.

## Advantages of Mixed Ability Class

As coin has two sides, the mixed ability class has more advantages on the other side of the coin. I experienced the following advantages while teaching mixed group at my work place which is at the suburbs of Visakhapatnam, Andhra Pradesh, India. Major part of the learners has an influence of the rural milieu of Visakhapatnam. Their exposure to learning target language is limited and they are more inhibitive to take the process. Teaching them has made me realize that there are more advantages (as mentioned below) than disadvantages of the mixed ability class.

1. New and various teaching styles are exercised, rather having a traditional style.
2. Positive thinking among students developed.
3. Knowing about all the students of the class.
4. Having an opportunity to tackle the slow learners.
5. Finding a practical socialism, group associativeness, development of confidence among the students.
6. More and equal opportunities are created to all the students.
7. Cooperative spirit developed among the students

## Conclusion

Implementation of above mentioned among mixed ability classes is always indisputably researchable. This paper has brought out the author's experiences in teaching a heterogeneous group at his work place and suggested to see the advantages of the process. It appeals the teacher of mixed ability class to be a facilitator of learning in order to meet the competency level of the target language. And also being a facilitator, the teacher may be able to teach the learner to take responsibility of his/her own learning.

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## Language Learning Styles and Strategies

*Dr. J. Joel & Joyce Deva Kirubai*

### Introduction

English language is widely used for communication in today's global world. In India, the students start learning English as a second language with the help of the teachers and text books. Teaching English as a second language has been a great challenge to the language teachers and their every effort enables the learners use English freely, effectively and accurately. The role of the learners is also equally important in language acquisition. The learning styles differ from one student to another. If the students put some efforts like setting goals, aims, adopting strategies in the learning process, they can learn the language easily suitable to their style. Learners can take up the responsibility of their own learning. The teachers become the facilitators and guide the learners.

### Language Learning

The two key variables affecting language learning are styles – the general approaches to learning a language and strategies – the specific behaviours or thoughts learners use to enhance their language learning. Language learning styles and strategies are the main factors that determine how well the students learn the second language. If the language is studied in an environment where that language is the main tool of everyday communication and where abundant input exists in that language, it will be easier to the learners to learn the language. The learning desire is continuously growing among the students. Language learning's becomes enjoyable when it happens outside the classroom setting, unconsciously and incidentally. The responsibility to equip the students with required English language skills lies not only on the language teachers but also on the innovative instructional tools, employed in language acquisition.

### Learning Styles

The students get a strategy technique for learning English through many sources. The learning style that they are familiar with will give them a technique to learn English. If the learning style is visual, they learn English easily through referring to the charts how to use the tenses. If the learners are interested in auditory they listen to the teacher about tenses and learn. If they are kinesthetic they learn from the events of actions related to the tenses.

### Visual or Auditory

Visual students like to read and obtain a great deal from visual stimulation. For them, lectures, conversations without any visual backup can be very confusing. Auditory students are comfortable without visual input and profit from unembellished lectures and conversations. They are excited by interactions in language games, role-plays and similar activities.

### Kinesthetic and tactile

Kinesthetic and tactile students like lots of movement and enjoy working with tangible objects, collages and flashcards. They prefer to have frequent breaks and move around the class room. The students multiple intelligences also help them derive a technique for learning. Their visual intelligences make them discuss a point and arrive at a conclusion. Their logical intelligences make them how to think about a problem and resolve it systematically.

## Psychological Types

Another style aspect that is important for second language learning is that of psychological type. Some students, who are confident, enjoy learning with other people. Some, who are more interested in their own thoughts and feelings, seek solitude. These types of students can learn to work together with the help of the teacher.

The students who have an intuitive sense like to create theories and prefer to guide their own learning. Sensing sequential learners like facts rather than theories. They want guidance and specific instruction from the teacher. The way to teach these types of students is to offer variety and choice.

Sometimes, the second language teachers have to help thinking learners who show greater overt compassion to the feeling learners and possible ways to work together can be suggested. By doing this, both different natured, such as desiring praise from others and showing empathy towards others have an opportunity to learn together forgetting their emotions with the guidance of the language teachers.

Some students are serious, hardworking learners and like to enjoy specific tasks with deadlines. This kind of attitude sometimes hampers the development of fluency. These students are known as task-driven learners. Some students dislike deadlines and want to have a good time. They learn better than those who wish to complete any work as soon as possible. The language teachers can form groups that include these types of learners as they can benefit themselves from collaboration with each other.

## Global or Analytic

Global students like socially interactive, communicative events in which they can emphasize the main idea and avoid analysis of grammatical minutiae. Analytic students concentrate on grammatical details and avoid free flowing communicative activities. Analytic learners do not take the risks necessary for guessing unless they are sure of their guesses. The global students and the analytic student have much to learn from each other. A balance between generality and specificity is very useful for second language learning.

Differences in learning style can also be related to biological factors. Some learners are morning people and some are evening learners. Some learners feel comfortable with their favourite food while learning and some feel distracted if they take food while learning. Language learners differ widely with regard to environmental factors such as temperature, light, sound. Language teachers can make the needed arrangements according to the requirements of the learners. This will facilitate the learner's interest. Classroom activities play a vital role in making the students learn beyond their natural style preference.

## Learning Environment

Language teachers can take the challenge of teaching the students of varied styles and come out successfully with the help of innovative methods, modern tools and instructional approaches. If possible, the students can be brought out of the classrooms to the open natural environment, so that the efforts put forth will be learner-centric. The students will become the enthusiastic participants and show tremendous growth in learning. By facilitating conducive learning environment and

providing abundant opportunities, students love to learn and work independently. They can think well, think critically and work confidently to the expectations of the language teachers.

## **Learning Strategies**

Learning strategies are specific behaviours or thought processes that student use to enhance their own second language learning. Strategy means master plan to win anything. A strategy is useful if it relates well to the task at hand and fits the particular student's learning style. If the student is able to link the strategy with other relevant strategies, the learning becomes easier and more enjoyable. Learning strategies are intentionally used and consciously controlled by the learners. When left to their own devices, students typically use learning strategies that reflect their basic learning styles. The use of learning strategies is demonstrably related to student achievement and proficiency. The most effective strategy instruction has to be woven into regular everyday second language learning.

Cognitive strategies help the learner to discern the language materials in direct ways through reasoning, analysis, summarizing, synthesizing, outlining, reorganizing and practicing structures and sounds. By the experiments given in the classroom, the cognitive process is triggered and more information can be collected.

Meta-cognitive strategies are employed for managing the learning process over all. Meta-cognitive strategy use has an executive function over cognitive strategy use in task completion. Meta-cognitive strategies are often strong predictors of second language proficiency. Meta-cognitive strategies work in an effective way and fulfill the aim of learning process.

Memory related strategies enable learners to learn and retrieve information in an orderly way. Memory strategies are often used for memorizing vocabulary and structures in initial stages of language learning. If the students invest more time and energy for learning structures and patterns of English language, they will develop a command and control of the different components such as phonology, morphology and syntax of the language.

Compensatory strategies are intended only for language use and significantly related to second language proficiency. Compensatory strategies are used for speaking and writing and strictly for speaking. Speaking is the productive skill that involves genuine exchange of information. Learners with high and favourable motivation for speaking devote themselves into English speaking. They easily achieve success by using this type of strategy known as compensatory.

Affective strategies are significantly related to the second language proficiency. In some cases, affective strategies have shown a negative link with the measures of proficiency, they do not need affective strategies as much as before. Applying their own style with suitable strategies in language learning, at certain level, the students feel very confident in reaching higher proficiency. Social strategies help the learner work with others and understand the target culture as well as the language. Social strategies are also significantly related to the second language proficiency.

## **Assessing styles and strategies**

By assessing the learning styles and strategies of the students the second language teachers could benefit because such assessment leads to greater understanding of styles and strategies. Language teachers can learn about assessment options by attending professional conferences and taking relevant courses or workshops. Some students want the instructions to be presented visually,

some require more auditory, kinesthetic or tactile type of instruction. In order to provide the variety in instructions, the language teachers should have knowledge about their student's style performances.

## **Conclusion**

Styles and strategies help to develop the learners' ability and give progress. A single methodology can never fit an entire class which has students of varied styles and strategic preferences. The language teachers must employ a broad instructional approach to meet the needs of all types of students in the class. Strategies- based instruction is not a separate method but it combines with general communicative language teaching approach. In evaluating the success of any strategy instruction, language teachers should look for individual's progress towards proficiency.

## **Rediscovering the Learner-centric focus in the Second Language Curriculum Development: Challenges and Solutions for a Reflective Teacher**

*M. Mangalaprathaban*

The idea of Learner Centered Language Teaching has become a significant domain of learner friendly curriculum with the new dynamic role(s) of a teacher as a curriculum developer and learning counsellor in addition to being a facilitator of language learning. Every learner is seen as an individual with unique personality, motivation, learning style and learning potential. Similarly, every teacher has a unique teaching style and classroom specific strategies to match the varying dynamics of learners. The use of learner centered curriculum has to be customised to fulfil the learner needs, interests and learning goals. This could lead to teacher autonomy in choosing certain decisive steps in designing the ESL Curriculum with a specific set of objectives for a particular learning group as well.

The Second Language Teacher Education plays also a vital role on influencing a teacher as a resourceful and innovative curriculum developer through systematic training and monitoring. It has never become reality in the ESL Classrooms in India except in the case of a few elite institutions. This has shaped our academic discourse on learner-centric curriculum even today. However, the idea of negotiated syllabus is yet to be understood as a process of promoting learner autonomy, self-access learning and learner interests by involving their active participation in the process of teaching learning activities. This research paper will analyze how a reflective teacher can face these challenges and identify solutions by creating learner-centric focus in the second language curriculum development.

The mission of teaching is to enhance the process of learning the target language with innovative and inspiring resources for language practice without much scope for teacher interference and mediation, thereby bringing in learner autonomy for the creation of self-access learning. The new tech savvy Generation-Z happens to be digital natives and their subsequent use of language practice by using online resources can be seen as a welcome step towards dismantling teacher hegemony over the learning environment to a certain extent where the learner participates continuously in the process of identifying appropriate learning materials and seeks the guidance of automated evaluation processes to understand what s/he actually needs to know or practise in the process of second language learning. However, it points out the significant use of teacher guidance and counselling in promoting learner interests and in understanding the learner potential at every stage of curriculum development and of course, during the process of curriculum implementation too.

The procedures of second language curriculum development are certainly met with innumerable controversies in enabling teachers to understand the scope for active learner participation as well as in creating learner-friendly tasks in order to help the learners overcome learning difficulties through systematic counselling sessions or interactions. There should be a systematic consultation between learners and teachers to be integrated with the process of curriculum development at every level. Let us be true to acknowledge the truth that this never happens with the majority of our educational institutions in India.

The second language curriculum planning could in fact orient a learner-learner interactions, learner-teacher interactions and teacher-teacher interactions. There has rarely been any such integrative attempt made by several institutions before the second language curriculum development in this country. The advocates of Learner-centered language Teaching ought to toe the

line of hardliners with teacher-centric focus in the Board of Studies where there is no consideration at all for solving learner challenges or learning difficulties of the second language learners by conducting any sort of needs analysis or having a few learners representing their learning groups and seeking certain modifications on the existing second language syllabus or syllabi. There has to be a room for accommodating the learner views and thereby changing any sort of rigid syllabus can alone be a real solution to learner difficulties. It is true to accept the view that any process of learning has to have difficulties while ensuring progress of a learner from easy to the most difficult and complex structures or vocabulary items or any other listening or reading tasks.

Each participant may have varying competence in all the four language skills. Our second language learners may use certain micro-strategies for various types of tasks. For example, a learner finds it difficult to listen to a monologue giving specific information/details. The teacher may suggest the learners to read the script of the listening text once before attempting the same task. Though it should not be the case for every listening task, the initial phase of learning may become quite easy for her/him. There could be a guided listening practice for the beginners (here, even at the tertiary level, listening tasks may not be part of the ESL Curriculum in High School or Higher Secondary School Syllabus, hence we call these adult learners beginners) and then, it will make him quite comfortable and confident at least in listening to similar tasks without script in future. We, the teachers, are aware of such learning difficulties faced by our students and hence, need to bring in a transparent and appropriate intervention platform to address these issues.

Every learner has unique styles of learning, learning capability and certain insight formation. Therefore, we need to create opportunities for these learners to participate in this process of negotiating the second language curriculum for making it learner-friendly. The idea of reflective teaching may enhance the entire process of curriculum implementation to become more fruitful and participative where teachers interact with learners continuously in order to find solutions for their learning difficulties and also in identifying their learning targets while counselling them to choose the most effective learning strategies. This will invariably change the traditional focus and shift our pedagogic priority towards achieving culturally appropriate and progressive learning with a lot of insight formation in addition to these evolving set of objectives rather than habit formation with predetermined set of objectives. Nothing is determined prior to the actual realization of the syllabus as the achieved curriculum is certainly distinct from received curriculum.

The teacher input has to change dynamically as the participative learning process occurs with the interesting and thoughtful responses of learners in the second language classroom. Most of the time, teachers find it extremely challenging to face students with mixed ability and varied learning potential. It is the responsibility of a teacher to use pair activities and group activities to strengthen the possibility of learning process within the classroom through innovative and complimentary pairing or grouping but often without the knowledge of students. This sort of strategic training has to be accommodated in the second language classrooms if suggested by curriculum developers or teacher educators. It does not mean that the learners are unaware of the learning processes, but the logic of pairing or grouping is determined by the teacher with a comprehensive awareness of the target learners and their learning potential.

The responsibilities of learner-centered pedagogists include the development of both accuracy and fluency. In this case, the teacher has to strengthen the process of complimentary pairing or grouping among the learners in order to bring about the best possible learning outcome. For example, a teacher can think of making use of classroom presentation tasks for a group of four students with varied learning ability. There could be at least one or two competent learners within



this team of four learners to function as complimentary teacher(s) and seek the most effective learning strategies of the fellow learners.

It is high time that teacher assumptions and beliefs ought to become quite realistic in challenging the traditional patterns of endorsing the second language curriculum and thereby creating a remarkable scope for learner-friendly revision in order to enhance certain language skills of a target group of learners. The scope for a change involves creating teacher education programmes or teacher training sessions which can possibly make the second language teachers as leaders in curriculum innovation and implementation by initiating learner-friendly process of self-access learning through systematic blend of technology with second language teaching -learning process. It is immensely appreciable if the tasks are personalised to suit the learner's interests and style of learning. There could be a solution bank for learning difficulties exclusively made by the teachers and learners through online teacher-learner networks. The British Council has been in fact successfully promoting Eltecs and TachingEnglish.org.uk to support teachers across the globe.

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## Nonsense-verse in English Language

*Dr. M. G. Prasuna, Dr. Maya Vinai & Dr. Aruna Lolla*

It just happens that most men are at once intelligent and irrational. Just think of Lewis Carroll. He was undoubtedly a great mathematician and writer. His 'Alice in Wonderland' is a work of genius. But Lewis Carroll was also the pioneer of a certain kind of irrationality – Nonsense Verse!

I laughed and my leg fell off today  
So I replaced it with a barrel of hay  
Then my arm fell to the floor,  
I replaced that with an old pine door!

What exactly nonsense verse is, one cannot quite define. It has the general shape and size of a poem, though in most cases, it does not have the meaning of a poem:

Three wise men of Gotham  
They went to sea in a bowl  
And if the bowl had been stronger  
My song had been longer!

The earliest attempts at nonsense verse were made during the 17th century and the aim was fun. This was Samuel Johnson's nonsense:

I put my hat upon my head  
And walked into the Strand  
And there I met another man  
Whose hat was in his hand

Nonsense literature was an offshoot of good literature. As the master anthologist Geoffrey Grigson put it, 'the moment literature develops, nonsense literature must be expected as both a counter-genre and an innocent game'. Quite naturally, poets have been dabbling in nonsense literature, from the 17<sup>th</sup> century onwards.

The fundamental aim of most nonsense literature is to poke fun- to give pleasure. It has neither emotion nor meaning. It is just nonsense, for nonsense's sake:

There was a young man of Montrose  
Who had pockets in none of his clothes  
When asked by his lass  
Where he carried his brass  
He said, "Darling, I pay through my nose".

A very interesting feature of most nonsense verse is the rhyme, the rhythm that keeps it going:  
Hoddley, poddley, puddle and fogs

Cats are to marry the poodle dogs;  
Cats in blue jackets and dogs in red hats

Well, what will become of the cats and dogs only God knows. But one must realize what a grim-jawed sawyer Esau is:

I saw Esau sawing wood,  
 And Esau saw I saw him;  
 Though Esau saw I saw him saw,  
 Still Esau went on sawing !

Such tongue-twisters form a major section of nonsense verse. In fact, nonsense verse has almost become synonymous with tongue-twisters and rhythmic words:

There was an archbishop named Tait  
 Who dined with a friend at eight  
 I regret to relate  
 I am unable to state  
 What Tait'stete-a-tete ate at eight !

Nonsense verse however, was not just an innocent game. Poets like Oliver Holmes employed it to meet their own ends. In most of their verse sense rather underlies nonsense. This was Holmes' biting nonsense:

The Reverend Henry Ward Beecher  
 Called a hen, 'a most elegant creature'.  
 The hen, pleased with that  
 Laid two eggs in his hat,  
 And thus did the hen reward Beecher!  
 Thanks to the thoughtful hen. After all, who doesn't yield to flattery !!

While poets like Holmes were nonsensically satirical, poets like Walter de la Mare couldn't quite resist their moralizing tendency even in nonsense verse.

It might be a lump of amber ma'am  
 It might be a stick of coral;  
 But what we have to remember, ma'am,  
 Is to keep our eye on the moral.

The first poet to write nonsense verse extensively was Lewis Carroll. Most of his poems have little or no meaning at all. They are simply funny:

There was once a young man of Oporta  
 Who daily got shorter and shorter  
 The reason he said  
 Was the hood on his head  
 Which was filled with the heaviest mortar  
 His sister Lucy O'Finner,  
 Grew constantly thinner and thinner,  
 The reason was plain,  
 She slept out in the rain,  
 And was never allowed any dinner !

Another nonsense verse writer of great repute was Edward Lear. His words are rich with subtle humour:

There was a young lady whose chin  
 Resembled the point of a pin;  
 So she had it made sharp,  
 And purchased a harp,  
 And played several tunes with her chin!

Edward Lear was a genius of a poet. And he was immensely successful. In his verse, you discover a strict, religious adherence to the accepted, general form of poetry. Perhaps that explains his popularity:

There was an Old Man of Madras  
 Who rode on a cream-coloured ass;  
 But the length of its ears,  
 So promoted his fears  
 That it killed that Old Man of Madras.  
 There was an old man with a beard.  
 Who said, 'It is just as I feared!  
 Two Owls and a Hen, four  
 Larks and a Wren,  
 Have all built their nests in my beard!

Nonsense verse without parody, without satire, without the surrealistic tone, is pure fun. When it is least contaminated, it is nonsensically independent. And that makes it particularly enduring:

I scream  
 You scream  
 We all scream  
 For ice-cream!

Nonsense poetry is in danger today, because this is not the age of poetry. More so, because it demands an accepted idea of the nature of poetry in general. Nonsense which has little shape and size will never be much fun. In fact, it just won't thrive at all. It must necessarily be artful like Edward Lear's: Saith the Poet of Nonsense

Thoughts into my head do come  
 Thick as flies upon a plum!

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## The Role of Written Corrective Feedback in Second Language Writing

*M. P. Shabitha & Dr. S. Mekala*

### Introduction

Writing is considered as a complex skill that requires the learners' to learn the lexical and syntactic knowledge of the target language. While writing in second language, learners find it difficult to produce the accurate form of language and they are not aware of their errors. The understanding of the distinction between error and mistake is essential in error analysis. Mistakes are the slips of the tongue/pen and the learners who make mistake can identify the mistake and rectify it at any situation. On the other hand errors are systematic; it will occur repeatedly until the learner recognizes the errors and correct them.

The learners use a definite system of language at every stage of his/her development. Written corrective feedback provided by the facilitator enables the learner to notice the gap in their developing L2 systems. Errors committed by the students help the facilitators understand the current proficiency level of the students. When Ellis (1981) mentions about the pedagogical justification of learners' errors, he says, "understanding the nature of errors is necessary before a systematic means of eradicating them..." The facilitator should make a distinction between the errors which are the circumstance errors and which reveal his underlying knowledge of the language. Researchers in the field of L2 writing deal with the question of how the written corrective feedback facilitates the learners to become an independent writer.

### Objective of the Study

The present study has the following objectives

1. To observe the role of errors in the development of second language writing.
2. To assess the role of attention in exploring the editing skill of the learner
3. To examine whether the unfocused and direct written feedback enhances the learner to write coherently.

### Theoretical Framework

There has been a controversy among L2 researchers for several years whether written corrective feedback is effective in developing accuracy in students writing. Truscott argues that corrective feedback on second language learners written output is unnecessary, ineffective and counterproductive (Truscott 1996; 2007). Ferris (2002) on the other hand, emphasizes the effective use of error correction in writing instruction. She also states that written corrective feedback enables the learners to be conscious of their errors so that they do not commit same type of errors in the next writing tasks. She argues that well designed research is necessary before any conclusions can be drawn about the effectiveness or ineffectiveness of error correction in improving students writing. Hulstijn and Schmidt (1994) explains that in raising the learners awareness of certain linguistic features, corrective Feedback enables learners to notice the gaps between their own interlanguage output and the target language input (corrective feedback provided by the facilitator). Swain (1995) argues that it is necessary to the facilitators to observe the second language learners productive skills. He further states that learners' output combined with facilitators' feedback promotes the learners notice the linguistic features of the target language and it creates awareness towards the gaps and problems in their inter language.

Another significant issue regarding error correction among recent researchers is which type of error correction is effective in developing fluency in writing. Written Corrective feedback on L2 learners writing can take different forms. The recent researchers have focused on the direct and indirect corrective feedback method. The predominant factor which distinguishes these two methods is learners' involvement in the correction process. Direct or explicit feedback occurs when the facilitator identifies an error and provides the correct form, while indirect strategies refer to situations when the facilitator indicates that an error has been made but does not provide a correction, thereby leaving the student to diagnose and correct it (Bitchener et al. 2005). In Direct written corrective feedback, facilitator provides correct form, i.e. crossing out an unnecessary word, phrase or morpheme, inserting a missing word or morpheme, and writing the correct form above or near to the erroneous form (Ferris 2006). In indirect corrective feedback the facilitator just marks the errors and asks the learners to edit their errors. Ferris and Roberts (2001) suggest direct written corrective feedback is probably better than indirect written corrective feedback with writers of low level language proficiency. Moreover indirect written corrective feedback is not helpful to low proficient second language learners, since they lack the linguistic competence to self correct their errors (Ferris, 2004; Hyland, K and Hyland, F 2006).

There has been a debate in error correction methodology whether it should be focused or unfocused. Most of the recent research explores the effects of focused written corrective feedback (Bitchener 2008; Sheen 2007; Ellis et al., 2008). In Focused corrective approach the facilitator targets only specific types of errors in the learners output, for example they focus only the errors in the use of article and leaving the other types of errors uncorrected. The unfocused corrective feedback approach involves correction of all types of errors in the learners writing and does not concentrate on error category. It could be argued that focused error correction is a form of teaching grammar explicitly rather than focus on form. Focused error correction approach makes the learner to be inefficient in writing new situation tasks and the learners failed to transfer their feedback according to the context. Ferris (2010) suggests that targeting only specific types of errors is not enough in improving accuracy, so the facilitator should correct the students writing in general. Moreover, correcting the use of specific grammatical feature and other errors uncorrected might be confusing the learners and make them to be unaware of other lexical and syntactic errors.

With these theoretical insights the present study focuses on the role of direct and unfocused written corrective feedback in developing the learners to write comprehensively.

### **Noticing, Attention and Awareness in written corrective feedback**

Written corrective feedback is a pedagogical tool and it serves as an input for the learners. According to the Noticing Hypothesis, input does not become intake for language learning unless it is noticed, that is, consciously registered (Schmidt, 1990; 2001). Noticing hypothesis states that subliminal SLA is impossible and it can be happened through conscious attention that input can be converted into intake. Mackey (2006) investigates that whether there is a relationship between noticing of L2 forms in the Written corrective feedback and the learners output. The findings of his study reveal that learners who exhibited more noticing developed more than those who exhibited less noticing. The concept of noticing combines the cognitive notions of attention and awareness. While associating the concept of noticing with attention, written corrective feedback enables the learners to notice the gap between what he/she writes and what actually he/she is required to write in a given context. Conscious attention is prerequisite for interlanguage development.



## Research Design

The participants of this study are 27 first year M.Sc Operational Research and Computer Application students of NIT, Trichy. A Schedule of 20 classes' with 1½ hour duration was conducted to improve the writing skill of the students. The students are expected to be regular to the course, as it is believed that the systematic monitoring strengthens their writing. A free writing task of writing a paragraph on a given topic was assigned to the students. A Separate notebook was given to the students to write their everyday task and they were monitored. In the first 15 minutes classes, students were motivated to write in English on their own. Further, Students were asked to write the paragraph in a focused and meaningful way. The remaining time was assigned to provide written corrective feedback to students on their writing and the students were engaged in interaction with the facilitator regarding the feedback. Finally the facilitator asked the students to describe their own perspective of writing for the given topic to explore the possibilities of various perspectives for the same topic. This stimulates the learner to think on different contexts and enable them to write realistic and meaningful written communication. The students were asked to go through the corrections consciously before starting to write on the next topic. Written corrective feedback provided to the learners in this study belongs to the category of unfocused, direct and explicit (Ferris 2002). The corrected version of the sentence structure was mentioned near the erroneous form. For example:

Student's draft: Examination time we have a lot of problems in our mind and body because of our fear and tension. To avoid those things we do it some meditations, yoga, exercise for our body and mind. Before examination we know about our topics and studied means we avoid our tension.

Written corrective feedback: During Examination time, we have a lot of problems in our mind and body because of ~~our~~ fear and tension. To avoid those things we **need to** do ~~it some~~ meditations, yoga, exercise for our body and mind. Before examination, **if** we know about our **subject and all topics related to it** ~~and studied means~~ **then** we **can** avoid ~~our~~ tension.

Pre-study and post-study questionnaire was administered to evaluate their improvement on writing the content comprehensively.

## Results and Discussion

The students were monitored and written corrective feedback was given individually on their written data every day. In the first class the students are asked to write a paragraph about 250 words on the given topic. The observation of learners' errors and the written corrective feedback on their first draft enabled the facilitator to understand the current proficiency level of the learners and it makes the learners to notice their own interlanguage system. The understandings of learners' errors allow the facilitator to identify, what needs to be learned (focus of the instruction) and what is already stored in the learners' system (already learned knowledge). It is observed from the errors committed by the learners on the first task that most of the students did not have focus on their writing and they found it difficult to write coherently. There is no logical connection in their sentences and they had problem in their language usage. In the subsequent classes, most of them got a focus on their writing and the errors reduced considerably. The learners had consciously gone through the corrections and they started to interact with the facilitator regarding the errors they committed. In the seventh class, they started to evaluate the writing of their peers and they were also able to identify and locate their own errors. At this stage they showed more interest in finding

errors in their peers' content and they also tried to provide correct version. In the eleventh session, they were able to write coherently and the discourse and linguistic errors started to reduce considerably. They effectively applied the feedback on their following writing tasks, even when the thematic content and context were different.

The present study suggests the facilitator to write the corrective feedback without categorizing the type of errors. This study requires the students to revise their writing after they have received written corrective feedback on their text. Revision is a cognitively demanding task for L2 learners because it not only involves task definition, evaluation, strategy selection and modification of text in the writing plan, but also the ability of students to analyse and evaluate the feedback they receive on their writing (Grabe and Kaplan, 1996). This methodology demands conscious effort on the part of the learner to notice their errors and correct them in their future writing. Moreover the facilitator needs to be conscious of the individual factors that help the learners to revise the content after receiving the written corrective feedback. Conrad and Goldstein (1999) found individual variation in case study participants' willingness and ability to revise their writing after receiving a facilitator's written commentary, noting that

...in order to understand how students revise in response to written feedback, we must look not only at the nature of the comments themselves, but also...at individual factors affecting the students. (p. 147).

## Conclusion

The results show that corrective feedback can be effective in improving fluency in students writing. Direct corrective feedback proved to have a significant long term effect on writing and it not only leads to more accurate revisions, but also more accurate performance on a new writing task (Beuningen et al. 2008). Even though the learners committed various types of errors in their initial classes, the error patterns changed over the course of the study. They started to write on their own and to associate the outside experience in their writing. Moreover, they can edit their own content and monitor their writing according to the contexts. The study concludes that written corrective feedback facilitates the student ability to identify the existence of errors and it enables the learner to express their ideas in a comprehensible way.

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## Deceptively Transparent Words: Difficulty in Vocabulary learning

*R. Shalini & Dr. S. Ganesan*

### Introduction

Vocabulary acquisition is very important for a learner as it is related to proficiency and fluency in English. Vocabulary size helps the learner to use the skills of understanding, reading, writing and speaking. Vocabulary is classified as receptive vocabulary and productive vocabulary. Acquisition of vocabulary is possible through incidental and intentional learning. The most efficient way to achieve communicative competence is to increase the vocabulary size. Knowing a word receptively or productively depends on meaning, form and use. An effective vocabulary makes our expressions clear and communication easy.

Acquiring English vocabulary is very crucial for EFL /ESL learners. Vocabulary plays an important part in lingual expression. It is at the heart of general language development and no wonder it is a vital part of curricular programmes. For learners of English as a second language, the need to understand the meaning of a new word is essential. In their pursuit of meaning, the learners encounter many difficulties. Vocabulary learning is a slow process. First, the term 'transparent words' must be understood clearly. Then the term 'deceptively transparent' has to be understood by the ESL students.

Ullman describes three types of transparent words.

1) **Morphologically motivated words:** Many of the frequently used words are morphologically transparent words. Their meanings can be understood from the meanings of their parts. e.g 'doorman', 'unavoidable'

2) **Phonologically motivated words :** The words of this group can be understood from their sound. e.g 'bang', 'crack', 'buzzing'. These words are onomatopoeic words, otherwise called Phonologically motivated words.

3) **Semantically motivated words:** The third type of transparent words is called semantically motivated words. The figurative meaning can be understood from their relation to the literal meaning. e.g. 'coat of painting', 'couch potato'.

Learners try to understand the meaning of a word in a foreign language, using inter lingual clues or a combination of intra and interlingual clues (Palmberg, 1987 and 1988). "Thus a word can be transparent because of its resemblance to its translation equivalent in another language familiar to the reader / listener (whether it is his/ her L1 or not). eg. 'liberte' is transparent to anyone who is familiar with the English 'liberty' ( Batia Laufer). A word can also be transparent if a part of it resembles a familiar word and another part is meaningful in L2. eg. Taxicab

**Deceptive transparency:** Some new words in a foreign language may be transparent and may be understood easily (Heltai, 1987). On the other hand, some words may look transparent but really they are not. For example, 'infallible' looks as though it were composed of in+ fall+ ible and meant 'something that can not fall' (Laufer). Similarly, 'shortcomings' looks like a compound word of 'short' and 'comings', meaning 'short visits'. So these words are called 'deceptively transparent'. Laufer defines deceptively transparent word as a word which appears to provide clues to its meaning but does not. Learners tend to think that they have got the meaning of a deceptively transparent word but in reality, they do not.

Learners have to be careful while dealing with deceptively transparent words. The peril or the charm of English is in its variety.

1) **Words with a deceptively morphological structure:** ESL learners assume that the meaning of a word is normally equal to the sum of meanings of its parts. This assumption is correct in the case of genuinely transparent words. But when the components are not real morphemes, the learners assume wrong meanings. eg. 'outline' is often misinterpreted as 'out of the line'. The word 'nevertheless' is wrongly understood as 'never less'

2) **Idioms are always tricky for ESL learners.** 'sitting on the fence' 'a shot in the dark', 'kicked the bucket' are translated literally word by word into L1 and they create a lot of confusions. So Idioms should be first understood by the learners, studying their origin and usage.

3) **Words with multiple meanings:** The learners know one meaning of a polyseme or a homonym and apply it in various contexts. e.g. 'abstract' is understood as opposed to 'concrete' but in a different context, it means 'summary'. 'State' is understood as country instead of 'situation'. The learners wrongly think that the familiar meaning known to them is the only meaning of the word.

4) **Synform** (similar lexical forms): Deceptively transparent words occur largely in this category. ie. pairs/groups of words similar in form. Learners confuse one word of the pair and apply its meaning to the other similarly sounding or appearing word.

Eg. Industrious / industrial, cute / acute, price / prize, deduce / induce, economic / economical

## Conclusion

Vocabulary enhances the ability of a learner to communicate effectively with others. Knowing the presence of deceptively transparent words will caution the learners and prevent them from forming hasty conclusions. The awareness of deceptively transparent words will improve the efficiency of the learners in using the language correctly.

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## Self - Directed Learning

*Sharmistha Basu*

### Introduction

Self directed learning (SDL) is a flexible approach towards teaching –learning of English language in today's world .This learning model supports the twenty-first century learners in finding their own unique solutions to learning challenges. Here the role of a traditional teacher changes from an ultimate decision maker in the classroom to a facilitator. In order to have effective teaching learning in the classroom a teacher must promote learner autonomy. By learner's autonomy we mean a situation where a learner has to take charge of her own learning under the guidance of a mentor. A good teacher has to be flexible and his teaching methodology is designed keeping in mind the personality and expectations of the students.

The following ways can be adopted to reach the objective:

i) Engagement of students

The development of skills is practically impossible without attention, effort, persistence and commitment. Engagement is pre-requisite for productive learning experience. It gives teachers the moment to moment feedback they need to determine how well their efforts to motivate students are working.

ii) Nurture Inner motivational Resources

Another crucial assumption regarding the nature of the learner concerns the level and source of motivation for learning. According to Von Glasersfeld (1989) sustaining motivation to learn is strongly dependent on the learner's confidence in his or her potential for learning. Teachers need to build instructional activities around the students

- Interests.
- Enjoyment
- Preferences
- Choice making

Rely on external regulators such as

- Incentives
- Consequences (Rewards)
- Directives
- Assignments

### Persuasive communication as a means of altering the learner's beliefs and attitudes

A persuasive communication is a discussion presenting information and arguments to change a learner's evaluation of a topic, situation task and so on. These arguments can be either explicit or implicit, especially when the topic is deemed of importance. In fact the communication should comprise of facts to show what learners can do to attain autonomy and that learners who do so are successful.

If a topic for GD is given on *Should Students Go for Higher Studies or Take up a Job after Completing Their B. Tech Degree*, through persuasive communication learners are faced with more convincing information about a situation. They can even be inspired to re-examine existing



evaluations they hold about it and revise or change them completely. Therefore the overall purpose of learner autonomy is to enhance learning and teaching practices that empower students to identify one's strategies, needs and goals through innovative ways. It helps them to refashion their approaches and construct their own knowledge in partnerships with tutors and other students as well as to acquire responsibility for their learning.

### Peer Learning

In peer learning, students will construct their own meaning and understanding of what they need to learn. Essentially, students will be involved in searching for, collecting, analyzing, and evaluating, integrating and applying information to complete an assignment or solve a problem. Peer learning can be further enhanced when there is an environment of mutual respect and trust among the learners in the classroom. Peer learning also strongly motivates learning often attributed to the fun and joy of learning in small groups. Therefore Peer learning not only helps in the acquisition of knowledge but also fosters the development of teamwork and inter personal skills, critical thinking and self directed learning skills.

### Brainstorming

Brainstorming reinforces independent thinking and allows learners to come up with a variety of ideas in response to problems. The key to brainstorming is a safe environment, free from criticism, which encourages exploring new ideas. It is based on the principle that the quantity of ideas increases their quality. This technique has the following basic components:

- Generating as many as creative solutions as possible to tackle a problem
- Setting time limits
- Considering all ideas to be equal
- Subsequently grouping ideas to reduce redundancy
- Allow related ideas to be brought together

This technique helps in problem solving, decision making and planning and the participants are provided a common platform for working together as a team.

### Scaffolding

Scaffolding represents the helpful interactions between a teacher and a learner that enable the learner to do something beyond his or her independent efforts. A scaffold is a temporary framework that is put up for temporary support and access to meaning and taken away as needed when the learner secures control of success with a task. Scaffolding makes it easier for the learner to undertake a task successfully and thus expands the possible learning activities and experiences. Traditionally, the assistance of scaffolding was provided by a teacher directly to a learner. In the present days Scaffolding can also be provided indirectly as in the tutorial materials such as worksheets. Moreover technology has the potential to contribute to the provision of scaffolding. When technology is used as scaffolding, it will further expand the learner's skills in independent problem-solving, and thus, will enhance scaffolding which may reduce the need for assistance. It is also proved that Multimedia interactive ICT (Information Communication & Technology) has increased the possibilities considerably in this regard and provides a combination of direct and indirect scaffolding and mediation of learning.

## Bloom's Taxonomy

It identifies three domains of learning (cognitive, affective and psychomotor). Bloom's Taxonomy provides an excellent structure for planning, designing, assessing and evaluating training and learning effectiveness. The learner should benefit from development of knowledge and intellect (Cognitive Domain); attitude and beliefs (Affective Domain); and the ability to put physical and bodily skills into effect - to act (Psychomotor Domain). It helps to open up possibilities for all aspects of the subject or need concerned, and suggests a variety of the methods available for delivery of teaching and learning. It serves as an excellent tool towards SDL.

## Strategies related to SDL

Here I would like to share a few strategies which I applied in my classrooms to attain SDL.

**Cognitive strategy :** Cognitive approach is a field of psychology that focuses on mental processes, perception, and language as a mode of explaining and understanding human behavior. Cognitive strategies operate directly on incoming information manipulating it in ways that enhance learning. Some of the cognitive strategies are listed below:

- a) Repetition: while imitating others' speech
- b) Resourcing i.e. having resource to dictionaries and other reference materials
- c) Translation i.e. using the mother tongues as a basis for understanding / producing the target language.
- d) Chart making.

**Meta-cognitive Strategies :** These are strategies about learning rather than learning strategies themselves. These are the skills used for planning, maintaining and evaluating the learning activity. Some of the cognitive strategies are:

- a) **Directed attention**, when deciding in advance to concentrate a general aspect of a task
- b) **Selective attention**, paying attention to specific aspect of a task
- c) **Self monitoring**, i.e. checking one's performance when he speaks
- d) **Self evaluations**, i.e. appraising one's performance in relation to one's own standards
- e) **Self reinforcement**, rewarding oneself for success

**Diaries:** Maintaining a diary offers a possibility to plan, monitor and evaluate learning, identifying the problems that the learner might have run into and suggesting solutions.

These approaches helped me to instill some level of autonomy in my classroom and the students developed a sense of responsibility to make independent learning observations.

## Conclusion

The Self directed learning is based on the idea that learners can learn better when they are aware of their own goals. Two key components of learner-centered classroom are: firstly, giving more responsibility to the students to manage their own learning; and secondly, teachers should take the role as facilitators of knowledge and help learners learn 'how to learn' other than relying upon them (the source of knowledge as was traditionally the case). Teachers can foster learner autonomy by creating and maintaining a learning environment through communicative tasks by which students can develop their language and learning skill to become autonomous learners.

The teacher needs to become a good manager of the learning environment of the tasks in the class, of giving opportunities to learners to use language opportunities in different real-life contexts. The teacher motivates the learners in group activities and learning takes place in an anxiety-free environment. The students should be made to learn independently and would be in a position to evaluate them. These tasks have to be interesting and relevant to their needs. In a traditional class the students are not given so much flexibility, however here the power of decision making by the learner is vital. The main advantage in this process is that it can be tailored to suit the individual learner.

In this paper an effort has been taken to describe the principles of SDL and methods for applying these principles through several techniques. I believe that the appropriate application of these principles will facilitate transformation in the teaching-learning process.

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## Designing Texts for Students of Multi Level Intelligence at UG Level

*Dr. R. Srividya*

For the great number of teachers doing ELT research in India, those into textbook publishing is still quite low. In most of the colleges, English departments have trouble looking for the right text book that suit the multi level intelligence of students at the Undergraduate classes. There is a great reluctance to substitute Wren and Martin with other books, out of the fear of getting substandard. The language of Wren and Martin was hogged by the Brit ruled Indian students of the 1930s and '40s and it stayed on to be a hot favourite of Indian students even during the 1980s. With the modern fast paced life style that seems to have gotten quite Americanised, we now have a quaint little mishmash of America within India. This has happened after the advent of mobile phones, computers, internet, pizza huts, peanut butter and American outsourcing. For the 21<sup>st</sup> century student, Indian life is all about communication. There is a sudden change in the language, transformed by global communication technologies ushered in by emails, internet and mobile phones. Modern young students are unable to identify themselves with the language used in the great style of old grammar texts. In spite of re editions, the feedback from them is - it is all "so high".

### Know your crowd

Heavy dependence on available grammar books or giving exercises for students to do, is like giving a bird's eye view of the language, irrespective of how cumbersome the task may seem. It means, we haven't yet gotten into the business of teaching yet. The assignments are routine copying of class notes, followed by tests and the final exam. No learning has taken place as no teaching has taken place either.

It is time Indian grammarians chip in to make the right kind of text books for our student crowd whose linguistic competence is on a multi level. The textbooks required for the Indian students and teachers need to focus on communication, one that mixes and matches grammar inputs from a plethora of innovative strategies, all dealing with communication problems of second language learners. If there are teachers who desire to write grammar texts for undergraduates, this research article aims to help them with valuable tips.

Take for example, very simple grammar lessons in the first semester like "articles", "prepositions", "tenses" and voice transformations. One can't give a lecture on it as one does with Shakespeare's tragedies. Teaching communication English is easily defined on the basis of grammar unit completion. Keeping this Indian psychology in mind, we ought to design texts that combine grammar teaching practices within different language teaching strategies. This is because a majority of undergraduates from rural schools can't make out between chalk and cheese in English. There is no denying that they need basic grounding; first, to comprehend instructions given by the teacher in the English language and second, to understand their prose and poetry portions that will slowly come later. So the textbooks must have a lot of practical examples that use pointers of language.

### Pointers of language

Several research articles have pondered on the task of teaching English to students from a disadvantaged background. Not all students have had an access or exposure to the Montessori way of teaching as kindergarten experience. English medium students who are fed on rhymes such as "Twinkle, Twinkle" and "Baa Baa black sheep" at the grassroots level, learn English without a conscious attempt to 'study' it. How many of us have identified these rhymes as pointers of

language; Twinkle Twinkle as a pointer that teaches exclamations and similies, Baa Baa Black sheep as one teaching distributive pronouns and interrogatives?

Why does learning have to be all theory at the undergraduate level, where one half of the Indian population get initiated to English language? So it is that at higher levels of learning, when language teaching becomes theoretical, students gradually distance themselves from active learning. This distancing happens more often at the college level, where language learning ceases to be fun and frolic. The students become withdrawn and the result is that they sail through their course, without having learnt anything much in English period. Indian text books that teach English grammar could devote a sizeable portion for units in teaching grammar through various contexts of dialogues, five line stories, rhymes, question or making sample questionnaires. Students get an idea of the language only when learning happens without having much to remember. It also gives the teachers an idea of how important it is to return and reiterate a certain unit through rhymes and songs, even after moving on to the next chapter.

### **Sing song Method**

Drawing on varied teaching experiences is very important for text book writers when sing song rhymes get re-invented for adult students. The wordings can be different but relevant pointers get incorporated ingeniously in this manner. After all, the text book is the bible for an average Indian teacher who is new to teaching. Before the much needed experience comes to one, the new teacher turns to the textbook for guidance. Sing song rhymes can be seen as pointers of pronunciation drills. Pronunciation drills are so often ignored in favour of learning grammar.

Lessons that are difficult to learn even after heavy doses of exercises have been given, can be taught by innovating new teaching methods. At the end of the course, there are several students who study plenty of terms used in grammar; the parts of speech, conversion from active to passive, the various clauses and the synthesis of clauses. It doesn't make them savvy in using the language. We realise this when we compare ourselves to western second language tutors abroad, who have been innovating various methodologies of teaching how to communicate in the target language. This research article discusses the most useful ones which text book writers could apply- the comprehension method of teaching (or TPR- total physical response) and the silent way of teaching.. We have to think how best we could incorporate these teaching methodologies into textbooks, giving young teachers a fair idea of how to teach. Unless these things reach the text books first, they seldom reach the classroom.

### **The comprehension way of teaching**

Pictures in children's books carry happy, sad, angry, jealous images with appropriate instructions to the teacher to use them judiciously. Students describe them and learn adjectives. We do have children's books teaching colours and emotions that way through illustrations. It helps learn more effectively and removes the pressure of studying. One learns without "studying". Maybe we could call that a shade of TPR method.

TPR should not be confused with the reading comprehension that we have been teaching over the years. It is different and it is part of instructional leadership where the teacher goads the intelligence of the students to comprehend her actions. Evolved by Diane Larsen, it is called the TPR method Or Total Physical Response (You tube links given).

The students who don't do any talking in Indian classes may find it tailor made for them. It is for the basic level classes where students can learn to give simple instructions to each other, by watching the actions. Text book could carry exercises on teaching adverbs through the TPR way of

teaching. Say, one teaches the words- swiftly and slowly. The text instructs the teacher to act out various actions like eating, writing, walking and typing, which could be done both swiftly and slowly alternately. That would be far more interesting for the student than written work involving fill ups. For those who struggle to hit upon the right way of teaching adverbs; maybe TPR is the answer.

### **The silent method**

The silent method is particularly useful in teaching articles. There are other things that could be taught this way too. The text could be filled with various diagrams of houses placed opposite , adjacent to, beside/ near and against certain other images of river, temples or trees. The pictures carry labels of prepositions that are beside, near or against. There could be several exercises with just pictures. The teacher could use them without exerting to explain the concept behind the grammar input, sentence constructions should come automatically from each student, in imitation to those made by the teacher initially.

To sum up, what the modern teachers need is, latest strategies to run the class. tips to convert the class into intelligent and mind blowing training sessions, books with several pictures to help use the language appropriately.

The traditional methods of match the following, make sentences and fill up the blanks have had their day and deserve their place in the archives of our library. Those who are writing text books for undergraduates should look around for new ways of presenting common place things. We get them in 'You tube' sessions that trigger language learning, as part of everyday life experience and means of communication.

### **Conclusion**

It is hoped that this article serves as a guide for text book writers who could replace grammar exercises by interactive learning sessions suggested above, depicting real life action. In a classroom of multi level intelligence, the bridge course learners oughtn't to get side tracked. With proper focus, it needs barely two weeks for them to refresh high school grammar at UG level, before they throw their lot on their major papers.

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(weblinks for the same are given below)

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## How to Teach and Learn Vocabulary?

*R. Sucharan Reddy*

### Introduction

With the advent of globalization, the facet of the world has changed considerably. This change has given an impetus to English language. Today, no country in the world can move ahead without English language. English language has gained momentum with the advancement of technology. This advancement of technology has given importance to communication.

Vocabulary is very important in communication. Words have life. They have power. Words make communication easy. Anyone in the world, whoever is successful, it is because of communication i.e. using words at appropriate time. And to use words appropriately, one needs to master vocabulary thoroughly. To master words, one needs to create one's word bank. As Graham King believes "As a very rough rule of thumb, the more words you have available in your bank, the more effectively you will be able to communicate (1993:3). Increasing your vocabulary – properly, intelligently and systematically – means treating yourself to an all-round, liberal education (Lewis, 1993:25)

But on the other hand, the basic problem with many learners is that they do not have sufficient words in their word bank. Many learners are failing miserably in communication. Because of insufficient words in their word bank, they are not able to express their ideas clearly.

Next, curriculum planners while designing syllabus for teaching English language are laying more emphasis on listening, speaking, reading and writing skills. They have not properly emphasized on the importance of vocabulary. Even though, if it is emphasized, it is emphasized as part of syllabus pertaining to that particular lesson, but not as a separate unit or lesson. Even today, neither school nor college curriculum has separate lesson or unit in vocabulary. Due to this, many learners in schools and colleges are not able to understand vocabulary and are miserably failing to retain vocabulary.

### Reasons for Learners poor retention of words

Even though many strategies have been designed to teach vocabulary, the major problem is with the retention of vocabulary. Even after learning many words through different strategies, many learners are unable to remember and recall the learned words. The basic problem is not with the strategies alone, but the manner in which those words are being taught.

Due to poor designing of syllabus, regarding vocabulary, many learners passing out from schools and colleges are not able to express properly in real life and also in interviews. The following are the reasons for not implementing vocabulary effectively.

1. Very poor reading skill / habit
2. Unaware of words
3. Improper use of dictionary
4. Too much rote learning
5. Vocabulary is taught as a part of lesson
6. Lack of Zeal and enthusiasm to learn new words
7. Lack of innovative methods to learn vocabulary
8. Lack of spell bee contests
9. Do not know the importance of vocabulary in real life

## Perspectives

Vocabulary should not be taught as a lesson. It should be taught as a separate unit or lesson. More emphasis should be laid on contextual meaning. Learners should never be pressurized to memorize words. They should be taught through different methods which will help them to retain words for longer duration and time. This way their word bank will increase and they will express their ideas and thoughts more clearly.

## Methods

Vocabulary should be taught in stages. It should never be taught in a casual manner. It should be taught in stages. By teaching through stages, making learners to retain vocabulary becomes easy, and at the same time it will instill confidence in learners.

### Stage I – Identifying Words

#### 1. Many words from a single word - **CONSTANTINOPLE**

Learners can be asked to write many meaningful words from a single word. They can either be asked to write two letter, three letter or more than that. For example word such as 'constant', is an eight letter word. 'station' is a seven letter word, etc. This way teacher can gauge learners' word bank. Other activities such as 'WORD SEARCH', 'PUZZLES', etc. can also be used to teach vocabulary.

### Stage II – Understanding words

After learners' complete writing words, then teachers may take a word or two and explain the following methods. For example, word '**CONSTANT**' can be used for explain the following.

#### 1. Etymology - **CONSTANT**

It was introduced in 14<sup>th</sup> century in France, from Latin 'constans', from 'constare' to stand together.

Dutch words for 'constant' are bestendig, constant, and gestaag

German words for 'constant' are dsandauernd, konstant, Konstante, and stets

Portuguese word for 'constant' is constante

Spanish words for 'constant' are constante, continuo, and permanente

#### 2. Root words

The above word '**CONSTANT**' is a root word.

#### 3. Prefixes

The word '**CONSTANT**' does not have prefix.

#### 4. Suffixes

By adding suffix '-ly' to the word '**CONSTANT**', it changes from 'constant i.e. adjective' to 'constantly i.e. adverb'

### Stage III – Learning words

Once learner is familiar with the etymology, root, prefix and suffix, then synonyms and antonyms should be explained.

1. Synonyms  
CONSTANT – steady, stable, even, invariably, regular, unvarying, etc
2. Antonyms  
CONSTANT – irregular, intermittent, occasional, disloyal

### Stage IV – Applying words

#### 1. Construction of sentences

After learners' familiarize with the above methods, then they can be taught to write sentences.

- a. He is **constantly** irritating me.
- b. **Constant** vigilance remained the order of the day nevertheless.
- c. **Constant** threat to our safety.
- d. **Constant** pressure.

#### 2. Construction of paragraphs

Finally, they can be asked to write a paragraph with the learnt word / words.

### Conclusion

Finally, it is not just the curriculum designers, who should be blamed for not properly designing syllabus. The teachers should take the initiative from the forefront in designing various methods and techniques like as mentioned above. Then only learners will confidently communicate and will be able to face the world more confidently.

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<http://sentence.yourdictionary.com/constant>

<http://abbreviations.yourdictionary.com/constant>

## **ABL- a Catalyst in Learner-Centered Approaches**

*S. Sumanjari & Dr. R. Rajagopal*

### **Introduction:**

In today's English classroom, different learning curricula and approaches are experimented in primary schools. It is needless to say that few of them have been successful both in framing of the curriculum as well as in the approach of teaching English. ABL (Activity Based Learning) is seen as a catalyst which has attempted to change the traditional methods of teaching to a more learner-centered approach.

Rogers (1983) identified the important precondition for student-centered learning as the need for: '... a leader or person who is perceived as an authority figure in the situation, is sufficiently secure within herself(himself) and in her (his) relationship to others that she (he) experiences an essential trust in the capacity of others to think for themselves, to learn for themselves'.

Students are motivated to become life-long learners in a learner- centered approach like ABL. Traditionally, English language teachers largely focussed on what they want to teach, and not on what students want to learn. This emphasis could only see the students as passive learners who did not know to or want to take responsibility for their own learning. This was termed as 'instructor-centered approach'. When teachers started focussing on student learning and when students became active learners who started taking responsibility of their own learning, 'learner-centered approach' occurred, in contrast with the traditional approaches. This paved the way to devise 'learner- centered' approaches like ABL.

Primary school children are in their crucial stages of acquiring and learning English language. A well-defined teaching approach is essential in their formative phases of learning. One of such approaches of teaching English language is the teaching approach using activities. The success of ABL is to make students feel responsible for their learning and to support their own individual development (Cohen 1990).

### **ABL- A Learner-Centered Model:**

In ABL, the teachers allow students to learn for themselves. Learner-centered teaching places emphasis on the person who is doing the learning (Weimer: 2002). Activity Based Learning emphasizes on the principle of 'Learning by doing'. Learner-centered teaching focuses on the process of learning. ABL encourages students to be more empowered since they become the centre of the learning process.

Kember (1997) described two broad orientations in teaching, one being the teacher-centered orientation and the second being the student-centered orientation. This includes the idea that the construction of knowledge happens by the students and that the teacher of ABL is a facilitator of learning rather than a mere presenter of information.

Weimer (2002) described five learner-centered practice areas that need to change to achieve learner-centered curriculum and teaching: the function of content, the role of the instructor, the responsibility for learning, the processes and purposes of assessment and balance of power.

- The functions of the ABL content include building a strong knowledge foundation and to develop learning skills and learner self-awareness.
- The roles of an ABL facilitator focus on student learning. The roles are facilitative rather than didactic.
- The responsibility for learning shifts from the facilitator to the students. The facilitator creates learning environments that motivate students to accept responsibility for learning.
- The processes and purposes of assessment include constructive feedback and assists students' improvement. ABL uses assessment as a part of the learning process.
- The balance of power shifts from that of the facilitator to the students.

Lea et al (2003) summarize some of the literature on student-centered learning to include the following tenets:

1. The reliance on active rather than passive learning
2. An emphasis on deep learning and understanding
3. Increased responsibility and accountability on the part of the student
4. An increased sense of autonomy in the learner
5. Mutual respect within the learner teacher relationship
6. A reflexive approach to the teaching and learning process on the part of both teacher and learner.

ABL fosters to reform the learning approaches in the above mentioned tenets thus creating an effective model for teaching and learning English language.

The ABL approach focuses the needs of individual independent learners and the emphasis of individual choice among learners. Choice in the area of learning is emphasized. Students not only choose what to study, but also find out how and why they want to study a particular area or topic. Co-operative learning and self-learning are emphasized by the approach. Activity based learning has proper lesson plans which promotes better understanding of an English lesson for the students. The ABL curriculum is designed in such a way that the facilitators are trained in the theories, approaches and methods of teaching, (i.e. what should be taught and how it should be taught.) Activity based approach describes principles of task based teaching and how tasks are related to communicative language teaching. This kind of teaching helps instructors to enhance opportunities for learners to put their limited language to genuine use and create an effective learning ambience.

In ABL, the environment for the student is set so that he/she can take part in the given activity that will lead to learning. The materials required for such learning is made available by the facilitator. Proper care is taken that ample material is available for all the students so that they can work independently or in pairs or groups as required. Both the environment and the materials are maintained in a state of preparedness. Further the positive, constructive and interesting presentations of the activity are given so as to stimulate the interest of the students to take part in the activity. Activities are designed in such a way that English language is also sometimes learnt in a scientific manner. By learning English through investigations, creativity or problem solving, students are more likely to see the purpose for their learning. ABL also involves students in decision-making, turn taking, mutual support and constructive feedback.

The element of fun and enjoyment is also offered by the ABL approach. The use of authentic/realistic tasks and situations such as combining games, songs and rhymes helps learners to

learn rapidly. The approach focuses on meaning and form and helps in acquiring knowledge and skills.

In ABL, the entire resource material for English language classrooms was originally developed in-house at the State level in Madhya Pradesh, India. Development and printing of the ABL materials for English language was done with support from UNICEF. A training module was developed for the teacher's training. The module focused on understanding of competencies, milestones and learning ladders as well as classroom procedures, methodology and use of material in English language classroom.

The teaching materials that were prepared during the Preparatory phase for teaching English language were circulated among the teachers and they were trained appropriately. They were asked to use the materials, the methodology and procedures in their classrooms during the Pilot phase. The teachers found the classroom methodology, procedures and material successful to teach English.

### **TTT vs. STT:**

ABL has tried to minimise TTT (Teachers' Talk Time) and maximise STT (Students' Talk Time). The primary function of language is to allow interaction and communication. Through interaction, students can increase their language store as they listen to or read authentic material, or even the output of their classmates in discussions, skits, joint problem-solving tasks, or dialogues. In interaction, students can use all they possess of the language and all that they have learnt.

'Whatever promotes students participation in a relaxed and enthusiastic atmosphere stimulates the interaction that is essential to successful language learning.' (Rivers, 10). The students initiate and co-operate in classroom speaking and share with each other more confidently when an atmosphere of excitement and trust is created in the ABL approach.

Teachers must develop a tolerance level to accept all kinds of opinions and errors the student makes while attempting to talk and communicate. Many of them are reluctant to do this. Some of them are afraid that encouraging students to talk might cause chaos and therefore hesitate to try. Some students, too, are afraid to exercise initiative and to participate in the classroom discussions because of their rigid formal training.

The ABL facilitators require a high degree of indirect leadership, along with emotional maturity, perceptiveness, and sensitivity to the feelings of students. When a teacher demonstrates these qualities, students lose their fear of embarrassment and therefore will try to express themselves. Once students feel appreciated and valued, they are anxious to show what they can do, to propose and participate in activities.

The facilitator should be a multi-faceted personality as he/she guides, facilitates, manages, researches, evaluates, motivates and makes learners learn by themselves. He/she makes the students motivated and foster in skills development. ABL approach is not only cards way of teaching; it is a method of teaching through activities. An ABL teacher who is a good teacher teaches less and makes the students learn more.

An individual teacher may draw on different principles at different times, depending on the type of class he or she is teaching (e.g., children or adults, beginners or advanced learners). Bailey (1996) lays down such principles. The facilitator has to engage all learners in the lesson. The



learners, and not the teacher, should be the focus of the lesson. Maximum opportunities for student participation increases the students' talk time. It develops learners' responsibility. Maximum amount of student-to-student activities minimises teacher talk time and promotes students to interact and communicate more in a language classroom.

Such principles are addressed by ABL curriculum, design and in the teaching approach. But, the more pertinent question is: what is the right proportion between Students' Talking Time and Trainer's Talking Time in an ABL classroom? for which the answer is indefinite. It highly depends on the facilitator's decision and implementation and most importantly, the nature of the students in the language classroom. In activity oriented teaching, facilitators should ensure that the Teachers' Talk Time is definitely less than the Students' Talk Time.

### **Learner-Centered Psychological Principles and ABL:**

The 14 Learner-Centered Psychological Principles laid by American Psychological Association (1997) is a useful tool in understanding psychological factors influencing a learner. ABL throws light on how these 14 principles may be deciphered in a language classroom.

The 14 principles have been categorized into four domains :

- I. Meta-cognitive and Cognitive factors
- II. Affective and Motivational factors
- III. Developmental and Social factors
- IV. Individual difference factors

#### **I. Meta-cognitive and the Cognitive factors :**

1. **Nature of the learning process:** Learning should be an intentional process involving learners' interest. In ABL classroom, students should engage in 'an intentional process of constructing meaning from information and experience'. The activities provided should help the learners in the construction of meaning.
2. **Goals of the learning process:** A teacher as a facilitator in ABL understands a learner's level of understanding and designs appropriate lesson plan to achieve the desired result. The lesson plan includes learners' exposure to the language, interest and comprehensive skill. Learning is a gradual process and therefore immediate result in terms of expertise in use of language is not expected from learners. But, over time and with support and instructional guidance, the facilitator creates meaningful coherent representations of knowledge.
3. **Construction of knowledge:** Usually, learners' possess innate ability to relate words in the activity cards to situations and thereby find their meaning. For example, if the teacher introduces a new word in the class, the learner relates it to what he/she already knows and understands the meaning from the context. The new information presented in the class is linked by the learner with his/her already existing knowledge in many meaningful ways.
4. **Strategic thinking:** The activity designed by a teacher should allow the learners to use their reasoning skills thereby creating a congenial learning atmosphere. The learner by means of planning, problem-solving and decision making achieves the target. He/she

creates and uses a 'repertoire of thinking reasoning strategies to achieve complex learning goals'.

5. **Thinking about thinking:** A learner, when provided with a reasoning activity employs his/her experience to accomplish it successfully. The cognitive skill of the learner helps him/her to understand the concept by employing his/her experiences. The learner may question the teacher thereby implementing 'higher order strategies for selecting and monitoring mental operations' which facilitate critical thinking and creativity.
6. **Context of learning:** The activities designed by the facilitator should include contexts from the learners' immediate environment, their culture and the rapid changes in technology. The activities ought to provide a meaningful context for learning.

## II. Affective and Motivational Factors :

7. **Motivational and emotional influences on learning:** By getting the learner to realize his/her achievement by means of encouragement and praises, the teacher can definitely motivate the learner. Using empathetic approach will give adequate encouragement for the learner. The teacher can help learners to establish short and long term goals and means of achieving them. The concept of learning ladder can be handled by the facilitator by motivating the students in an appropriate manner.
8. **Intrinsic motivation to learn:** While designing the activities for learners, the teacher can provide options thereby allowing them to make their own choice. This approach helps the learners to be more confident and develop a positive approach towards learning. This not only builds creativity in learners and arouses their natural curiosity but also helps the learners develop higher-order thinking.
9. **Effects of motivation on effort:** Learners may not be always enthusiastic to learn a new language. He/she might tend to keep away from the teaching-learning practice. In such instances, they should be lured to learn using coercion or motivation. Activities should be designed in such a way that it motivates the learner to make arduous efforts to learn a language.

## III. Development and Social Factors :

10. **Developmental influence on learning:** In past few years, teachers have been employing group discussions and debates as practices to induce involuntary learning. Through such practices, the learners' exposure increases and obviously impacts his/her active vocabulary. Creating different opportunities to explore a learner's capabilities is the success of an ABL teacher. The 'physical, intellectual, emotional, and social domains' of the learners are taken into account.
11. **Social influences on learning:** Learning through social context encourages the learner. It involves all the four language skills; the learner by reading or listening can interpret news and express it in his own words through speech or writing. By observing and imitating, the learner can shape his/her own personality. 'Social interactions, interpersonal relations and communication with others' are facilitated by ABL.

#### IV. Individual Difference Factor :

12. **Individual differences in learning:** It is true that 'learners have different strategies, approaches, and capabilities of learning that are a function of prior experience and heredity'. The activities designed by the language teacher should be impartial depending on the capabilities of every learner and should address multi-level and multi-grade learners.
13. **Learning and diversity:** Using L1 or the learners' native language, occasionally, will help learners who are new to the target language and culture. While designing activities, the teacher should consider this diversity in familiarity and experience of a learner in terms of their linguistic, cultural, and social backgrounds.
14. **Standards and assessment:** A challenging activity depends only on the learner's capability. Improvements at each learning level should be analysed before moving on to the next level. Establishing high standards therefore will depend solely on the teachers' assessment. Assessments should be based entirely on the standard set by the curriculum and the teaching approach.

These principles are applicable in the ABL context and for English language learners. The teacher is the deciding authority and his/her service in a learner-centered learning process like ABL is indispensable. Such an approach fully realizes the needs and interests of the learners and caters according to their requirements.

#### Salient Features of ABL :

ABL, an innovative approach of curriculum designing and teaching has been taken from the practices of the Rishi Valley Foundation. All the primary schools in few states like Tamil Nadu follow the ABL method. It is derived from the concepts of 'joyful learning' and 'play-way method'. In ABL, competencies are split into different parts / units and converted into different activities. Each part / unit is called a milestone. In each subject, the relevant milestones are clustered and linked as chain and this chain of milestones is called Ladder. Each milestone has different steps of learning process and each step of learning. Milestones are arranged in a logical sequence from simple to complex and also activities in each milestone. To enable the children to organize in groups, group cards are used. Evaluation is built in the system. Separate cards / activities are used for this purpose. Each child is provided with work book / work sheet for further reinforcement activities. Children's progress are recorded through annual assessment card. Each milestone has different types of activities such as introduction, reinforcement, practice, evaluation, remedial and enrichment activities.

'This educational initiative could well be a forerunner for a positive change in educational standards across the country. We are now at the threshold of a silent revolution'. (Ananda lakshmy 2007). The 'silent revolution' of ABL is considered to be more an evolution in today's teaching approaches to primary school children. 'If we look at the history behind this reform and its current functioning it is only appropriate that we term it as evolution'(Krishnamurthy 2009).

ABL allows learners at all levels and ages to actively participate in discovery learning processes from a self-directed viewpoint. Learners utilize the entire class hour in constructing a new understanding of the subject being learned without being passive, but rather pro-active. An array of hands-on activities is meted out in order to promote successful learning. Unique, yet distinctive

learning styles are encouraged in a learner-centered classroom. The use of valuable learning skills enables the learners to achieve life-long learning goals, which further enhances the learners' motivation in the classroom. It focuses on the scale to which an individual's behaviour is self-motivated and self-determined. Therefore, when learners are given the opportunity to gauge their knowledge, learning becomes an incentive. Because learning can be seen as a form of personal growth, students are encouraged to make use of self-regulatory practices in order to reflect on their work.

In ABL, the relationship between learners is equal, promotes growth and development. The teacher becomes a facilitator and resource person. The learner experiences confluence in his education. The learners see themselves differently as a result of the learning experience.

### Conclusion:

The aim of the learner-centered approaches is to enhance the quality of education among students. This technique has many implications for the design of the curriculum, course content and kind of teaching approach. Learner-centered learning is focussed on the learners' needs, abilities, interests, and learning styles with the teacher as a facilitator of learning. This classroom teaching method acknowledges student voice as predominant to the learning experience for every learner. Teacher-centered learning has the teacher at its centre in an active role and students in a passive, receptive role. Learner-centered learning requires students to be active, responsible participants in their own learning.

The ABL approach acts as a catalyst and sets in a process of lifelong learning for primary school students. The hope for the future enables individual learners to be empowered to direct and control their own learning experiences through learner-centric approaches like ABL.

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## ENGLISH & COMMUNICATION SKILLS

### **Style Is the Dress of Thoughts: Style Is a Major Consideration in Technical Communication**

*R. Devarajulu Reddy*

Ours is the age of changes and challenges. Every change is indeed a challenge and every challenge triggers another change. The cycle is unending and mindboggling as well particularly for a sitting duck who doesn't meet the challenges head on. There can be little dispute on the fact that though certain traits like leadership qualities, positive attitude, pleasant disposition, communication skills and so on are essential to a prospective professional to meet everyday changes and challenges, style in communication is the most crucial and decisive element in someone's pursuance of his own professional aspirations. When someone writes a letter to his friend, he tries to be personal and subjective. On the other hand, he is impersonal, objective, and direct when he writes his project report. Similarly, when he talks to a friend, he uses informal language and casual style. In contrast, he uses formal language when he makes an oral presentation. The reason is obvious. He may like to express his feelings, emotions, and sentiments through a letter or an informal casual conversation, but he is only concerned with facts when he is writing a technical report or making an oral presentation. This difference of attitude and approach determines the characteristic features of 'general style' and 'technical style'.

Since 'style' is a major consideration in technical communication, it needs to look more closely at the concept of style in technical communication. Style refers to the way something is said rather than what is said. For the purpose of effective communication, style is the distinctive mode or manner of expressing ideas in language. This distinctive manner may refer to the process of choosing appropriate

- words and phrases (formal, informal, technical, and so on)
- sentence structure (simple, complex, compound, mixed, etc)
- sentence type (affirmative, negative, questions, question tags, and so on)
- rhetorical devices or discourse writing techniques (description, narration, explanation, comparison and contrast, and so on) and
- effective logical structure and organization.

Style in communication depends on several factors. It largely depends on:

- the audience – for example, the same message when addressed to a superior is expressed more diplomatically and tactfully, but when addressed to subordinates it is more direct and forceful.
- the communicative context – for example, conveying routine information and making requests, communicating good or bad news, conveying goodwill or trying to persuade someone.
- the purpose – for example, the way one conveys good news is not the same as conveying bad news.

Style could be very formal, as in a technical report or a professional presentation, or very informal, as in a personal letter or casual conversation. The most effective style is the one that accurately encodes the thought content of the message into appropriate language. It is important to adopt and use an appropriate style in order to be effective. Thus, style in technical communication may refer to the way a person puts words together into sentences, arranges sentences into



paragraphs, and organises paragraphs to frame a piece of writing or an appropriate oral discourse to convey technical information clearly and accurately. In short, it is the way one speaks or writes when one deals with a technical or scientific subject. Technical communication skills can be improved by learning to recognise the essential features of technical style. The most important elements that one needs to keep in mind are accuracy, brevity, clarity, objectivity, and formal language.

## ABC of Technical Communication

The acronym ABC denotes the three basic elements of technical communication: Accuracy, Brevity, and Clarity.

### Accuracy

The first characteristic feature of technical communication is accuracy, which includes accuracy of information as well as accuracy of expression. One must assure oneself of the accuracy of information before communicating. For example, if a person has to write a technical report or give an oral presentation, he should repeatedly check all the facts that need to be included in the report/presentation. Any factual error will put a question mark on the reliability of the report or presentation and thereby reduce its effectiveness. Moreover, facts have to be recorded carefully and appropriately. Accuracy of expression demands that there should be no errors of grammar, spelling, punctuation, or usage. One has to be careful about grammar and punctuation mistakes and should review and revise the draft thoroughly for these errors. If a person is making a professional oral presentation, or taking part in a conversation, meeting, or discussion, he should take care of pronunciation, accent, intonation, and non-verbal mannerisms. Accuracy is essential for a professional and technical communicator. Accuracy of expression also demands 'precision' in the use of words, phrases, sentences, and paragraphs. One must be certain that one is expressing one's ideas precisely and exactly so that the reader/audience is able to understand without confusion or misunderstanding.

**Characteristics of precision:** Precision is the quality of being exact, accurate, and definite. In technical communication, precision refers to the art of attaining exact correspondence between the matter to be communicated and its presentation. It is an essential feature of technical style. As words are the symbols of ideas and the ingredients of thought, an effective sentence cannot be made from imprecise, incorrect, or inappropriate words. Words shape thought and help us to organise ideas and facts into manageable larger units. To use words in their appropriate places one must select words that convey the precise meaning from among the synonyms at one's disposal. Thus, precision demands an exact knowledge of the meaning of words and involves the use of simple, familiar, and concrete words instead of vague, abstract, difficult and unfamiliar words, clichés, and technical jargon.

**Techniques of precision:** The various techniques that can be used to make expression precise and exact include using

- simple and familiar words,
- exact words and phrases, and
- Avoiding excessive use of jargon.

**Using simple and familiar words:** Some people fancy big words. They seem to believe that big and difficult words reflect one's depth of understanding and command of language. The truth is just

the opposite. Simplicity is an art and it is not easy to be simple. Using easy, simple, and familiar words demand a better understanding and command of the language. The use of simple and familiar words makes it easier for the reader or listener to understand the message transmitted. On the other hand, difficult words and phrases are barriers to effective communication. A message may not be understood just because the words used to present the information are too difficult for the reader/listener.

**Using exact words and phrases:** The technical communicator must have an exact knowledge of the meaning of words and phrases, and should avoid using confusing words.

**Avoiding difficult words and complex jargon:** Technical jargon is an integral part of technical communication but using too much jargon, which the audience may not understand will be inappropriate. Before using specialized vocabulary and terminology, one must try to consider whether one's audience has.

- Sufficient education
- Considerable knowledge of your subject, and
- The ability to understand the technical details that you want to give.

### **Brevity**

Brevity is the quality of being brief but comprehensive in expression. One must try to be as brief as possible and give maximum information in the minimum number of words possible. Nobody has the time to read or listen to long and dull discourses. Lengthy documents or speeches and presentations with unnecessary details bore readers or listeners. A document can be made brief and concise by avoiding wordiness and repetition. It is better to avoid exaggeration.

**Avoiding wordiness:** Wordiness normally results from the desire to impress the reader with learning, language skills, or intellect by substituting words for thoughts.

**Avoiding repetition:** Repetition is a recurrent problem in the writing and speech of people who fail to consider meaning. You may repeat an idea or a fact because you want to be forceful but you should always remember that brevity cannot be sacrificed for eloquence in technical writing or a professional speech.

### **Clarity**

Clarity in communication is the quality of being unambiguous and easily understood. Clarity is achieved when the communicator has communicated his or her meaning to the reader or listener. In technical communication, clarity contributes to communicative effectiveness. One will not be able to achieve communicative objective if he are not clear.

Since clarity is the art of making meaning clear to audience, it is essential for the communicator to understand his audience before he tries to communicate. Audience adaption can only come from a proper audience analysis involved defining his audience in terms of their background, subject competence, linguistic competence, and familiarity with the topic or content of his communication. A better understanding of his audience will give him clarity of thoughts as well as clarity of expression.

Clarity involves both clarity of expression as well as clarity of thought. The secret of clear expression is clear thinking. Sloppy, illogical or incomplete thinking causes lack of clarity in technical communication. The various techniques which can be used to make one's expression clear include using.

- a) Direct language, and
- b) Specific words and expressions.

**Using direct language:** Clarity involves the use of direct language. There is no scope for roundabout constructions, indirect expressions, exaggeration, artificial eloquence, and ornamentation in technical communication. The technical communicator is concerned with the description, narration, explanation, and analysis of facts, and does not need to compose a piece of rhetoric charged with emotion. Unlike a public speaker whose main aim of communication may be to appeal to the emotions of the audience, a person presenting a paper at a technical seminar will have to give a matter-of-fact account of the research carried out by him.

**Using specific and concrete words and expressions:** As an effective technical communicator, one should use concrete words because they tend to be specific, narrow, and particular. Readers and audiences respond more predictably to connect language. By using concrete language, one can ensure clarity of expression. The use of concrete and specific words and phrases bring vividness and clarity. On the other hand, obscure, abstract and vague words and phrases confuse the audience, as they do not convey the exact meaning, and the speaker may be called upon to repeat certain phrases or give detailed clarifications.

### Objectivity in Technical Communication

An important characteristic of technical style is objectivity. As technical communication is a systematic discussion, analysis, and interpretation of facts rather than expression of sentiments and emotions, the speaker or writer is not concerned with subjective comments and personal feelings. The concentration is on an objective and impersonal presentation of facts. Several linguistic devices may be used in order to make the style objective and factual. These devices include the use of impersonal language, passive voice, and factual expression.

Since technical communication is more concerned with 'what was done', 'what happened' or 'what was looked into', that is, 'action' rather than 'who did what' that is, 'actor', one should use impersonal language. The use of impersonal language involves the use of impersonal passive and the exclusion of personal elements and personal pronouns. The impersonal passive is the most important linguistic device used to make technical communication impersonal, objective, and formal. Impersonal passive may be used to describe scientific experiments, rules, procedures, and processes. Apart from using various linguistic devices, the following additional suggestions may be followed in order to achieve objectivity during oral communications:

**Avoid hasty generalizations:** Generalizations are general statements that cover a wide range of conditions, situations, events, and times. As they do not refer to a single situation or condition, but cover a wide range of situation, they are different from specific statements, which are true for specific situations, events, and times. In order to be objective, one should avoid making hasty generalizations because they reveal and reflect one's bias. Moreover, hasty generalization may offend one's listeners.

**Avoid sexist language:** In order to be objective, sexist language should be avoided. Plural subjects may be used instead of singular to avoid being sexist in language. In addition, using sexist words, such as men, women, mankind, chairman, policeman, manmade, fireman, gunman, and so on may be avoided. Instead, people, human beings, chairpersons, police personnel, handmade, firefighter, security personnel, and so on may be used.

**Do not refer to irrelevant differences:** References to irrelevant differences based on caste, or religion may be avoided. By describing a person as a ‘Muslim lawyer’, a ‘Black activist’, a ‘Bengali teacher’, or a ‘female journalist’, one reflects an unconscious bias because the classification is based on irrelevant differences. This should be avoided.

**Avoid racist language:** In order to be objective, racist language should be avoided. One should be very particular while referring to a group of people. One should call them the way they like to be called and not the way one likes to call them. Racist language may hurt people. A professional has to reflect an attitude that does not hurt his/her listeners.

### **Formal Language**

Formal language refers to the use of formal words, scientific vocabulary, specialized terminology, and formal phrases and expression. It is noted that in standard dictionaries the distinction between formal and informal words is specifically mentioned for the benefit of the users. The use of formal language is a specific feature of technical communication. Every field of science and technology has its own list of terms and phrases. One should be familiar with the jargon of one’s professional field. The term jargon refers to words or expressions used by a particular group or profession. It is evident that style can be attributed to technical communication by keeping enormous focus on how is communicated rather than what is communicated.

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## Personal Time Management

K. Chandra Sekhar

### What is time management?

Time is one of the non-renewable natural resources as air. Time management is not like running after the clock every time for everything to do a task on time. It is an attitude, a mindset, a sort of wisdom or intelligence, a way of discipline in one's life. Time management is an art of planning, ration our available time and prioritizing, executing our activities in our day to day life and learn to synchronize with other people. Time management is a powerful weapon to get rid of our bad habits relating to time.

### Why time management?

Time management is one of the core soft skills, which is playing a vital role in the corporate world. It is an essential tool to be successful in this competitive global world. We should prioritize our available time intelligently and equally to the professional life and personal life in a balanced way. Time cannot be controlled in the same way as other resources. We can only manage ourselves in relation to time. The following points accentuate - why time is so important and we should manage it properly.

- i. **Time is God:** This fact is revealed in our Indian traditional text – Bhagavad Gita as:

*“Kalosmi loka-ksaya-krt pravrdhho; lokan samahartum iha pravrttah  
Rte'pi tvam na bhavishanti sarve; ye vasthitah pratyanyikesu yodhah”.*

-11.32 Bhagavad Gita.

**Meaning:** Lord Krishna said: Time I am, destroyer of the worlds, and I have come to engage all people. With the exception of you, all the soldiers here on both sides will be slain. So we should respect time as we respect god.

- ii. **Time is opportunity:** “You may delay, but time will not.” — Benjamin Franklin  
***“Time waits for no one. Profit from each moment given to you for it is very precious.”***  
The happy moments we spend with our family members, friends, and relatives are memorable, we can not get back the same moments in our life. We can understand this fact in a better way if we have a view on the ongoing Olympic Games in London. Every second is an opportunity for all the participants in the games. If they fail to achieve in this games, they have to wait for the next Olympic Games.
- iii. **Time is money:** Time is as precious as money. We are supposed to spend it astutely; otherwise we will be backward in all spheres. Many people earn money in their free time as part time employees. In some corporate offices or companies follow this principle strictly. They are very particular on the working hours per day. If any employee maintains late entry record more than three days in a month they cut the employee's one day salary or one CL and also this record affect their performance appraisal. Probably many organizations and Govt. institutions understood this fact very well, so that in their advertisements and notifications for jobs and studies they mention that applications will be accepted after that last date also with late fee of Rs.1000 or Rs.10, 000, which more than 10 times to the actual fee. For example we can have a look on the JNTU Hyderabad's FET notification. (for details see: <http://14.139.82.134/fet2012/> )

- iv. **Good time management means- 'trust':** Good time management is maintaining punctuality and timeliness, this is – trust. Generally we trust a person, who does a work on time as he promised. We do not trust many government organizations, its policies, train timings, bus timings because they don't function as per their schedule. Especially in business promptness and punctuality are very important; if not they loose the trust of the customers and other business associates.
- v. **Bad time management = stress:** Bad time management leads to stress in our work. Lack of clarity in our planning and execution we fail to maintain time properly, that cause to delay in the assigned work. Then we get lot of pressure from the superiors to complete the task on time. Due to the chaotic time management we get lot of stress. Stress leads loss of memory, angry, frustration and many mental disorders. These again affect on our work nature and we may addict to bad habits.

### Time wasters

Though we plan and execute our time properly, we have many time wasters in our life; these killers waste our time.

- i. **Procrastination:**” Procrastination is the thief of time, collar him” – Charles Dickens. Procrastination is one of the time killers and leads to many delays in our life. Why do we procrastinate? The answer is very simple – Pain and Pleasure. It is our mind set, our body's command over our mind. We enjoy doing any task at any risk, when we get pleasure out of the task vise versa we procrastinate a task, when we think that we get pain by doing the task. We give many excuses and reasons for the procrastination, but the ultimate reason is ‘pain out of the task or work’. We enjoy any thing at its learning stage, but we refuse or escape to do the same if it comes as a task. So, it is our mind set.
- ii. **Interruptions:** We face many interruptions, when we are neck deep in our work. These interruptions are inevitable and demand our immediate attention but only thing we can do is dealing with the interruptions smartly. In the present IT world the first interruption is ‘mobile phone’. We all know that how man addicted to the mobile phone and how many calls we receive and make on a day. The second one is ‘browsing internet’. People browse internet irrespective of age. We waste time at the browsing centers or at our computer browsing many unnecessary web sites. The immediate interruption at our work place is perhaps our ‘Boss’. The boss assigns a task and asks to complete the task within the given time. He does not bother about our previous task. It is a sort of inescapable interruption.
- iii. **Lack of empathy:** Many people have an attitude that ‘they can wait’. They think why we should go early, people can wait for them. They make others to wait for hours together and waste others time. Many organizers wait for someone to come to start a programme, do they think the people who come on time are fools? This shows their lack of empathy.
- iv. **Over enthusiasm:** Some people show over enthusiasm on certain tasks without knowing their skills related to the task. These sorts of people indirectly interrupt others' work and cause to delay of the work. They think they can do anything.



## Best Practices

1. **Be punctual:** Punctuality of a person proves his character, attitude. We should be a role model for punctuality. We can manage our time and work and also others' time by being punctual.
2. **Practice the time management mantra – DIRN:** This is a powerful tool for better time management. DIRN means 'Do It Right Now'. Past is history, future is mystery and the present is present. So we have to do our tasks at the moment wisely.
3. **Learn to say – 'NO':** This is most essential weapon in our Indian context. We must learn to say 'no' for certain things in some situations. If we think that the proposal or the task which come unexpectedly may affect our important work, then it is better to say 'no' to take the task. This is a smart and smooth task, we are supposed to say convincingly 'no' without offending others mind.
4. **Orchestrate with others:** We are social animals, our timeliness and punctuality should synchronize with others' time and schedule. It is advised to inform our schedule and plan to our close relatives and friends and convince them that on our schedule it is not possible for you to be with them. We also learn to adjust our schedule if possible based on the importance of others' task. This will keep us to maintain good inter personal relations and good human being in the society.
5. **Make efficient use of free and break time:** Good time managers efficiently manage their free and break time. They use their free and break time for making calls to friends, relatives and people who called previously for a purposeful cause. They also use this time for sending replies to the important e mails and have contact with the people on e mail. This technique also helps us to build and maintain good human relations.
6. **Follow your natural rhythm:** Everyone has their own style of living. they plan and execute their available time according to their life style and living conditions. Thus it is advised to follow our own style of living as advocated in Bhagavad Gita by lord Sri Krishna in the following sloka:

*"Sreyan svadharma vigunah; paradharma svanusthitat  
Svadharma nidhanam sreyah; paradharma bhayavahah."* 3.35 -Bhagavad Gita.

It is far better to discharge one's prescribed duties, even though they may be faulty, than another's duties. Destruction in the course of performing one's own duty is better than engaging in another's duties, for to follow another's path is dangerous.

## Conclusion

Personal time management is a systematic application of common sense strategies. It requires little effort, yet it promotes efficient work practices by highlighting wastage and it leads to effective use of time by focusing it on your chosen activities. Time management is one of the expected soft skills by the industry from the professionals. Time management is not an activity; it is an attitude, an internal tune of mind. We should be wise on prioritizing our tasks whether important or urgent. We should envisage the time wasters and learn to deal with them smartly and intelligently. We have to practice time management principles according to our living conditions

and circumstances. Time management is not only managing our time and work and also recognizing others' valuable time. Personal time management enables you to take control of your own time-how you use it is then up to you.

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## **Imparting Career Building and Life - Building Skills through ELT**

**G. Laxmi**

Imparting Career Building and Life – Building skills through ELT the current era of globalization is in need of people who are highly knowledgeable and skillful to meet its demands. Many institutions of higher learning in India claim to provide a well planned education system that trains students to meet the challenges of globalization. However, the paradox is that, though there is so much of information explosion, knowledge and wisdom seems to be lost in the information overflow. Particularizing the context of engineering education, four years of undergraduate studies, it is observed, still leaves them with negative attitudes like lack of effectiveness in communication, inability to accept responsibility, lack of coherent leadership, mismanaging time schedules, inability to listen well, negative thinking, inability to provide tangible and viable solutions to problems and so on. This is evidence enough to say that the training imparted is more focused on one-sided improvement, but not in teaching the basic orientations necessary for a more integrated personality. The emphasis is mostly on imparting factual knowledge rather than on abilities like perception, attention, memory and cognition.

### **Introduction`**

“Language is a set of human habits, the purpose of which is to give expression to human thoughts and feelings especially to impart them to others.” -Jespersion.

English played a significant and important role in the history of our country. During the British rule it enjoyed the privileged and prestigious position. Under its shade the growth of the native languages was hindered. It was felt that English was of life.

“The position of English system of education was established by Wood’s Dispatch.”

English became not only the medium of instruction at all levels of education but also a compulsory subject. This enhanced the place of English. Its richness, flexibility, elegance and dignity made it universally popular.

Let us imagine for a moment a world without a language. There will be no information, no exchange of views and on communication among people. There will be only signs and gestures as in the days of the ancient cave dwellers.

Language is a means of communicating thoughts, feelings and ideas by human beings. Man alone uses language for the purpose of communication. Animals cannot communicate through language except with cries and sounds. The word ‘language’ is derived from the Latin word ‘longua’ which means ‘tongue’. Language is one of the unique possessions of human beings. We cannot imagine a human society without a language. From birth to death human beings are surrounded by it. It is also the flesh and blood of our culture. In the absence of language, the progress of mankind will cease.

- Language is used as a tool for communicating information.
- Language is used to form and maintain social relationships.
- Language is used for ceremonial and ritualistic purposes.
- Language is used to record events in the past.
- Language is used to convey ideas, concepts, and themes.

- Language is used for self-expression.
- Language is used to talk about language itself.

These are very important skills in our life which we have to improve through ELT. Teacher should create such a situation for students.

#### Educational Implications

- Learning is not a mechanical process.
- Learning is a meaningful problem-solving process.
- Mechanical drilling should be avoided in language learning.
- Teacher must use meaningful and resourceful situations for learning a language.
- The learner has a system/plan that helps in learning language.
- At higher levels, different skills are there. They are literary appreciation, translating, recitation, critical-thinking, problem solving, correspondence etc.

		Receptive-A	Production-B	
Medium	Spoken (aural-oral or Audio-lingual)	Listening	Speaking	I
	Written (Graphic Motor)or( Visual-psychomotor)	Reading	Writing	II

This is of relevance only at the initial stage. Later in higher stages, no sequence is needed. Besides this, language is one integrated skill because we have to use more than one skill simultaneously in many situations. For example, when we are engaged in a task, we have to listen and speak at the same time. So language is a means of communication. So, it is a skill beyond skills. It is possible through ELT.

In order to achieve these goals we have to have the following in mind:

1. Who are we communicating with? – relationship
2. What are we conveying? - message
3. Why are we communicating? - – purpose
4. How are we conveying the message? – mode
5. Where are we communicating? –place
6. When are we communicating? – time, context and duration

Communication skills are an essential component in the education of engineering students to facilitate not just students' education but also to prepare them for their future careers. In this article, the author discusses various important communication skills required of modern engineers, such as foreign language skills. Also discussed are various elements of communication skills education, such as oral, listening, written, visual, interdisciplinary and intercultural. The impact of emotional intelligence (EQ) is also presented. Suggestions for communication skills development are made, including the speculation that communication skills be integrated across the curriculum, rather than include it as a stand-alone subject in already packed engineering curricula, so as to reinforce student

learning. Various potential areas for further research are also made. Be fostered in engineering education ... because they are qualities that employers look for should be part of any tertiary education. Communication is multifaceted and incorporates various elements, such as oral, written, listening, visual, intercultural, interdisciplinary, etc these need to be considered when examining communication engineering education.

- Encouraging student exchanges with countries that have the dominant regional language as the main form of communication;
- Facilitating increased opportunities for foreign language immersion for students as a component of the curriculum (e.g. during semester breaks);
- Provide the most opportunities for expanded communication skills (an important consideration for students and curriculum designers), but not to the exclusion of less widely spoken languages.

Communication Skills for the 21<sup>st</sup> century placing students in cooperative groups or using peer coaching is especially helpful in an ELL classroom where students are or can be at mixed levels of learning English. When this is the case it is best to place them in groups that are chosen by the teacher in a manner that places higher level students with lower level ones. In this way the higher level student is learning, practicing, and perfecting techniques through teaching; and the lower level student is acquiring new knowledge and receiving help from a peer. This can also be used to place higher level students together to work on an assignment while the lower level students stay with the teacher to learn new information. In this way the teacher is able to optimize learning by providing new information to both levels without actually having to make one or the other sit through information that is either below or above their learning level.

### **Self confidence:**

One must believe in oneself, and understand one's talents as well as one's limitations so that one can judge for oneself what tasks one can accept and what one needs to say no to. Self confidence also consist in not shying away from asking questions when one is not clear about something, the willingness to learn from one's mistakes and ability to take criticism and orders in the right spirit, without feeling humiliated or hurt.

### **A positive attitude:**

It is essential to develop a cheerful, optimistic, open and understanding attitude towards people and situations.

### **The ability to multitask:**

This soft skill will help you handle several tasks together at one time and also to coordinate between different people.

Moreover, increasing reliance on oral communication forms such as meetings, group discussions, conferences, seminars, workshops, and other forms of oral interaction in democratic decision making today has given increased significance to the need for effective speaking skills. Oral communication not only makes professional interaction possible, it develops information and understanding essential for decision making in meetings, conferences, and other similar oral

communicative situations. Moreover, it leads to unification between the activities of individuals as a team work, towards achievement of common business, professional goals; and promotes maintenance of business and professional relations. So we have to provide the different situations through ELT.

Communication skills are very important in our daily life. Communication skills one of the most important skills that employers look for, along with the proficiency in the language. This means the ability to read, write and speak English that can make communication possible. It is, however, not enough to know the mechanics of English-the correct pronunciation, the right words and the appropriate structures. We must also have the skills of knowing when to use standard forms or colloquial expressions, what tone to use in different situations, etc. Oral communication skills include presentations, public speaking and telephonic skills while the written forms that you will need to master are writing of reports, official letters and summaries.

### **English for Specific Purposes**

There is a clear necessity for effective English communication skills for engineers in the current globalize environment. A course in English for Specific Purposes (ESP) will enhance English language training and an engineering student's communication skills. It will also aid in the globalization of education and the internationalization of practicing engineers. The concept of ESP achieves more in the education engineering students by focusing the learner's attention on the particular terminology and communication skills required in the professional field. Various examples in the engineering field can be found, including computer science,

English in Indian schools is very essential to achieve the progress of our nation. As India is concerned, it is the language of modern knowledge. It is the only language Indian knows in which most of the latest scientific and academic books are published. To teach these to our students we should provide them a good command over English language. The need to maintain international relations also compels us to strengthen our teaching and learning of English. Good communication amongst different States of our country will be possible only through the use of common language or one which the majority can use and understand.

This takes me to the context of English classes and to the question what usually happens in them? The focus is mainly on teaching the commonplace L, S, R, W, skills. Simultaneously these classes can be used to make the students to focus more on required orientations. Going beyond the scope of syllabus would make them develop the necessary attitudes, the most important being confidence that comes from conceptual understanding of a subject and confidence that is cultivated as part of one's personality.

Nowadays it is widely accepted that vocabulary teaching should be part of the syllabus, and taught in a well-planned and regular basis. Some authors, let by Lewis (1993) argue that vocabulary should be at the centre of language teaching because 'Language consists of grammatical lexis, not lexicalised grammar'. There are several aspects of lexis that need to be taken in to account when teaching vocabulary.

### **Vocabulary:**

Words are the most powerful entities. So in teaching vocabulary, one must not simply help them know the meaning but go beyond it. Redefine the role of words in life. This can be done with



reference to synonyms, antonyms, homographs, homophones, homonyms, polysemy, idioms and the like.

**Polysemy:** Distinguishing between the various meaning of a single word form with several and closely related meanings. (Ex: Head: of a person, of a pin, of an organization)

### **Conclusion:**

The ability to write clear, concise and effective English is a valuable asset to students. This paper proposes a writing program to help engineering students develop such kind of ability through a stage by stage approach. The students first build up their confidence in English writing at the preparation stage, and then they learn some useful tools to write clear and comprehensible sentences at the tools acquisition stage. Following that, they learn to write concisely and coherently at the summary writing stage. Finally, they learn to write effectively on some common patterns of technical writing at the composition stage.

Good writing requires a lot of practice. It is unrealistic to expect great writers after taking a semester or year course. Moreover, the basic techniques taught can serve as a foundation for further training or self training there should arise a need for frequent technical writing in their future career.

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## **Drama and Body Language**

*Dr. Mrudula Lakkaraju*

This is an activity, a lesson plan which I use in the class which includes elements of drama. I have attended a workshop held at the postgraduate level, the trainer, Mr. Purna Chander Rao, himself a theatre personality, used activities which required no speaking. All the activities have been designed to solely and strongly focus on non verbal communication. It has been the life changing experience for me. As I pursued a career in training, I had the opportunity and freedom to experiment with various methods of training. I modified one of the activities for my learners.

Within the rigid framework of classroom infrastructure and limited hours in time table this activity has proved to be successful. In a tightly packed classroom of 60 with one hour and forty minutes a trainer can create a super learning opportunity where the learners

1. Can have fun
2. Can learn initiative
3. Can boost confidence
4. Can overcome inhibitions
5. Can create an opportunity to communicate
6. Can learn to face situations
7. Can understand leadership skills
8. Can be spontaneous
9. Can improve the team spirit in the class
10. Can comprehend the power of non verbal communication
11. Can gain control of the body language and tone
12. Can learn to depersonalize the situation
13. Can learn to give space and take space

The learners are in their regular seating positions. Each class has twenty four benches with a seating capacity of three per bench. A mini stage is present in front of the benches to give the teacher a 10 inch advantage over the students. I use this set up to my advantage. The mini stage is the focus of all action. The activity is done in three parts. The first one is a theoretical orientation about verbal and non verbal communication and the traps one needs to be aware of. The second activity acts as a warm up and a precursor for the third activity.

As part of theoretical orientation, I discuss with the students the components of communication. I discuss verbal communication and non verbal communication and the impact of each. I then call upon all the students on the stage one by one. I ask all the remaining students to note down the impression the one on stage creates and also I ask them to note why the impression was created. After all the students had their turn on the stage an open discussion is started to discuss what were the factors in their peer's body language which spelled confidence or lack of confidence. I also bring into discussion the concepts of over confidence, gender related mannerisms, attire related mannerisms and culture related mannerisms.

With the theory back up, the students need to understand the implications of translating the theory into practice. The session opens for a question answer interaction. After the mental hurdles are crossed the class gears up for a practical session.

For the second part students are asked to come on to the mini stage solo or as a pair. The student(s) are given simple day to day tasks and they have to perform them without saying a word or making a sound. When the restriction about not saying a word is put in place, the student has to

force himself/herself to think creatively about other ways of communicating and that amounts to 'Non Verbal Communication'. The activities are solo or pair activities. Some of the tasks given to them are

- a. Install your name plate in front of your home and beside the main gate. Feel lot of pride doing so.
- b. Intimidate another person into not approaching.
- c. Enjoy eating a heavily stuffed burger/watermelon or any other difficult eating food.
- d. Prepare food for your hungry family.
- e. Get a young child do his/her home assignments.
- f. Imagine yourself as a dog that was given a bath.
- g. Imagine yourself as a lazy cat lying in the sun.
- h. Paint a picture and explain to a group of tourists.
- i. Given a space of two by two decorate it as per your liking with imaginary stuff.
- j. Climb a tree and enjoy the view.
- k. Swim against the tide....and many more.

The activities have loosened up the inhibitions the students have. They feel energized and are ready for more action.

For the final act the students are instructed to be ready and alert. The rules of the activity are briefed. The students are picked at random one at a time. As the first student is picked, he/she immediately stands up imagining a situation and walks into. The student has stopped being the person and starts to behave and talk as one of the character in the imagined situation. The rest of the class is unaware of the imaginary situation and character. They deduce what they can from the body language of the first volunteer and the mannerisms. The second student is picked up at random. The moment the student stands up, he/she is into another character which needs to be compatible with the first character and the situation. The two characters are given some stage time. Through the interaction, which mostly progresses in English the remaining students comprehend the situation and the characters they are playing.

For example, if the first student imagines him/ herself as the head of the institution, it has to be demonstrated in mannerisms of authoritative walk, benevolent smile etc. the second student entering the situation can be a student, a teacher, an ayah, an attender or a student's parent. The possibilities are endless. After the two students have stabilized the scene, the remaining students can be any one of the endless possibilities of pre-determined scene or have the initiative and creativity to change the scene altogether. In continuum of the stated example, the third student can walk in as a parent and admonish the two students of practicing for the school play instead of studying for their exams.

Likewise each student one after the other, picked at random is asked to join the group on the stage. Each student depending on his resourcefulness and creativity has an opportunity to change the course of action. With each student there is an option to join the existing scene or create a new order.

The procedure of randomly sending the students is continued till all the 60 students are involved. Towards the end all the students are transformed from spectators to performers. This activity is a unifying factor between spectators off stage and performers on stage. All the students in the scene turn to find the classroom empty. It's a meta-cognitive moment for the students when the divide between the watcher and doer is brought to zero. The concepts of stage fear, initiative,

creativity, spontaneity and confidence take on a completely new level of meaning for the student. And the meaning, comprehension and the processing is in sheer practical terms.

It's fun, its eccentric, it creates lot of noise but it is very effective, in students own words.

## **Avid Demand of English Language Skills to Engineering Students in Andhra Pradesh for Enhancing Employability**

*A. Naresh & Devi Bhattu*

### **Introduction:**

In country like India it's very difficult to teach a foreign language to the student community of heterogeneous whose native language is different from one another. But the efforts of learning and teaching English from the two folded aspects teacher-learner are quite harmonious. We find the most of the teaching fraternity of English are striving to teach better English skills to the students.

It is really a wonder if you see the growth of engineering colleges in Andhra Pradesh state right from 1994 to 2013 from 212 to almost 720 colleges. Many educationists, philanthropists and humanitarians have founded colleges to give the benefit to the students who aspire for their bright career with engineering as main stream. But now it has all faded away as many colleges in number and scarcely provide an effective language teacher to teach the students.

Yes, English really play a well unified role in shaping the younger and would be engineers to cater the needs of the society. Besides the technical skills, one should learn life skills set which include communication skill, leadership skill, cultural skills, interview skills, ethics, positive attitude, etiquette and so on. As a teacher of English one should contribute, serve and teach all the above said skills along with the regular curriculum framework to the students for making them the future ready engineers. For this project accomplishment one should carefully plan and teach the engineering students the things like functional English and other communicative strategies to suit the demand of the employer. Most of the English teachers are silently working on the same said project and occupied with the methods in implementing the employability skills set to the engineering graduates within the curriculum frame.

### **Review of literature:**

Many have been studied on the role of English in engineering education and its pivotal role in employability. According to Young (1991), teachers can start with finding out what students are anxious about. Then teachers can help them ease some of their irrational fears and teach them strategies such as self-talks and doing relaxation exercises to deal with fears. Find out all the students who really feel shy, reluctant and diffident in the class room while they learn. It is a known fact that most of the engineering students do hesitate in speaking English not only with the teacher but the peer group. They feel that English is a hi-fi language and they do not learn and speak it well as the native speakers of it. Richards.J and Rodgers.T in the book "Approaches and Methods in language teaching (2001)" defines language teaching and learning came into its own as a profession in the last century. With the principle of encouraging students to solve their own problems, the first two solutions should be prioritized because they provide assistance for them to change their own attitudes and affect in an appositive way while the third solution does not require as much effort from the students in solving the problem.

The employability percent decreases with increase in the number of engineering colleges in a particular state, clearly establishing that opening more engineering colleges shall not solve the problem of quality Number of Colleges in State of engineers in the country. It is required that rather than opening more engineering colleges, the state needs to concentrate on improving education standards of current engineering colleges. Secondly, even though the number of colleges is a major factor in guiding employability in a particular state, it does not explain it completely. For instance, even though Tamil Nadu has lower number of engineering colleges (~600) as compared to Andhra

Pradesh (~720), it has a lower employability percentage (8.33 as compared to 12.73). Similarly Delhi has more colleges than Bihar, but a higher employability. Employability for a state is a complex interplay due to several socio-economic and developmental factors. What is required is a greater thrust on improving the quality of engineering education (According to Aspiring Minds Report on National Employability Study, 2011).

In their study Purple Leap, who study engineering in and nearby colleges of Hyderabad (almost in 95 colleges) we find many facts which are never put away. Mr. Amit Bansal, the CEO Purple Leap says that 80% of the engineering graduates do not meet the required problem solving skills and communication skills. It is observed in the study that more than 60% of the students do not meet the core technical skills for the IT industry. Finally the survey find only 07% of the students is eligible for employability (February 2009).

NASSCOM and Mission 10X collaborate to enhance employability skills among engineering graduates as Indian engineering education is at quench. According to its reports over a 600000 engineers are graduating a year in India but only 120000 are employable when you consider all the aspects of job market. While India currently boasts of one of the world's largest and most qualified pools of scientific and engineering manpower, the growing global demand for appropriately skilled, industry oriented professionals and a gradually widening demand-supply gap are expected to test the limits of India's manpower development capabilities.

As we discussed earlier only 20% of qualified pool manpower are eligible as employable where the remaining engineer graduates fit in to? It's an intrigue and ploy question when you ask all the industry people as they answer we cannot recruit a person with semi skilled manpower. Yes the fact is that all the industries survive not only with infrastructure, links, funds but human-resource. Obviously all the companies look for the well qualified and skilled manpower professionals rather than poor and semi skilled manpower.

India is looking at this unemployability and lack of employable skills set in diverse perspectives. There is a great disparity in between unemployability and lack of employable skills; one should remember it all the time.

### **Methodology:**

In the present article the researchers are pre-occupied and carefully investigated the syllabus and curriculum of different universities and colleges of engineering in the state of Andhra Pradesh (AP). The AP state has around 720 engineering colleges functioning as deemed, central institutes, aided, private and self-aided under various universities. Each university frame their own curriculum framework for both technical and non-technical subjects and it varies from year to year. For example, the researchers did a lot of extensive study under two universities namely Osmania University and JNTU Hyderabad. They find a lot of variation in the course syllabus of English language but they aimed for unique aspects like stressing on four basic language skills viz. LSRW and functional English.

In this context, JNTU Hyderabad has a little advantage over Osmania University language curriculum framework with an introduction of AECS (Advanced English Communication Skills) Lab in B. Tech third year for the students. The researchers found that most of the engineering colleges do not have effective and functioning language labs both for ICS and CALL Lab.



Government of Andhra Pradesh has initiated a scheme for the beneficiary of the poor but intelligent and clever students called “fee reimbursement” in 2007. With the launch of this scheme many students have joined in engineering, medicine, pharmacy, other technical and vocational courses rather than traditional courses. Increased students in take in the field of engineering created a situation of joining the best field and facing the severe problems related to teaching-learning issues. Most of the colleges do not have well qualified faculties and proper infrastructure to cater the needs of the engineering graduate demands.

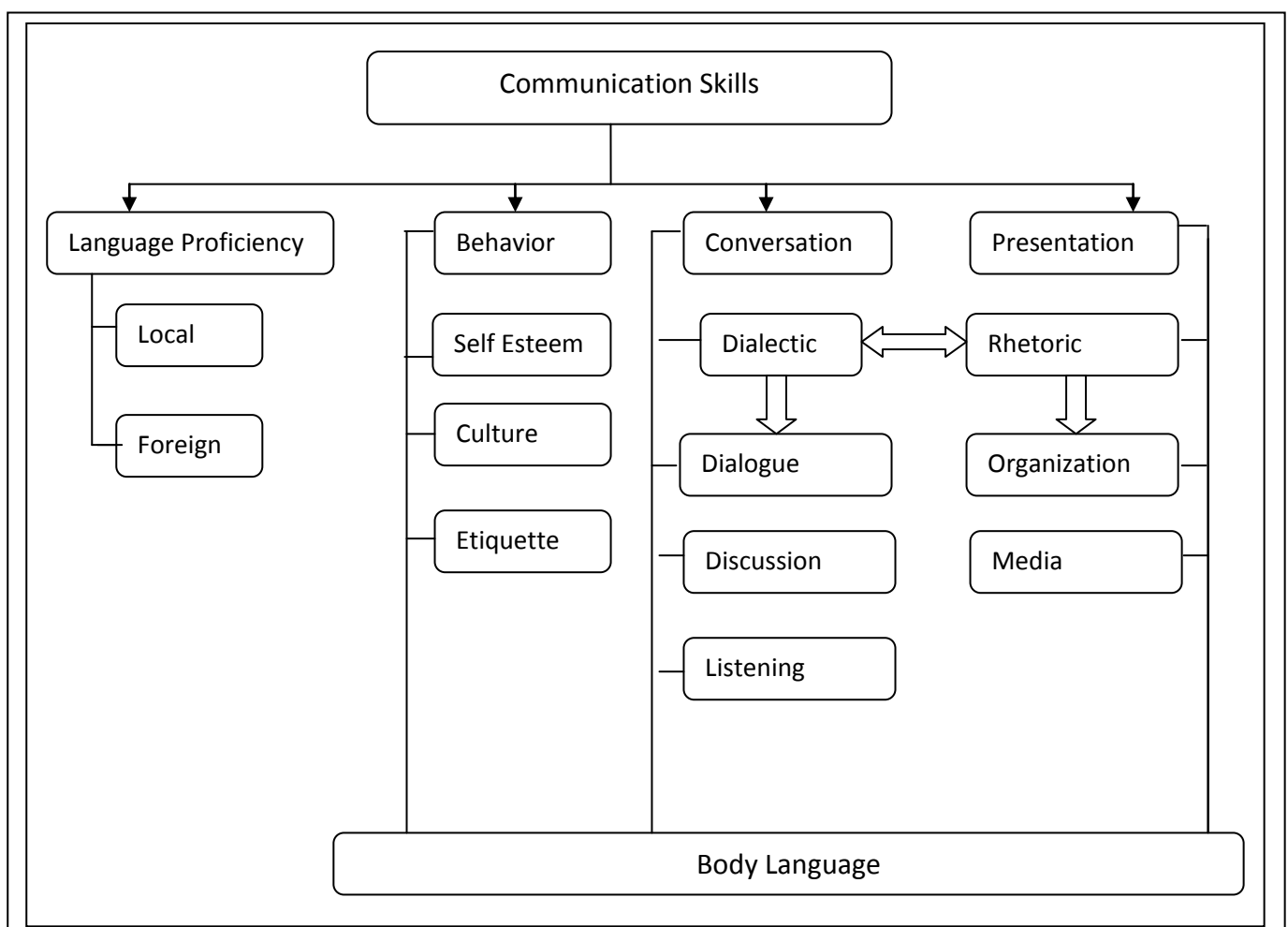
Now in AP state almost 100 engineering colleges faced a typical problem of zero in take of B. Tech first year admissions for the academic year 2012-2013. If this continues for next two years then the future of the engineering colleges is unknown and unpredictable.

Based upon all the issues the engineering colleges are not in a position to pay attention to the utmost criteria of constituting an engineering college according to NBA i.e., is Vision, Mission and Goals, objectives, teaching-learning process, infrastructure, HR-staff, students and non-teaching etc are not maintained properly.

The researchers found varieties of answers for the question what are communication skills? The answers for this question are varied but most of the students answered the following only one sentence:

“Speaking English”

The following fig.1 shows the communication skills and its components in communicating well verbally or non-verbally.



As shown in above figure.1 communicative competency can be either verbally or nonverbally done. As native speakers of our own language we do use appropriate nonverbal clues with the words we speak. It applies to any spoken language so we have to be very careful while we speak English as second or foreign language according to the situation. Most of the engineering students in AP state have Telugu as native language and they should know the dialectic and rhetoric appreciation in English, which are highly skilled for them but progressively they learn and use as the native speakers of English.

Minimum requirement for an engineering graduate is proficiency in speaking and writing, firm self-esteem, etiquette, cultural transmission, proper body language, adequate decision skills and of major importance excellent presentation skills in order to be become employable and skilled manpower.

However, if we continue drilling down deeper into Communication skills the issue will become even more complex. In the English speaking world “Language proficiency is the ability to speak, read, and write Standard English in a businesslike way. One may have the ‘hard’ skill of knowing what usage is correct and what is incorrect, but lack the ‘soft’ skills of knowing when to use only standard forms and in what tone to use them.” (Waggoner, 2002).

The main aspect of this research paper to talk about the insatiable demand for English in engineering education as the job market and its opportunities are constantly changing. For this as language teacher we should fill up the gaps of students’ drawbacks in terms of English viz., listening, speaking, reading and writing Standard English.

### **Conclusion:**

It is the professional development component of the engineering education that awaits a great concern. This engineering education requires its student to possess the ability to speak, written and comprehend English well, and effectively communicate both verbally and nonverbally. It also focuses on generic skills, adding not only effective communication skills but teamwork, problem solving and critical thinking skills to make an engineering graduate all round professional skilled manpower. For this continuum of reaching the goal of creating employable skilled engineering graduates even MNCs’ like Infosys (Campus Connect), Wipro (Mission 10X), TCS etc... and Govt. of Andhra Pradesh (JKC) striving a lot to imbibe both core (technical) and life skills. With this note the researchers conclude that English plays a crucial role to make the graduates of engineering employable at the present scenario, and it also continues for the future.

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## Portfolio Writing: A Tool for Developing Academic Writing

*S. Pushpalingam & Dr. K. Chellamani*

### Introduction

Writing skill is one of the basic language skills in any language. But our conception of the four language skills, writing is the most difficult skill because it requires a rigorous practice. It is common consensus that writing is nothing but a meaningful and sequential construction of signs and symbols on paper to represent the sounds that we speak. In speaking, speaker communicates information directly at listener and thus, speaker can observe his/her reaction and modify our speech accordingly. But in writing, since the reader is not communicated directly, there is no instant interaction and feedback, and thus speaker is not in a position to clarify his ideas beyond what speaker has written. Further, in writing speaker has to pay greater attention to constructing grammatically correct and meaningful sentences and to organising and presenting his ideas in a sequential, logical and coherent manner. Then only will speaker be able to express clearly, precisely and explicitly through our writing.

A piece of writing calls our attention when it is presented meaningfully and appropriately. It carries away our calibre to needy domain such as media, academic, politics and others. This complex skill might be started learning since schooling. However the schools and colleges pay less attention on teaching writing skill especially as it consumes a lot of energy and time. As a result Teachers rush to complete the prescribed syllabus in given time and mainly focusing on making the students to accumulate the marks. Henceforth in India students still at graduation level pay less attention on developing writing skill. Even they take an effort in writing they may not completely aware of models for enhancing academic writing.

There are innumerable models used in developing writing skill among students in the past. They are emphasising summative judgement, product oriented, no scope for constructive feedback and insufficient time for writing. But portfolio writing functions opposite to the above claims. The purpose of the article is to review and represent some models designed for portfolio writing in effect developing academic writing in language.

### Portfolio writing

A writing portfolio is a collection of student writing intended to enable growth and change in writing over time. This writing portfolio enables a teacher to provide systematic feedback which supports further student writing (Christine L. Armstrong). Similarly portfolio writing a purposeful collection of student texts that demonstrates students' effort, progress, and achievement in writing over a period of time (Weigle 2007). Portfolio writing trend started using over 1980. It became a tool for developing the first language writing portfolio (Belanoff and Dickson 1991)

### Process of portfolio writing in the light of different Models

Christine L. Armstrong (2009) presented a portfolio model. The model initiated by making the students to follow the process of portfolio writing steps: I) students might write one full article weekly on a topic and in a style of their choice, based on the topic guidelines, and in which they were to focus on accurate written language. ii) **Self-correction** of their own write up with following a format of writing( first draft) and then (iii) **peer correction** that the write up was presented to peer/ classmates to correct( second draft) and (iv) finally followed by **Teacher correction** here teacher corrected a write up and offer constructive feedback in the form of comments. This stage goes for each piece of writing and once students completed three write up they were given reflective questionnaire. It informs the students' weakness and strength. In the process students might look

back and edit any piece of writing as many times. This model seems to be traditional steps for writing any genre in literature. But it differs slightly from traditional procedure. It gives place for Meta cognitive function in the form of reflective questionnaire. Moreover a piece of writing could travel in three hands and receive constructive feedback. Therefore these processes of writing never replicate traditional procedure of writing. Therefore it helps in developing academic writing.

Similarly Ricky Lam and Icy Lee (2010) adopted Hamp- Lyms and Condon's (2000) portfolio process model. It involves collection, selection and reflection. Though Lam and Lee follow above mentioned model he added a few elements into process to achieve summative achievement. His model begins by requiring students to write multiple drafts in different genres. They are namely narration, illustration and persuasion. Each writing **first draft** could be finished in the class itself and submit it to the instructor. The instructor could give the immediate **verbal feedback**. Secondly students consulted instructor to receive further comments in one to one **conference** after class. Thirdly students edit and revise second draft in the light of **peer and instructor feedback**. Then students finally made a final draft. Though students travelled all stages for shining any piece of writing but failed, students should start the course from the beginning. Students could reflect their own progress and accomplishments after finished each piece of writing by following steps. These steps are to be followed for completing each genre of writing.

This model develops higher order thinking: critical analysis while writing. It gives room for verbal constructive feedback from instructor and peer. Students undergo rigorous drill and in effect became autonomous in portfolio writing. It promotes learner choice and supportive learning environment. Yes this model totally different from traditional writing process in all aspects.

There is the model named as **Iterative model**. Grant Eckstein and Jessica Chariton (2011) proposed Iterative model for academic argument writing in portfolio. They stated the essence of this model in their own words that "the importance of repeating a procedure in order to finally arrives at a solution". This model is based on stasis theory: arguing the existence, arguing the severity of, discussing appropriate solutions. The iterative model begins by requiring students to start *argument in the multi-draft assignment, expand it in the next assignment (second iteration) and resolve it in final assignment (third iteration)*. In this model evaluation is done reversibly that the first draft was evaluated by a teacher, second was evaluated by a writing tutor. Finally students reflect upon writing process. Though this model does not provide chance to students for self correction it developed collaborative and critical thinking in finding solution. More over it keeps students away from boring as the same students never ponder over the same topic. They stated that this model offered students important background on new topic in terms of citation and original, critical thought from first author.

To consolidate these three models commonly emphasis self-evaluation, peer evaluation and instructor/ teacher evaluation and finally reflective process as a needy procedure for portfolio writing. All models aimed at involving students' participation more, enhancing higher order thinking, learner choice and supportive learning environment.

### Planning for portfolio writing

Planning and preparing for portfolio writing is the important concern in academic writing. William P. Banks (1996) proposed principles on which writing portfolio should develop. He emphasised that development of a text should travel to constructive peer review, expert reviews and students review. Secondly for preparing portfolio writing teacher completely need to forsake a habit of offering grades or marks. Rather from him it is expected that writing comments, making suggestion, asking questions and encourage other ways for writer to think. Thirdly emphasising self

–assessment that writer look at his work in the context he begins to discover his ability. Fourthly writers need to reflect on their performance as writers and analyze how their writing began, changed, grew, fell apart, and came back together.

## Conclusion

“The purpose of a **writing portfolio** is to demonstrate a writer's improvement and achievements. Portfolios allow writers to collect a body of writing in one place and to organize and present it in an effective, attractive format, giving the instructor a view of a student's writing that focuses more on the complete body of work than on individual assignments. While compiling individual items (sometimes called *artifacts*) to include in their portfolios, students reflect on their work and measure their progress; as they do so, they may improve their ability to evaluate their own work.”(Laurie G. Kirsznner and Stephen R. Mandell, 2012).

To echo this statement the above represented models stand as exemplaries to improve academic writing because these models call the writer and motivate them to involve in process of writing without hesitation.

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## Testing Speaking Skills among Undergraduate Students of Engineering

*Dr. R. Udhayakumar*

### Introduction

Speaking is one of a language tools for oral communication, which needs all the human being to convey the message effectively. Frequently the speaking skill is more or less ignored when tests are being planned. While many teachers claim that they can assign overall grades for speaking ability according to class performance, such scores are to a certain extent subjective. In addition, if all formal tests are of the pencil – and – paper variety, students will quickly realise that their preparation is most profitably spent on reading and writing. The acquisition of fluent speech habits is regulated to the status of a pleasant luxury; students no longer consider it an essential goal of the course. An oral production test will affirm the importance of speaking skill.

### Aim of study

This paper aims to test under graduate students speaking skills. In oral language elements such as word, clause, phrase and sentence and its substitution, Modification, Replacement, Transformation is considered as factor for good speaking skills.

### Objectives of study

- To test speaking skill for good oral communication.
- To know performance level of speaking skill when students are speaking with their classmates and teacher.
- To find out problems of speaking in oral communication.

### Methodology

While students speak the language, they are forming sentences for oral communication that was analysed by experimental way. Selected topic was given by researcher to students for making good interaction among them. Conversations had been performed with students and later with teacher. Each student's voice was recorded and taken to analysis for directed speaking test and free response test.

### Selection of Test type

Free Response and selected Directed Speaking tests had been selected for this study in which fourteen types of directed speaking tests and two types of free response tests were taken to test the students speaking skill.

### Directed Speaking Tests

Directed speaking tests measure the ease and accuracy with which the student handles the patterns of the target language. Since the range of correct responses is narrowly defined, the student's performance may be judged with high objectivity. Only the aspect under evaluation, that is, the use of structure and syntax should be evaluated. Pronunciation enters into the judging only if it conveys the meaning of the response.

### Multiple Substitutions

The student replaces one element in the sentence with another and is consequently obliged to effect other changes. Items are scored as either correct or incorrect for each required modification:

One changing element:        0        incorrect  
    1        correct

### **Modified substitution**

The student must modify the new element before substituting it in the key sentence.

Here is a sample item in English:

Cue: Rose is a flower

Response: Roses are beautiful in flowers show.

Similar items can be used to test noun forms, adjective forms, comparison of adjectives and adverbs, cardinal and ordinal numbers.

### **Replacement**

The student replaces a noun or phrase with the appropriate pronoun.

### **Transformation**

The student changes a sentence according to precise instructions.

Under the Transformation following actions are included namely, Number, Negation, Interrogative forms, Verb forms, Modes, and Tenses.

#### ***Number***

Change the some elements of sentence to the plural. In isolation or in combination the following elements can be used in this type of item: articles, adjectives, nouns, pronouns, verb forms. Changes may be made from singular to plural or from plural to singular.

#### ***Negation***

Change the sentence to the negative.

#### ***Interrogative forms***

Change the statement into a question using the inverted form.

#### ***Verb forms, Modes, and Tenses***

Convert the sentence into various forms, modes, and tenses.

### **Following Commands**

This type of item parallels the classroom directed dialogue.

The items would be scored on correctness of word order and of forms. Since such a test measures student command of grammatical patterns of the language, comprehension problems should be avoided unless knowledge of difficult verb forms or noun forms is being tested.

### **Joining Sentences**

The student's ability to use conjunctions and relative pronouns, as well as his understanding of verb tenses, modes, and word order, may be evaluated with the following item type: given two independent statements, the student is asked to join them into one complex or compound sentence.

## Directed Questions and Answers

In the question-answer speaking test, the student is told what kind of response to give. Although the student is not completely free to choose his answer in such a directed test, he often enjoys such items because they so closely approximate a real conversational situation. Such items may test verb forms, word order, the use of pronouns, and question words.

## Directed Conversation

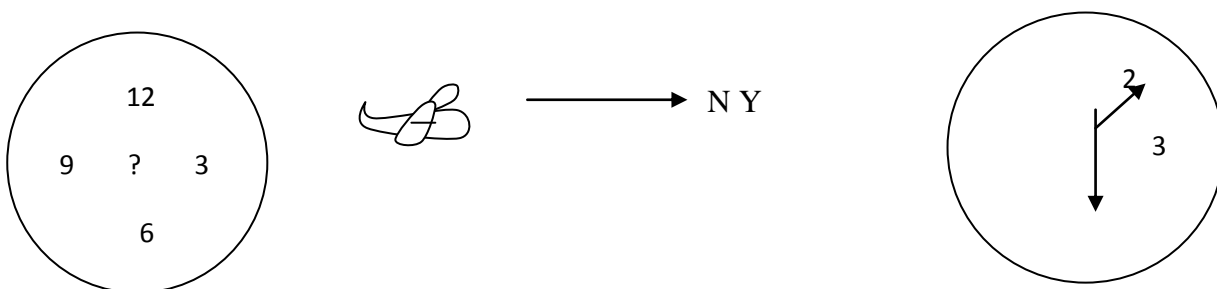
Two or more students are assigned roles and are given precise directions as to the type of conversation they are engaged in.

## Picture Writing

Thanks to a system of picture writing developed by TAVOR Aids, it is possible to bypass both the native language and the skills of listening and reading in the target language and still elicit specific spoken responses. Whole ideas are represented through simple line drawings called "ideograms." Obviously the students will have to be familiar with the symbols before taking the test; however, this picture-writing technique will be a welcome addition to classroom teaching aids.

In an informal testing situation, the ideograms may be drawn on flash cards; for a formal test, mimeographed copies of the selected ideograms can be distributed.

Let us look at some examples in English



(When is there a plane for New York? or When does the plane leave for New York)

Response: There is one at two-thirty, or at two-thirty.

## Free Response test

The purest type of speaking test is the free response test. The student is free to talk about whatever he wishes for a stated period of time; usually one or two minutes is sufficient for beginning students. Although no thorough studies have been carried out to determine what effects preparation has on performance, it is customary to allow each student a minute or two to prepare his response.

## Picture

The teacher can provide a picture or series of pictures so that even those students who suddenly can think of nothing to say on a speaking test will have before them a subject for conversation. The student may describe the objects or the taking place in the picture; he might tell a story merely suggested by the pictorial aid.

### **Conversation**

The most credible, or natural type of speaking test is a free conversation with the teacher or with another qualified speaker. In the latter case, it is better to have the speaker talk with each student for several minutes. The teacher should try to remain as unobtrusive as possible, perhaps seated behind the student. While the speaker encourages the student to express himself, the teacher is free to concentrate on scoring the student's performance objectively.

### **Presentation of the study**

#### **Data analysis**

For this case study, undergraduate students were taken as informants. 18 informants were given their valuable response by orally. 14 types of tests were tested in Directed Speaking Test and two types of tests were tested in Free Response Test. Finally both were taken for data analysis. The analysis of data examined with standard answer sheet (Rebecca M.Valette).

#### **Rank of the results of this study**

The researcher has selected the best performance of each question overall from given the questionnaire. Totally seven ranks provided by researcher. Each rank problem and perspective provided.

Based on the data analysis, the researcher has combined and ranked Directed Speaking Test and Free Response Test. Ranking details of tests are following.

S. No	Directed Speaking Test/ Free Response Test	Rank	Number of Informants
1	Number	1	15
2	Directed Question and Answer	2	12
3	A)Negation	3	12
	B)Conversation (Teacher and Students )		12
4	A) Directed Conversation	4	12
	B) Free Response Test		12
	C) Picture		12
5	A) Verb forms	5	9
	B) Modes		
	C) Tenses		
6	A) Modification	6	9
	B) Replacement		9
	C) Transformation		9
	D) Joining Sentences		9
	E) Picture Writing		9
7	Multiple Substitutions	7	6

## Findings

- Students have lack of speaking skill especially in multiple substitutions.
- When they explain about picture, modified substitution is playing an important role to make sentence. Because of unfamiliar in pronoun especially reflective pronoun, student cannot speak with joining sentences.
- Student has some confusion in tense forming. While they speak about past event or incident, they mostly used present tense marker which makes the incident as present.
- Students have lack of skill in transforming verb. This type of transformation brings an incomplete meaning for the whole sentence.
- Among the students, the mode of raising question was good but some student's mode of answer to the question was bad. Even he/she had known the answer well.
- Directed conversation is better than students and teacher conversation among the students.
- Because of mother tongue influence, students do frequently mistake in preposition of English language.
- Students are having better conscious in number.
- Students need adequate practice of using negation in sentence. Only they use "Not" after auxiliary or main verb to form negative sentences.

## Conclusion

The feedback obtained through the speaking test helps the class teacher to augment necessary steps in way of improving the students speaking skills in the following course of teaching. Because of the speaking test showed the students performance was an average in oral communication. So, the class teacher can take care of each student to improve and develop speaking skill.

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## INTERESTING READ

**Hordes of Hoardings***Dr. C. Sharada*

Last Sunday, when I went on an outing with my family, our vehicle stopped at a busy, bustling crossroad. This road took me down my memory lane... Those were the good old golden days, when your vehicle stopped by at the traffic junction and you could take in the entire stretch of the road, look up at the clear, beautiful sky above or look to your left, right or anywhere and drown yourself watching the walls, buildings or simply at the trees lined up by the side of the road or just observe the people patiently waiting for the lights to shift from red to green.

Press the button; presto! You are back in the present looking at the suffocating, stifling, smoky, cluttered, crammed road with not so friendly people impatiently honking horns or doing the inevitable vroom... vroom. Which road am I on... yes, look to your right! Do I see the familiar, humble walls of the old cinema or the stately old building? Wait a second, where is the modest market wall...? Where are the brick layered walls and buildings? Where is the face of the function plaza? Where is the facade of the old college?

Instead, I see walls wearing a new corporate sheen! Glossy, glowing, sending out an invitation to you for a lunch, tempting you to cut down on the size of your waist and get back into your old pair of jeans, luring you to indulge on a lazy Sunday afternoon in a spa, persuading you and your family to shop in their garment store, or enlightening you on the difference between 916 gold or 915.9 gold., threatening you that by not joining their spoken English classes, you would lose out on your opportunities, some coaxing you to buy their fuel efficient machines – bikes to rockets!!! These flexi banners, hoardings, cloth banners, metal sheets, wooden planks cover the surface of the entire stretch of the buildings and smother you literally and figuratively, trying and vying with one another to either attract or distract you for your visual space, adding a new dimension to the nature of pollution- ‘visual pollution’!

In the past, if someone asked for direction you would tell them to take a right turn at the school, go straight and turn left at the market. Today, it is like turn right at the gold shop advertisement then go straight and turn left at the hoarding that promises you good loan on gold!!!

I marvel at the creativity and innovative marketing methods these people come up with. They don't even spare the poor trees that line up on either side of the busy road. Trees are nailed! Literally, the vast trunks of the trees hold and display on their chests, plates of pesky promises on pet grooming to pest cleaning and pan card issuing. Times are changing, so is the terminology. Today, lollipops don't loll around your tongues; they make your eyes 'pop' at flashy bill boards showing the images of pouting petites and macho men from the garish glamour world of movies. The reels of these movies are sure to coil back into the cans on the opening day but the teaser trailers trail behind and stay put up.

How I was struck by the makeshift shelter of a beggar on a rainy day, made creatively from an old flexi banner of a multi-crore gated community project. I bet no one can beat this! Walking bill boards... How far can one go to please or 'pester'? Men are hired to tom- tom something coming up. Unlike the traditional heralds, these people walk the roads displaying the flexi banners on their backs and fronts. What a flexible way to persuade? As the great Telugu poet Sri Sri said '... a dog, a cake of soap, a match stick... anything can become subject of a poem', any surface can become the backdrop for any product promo!!



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