Dynamics of

Language
Literature
& Communication

Edited by

John Wesley Sasikanth Kambham

DYNAMICS OF LANGUAGE, LITERATURE & COMMUNICATION

A fascinating book that offers brilliant new insights and theoretical postulations on
Language, Literature & Communication

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John Wesley Sasikanth Kambham

Preface

Dawn of the 21st century ushered in a new phenomenon in the learning of a foreign language world over. In this contextuality, English language gained much momentum across the globe. One peculiar feature one could observe here is that hitherto the nations that had scant regard for English began to think that English could give them better leverage for their economic development and wellbeing. Beyond academics manufacturing sectors worldwide waited for this moment to learn English outside the classroom at least to communicate their specific objectives. Riding along the moment, the English teachers and the linguists wanted to give the communication aspect of the English language a new dimension wherein the pedagogical methodology of teaching with the systematization given a new twist by using scientifically developed apparatus like language lab, lingo phone and voice interpreter which all served the new learner to help learn beyond the classroom or without the classroom. The new concept of teaching the English language for practical purposes are focused upon the development of first verbal skills. It has been studied in a focused way that once the learner acquires the verbal skills in a language or utterances to his objective to communicate in a newly learned language unconsciously it is felt he also acquires skill for writing maybe slowly. So, today's trend is first to express in a new language irrespective of one's age or station in life or schooling. The whole ambit of teaching exercise now gives impetus for grasping and reproducing. The scientific gadgets such as independent learning laboratory or satellite communicative learning through a remote teacher. These are all emerging situation in the language learning system. To echo the changing scenario of the teaching learning process the select articles being published are well presented for the benefit of the new age learners. This is an attempt in the world of satellite technology, everyday there are multiple ideas and innovations to better the system to provide the learner maximum possible absorption in the learning situation are emerging. So, this maiden attempt may become a beacon light in future for the new age learners and teachers as well world over. A fine endeavor this volume has been well thought of and becomes a scholarly compendium.

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COLLOCATION: A Dynamic Unit of Language Learning

Sanjay K. Jha[1]

The prime objective of this article is to study collocation (natural grouping of words) from a utilitarian perspective as it hypothesizes that learners of English as a Second Language (ESL) can learn the language faster and better by learning words in collocational or group forms rather than in isolation. Because of its utilitarian thrust, this study aims to orient ESL learners towards identifying and using effective collocations followed by techniques of teaching them in ESL classrooms by ELT practitioners. A word without co-text and context is merely a *pretext* as a word does not have its meaning in isolation; rather, a word acquires its meaning in relation to its co-text and context (Jha, 2019). This study advocates the use of collocation as an effective and fast way of teaching and learning English language in ESL classrooms.

Given the fact that collocation is a dynamic unit of English language learning, it would not be an exaggeration to say that *almost all the content words including prepositions are cohesive by nature or are prone to be cohesive.* It is the cohesive nature of a word that determines collocation or grouping of a word with another word(s). While postulating the above hypothesis, we are pertinently reminded of a granny's age-old cliché maxim:

> *"Words like eggs should be handled with care as words*
> *once spoken and eggs once broken, are hard to repair."*

The above maxim percolates its concern to right usage of right words in right contexts. Subsequent to the comprehension of syntactic structure of a language in terms of descriptive and explanatory adequacies of Chomsky (1965) and syntagmatic and paradigmatic relations of Saussure (1916), a language learner further encounters the challenge of using right word(s) rightly. In this regard, the present study holds two intertwined concerns responsible for learners' failure in using English words and phrases proficiently. As a part of the statements of the problem, the study firstly

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hypothesizes that there are many learners who are blessed with a vast repository of lexical (word) knowledge, but they fail to construct and express cohesive ideas in English as they are unable to group appropriate words appropriately. The second

hypothesis is ELT, over the past three decades, has undergone unprecedented changes in terms of employing more than 25 effective methods, but none of the methods could produce expected learning outcomes in the learners because the use of collocation, as an effective method of learning English, received very little attention in the ELT curricula. Added to this, an ESL classroom hardly uses collocational activities to help learners learn the right usage of English phrases in right context. Given the pair of stated concerns, the study is aimed at responding three research questions as follows:

1. What is collocation and how it differs from other phenomena of grouping words?
2. What are the possible constituent structures of collocation?
3. How can collocations be taught effectively in ESL classrooms?

In response to the stated questions, we shall firstly see how the concept of collocation developed historically and how it differs from other collocation-like phenomena. Secondly, the study presents categorization of collocations on the basis of form in terms of their possible constituent structures. In response to the third research question, the study proposes a conceptual framework of six effective strategies to maximize the learning of collocation.

1. Definition and Historical Development of Collocation

Collocation, a vital unit of phraseology, is a natural association or grouping of words with each other at the phrase level. The concept of grouping words in right order dates back to 1916 when F. D. Saussure formulated two important relations, namely syntagmatic and paradigmatic to show how language works. According to Saussure (1916), a syntagmatic relation refers to linear grouping of words in a sentence in a proper order. For example, *We can come tomorrow* is a sentence because in this linear arrangement of words "we" is chained with 'can', 'can' with 'come', 'come' with 'tomorrow'. The relationship is that of [pronoun + auxiliary verb + main verb + temporal adverb]. This relationship is restricted to certain permissible orders. Therefore, 'can come tomorrow we' cannot be considered as a sentence. Thus, a syntagm acquires its value in opposition to everything that precedes or follows it, or to both. Therefore, in the above sentence, **we** is not what **can** is; **can** is not what **come** is; **come** is not what **tomorrow** is. On the other hand, paradigmatic relationship is contrastive or choice relationship. Words that have something in common are associated with one another. For example, in the syntagmatic relation above, **we** can be associated with **he**, **they**, etc. Similarly, **tomorrow** can be associated with **next**, **soon**, etc. Taking cue from the notion of Saussure's syntagmatic (linear) relation of syntactic constituents, this study restricts

its concern to a phenomenon of linear choice relation of constituents at phrase level, often termed as collocation.

The term collocation was firstly coined in the form of collocational meaning by Firth (1957, p11). It is imperative to mention that the notion of collocation has been identically perceived by all the linguists. Sinclair (1970, p150) finds collocation between two items significant, such that they co-occur more often than their respective frequencies and the length of the text in which they appear would predict. The year of 1986 saw a monumental work in the form of *The BBI Combinatory Dictionary of English* by (Benson et al. 1986) that discussed combinations of English words using different constituent structures at great length. In a similar vein, Nattinger and De Carrico (1982, p59), believe that lexical phrase (collocation) can be an effective unit of language when it comes to learn a language because speaking a language means conversing in, and comprehending a language means understanding phrases, not as isolated bits of grammatical structure, but as parts of the general ebb and flow of the surrounding discourse. Further, Robins (2000, p64) defines collocation as "the habitual association of a word in a language with other particular words in sentences. Halliday and Hasan (2001, p317) define collocation as "the co-occurrence of lexical items that are in some way or other typically associated with one another because they tend to occur in similar environments." Pertinently, Nation (2004, p32) regards collocation as "words that often occur together" or the company a word keeps. In corpus linguistics and computational linguistics, collocation is defined as a sequence of words that co-occur more often than would be expected by chance (Duan and Qin, 2012).

In recent works on collocation, Williams (2019) takes further the notion of significant word associations of both *base* and *collocate* to the theory of collocational network that adopts a statistical approach in which cohesive nature of collocation is exploited. For Williams, cohesive collocation is defined as the habitual and statistically significant relationship between word forms within a predefined window and for a defined discourse community. For the sake of bilingual lexicon (BL) in machine translation (MT), Jha (2019) hypothesizes that a word does not have its meaning in isolation. A word assumes its meaning only after occurring in a context. Therefore, it is remarkable that the storage of meaning in BL for MT purpose is slightly different from that of traditional paper dictionaries. A traditional English-Hindi dictionary in paper form, usually assigns different meanings without any clues for their usage, whereas a BL for MT provides the meanings based on their uses. Such a meaning according to Firth (ibid) is called collocational meaning as it restricts the meaning to a particular context. For example, Hindi meaning of an English lexeme like **strong** will depend on its collocation with the adjoining word(s). The meaning of **strong** in the collocation of (a strong man) will be *majbūt* in Hindi. In the collocation of (strong personality), the strength does not refer to the physical strength rather moral for which Hindi meaning can be *prabhāvSālī* or *tejasvī*. In the collocation of (strong tea), Hindi has specific words like *tej* or *kaṛak* referring to the taste, flavour as well as the darker colour of the tea.

Based on my empirical observation, the term collocation can be comprehended from its root form that is *collocate*. Morphologically, if we split the word collocate into base forms, we find it consisting of two verbs- *collate* and *locate*. The word collate means 'to bring something together in correct order'; whereas, locate simply means 'to be in a particular place'. Thus, collocation can be defined as a process of grouping words in a proper order as it sounds more natural and correct to the native speakers.

It is imperative to mention here that collocation has its theoretical underpinning in the syntagmatic relation as both the terms deal with linear grouping of words. Collocation is different from syntagmatic relation in that collocation deals with linear grouping of words at phrase level; whereas, the latter deals with linear grouping of words at sentence level.

In what follows, firstly, we shall see briefly how the phenomenon of collocation intersects some other related phenomena in the sense that other phenomena like *colligation*, *clichés*, *fixed expression*, *idiomatic expressions*, *proverbial expressions* are also a kind of grouping of words but they differ from collocation in that collocation functions as a phrasal unit; whereas, others function as clausal or syntactic units. To have better understanding of differences among them, five attributes have been used to show their presence (+) and absence (-) in collocation, colligation, idioms, clichés, and proverbs in the following value matrix (see table 1). Let's elucidate each of the phenomena in turn.

Table 1.Value Matrix of Collocation and Associated Phenomea

	Collocation	Colligation	Fixed Expression	Idioms	Cliches	Proverbs
Choice relation	-	+	-	-	-	-
Linear relation	-	+	+	+/-	+	+
Literal Meaning	+	+/-	+	-	-	-
Figurative Meaning	+/-	+/-	-	+	+/-	+/-

Collocation

Assessing the presence and absence of four attributes in the case of collocation, we see that the first attribute *choice relation* is absent which implies that a lexical item of collocation cannot be replaced by any other lexical item for a particular use. For example, in a collocation like *strong tea*, the modifier strong cannot be replaced by another choice of modifier like ~~powerful~~ *tea*. As for the attribute *linear relation*, it has (-) value which implies that a collocation cannot occur in sentence form but in phrasal form only. It is noteworthy that collocation is supposed to give literal meaning of a collocation as denoted by the value (+) ascribed to it. In table 2, 1st, 2nd,3rd, 4th, and 5th collocations carry literal meaning. However, some collocations connote figurative meanings. For example, in 6th, 7th, 8th, 9th, and 10th collocations: *head start*, *burning question*, *eagle eye*, *face value*, *grey area*, etc. the meanings are figurative rather than literal. They mean '*additional advantage*', '*crucial issue*',

'*ability of noticing small details*', '*apparent worth of something*', and '*unclear situation*' respectively.

Table2. List of Literal and Figurative Collocations

1.	A matter of pride	It's a matter of pride for the entire nation.
2.	Collateral damage	To minimize collateral damage, maximum precision in bombing is required.
3.	Vaguely remember	I vaguely remember his face as it has been more than 25 years when I saw him last.
4.	Come to total of	The total expenditure comes to a total of Rs. 25000/-
5.	Zero tolerance	Amity Univerisity observes a zero tolerance policy on ragging inside the campus.
6.	Head Start	Starting early will give us a head start on the holiday traffic.
7.	Burning question	A burning question lying ahead of us is how to implement citizen amendment act.
8.	Eagle eye	She has an eagle eye, she failed to notice two errors in the preface of the book.
9.	Face value	We need not take anyone's remarks at face value.
10.	Grey area	I think we need to rectify grey areas that emerged in the outcome of this project.

Colligation

The phenomenon of colligation conforms to syntagmatic relation advocated by Saussure (1916) in which he lays emphasis on permissible linear patterning of words at sentence level. To be more precise, linear patterning of words occurs not only to show interrelations of three relational structures namely, *subject argument structure*, *nucleus structure*, and *complement argument structure* but also within these relational structures in terms of their pre-modifier(s) and post-modifier(s) of *subject head*, *nucleus (verb) head*, and *complement (object) head* (Jha, 2019). Since, the notion of linearity is more pertinent to sentence, colligation has been ascribed (+) value for the attribute, linear relation. On the other hand, collocation, which is a natural association of words in a particular context, occurs as 14 limited patterning of words at phrase level only (see section-3 below). Hence, the value (-) has been ascribed to the attribute *linear relation* in the case of collocation.

Fixed expression

As the name suggests, a fixed expression is a syntactic unit which is not supposed to be expanded, shortened, or grammatically changed. Like collocation, fixed expression is also a group of words but collocation is formed at phrase level; whereas, fixed expression is often formed at sentence level.

1. How are you?
2. Have a nice time
3. Let's go.
4. Time is running out
5. Do your duty.
6. Have a safe journey.
7. Long time; no see
8. See you later.
9. Have a nice day.
10. Take your time.

Idioms

Like a collocation, an idiom is also a group of words but they are different in that meaning of a collocation is inferred from its constituent words; whereas, meaning of an idion cannot be inferred from its constituent words because it gives figurative meaning which is different from its literal meaning. Since, idioms do not have literal meaning, their metaphorical or figurative meanings are supposed to be learnt consciously. In doing so, one also needs to understand the dichotomy between two types of idioms: *opaque* and *transparent*. An idiom is considered to be opaque if its intended meaning is not at all conveyed from its constituent words. For example, none of the opaque idioms listed in the first column give literal meanings at all; whereas, idioms listed in the second column although give metaphorical or figurative meanings but they do have a tinge of literal meaning as well. Some collocations are close to transparent idioms in that their meanings can be inferred from their constituent words e.g. 6th to 10th in table 2 above.

Table3. Types of Idioms

Opaque Idioms	Transparent Idioms
1. Cake-walk (something easy to achieve)	1. Add insult to injury (to make someone feel worse)
2. Hit the sack (Go to bed)	2. Blessing in disguise (unexpected positive outcome)
3. Kick the bucket (Die)	3. Let sleeping dogs lie (to avoid fomenting a problem)
4. When pigs fly (Never)	4. Pull someone's leg (lie to someone jokingly)
5. Smell a rat (suspect something wrong)	5. Dance to someone's tune (appease one's demands)
6. Rain cats and dogs (Heavy rain)	6. It takes two to tango (Only one is not at fault).
7. Cry over spilt milk (repent over past)	7. Pass the buck (transfer a problem to others)

Cliches

A cliché, often occurring in phrasal or sentential form, is an expression of idea or opinion. Such an idea or opinion because of its overuse in our daily activities gets outdated. Like collocations, idioms, and fixed expressions, clichés also have figurative implications. The following are some of the popular clichés:

- Let's touch base.
- The apple doesn't fall far from the tree.
- I'm like a kid in a candy store.
- I lost track of time.
- Time heals all wounds.
- We're not laughing at you, we're laughing with you.
- Play your cards right.
- Read between the lines.
- Beauty is only skin deep.
- A matter of time

Proverbs

A collocation is similar to a proverb in that proverb too does not change its grammatical patterning. All the proverbs remain static for any communicative purpose. A proverb is a metaphorical and wise message based on experienced truth or common sense. Every culture has its own proverb developed through its cultural experience as shown in the following examples:

Table 4. Metaphorical Proverbs

	Proverbs	Meaning
1.	A bird in hand is worth two in the bush.	What we have is more valuable than what we wish to have.
2.	All that glitters is not gold.	Don't go by the outer appearance of sb. or sth.
3	An empty vessel makes much noise.	Less knowledgable speak too much and create fuss.
4.	Barking dogs seldom bite.	A person of threatening nature rarely harms.
5.	Don't judge a book by its cover.	Don't go by the outer appearance of sb. or sth.
6.	Don't put all your eggs in one basket.	Don't put all your efforts in one area because if it doesn't work out, you may lose everything.
7.	Empty bags cannot stand upright.	Don't expect much from an underprivileged.
8.	Fools rush in where angels fear to tread.	An inexperienced person moves without care.
9.	If wishes were horses, beggars would ride.	Things do not happen by having mere desire.
10.	Look before you leap.	Give a thought before taking any action.

It is noteworthy in the above examples that some proverbs have connotative meanings as in 2, 3, 4, 5, 6, and 7; whereas, 1, 8, 9, and 10 have denotative meaning as they are more literal than metaphorical. This fact has been shown by the value (+/-) in table 1 above. The study of proverb is also important from the perspective of linguistic relativity. The conviction or hypothesis of linguistic relativity proposed by Sapir and Whorf in Whorf (1956) believes that people of different cultures think differently.

2. Types and Patterns of Collocation

Since, English words are cohesive in nature, collocation can be viewed as a natural tendency of using a word with another word(s). More often than not, a collocation carries literal meaning, a meaning that is most basic. However, some collocations have figurative meanings as they have connotative resemblance to the figurative word used in the collocation. Given the cohesive nature of words, this study delves into identifying possible configurations (constituent structures) of collocations. The study comes up with seven types of collocation based on function and 14 on the basis of form. It is imperative to mention that positioning of collocations is not rigid in terms of their occurrence. Unlike traditional belief as to positioning of collocation in which a collocation consists of base or headword+collocate, this study refutes the structure of base+collocate for a collocation because *base* and *collocate* are not static in terms of their positions. For example, in a collocational expression like *love song*, *love* is base (functioning as a modifier) and *song* is collocate; whereas, in *true love*, *love* is not the modifier because it is being modified by the modifier *true* by coming before 'love'. So, we cannot predict the positioning of a collocation in terms of whether a base will be preceded by a collocate or followed by a collocate. However, we can predict possible structures of collocations in terms of the sequence of their constituents that they are made up of.

Here, we shall see ten specimen examples of seven types of collocational expressions normally used in our day-today life. All the seven types of collocations have been named after the word class of the headword. For example, if a collocation starts with a headword that is *noun*, the collocation has been tagged as nominal collocation. Similarly, if the headword of a collocation is verb, it has been tagged as verbal collocation, and so on. The phenomenon of collocation is slightly nebulous

in terms of formalizing it with a hard and fast definition. This study classifies collocation on the basis of form and function. On the basis of function, the study lists seven types of collocation: *nominal*, *verbal*, *adjectival*, *adverbial*, *phrasal verb*, *prepositional*, and *transitional* and 14 on the basis of form (constituent structure) as follows:

2.1 Nominal Collocation

Table 5. Constituent Structure of Nominal Collocation

Structure-1: N+P+N	Structure-2: N+N
Pack of cards	Public opinion
Matter of pride	Speed limit
Surge of anger	Gender equality
Centre of attraction	Zero tolerance
Volley of questions	Identity crisis
Interest in game	Catchment area
Point of view	Contact details
Piece of advice/information/paper	Departure time
Member of parliament	Detention centre
Quality of life	Freedom fighter

2.2 Verbal Collocation

Table 6. Constituent Structure of Verbal Collocation

Structure-1: V + NP	Structure-2: V + Adv	Structure-3: V + P
Meet a deadline	Shout loudly	Apply for (a job)
Make a mistake	Behave properly	Complain about (sb or sth)
Accept a challenge	Divide equally	Agree to (sb) with (sth)
Take action	Drive safely	Bump into (sb or sth)
Place an order	Exercise regularly	Hint at
Miss an opportunity	Listen carefully	Comply with (rules)
Leave a message	Need badly	Consist of (sth)
Do a good job	Rain heavily	Differ from (sth)
Express concern	Solve easily	Revolt against
Meet an accident	Speak clearly	Confide in (sb)

2.3 Adjectival Collocation

Table 7. Constituent Structure of Adjectival Collocation

Structure-1: Adj + N	Structure-2: Adj + P
Alternative medicine	Optimistic about
Annual turnover	Loyal to
Balanced diet	Proficient in
Blind faith	Disturbed by
Economic growth	Shocked at
Ethnic tensions	Ready for
Foreign policy	Capable of
Fundamental rights	Content with
Heavy traffic	Different from
Racial discrimination	Fond of

2.4 Adverbial Collocation

Table 8. Constituent Structure of Adverbial Collocation

Structure-1: Adv + Adj	Structure-2: Adv + V
Highly controversial	Vaguely remember
Fully satisfied	Flatly refuse
Perfectly normal	Outrightly reject
Blissfully ignorant/unaware	Strongly recommend/condemn
Deeply affected	Badly damage
Reasonably priced	Bitterly criticize
Painfully slow	Sincerely appreciate
Happily married	Totally agree
Strongly recommended	Thoroughly enjoy
Completely abnormal	Closely examine

2.5 Phrasal Verb Collocation

Phrasal verb collocation is different from verbal collocation in that the former gives a new meaning; whereas, the latter gives a literal meaning as listed under section-2 above. Since, phrasal verb consists of a verb plus preposition or adverb, we shall see some examples of two types of constituent structure for phrasal verb collocation.

Table 9. Constituent Structure of Phrasal Verb Collocation

Structure 1: (V+P/Adv)	Meaning	Structure 2 : (V+P/Adv+P)	Meaning
Come across	Meet by chance	Look forward to	Await eagerly
Give up	Quit	Put up with	Tolerate
Turn up	Appear	Catch up with	Go fast to catch sb
Turn down	Reject	Look down upon	Despise
Call off	Cancel	Do away with	Get rid of sth
Give in	Surrender	Cash in on	Exploit a situation
Put on	Wear	Come up with	Produce
Hang out	Spend time with sb	Check up on	Take stock of
Break down	Stop functioning	Get along with	Mix up well with sb
Figure out	Understand	Live up to	Fulfill expectations

It is noteworthy in the above phrasal collocations that a new meaning is derived (see the meaning column) because of collocating prepositions or adverbs to the verb. Hence, phrasal verb collocation is subject to be learnt consciously.

2.6 Prepositional Collocation

A prepositional phrase is a group of words that begins with a preposition. The following are some examples of prepositional collocations beginning with frequently used prepositions like *to*, *out*, *by*, *on*, *beyond*, *under*, *at*, *in*, *for*, *etc*.

Table 10. Structure of Prepositional Collocations

TO	
To the satisfaction of	The charge must be proved to the satisfaction of the court.
To the best of my knowledge	To the best of my knowledge, he has done a pioneering research.
To the fullest	I want to enjoy my life to the fullest.
To one's surprise	To my surprise, my song appealed to many young people.
To one's credit	There are ten books to his credit.

OUT	
Out of context	Quotes can be manipulated and used out of context.
Out of curiosity	Many came out of curiosity to have a glimpse of Mr. Modi.
Out of order	My mobile was out of order, but it is functional now.
Out of control	The plane got out of control and crashed.
Out of danger	He was admitted to a nearby hospital and is stated to be out of danger.
BY	
By mistake	I took his bag by mistake.
By force	The leader made laws and imposed them by force.
By nature	The great characters of literature are by nature a rebellious lot.
By profession	I am a network engineer by profession, but I like teaching physics.
By law	By law, all restaurants must display their prices outside.
ON	
On paper	On paper, their country is a multi-party democracy.
On leave	Our professor is on leave this semester.
On an average	On an average, I sleep only three to four hours.
On a regular basis	The hospital bed is changed on a regular basis.
On a large/small scale	They are preparing for war on a large scale.
BEYOND	
Beyond recognition	I saw him last 25 years ago, now his face is beyond recognition.
Beyond one's reach	With a strong will power, nothing is beyond one's reach.
Beyond my understanding	The rules of this game are beyond my understanding.
Beyond compare	These precious jewels are beyond compare.
Beyond one's control	The situation was just beyond my control.
UNDER	
Under construction	Yesterday, we went past a temple under construction.
Under review	The matter of these kinds of games is still under review.
Under stress	I have been under stress at work lately.
Under repair	Traffic will be diverted while the road is under repair.
Under consideration	Several proposals are under consideration by the state assembly.
Under the influence of	He was under the influence of alcohol when he made the accident.
Under the impression that	I was under the impression that he has a Ph.D degree.
AT	
At full speed	A gendarme, urging his horse to a gallop, arrived at full speed.
At the outset	He made it clear at the outset that he is not going to quit his job.
At a glance	I could see at a glance that the situation was serious.
At fault	It was later found that the ferry captain was at fault.
At the same time	He looked hurt and angry at the same time.
At a distance	I could not understand what he said as I was at a distance.
IN	
In detail	The results must be analysed in detail.
In advance	You must pay for the ticket in advance.
In a hurry	I'm in a hurry, so come to the point.
In full swing	When we arrived the party was already in full swing.
In debt	He is a very successful man, but now he is in debt of Rs. 12 crore.
FOR	
For example/instance	Many factors are important, for example, class, gender, ages, etc.
For a moment	Wait for a moment outside the room.
For a change	Let's take a walk for a change.
For a good cause	They are protesting for a good cause.
For sale	She has put her house up for sale.

FROM	
From dawn till dusk	There is traffic in the streets from dawn till dusk.
From the very beginning	He knew they'd be friends from the beginning.
From the bottom of my heart	I am sorry, and I mean that from the bottom of my heart.
From work	I have just returned from work.
From home	I work from home twice a week.
WITH	
With all/full respect	With all respect, I hold him in high esteem as my Godfather.
With the help of	I read English magazines with the help of a dictionary.
With regard/respect to	I have nothing to say with regard to your complaints.
With regret	News of her death was received with regret by her friends.
With reference to	I am writing with reference to your article published in the TOI.
WITHIN	
Within reach	The ball was almost within his reach.
Within walking distance	Her job is within walking distance of her school.
Within one's budget	This necklace is within my budget?
Within one's grasp	The rope was within his grasp, but he was too weak to reach for it.
Within an hour	I will be back within an hour.
WITHOUT	
Without a break	They worked through the night without a break.
Without any warning	As the plane neared the airport, without any warning, it began shaking.
Without a good foundation	We cannot erect a good building without a good foundation.
Without a plan	Works like constructing buildings can not be done without a plan.
Without any doubt	He is without any doubt the cleverest student, I have ever taught.
DURING	
During prayer/meeting	We should maintain silence during prayer.
During the day/night	He must have changed clothes during the night.
During the holidays	During the holidays my sister and I went to Switzerland for a change.
During war	There was too much bloodshed during war.
During weekends	I will finish my pending work during weekends.
AGAINST	
Against the law	It is against the law to park here overnight.
Against all the odds	Against all the odds, he managed to get pass marks in all the papers.
INSIDE	
Inside information	I have some inside information about his family life.
Inside story	Only he is aware of the inside story about his family feud.
Inside track	With his additional experience in sales, he will definitely have the *inside track* for the job.
OVER	
Over the past decade	There have been lots of changes over the past decade in crafts industry.
Over fifty	Over fifty, one must undergo quarterly health check-up.

2.7 Transitional Collocation

Transitional Collocations are the phrasal expressions which are used to move from one text to another for the purpose of summarizing, paraphrasing, comparing, and so on. The following are some of the popular transitional collocations used frequently in spoken and written discourse:

Table 11. Structure of Structure of Transitional Collocation

To sum up	To sum up, there are three main ways of tackling this problem.
Precisely speaking	Precisely speaking, there are five impeding factors in learning English spellings.
In a nutshell	In a nutshell, she deserved to be the winner of this game.
In addition to	In addition to a competitive salary, the company offers attractive perks.
By the time	By the time we arrived, they had left for the airport.

3. Techniques of Teaching Collocation

Collocation, being one of the most dynamic activities in language learning, needs to be taught using under-mentioned techniques:

3.1 Verb Network

Create a verb network in a tabular form (as drawn below) of commonly used verbs like *do, give*, *make*, etc.) and ask the students to fill second and third columns with more collocations and examples respectively for the base or head words.

Table 12. Verb Network of Frequent Collocations with DO

Do	Do research	He is doing a research on the benefits of spirituality at workplace.
	Do one's best	One should do one's best for the revolution in innovation.
	Do a favor	Could you do a favor for me?
	Do the needful	Kindly do the needful to publish the draft in Wikipedia.
	Do exercise	They do exercise in the ground early morning.
	Do a good job	I have no doubt you will do a good job, but ignore gossip-mongers.

Table 13. Verb Network of Frequent Collocations with HAVE

Have	Have a chat	I had a chat with him yesterday about his family issues.
	Have fun	Some of us can just go out now and have fun.
	Have a temperature	She is having a temperature since Monday.
	Have a look	Now, let's have a look at our sample room.
	Have a quarrel	They had a quarrel, but they are friends again now.
	Have an idea	I had an idea, but I wasn't confident of executing it.

Table 14. Verb Network of Frequent Collocations with MAKE

Make	Make a request	The Society has made a request to begin the repair work immediately.
	Make a mistake	It is quite common to make a mistake when we are under stress.
	Make a choice	It was not easy for him to make a choice between his mother and his wife.
	Make a complaint	Make a complaint if you are not satisfied with the service.
	Make a phone call	You could make a phone call in case of any emergency.
	Make changes	He made changes in the script of his speech to appease the audience.

3.2 Field Network

The notion of field network is based on the premise that a word opens up an avenue of linear associative fields which in turn will include specific words as a part of subcategorization. As illustrated in figure 1, the broader nomenclatures like hospital, doctor, patient, disease, treatment, recovery form a generic network of associative fields which further subsume specific related words. For example, *hospital* is more prone to be closely associated with doctor, patient, disease, etc. On the other hand, collocation like *referral case* is more prone to be subcategorized under generic field *patient* rather than the other generic fields. Thus, field network proves worthwhile in the formation of collocations for the learners.

HOSPITAL	DOCTOR	PATIENT	DISEASE	TREATMENT	RECOVERY
• ICU Ward • General ward • OPD • X-ray room • Operation Theatre • Medical treatment • Emergency ward • Delivery room	• ENT Specialist • Family doctor • Clinical psychologist • Senior doctor • Speech therapist • Male nurse • Doctor's prescription • Intern doctor	• Referral case • Blood test • Mental patient • Heart beat • Pulse rate • Blood group • Critical condition • Deep coma • Death certificate	• High fever • Heart attack • Sore throat • Kidney failure • Back ache • High BP • Chronic disease • Weight loss • Appetite loss • Multi organ failure	• Plastic surgery • Bi-pass surgery • Yoga therapy • Naturopathy • Balanced diet • Diet chart • Expensive treatment • Wrong treatment	• Fast recovery • Fast relief • Proper diagnosis • Get well soon • Good medical care • Out of danger

Figure 1. Field Network and Subcategorized Collocations

3.3 Writing Diary of Collocations

While reading any book, keep your pen and collocational diary handy and jot down all the collocational phrases that you come across in your diary for further remembrance.

3.4 Games of Turn Taking for Collocational Pair

The starting point of this game is any content word given by the teacher. In the following example, the given head word is 'back' with which a series of collocational pairs can be formed.

Figure 2. Turn Taking for Collocation Formation

Once the participants come to a halt, the teacher may give some clues; or else, write another content word with which students will further make collocational pairs. On the above pattern, an ELT practitioner may engage learners in the drill of collocation formation.

3.5 Fill-in Drills

An ELT practitioner should prepare a formative assessment using fill-in drills of nominal, verbal, adjectival, adverbial, and of other types as follows:

a. After one hour of discussion, he could agree [   ] the terms and conditions of the holiday package. {to/with}
b. Given the current scenario, I cannot agree [   ] him. {to/with}

3.6 Radial Network

The purpose of a radial network is to show the relationship of collocates (adjoining words) to the central idea or head word in the centre. In figure 3, GREAT is the head word which has created 14 collocations as *great admiration*, *great detail*, *great disappointment*, and so on.
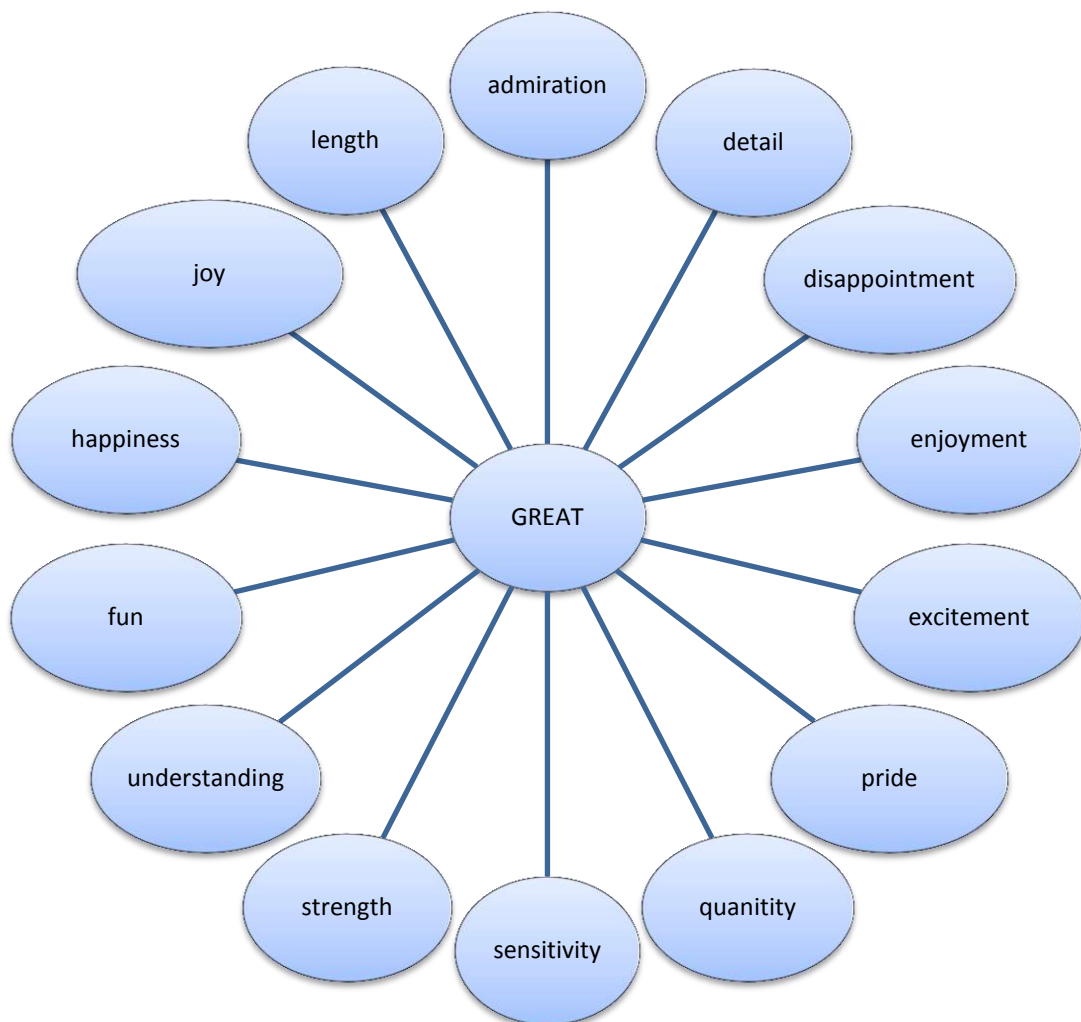

Figure 3. Radial Network of Collocations for GREAT

The drills of the radial network can be given for any of the seven types of collocation as categorized above. However, verb has been found to be the most collocative. An example of radial drill for a verb like *get* can be seen below.
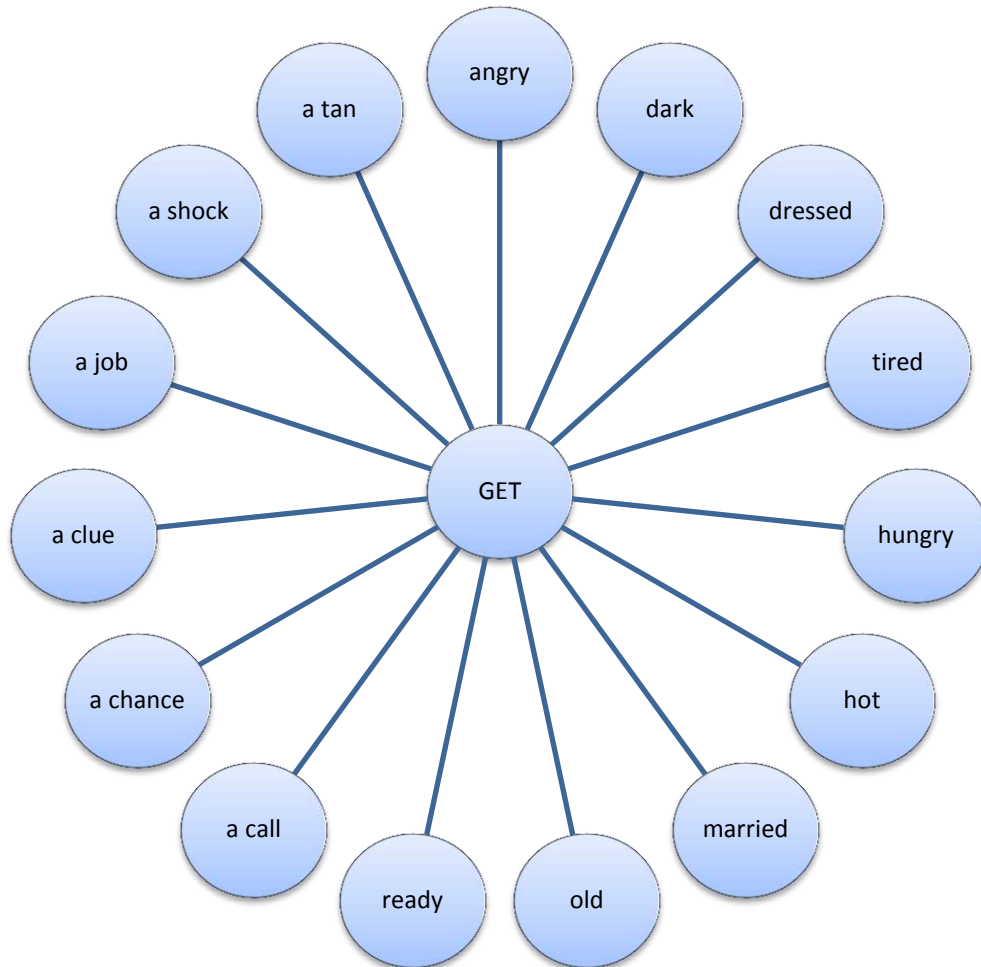
Figure 4. Radial Network of Collocations for GET

It is noteworthy in the above radial network of collocations for *get* that collocates can be either a single word like get <u>angry</u>, <u>ready</u>, etc. or collocates can be a group of words like get <u>a call</u>, get <u>a chance</u>, get <u>a job</u>, etc.

Conclusion

One of the purposes of learning a language is not only to know merely the meaning of words; but also to use a word with other words meaningfully in actual communication. In this pursuit, this article has shed some light on elaborating the notion of collocation, patterns of collocations, and some techniques of learning collocations to be an effective user of English. Although, lexical item keeps increasing along with time but collocational phrases remains comparatively static for a longer period of time. Therefore, it is imperative to learn words in the form of collocations rather than in isolation.

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Abbreviations Used in This Article

Sb: Somebody
Sth: Something
N: Noun
V: Verb
Adv: Adverb
Adj: Adjective
P: Preposition
NP: Noun Phrase

Significance and Approaches to Using Literary Texts in EFL Classroom

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Although, many universities around the globe offer a number of literature courses as part of the undergraduate program, there is a high degree of unpredictability about the role of literature in English as a Foreign Language course. The emphasis of the present study is mainly on investigating some of those issues and concerns relevant to using literature with the language learner. The ideas and thoughts raised in this chapter will have a bearing on more principled and coherent approaches to literary texts in EFL classroom. However, the ideas developed in the study will not help the teachers to pinpoint the definitive, right or wrong way to teach literature in the language classroom because every teaching situation and every literary text is different. One can draw on the range of insights available, and then, develop an approach appropriate and relevant to one's students learning environment.

Widdowson (1971) argues that "the study of literature is fundamentally a study of language in operation." Teaching language through literature calls for a complete involvement of the teacher and the taught. Carter and Long (1987) claim that both literature and language teaching deals with the development of a feeling for language, of responses to texts – both written and spoken discourse. Furthermore, literary texts offer wide range of styles and are open to several interpretations and provide highest opportunities for exploration and discussion.

However, today literature has traditionally been used to teach language usage rather than language enrichment. Various studies prove that most of the views about the benefits of literature teaching in EFL classroom remained as propaganda and failed to bring out suitable proposals and teaching methods. Teachers lack clear and pedagogically oriented definition of engaging language learners in literature classroom. They tend to fall back upon a traditional classroom approach where the prominence is on imparting information in an examination oriented manner. Teachers attach too much importance on intellectual cultivation rather than

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emotional development. Brumfit and Carter (2000) support the view when they point out that "the teaching of literature is muddled by, with a limited awareness of methodology."Carter and Long (1987) share the same thought when they claim that the methodology used in recent years is 'unsuited to literature teaching'. They further argue that, too often texts have been introduced with great fervor and enthusiasm, but unfortunately with the result that learners are often too busy translating the unfamiliar words to respond to the text. The teaching of literature becomes too boring unless there is a response, and even a negative response can generate interesting classroom situation.

Perspective of teaching literature in EFL class

Today, with the current focus on EFL, there is a great deal of uncertainty about including literature as part of English as a Foreign Language curriculum. In fact, literature is not qualitatively distinct from any other linguistic performance but a productive means of language enrichment. Literary texts provide opportunities for multi-sensorial classroom experiences and it is appealing to learners with distinct learning ability and styles. McRae (1994) argues that literary texts are representational rather than referential. They help learners to unravel the many meanings of a text. Using literature in the classroom is one of the most effective ways of involving the learner completely and bringing forth awesome opportunity to communicate their personal opinions, responses and feelings. An interesting novel or a short story may be more gripping and it provides an opportunity for personal engagement in unravelling the plot. This involvement is more enriching and interesting to the students than the pseudo-narratives frequently found in course books.

Literature is authentic material and it provides extremely diverse body of written information about fundamental human issues. Its relevance and prominence does not vanish with the passage of time. Collie and Slater (1987) state that a literary work can exceed both time and culture to speak directly to a reader with diverse background or different period of history. Researchers like Edmonson (1997), Carter and McRae (1996), Kramsch (1993), Lazar(1993), Widdowson (1992), Carter et al (1989), Maley and Duff (1989) have explored the possible advantages of integrating literary texts in EFL classroom. Moon (2010) asserted that literature enhances learners' interest and involvement, revives their critical thinking, and converts the entire teaching process into a lively exercise.

Literary texts extend rich contexts in which the lexical or syntactical units can easily be made memorable. In addition, reading literary works enables learners to gain acquaintance with the features of written language - the formation and function of sentences, various structures, and ways of connecting ideas-widening

and enhancing writing skills. Extensive reading of a novel or a play empowers students' ability to make inferences from linguistics clues and infer meaning from the context. Furthermore, a literary text can serve as an eminent tool for oral work. A student working with literature is guided to develop all four basic skills of language learning. Collie and Slater (1987) affirm that "literary language is heightened: sometimes elaborate, sometimes marvelously simple yet, somehow, absolutely right."

Selection of Text Books

As mentioned, the perspectives of incorporating literature in EFL classrooms are numerous, but the key criterion to success depends on the selection of text books. Collie and Slater (1987) found that the criteria for suitability of literary texts ultimately depends on each particular group of students, their needs, interests, cultural background and language level. One of the principal factors to consider is, whether the particular text is able to act as a stimulus for personal involvement, arouse interest and produce strong and positive reactions. If the selected work is relevant and enjoyable, it can have a lasting benefit upon the learners' linguistic and cultural knowledge. Collie and Slater (1987) further affirm that it is essential to choose books which are pertaining to the life experiences, emotions, or dreams of the learner. It is better to choose a text that is not too much above the reading proficiency of the learner.

Straight forward and simple literary works are preferred while dealing with EFL learners, but what is far more important is learners' interest, appeal and relevance. Learners need to devote additional time and effort to come to grip with a work of literature written in a language of not their own and there must be some special incentives involved. According to Collie and Slater (1987) these incentives include: enjoyment; suspense; a fresh insight into issues which are close to the heart of people's concern; the charm of encountering one's own thoughts and life situations summarized vividly in a work of art; the delight of finding the similar thoughts or experiences illuminated in literary texts.

One of the challenges that EFL teachers face today is the selection of text book. Gower (1986) is of the opinion that if literary texts are to be used successfully in the language classroom, 'they must be carefully selected and approached in a manner which promotes aesthetic interaction between the reader and the text.' Learners should be able to read, respond and interpret the texts without the mediation of the teacher. They should be able to develop their appreciation for the aesthetics of language and experience the pleasure of reading.

A text which is exceptionally difficult in linguistic or cultural level, will have limited advantages. One of the most common methods of solving the linguistic

strain in EFL classroom is to simplify the text. Simplification is not a generally favored approach because there are several disadvantages to using simplified texts. Honeyfield (1977) states that, "simplification tends to produce a homogenized product in which the information becomes diluted." While simplifying a text, the original book is shortened in characters, situations, events, and the vocabulary is restricted and the structures are limited. Furthermore, simplified texts are artificially produced and do not necessarily contribute to the development of the expected skills.

The first possible substitute for simplified version of the text is to select simple texts which are relatively easier to comprehend. 'Simple text' would mean the kind of texts that can engage effectively, challenge cognitively, foster language awareness and assist learners to think critically and respond imaginatively. Collie and Slater (1987) believe that lexical appropriacy objections can easily be solved with teachers' careful selection of texts and sensible task designing. However, teachers should have the flexibility to choose texts based on their professional knowledge and competency.

Secondly, Brumfit and Carter (1986) believe that it is a great idea to select texts from literature written for young adults. Such texts have the magical power to draw the learner into the book. They are eager to find what happens next as events unravel. They develop a kind of emotional closeness to certain characters and spontaneously share their emotional response. It is here that the language becomes transparent and the reader feels that he or she is taking possession of a previously unknown territory of knowledge. Donelson and Nislen (1980) assert that the theme of adult literature is the problem of personal growth and development. Moreover, the writings of young adults are relatively short and less complex. The characters are limited to a small number and often the protagonist would be an adult.

Lastly, besides selecting texts that are stylistically simple, it is also essential to select themes which are familiar to the learners' social, political and cultural background. Selection of familiar themes would reduce EFL learners' struggle with language and culture.

Approaches to teaching literature in EFL class

How to deal with literary texts in EFL classroom is an issue which is as important as selecting the text. Despite tremendous efforts, the teaching of English literature however, has seen very little changes over the past few decades. Most students and teachers believe that literary texts are too complex and that it does not serve the purpose of language acquisition. Researchers like Long (1987), Brumfit (2000), and Harper (1988) believe that literature teaching suffers due to lack of awareness of teaching methodology. The approaches to teaching literature are generally teacher-

centered and teacher-directed. The literary texts are being introduced to the students through lectures, summaries and paraphrases and the learners are expected to be passive listeners with little or no involvement.

Whitehead (1968) suggests that teachers should have the knowledge of different approaches and techniques to make literature teaching a success. Duppenthaler (1987) defines teaching approach as "anything that is designed to increase students' motivation, participation in learning process and interaction between learners." Richards and Rodgers (2007) are of the opinion that different types of activities form the basis for different philosophies at the level of teaching approach. Moody (1983) opines that an approach aims to "provide a framework, or sequence of operations to be used when we come to actualities."

The dominant aim of second language learning in recent years is to promote learners' communicative competence. However, when the teacher introduces a literary text in the class, the communicative ideal often disappears. Teachers tend to attach too much importance to intellectual development at the expense of emotional transformation. The teacher falls back upon a conventional classroom where he or she is active in transmitting information about the author, the background of the work, the theme and the plot. Learners are uninvolved and are expected to memorize the information given by the teacher. A greater portion of the classroom time is devoted to a massive process of explanation and translation by the teacher. Such traditional learning environment hardly provides room for personal involvement and active participation.

Kramsch (1985) criticizes the approach and states that teachers teach literary texts as 'finished products, to be unilaterally decoded, analyzed and explained.' Vendler (1994) emphasizes that "a literature course should lead a student to a state of intense engagement." The way literature is presented today, undermines the learners' right to respond, resulting in resentment, lack of interest and motivation. Santoni (1972) believes that literature classroom might be "a painful lesson in deciphering."

Strategies to teaching Literature in EFL Classroom

A literature classroom is a world, worth explaining and exploring. Widdowson (1975) remarks that, "literature teaching is at heart, a matter of developing learners' creative ability." When students are introduced to a new literary work, the first experience and reaction to it may be crucial. The first apprehension can colour their feelings about the entire text. The teacher's role here is to provide a sense of adventure and supportive atmosphere which will be reassuring to the students. Furthermore, the students need to be convinced that the task ahead is not an impossible one.

Collie and Slater (1987) demonstrated that "any approach used exclusively can turn to tedium in the classroom." The aim here is to compliment more apt and conventional approaches to the teaching of literature so as to trigger and stimulate students' desire to learn. It is hoped that the following set of classroom procedures will pave the way to fresh momentum in the teaching of literature in EFL classroom.

1. Orientation and Warm-up

A considerable number of students in a literature classroom often fail to carry on with the literary texts because they find the initial encounter simply too daunting. Hence, it is worth spending some time on orientation and warm-up sessions before the book is introduced to the class. In this session lexical difficulties can be pre-taught so that when the students start reading the text, much of the vocabulary will be familiar to them. It is also advantageous to discuss the main themes of the particular work which they are going to proceed with. The purpose here is to bring out students' own attitudes and feelings on the issues, and connect their knowledge and life experiences to that of the text. Warm-up activities are planned to set the mood, create enthusiasm and arouse curiosity. These will serve as a familiar land-mark when they turn to the text.

Using biographical montage is another successful strategy to be used while teaching literary texts**.** Most teachers prefer to talk about the author prior to starting the text. Collie and Slater (1987) believe that using such background knowledge is a way into the text. Instead of the boring book reports, teachers can bring biographies to life. A biography montage includes relevant information about the author's life such as photos, objects, places, etc.

These could be projected using an overhead projector. The students are invited to hypothesize the meaning of the items in the montage, either individually or as a group. Having observed the montage, they could be asked to do the following writing activities:

- Reconstruct missing entries from the author's diary using the visual prompts.
- Write sub-titles, short text, or label each item so that the montage will look like an illustrated biography.
- Matching the short texts with the items in the montage could be an effective activity with less advanced students.

2. Setting the Scene

Various studies prove that using the title and cover design is a successful pedagogical method to be used with the language learner to kindle their inquisitiveness. Here, the teacher sets the scene and evokes learner's curiosity by showing them the cover design of the intended text book. The teacher summons the whole class to look at the picture and requests the learners to describe it by asking questions like: Who? What? Why? How? Where? etc. This is an activity designed to keep track of the speculations made by the students about the text.

3. Getting into the mood

The studies of Collie and Slater (1987) confirm that guided fantasy in the classroom enhance imagination, emotion, and creativity of the learner. The use of guided imagery methods enhances the learning and behavior of students and stimulates their memory. Here, the teacher sets the scene of the beginning of a certain literary work, and asks the students to experience this scene in their mind. Having done this, they are asked to put it in writing what they experienced, felt and seen. Thereafter, students are put into small groups and each member in the group shares their experiences with the group. The teacher bunches up the class after a short discussion and then two or three students are invited to restate their description for the advantage of the whole class.

4. Enhancing curiosity

In this activity students make a predictive continuity of the text. Collie and Slater (1987) believe that it is an ideal approach that develops learners' curiosity. The session could be conducted in the form of a role play or imaginative writing. Students discuss possible continuation of the text in groups, prepare script, improvise and act them out in the class. Alternatively, similar activity could be accomplished as predictive writing. After the students have read and understood the first part of the text, they are asked to write a story, dialogue, letter or a note based on the situation in the text.

5. Encourage learner response

The teachers, who are involved in improving students' English speaking skills, frequently get frustrated because some students do not try to speak at all. It is a universal problem. Sometimes even the highly motivated students tend to become passive because the tasks assigned do not enthuse them. For instance, it is a good idea to avoid asking very common questions about the text 'Do you like it?' Questions of this type are often too indistinct and alarming. The tasks should be allocated in such a way that they allow the learner to relate his or her world of experience to that of the text. Following are examples of activities that could be carried out in order to encourage learner response:

- Ask students to imagine themselves as certain characters in the text. What would they have done, if they had been in the similar situation of the character in the text?
- Provide the class with a questionnaire about some of the issues or events in the text and ask them to discuss their own views or reactions to the questions before or after reading the text.
- Ask the students to write a letter of advice or suggestion from one character to another.
- Give students a rough idea of the situation in the text, for instance, 'the happiest day in my life.' Ask them to narrate their own experiences of similar situation before reading the text.

6. Vocabulary building

According to Patterson (2018), learning vocabulary is an essential element of acquiring a language. However, the countless words in English language can be too difficult for EFL students. As Boyle (1986) puts it, "literature student has to be more at home in words which describe the finer shades of human emotion."

Strategies for improving vocabulary:
- In this activity, basic human feelings can be taken as a starting point. The students are asked to discover six new words within the range of the given word. For example,
  LOVE - affection, fondness, warmth, intimacy, attachment, tenderness.
  JOY - delight, happy, pleasure, rejoice, glad, jubilation.
  ANGER - annoyed, cross, irritated, furious, displeased and resentful.
  FEAR - terror, fright, horror, panic, dread, alarm.
  Then the students are asked to make sentences with each of the words.
- Another way to develop vocabulary is to show picture of faces which express compound feelings and emotions. Then ask the students to describe the face.
- Combine rich vocabulary with synonyms. When the teacher uses a complex vocabulary in the classroom, try to substitute it with another simpler word immediately after such extensive words so that the learners will procure a natural understanding of similar expressions. For example, when you say to your students, "Can you enlarge on that?" some of them might look at you as if they are insensible. But if you could ask, "Could you tell me more?" followed up with "Can you enlarge on that?", and then they will grip what you mean. They learn that to enlarge means to tell more about something.
- Pre-teach the essential vocabulary prior to starting the text. This will provide them with a successful reading experience.

Conclusion

To sum up, literature indeed has a significant place in EFL classroom because it motivates and leads the students to a state of intense engagement. It is undoubtedly the supreme agent for illustrating language use and instituting cultural assumptions. The present study explains explicitly that our success in using literature effectively in language classroom depends entirely upon the selection of text books and the awareness of the methodological approaches and strategies. It is hoped that the detailed description of various pedagogical applications might bring a fresh momentum into the teaching of literature. This is achievable only when the educationalists and teachers work together to make literature teaching less teacher-dominated and more learner-centered and thus making the learning procedure more relevant, interesting and meaningful to both the teachers and the students.

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Culture, Theatre and Language: Challenges to Foreign Audience/Readers' Appreciation and Understanding of the Works of Nigerian Dramatists

ABE, Omololu Taiwo[1]

Every dramatic work is a representation of a culture through the presentation of a geographical area that is revealed through the various elements of production and predicated on the official or indigenous language of the people. Abe and Ajayi (387) are of the opinion that 'creative artists mould cultural elements to enhance and embellish their works. In this instance, culture becomes an enhancer that establishes a dramatic experience within a particular geo-cultural society …' A government appreciates the importance of language as a means of promoting social interaction, national cohesion and the preservation of cultures. Thus every citizen shall learn the language of the immediate environment. In the interest of national unity it is expedient that every child in Nigeria shall be required to learn one of the three Nigeria major languages: Hausa, Igbo Yoruba.

The style of language of composition which varies from one dramatist to the other, gives the work the necessary identity. The dramatist 'is a small god, with a stage for his Eden, peopled by Adams and Eves of his own creation. And, like the supreme Creator, he skillfully manipulates his subjects in accordance with his whims and caprices, enriching one, impoverishing the other, creating conflicts and resolving them, as one character is played against the other' (Umukoro, 6). These dramatists

> *place interest on the serviceable value of art in their creativity. This is because they choose a subject that troubles them and their society and make a creative piece out of it. Critical observations of the various creative currents show that these playwrights attempt to say one thing or the other about society with their works while playing with the language understood by their target audience. Whether it is poetics of fatalism,*

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> *pessimism or animist metaphysics or literature of social*
> *realism, the point is clear that each work tells its own*
> *story about the society* (Binebai 110).

Agreeably, an audience or reader, not minding his experience, sense of observation and imagination, enjoys the dramatist's work through his understanding of the dramatist's chosen language. However, no matter the genre through which a work is composed, it will only achieve popularity through the understanding, appreciation and acceptance of the audience or reader. Hence, the dramatist must consider the audience and readers in his composition since they are members of his dramatist society whose sense of imagination, appreciation and understanding of the dramatist's culture may not be easily bypassed. The audience, like the reader, is another creative mind whose understanding and knowledge of his culture cannot be downplayed. Therefore, it is important that the dramatist considers his influence on the audience/readers' knowledge. This influence, positive or negative, depends on the ability of the latter to understand and as well interpret the language of composition and other cultural elements which the former has creatively woven into his work. Suffice it to say that the creative use of language in a particular work is one major factor that interests or causes disinterestedness in the audience or reader. Hence,

> *the African dramatist shoulders a heavy*
> *responsibility towards his immediate society and*
> *humanity at large. His is the role of the seer or*
> *prophet in a predominantly ignorant community,*
> *a visionary artist, whose work points the way*
> *forward through the labyrinth of time…Thus, the*
> *African dramatist cannot afford to be aloof, or*
> *alienate himself from the collective goal of his*
> *people' (Umukoro, 15).*

The Dramatist and his Audience/Reader

A dramatist is affected by the conditions under which he conceives and writes - his socioeconomic status, personal background, religious or political position, and purpose of writing, while his work or creativity and its stylistic elements will be influenced by his culture as well as his innovative energy. Things may go wrong when the intellectual or cultural background of the audience/reader does not permit a shared experience with the dramatist's work since the audience's cultural assumptions, holy or profane, local or international, social or political, may override all else in deciding the form and content of the creative work. These are large considerations that can take the dramatist into areas of sociology, politics, social

history, religion, literary criticism, philosophy, aesthetics, and beyond in his confabulation or research into an event in history.

The Nigerian dramatist presents his society in a non-partial but congenial manner. However, the reactions to his work, which can only emanate from the understanding of the language and other elements of his writing, are borne out of the fact that the audience/reader sees himself in a manner that presents him for diagnosis. Agreeably, the Nigerian theatre conforms to Mayer and Richard's description of theatrical tradition as 'the transmission of a code of rules (conventions) to which players, playwrights and audiences conform, and a store of possible modes of representing action which accumulates over generations' (68).

Culture and the Nigerian Theatre

Culture remains a distinguishing factor in the existence of any society as it embraces the behaviour, language, beliefs, religion, politics, festivals, translations, rituals, rites, codes and administration. In Taylor's opinion, culture is '… that complex whole which includes knowledge, belief, art, law, morals, custom and any other capacities and habits acquired by man as a member of a society' (16). In order to appropriately capture the tone of this paper as regards the place of culture in the works of Nigerian dramatists, we will accede to Piddington's postulations that the culture of a people is 'the sum total of the material and intellectual equipment whereby they satisfy their biological and social needs and adapt themselves to their environment' (13). It is important that people derive pleasure and satisfaction in what they do. Every reader of a work seeks for pleasure and satisfaction from such work, however, pleasure and satisfaction can only be guaranteed if the reader understands the language which holds the inherent message in the work. Every drama is a structured activity of various characters. However, one major nexus between culture and drama in the service of the society is the fact that 'while culture generates codes on which a people's behavioural pattern is anchored drama provides the vehicle with which these codes are passed from one generation to the other' (Gowon, 114). Therefore, we view culture as 'the totality of the ways and styles of live evolved by a people in their attempts to meet the challenges of living in their environment, which gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organisation' as distinct from other cultures [emphasis mine] (Idegu, 315).

> Right from the beginning of theatre practice in Nigeria, when performances were predicated on improvisation to the emergence of the dramatist through the establishment in 1948 of the University College, Ibadan that played primary influence on the art of playwriting through the establishment of an English Department and the later emergence of a

Department of Theatre Arts in 1970, the dramatist has always give the audience what it expected. Taking Soyinka's two plays *A Dance of the Forests* and *Death and the King's Horseman* into consideration, the foremost dramatist creates tragic experience through the Yoruba cosmology. Obi Maduakor succinctly summarises these works as 'Soyinka's metaphysical and materialist perspectives in evolving a dramatic aesthetic' (Gowon 147). Theatre relies on culture for its materials while the promotion of any culture is predicated on the theatre through performance. Thus, 'theatre and culture are largely environmental phenomenon as they interplay at various levels to produce a picture of the casual complexes that characterise a society. It is therefore not debatable that every theatrical/dramatic piece presents before the audience/reader a society with its peculiar antecedents which nourishes its uniqueness…' (Gowon 144).

Culture and Language in the Works of Nigerian Dramatists

Adeoye in Abe and Ajayi (391) is of the opinion that, 'the issue of cultural degradation experienced in Nigeria and other nations of Africa, which has gradually metamorphosed into neo-colonialism remains a significance of the colonialists' ideological programme. Even today, the influence of the Western nations on most African countries has become a phenomenon on the sociopolitical and economic terrain of most developing countries in the Black continent of Africa. Taking a cursory look at the origin of literary works of the earlier African writers, it is clear that most of the earlier works of the Nigerian dramatists were a 'search for identity and sorts of response to the problem of cultural degradation. This is one major reason why the earlier Nigerian dramatists of Yoruba origin 'wrote in English, but, in locally fabricated and flavoured English' (Osofisan 180). This indigenous flavor mainly displayed in the use of proverbs, idioms, and dialectics, raises the interpretation of our drama above the understanding and interpretation of a Euro-American reader/audience who may find all these elements of our culture a hard nut to crack. Thus, Osofisan's play *Twingle Twangle – a Twyning Tale*, which presents us with the lives and adventures of a set of twins and, portrays a general knowledge of a vital principle which has to do with the concession to each person or individual character even if it may not be pleasing to all. In the dramatist's culture, the twins are created in pair and they must remain so, even at death. Hence, the act of carving an image to complete the pair when one of them dies is a significance of the Yoruba's (a tribe in Nigeria) concept of completeness. Ulli Beier in his explanation of the Euro-American short of understanding of the Yoruba's concept of completeness which dwells on the African belief in the nature of completeness and togetherness enunciates in his conversation with Professor Wole Soyinka: 'do you remember that outside the gate to the *Osun* (a deity in Yoruba land) grove there

were three mighty trees? These trees were interlinked in their crowns, and they made a very powerful group. They were very sacred, and you really felt you were in the presence of *Orisa*. The European visitors invariably said, 'what beautiful trees.' But Susanne Wenger used to say, 'perhaps we simply call trees beautiful in our culture because we are incapable of understanding or defining their spiritual being.' One night, one of those trees suddenly fell to the ground, which to the *Osun* worshippers was a great disaster. They then commissioned a carving to be placed in the *Osun* shrine at the king's market as a replacement for the tree which perhaps indicates that the spirit of that tree had to be transferred to that *ere* (the carving)' (66).

The work of the Nigerian dramatist at the beginning was characterised by past movements and tradition and, a unified system of beliefs and culture. Today, however, the Nigerian dramatist has attained a new level that grants him recognition where and when issues relating to the art of playwriting are discussed. This is a consequence of his clear understanding and interpretation of his culture and the creation and reflection of an African identity which are notable in the artistic interpretation of 'the spontaneously ceremonial format of performance, and the play's fundamental animist ethos … which distinctively identify the African play production' (Osofisan, 184). Femi Osofisan, a well-known Nigerian dramatist is of the opinion that, 'although these elements hold significant implications for a non-African, they are employed to create an African identity in dramatic works' (184). These cultural factors, that expressed the African identity in the dramatist's work, will always hinder the aesthetic judgement and appreciation of a foreign audience/reader, who may raise aesthetic questions at the productions of Osofisan's *Twingle Twangle: a Twyning Tale,* Soyinka's *Death and the King's Horseman*, Ola Rotimi's *Kurunmi* (1971) and Wale Ogunyemi's *Ijaye War* (1996). These plays in performance are the display of traditional elements which include dialogue, songs, dance, large cast, mime, narrative technique and costume.

Soyinka's *Death and the King's Horseman* portrays aesthetic of the Yoruba's traditional *gbesele*, (I place my foot on her), a priviledge that applied not only to the reigning monarch, but also to the *Aremo* (the monarch's first son) and the *Elesin Oba* (king's horseman) which of course may be beyond the understanding of a Western audience who may see it as an abuse of right and freedom or as an act of oppression. This also applies to the ritual of someone's decision to die with the king which to the Western critic is simply suicidal. Beier, due to his knowledge, and understanding of the Nigerian culture, justifies the African notion of the ritual as against the Western idea when he explains with references to Soyinka's *Death and the King's Horseman* and Duro Ladipos's opera *Obakoso*

the European notion of suicide is very far from the
ritual that takes place in Death and the King's
Horseman. If you look at the mythology about the
Orisa you will find that there is always some form of
so-called 'suicide' involved. Sango actually hanged
himself. Otin, deified as a river goddess, throws
herself on the ground and becomes a river.
Oluorogbo ascends to heaven on a chain and Ogun
descends from the bowels of the earth. In each case
there is metamorphosis from one form of existence to
another. It always arises from a sense of tragedy,
from a feeling that without this transition you cannot
become what you are meant to become (68).

Kofoworola observes that, in *Death and the King's Horseman* for example 'the long shadow of the British intervention could not breach the cosmology where the living, the dead and the unborn are perceived as a consortium, hence Olunde, the eldest son of Elesin, could not be prevented from the required obligation in spite of his Western education' (81). The metaphysical content of the play, inherent in Elesin's obsequiously submissive personality to the King both on earth and the world beyond, will generate arguments if placed before a Western audience/reader. Hence, 'the colonial factor is an incident, a catalytic incident merely. The confrontation in the play is largely metaphysical, contained in human vehicle which is Elesin and the universe of the Yoruba mind – the world of the living, the dead and the unborn, and the numerous passage which links all' (Soyinka 56). Ola Rotimi and Wale Ogunyemi raised a similar issue in *Kurunmi* and *Ijaye War* respectively – two historical plays with a similar plot but different conceptual approach. The main issue that leads to the war in these plays is the first son of Alaafin (Aremo) who like the Elesin in Soyinka's *Death and the King's Horseman* must die with his father simply because he enjoys equal rights, freedom, and access to human and physical properties in the land.

The use of dialectics and magical power is another cultural aspect in the works of the Nigerian dramatists. These are displayed in Duro Ladipo's *Obakoso,* Ola Rotimi's *The Gods are not to Blame* and most of the plays mentioned earlier in the foregoing.

How do you explain to a foreign audience that the
recitation of some magical words could force a man to
sleep or dance, or that the mere stretching of a carved
stick (Sango's wand) could provoke lightning? This is

far above the scientific expertise of the Western world. No wonder then that the Editorial review of the performance of Ladipo's Obakoso in Berlin in 1965 exposes the creative inability of the Western theatre to achieve such an aesthetic height in the dramatic performance. The Spectator a British Weekly Magazine carries in its review that, here was something Europe cannot do. Also, the use of words, pronounced in the right order, can impact an existence even more efficient than physical power as displayed in 'Obakoso' will beat the imagination of a Western audience/reader. The inability of the Western world to understand and as well interpret this aspect of our culture made them to discern and refer to the African's indigenous creativity as barbaric, ugly and outdated. (Kerr 99 in Abe and Ajayi, 393).

Another aspect of culture that distinguishes the African dramatist is the proverb. Proverbs give the work of a dramatist the African touch that is a misery to a Western audience/reader to unravel in its context and meaning. Zulu Sofola in her play *Wedlock of the Gods,* creates scenes that are filled with proverbs and the idiomatic expression that may demand the interpretation of a native: 'some of you young men need to be reminded that not all cutlasses that went to the farm are used. Some just don't cut deep… A man is a not a man simply because he parades an okra sprout…it is only a slave who sees the truth and ties his tongue with silence…' (15).

The Nigerian drama is the reflection of fecundity of ideas which is another vital principle in the language of indigenous dramatists. It is a sort of paradoxical use of words. Lawuyi Ogunniran in *Aare Ago Arikuyeri,* a satire that exposes brave men and war generals as weaklings at the sight of or mention of death, uses such words to create aesthetics in the play. Aare Ago (a character in the play) eulogises his slim wife as '*obirin teere ti o nye oko lojo ijo'* meaning, a slim woman that befits a husband in a dance contest. Incidentally, Ulli Beire appreciates this very aspect of the Yoruba culture when he recounts the eulogy of a slender woman in one of his writings. In his eulogy, he praises a slim woman: 'she falls on a plate; the plate does not break, she falls on a mortar; and the mortar splits right down the middle.' To these he explains that, he tries to convey the idea that even though the woman is slight of build she is not insubstantial' (Omodele, 69). Here is another form of language in which the Yoruba ideas on beauty differ very much from those of other culture.

Also, the main concept in the play – *Ori* (head) - may pose an esoteric situation to a foreign reader or audience who needs to address the metaphorical status of the head and the implications of the ingredients gathered for such sacrifice. The Yoruba believe that *Ori* (head) is the pathfinder that guides him to this world and therefore must be accorded the right respect through regular sacrifice. All the ingredients for sacrifice have cultural implications with the object – the head. Thus the Yoruba proverb that, *Ori la ba bo, ti a ba f'orisa s'ile* meaning the head should be worshipped at the expense of the deities. Isola observes that 'the Yoruba dramatists incorporate materials from oral poetry in most of his works.' (401). His reference is based on the earlier mentioned play: *Aare Ago Arikuyeri.* In the play, Isola, 'Aje (a character in the play), wants to offer sacrifice to his head, to thank it for bringing him so much luck…the religious poetry in the form of *Ifa* corpus remind the audience of the important role of the human head in the affairs of men. Other vices enjoin men to take good care of their heads and advise them to put or recognise the importance of the head even before the deities (*Ori la ba bo, ti a ba fi orisa sile*). The head to a foreign audience remains a part of the body therefore, to worship or offer sacrifice to it is as crude as to die with a king. *Ori* (head) to a foreign audience is a part of the body that houses the brain and other senses and what it requires is just daily care of washing. To embark on the artistic search for its metaphor and link it with other paraphernalia of sacrifice remains a herculean task to his imagination and a stumbling block to his understanding.

Also, the concept of the ashes and the shaving of the head of a widow presents by Sofola in *Wedlock of the Gods* is another cultural aspect that may require the understanding of a theatre director and the audience. These are salient aspects of the Deltans' culture in Nigeria. An audience or reader needs to unravel the concept behind the shaved head, the ashes and the ingredients in the worship of the head which are unfamiliar terrain to a foreign audience/reader. That a widow must shave her head and remains in the ashes for a period of time to honour her late husband may sound balderdash to a foreign audience and thus hinders his understanding and appreciation.

Conclusion

Culture remains a constant aspect of theatre, while theatre through the dynamism of the culture has shown a shift from what it was in the pre-colonial and colonial periods while still preserving the factors that qualify a people as one 'with a holistic mind that enables him understands the phenomenon in his environment as irreducible truths. Hence, the theatre cannot be totally divorced from her religious, cultural, economic, and political activities…' (Nwosu, 108-9). The major reason of reading or watching a play is to derive pleasure. The work of a dramatist, any

dramatist at all, showcases his immediate society. Therefore, to understand and be able to appreciate a work of art requires a study or familiarisation with the culture of the author.

Moreover, every dramatic production is a signification of the artistic collaborations of many artists whose common bond is culture. From the efforts of the first generation of dramatists of the Nigeria Premier University established in 1948 to the present day, Nigeria indigenous dramatists' have not turned their backs to their immediate society as they exhibit and promote the people's culture in their works. Nevertheless, language remains the factor that lubricates the relationship between the dramatist and his followers.

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Intersemiotic Translation: A Study on Manju Kapoor's *Custody*

Christina Mary Georgy[1]

Introduction

The process of reworking a written text into an Image- based text reveals the different narrative conventions of the two media. Such adaptations create meanings that might differ from those of the proceeding novel. According to Helen Fulton, a novel mainly tells, through diegesis; a film mainly shows, through mimesis (184). "There is no single 'story' (or langue) lying behind or beneath all versions of a text that will then yield multiple 'plots'(or paroles), depending on the writers. Just as langue is socially defined and constructed within discourse, and is therefore as unstable and plural as a parole, so the 'story' of a novel or film can be reconstructed differently by different interpreters"(Fulton 184).

Jakobson differentiates three means of interpreting verbal signs: intralingual translation (translation into other signs of the same language); interlingual translation (translation into another language); and intersemiotic translation (translation from language into another, nonverbal system of symbols (233). However, translation extends beyond linguistic translation and the interpretation of linguistic signs through rewordings to "intersemiotic translation", which was seen as involving the interpretation of linguistic signs by means of non-verbal resources (Jakobson 114). Aguiar and Queiroz (1) further extended the principle to include "translations of texts of all kinds". As Iedema (47) points out, translations between diverse semiotic resources inevitably introduce discrepancies. In this paper, intersemiotic translation is conceptualized through the principle of resemiotisation,

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which is concerned with "how meaning shifts from context to context, from practice to practice, or from one stage of a practice to the next" (Iedema. 41).

Film theorists have attempted to classify adaptations, arranging them into modes or types. They find their precedent in the translation theory propounded by John Dryden. In his book *The Novel and the Cinema* (1975), George Wagner created categories of adaptations in order to reduce the power of the notion of fidelity. Wagner identifies three methods of dramatization namely transposition, commentary and analogy. In transposition, "a novel is directly given on the screen, with the minimum of apparent interference"(Wagner 222). Wagner calls this method most pervasive, least satisfactory and puerile. In commentary, "an original is taken and either purposely or inadvertently altered" to re-emphasise or restructure (Wagner 224). Commentaries could act as authentic reconstructions and operate as cinematic footnotes to the original. Analogy means a fundamental shift that "represent a fairly considerable departure for the sake if making another work of art" (Wagner 226). An analogy is merely a departure and not a literary original.

Dudley Andrew, in his book Concepts in Film Theory, takes a similar approach but uses different terminology. He identifies three types of adaptation from prose to screen namely borrowing, intersection and fidelity of transformation. Borrowing is the simple process of transfer of 'generality of the original' which continues to exist as an archetype in culture. "The artist employs more or less extensively, the material, idea or form of an earlier, general successful text (Andrew 98). Borrowing is not an attempt to replicate the original work, instead the audience calls up new or powerful aspects of a cherished work.In intersection "the uniqueness of the original text is preserved to such an extent that it is intentionally left unassimilated in adaption" (Andrew 99). There is an attempt to present the distinctness of the original text involving an interplay between the aesthetic forms of one period and cinematic techniques of this age. In the method of fidelity or Transformation, the aim is to reproduce something essential about an original text and the film is a skeleton of the original, which tries to measure up to a literary work. Andrew finds that the 'letter' of the text is in the reach of the cinema, whereas the 'spirit' of the original's tone, value, imagery and rhythm (Andrew 100) is more difficult or frankly impossible.

Discussion

It is imperative that the two primary sources be discussed at some length before delving into the changes incurred in the process of adaptation.

Custody

ManjuKapur's *Custody* revolves around the once lovers and companions, Raman Kaushik, a successful marketing executive with brilliant prospects at the "Brand", a multinational drinks company and Shagun, his young and beautiful better half, who leaves her husband and marries his new boss, the older, urbane Ashok Khanna. The story of Ishita, a childless divorcee who has channelized her energies into social work, later drawn to Raman out of her bonding with his toddler daughter, is also introduced. As the title *Custody* suggests, the novel features the crude battle for the custody of the children, Roohi and Arjun, who are torn between their two sets of parents, Raman-Ishita and Ashok-Shagun, who later remarry. ManjuKapur has explored the complex terrain of the Indian family with much insight and affection. Set in the surge of foreign investment, the protagonists in *Custody* are in the rat-race of the materialistic pursuits. She writes:

> I obviously write about the things I know well- I wouldn't be able to write about them otherwise. But my novels are imaginative reconstructions. I feel uncomfortable writing about recognizable situations. The one exception was my first novel when I used some of the details from my mother`s life, but that was with her permission. (Random Reads: An Interview 2011)

YehHaiMohabbatein

Produced by Balaji Telefilms,*YehHaiMohabbatein* is one of the most successful prime time soap opera on the contemporary Indian television. First aired on Star Plus, on 3 December 2013, the show has successfully completed five delightful years on television and has to its credit 1,762 episodes as of 1 June 2019. The soap has received laurels and awards including the Indian Telly Awards, the Indian Television Academy Awards and Big Star Entertainment Awards

On comparing the content of Manju Kapoor's Custody with Ekta Kapoor's *YehHaiMohabbatein,* it can be observed that significant changes have been made in the plot of the novel in order to entertain the television viewers. The television adaptation is at the same time a "commentary" (Wagner 224) and also "borrowing" (Andrew 98) of the source text.Transplanting the novel in question to the visual medium of soaps necessitated certain changes, most prominently in the realm of the language. The Indian English novel *Custody,* which was mostly confined to upper-middle class sections, acquired a new lease of life as the Hindi soap *YehHaiMohabathein.* The vernacular language of the soap was catered to the masses.

ManjuKapur's *Custody* opens with the portrayal of the extramarital affair of the unfaithful wife, ShagunKaushik with Ashok Khanna whereas *YehHaiMohabbatein* starts post Raman-Shagun divorce. The loving husband, Raman's intense affection for Shagun, the beautiful lady with sparkling green eyes, is portrayed through the effective aid of flashbacks. The identity of Roohi's mother is not revealed until Shagun gets as exuberant introduction. Such a setting was instrumental in foreshadowing the heroine-vamp binary which seems quite inevitable for the Indian prime time soap operas. As a consequence, Ishita the supporting female lead in *Custody* that showcased Shagun as the revolutionary heroine, is elevated to the status of the protagonist of *YehHaiMohabbatein.* Ishita's characterization has undergone some positive changes in order to fit her into the *"sarvagunsam pannBahu"* image propagated by the "K" soaps of Ekta Kapoor.

The very first scene of the soap introduces the protagonist, Ms.Ishita VishvanadhanIyer, a typical middle class Tamil Brahmin girl a dentist by profession. Her characterisation is that of an Iyer- a Brahmin community that is prominent in Tamil Nadu Hence the character of Ishita undergoes a huge transformation with respect to her nature and identity. Ishita's family, comprising her parents, Mr and Mrs VishwanadhanIyer, her elder sister Vandita and her cousin Mihika becomes prominent characters in this family romance drama. Unlike the novel that portrayed Ishita as a social worker, the soap heroine is provided with a much renowned profession. Her love for kids are explicitly shown through the care and concern she has for her patients whom she entertains by narrating stories in order to keep them distracted from the pain of the dental procedure.

Ishita's marital status is also reverted in the soap. Ishita's story follows a non-linear narration, with the aid of flashbacks that follow a stream of consciousness technique. Unlike the novel which portrays her as a woman who led four years of marital life and later divorced by her husband on the grounds of being infertile, the soap preserves her chastity by preserving her purity through her non marital status. The soap further attributes much sympathy to Ishita who is subjected to multiple proposals that finally culminate in rejections, solely on the grounds of being infertile. Ishita's long dated relationship with Subbhu fails on the day of their engagement as Ishita had fainted and it was diagnosed that her fallopian tubes were convoluted as she had suffered from TB "a low class disease" (Kapur, *Custody* 49) during her childhood. On her mother's constant efforts Ishita agrees to meet the man who was so impressed. But once she mentioned about her infertility, against the wishes of her mother, she gets rejected on the excuse of mismatching Kundalis. Later Pratik agrees to marry Ishita but eventually that proposal too fails as Ishita leaves him for Roohi.

Raman Kaushik, the protagonist of *Custody*, too has undergone character development as he becomes the angry young hero Raman Kumar Bhalla in *YehHaiMohabbtein.* The heroic entry of the proud and arrogant businessman Raman Bhalla, seems to be a sharp contradiction to the emotional Raman Kaushik in the novel. Experiences and misfortune has facilitated Raman Bhalla to worth money above sentiments because of his belief that emotions are the biggest hurdle in the way of success. He has lost interest in the institution of marriage and hence he believes that marriages have to be failed. The first few episodes portray Raman not a loving father figure, showcased in the novel but as an arrogant businessman who is haunted by his past. Whenever Raman looks at the Mole Shagun's memories rush in as it was from Shagun that Roohi has inherited the mole. The mole is yet another creative innovation of the makers in order to bring in dramatic effect to the plot. It also paves the way for flashbacks as and when required.

The love story of Raman and Ishita too takes a dramatic turn in *YehHaiMohabbtein.* In Manju Kapoor's *Custody*, Raman meets Ishita, a childless divorcee, through Mrs Kaushik who invites her home. Ishita's bonding with Roohi grow each time they met and eventually Raman decides to marry her. Whereas in the soap, the whole story of Ishita meeting Raman becomes a sentimental drama with the appropriate ingredients that would make it extra delicious for the family audience. Unlike the novel, it is the child, Roohi, who brings the two strangers together in marriage. It is for the child's custody that they unite just for the cause of Roohi.

Ishita's first encounter with Roohiis highly dramatisized in the soap. Ishita finds the little girl left neglected on road amidst heavy traffic and saves her from being hit by car. Tears run down her cheeks and there happened the 'love at first sight' for Ishita who develops a very intimate bond with little Roohi. Being her neighbour, Ishita occasionally she takes the child home out of her compassion for the poor child neglected by her father,Ishita comes to Roohi's rescue whenever she falls in trouble- may that be a toothache, her issues with her long hair her wish to take care of her puppy. It is indeed a visual treat to watch their bond. Even the title is best suited to define their relationship rather than the relationship shared by Raman and Ishita, at least for the first few years of the screenplay that corresponds to the narrative of the novel.

While Manju Kapoor narrates the story of Raman and Shagun, it is the Raman-Ishita love saga that gets prominence in the soap. Shagun gets marginalized as a supporting character who plays a pivotal role in moving the plot forward. Her character is further degraded in the soap for highlighting the virtuous heroine. Ashok Khanna's genuine love and admiration for Shagun is nowhere seen in the

soap. Ashok Khanna, the chief business rival of Raman Bhalla, becomes the male antagonist as he is portrayed as a very materialistic man who considers Shagun as if a trophy stolen from Raman. Hence Shagun gets objectified as Ashok's proud possession. Moreover it's not the legally wedded couple that is projected on screen. Shagun fails to win the 'Mrs Khanna' title as Ashok refuses to legally marry her, reducing her to the status of a 'girlfriend'. Ashok is so desperate to humiliate and insult Raman on the account of is great loss. He even tries his best to keep the children, Roohi and Adi, away from him. While Manju Kapoor dealt with the custody of two children Arjun and Roohi, Ekta Kapoor offers prime focus to the custody of Roohi. It is only at the event of Ishita-Raman's engagement that the truth about the existence of Raman's eleven year old boy, Aditya(Arjun) is unveiled. Shagun had already achieved the custody of Aditya with the aid of a fabricated flashback story which accused Raman of beating the child and hence gained his custody.

Conclusion

In this paper, inter semiotic translation is conceptualized through the principle of resemiotisation. The process of adaptation, like the process of linguistic translation, is itself a creative act of authorship that results not in a variant version but in a distinctively original text. How a story is told not only depends on the cultural and linguistic conventions but also on the parameters of the specific medium through which it is articulated.Hence, it can be concluded that on the process of adapting an Indian English novel into a prime time soap opera on Indian Television, the text gets converted from its source medium (novel) to another (soap opera) and, in order to fit into the peculiar features of the intended medium (soap opera), there happen certain changes in the content of the soap which are different from the novel.The paper also concludes that the television adaptation *YehHaiMohabbatein* is at the same time a "commentary" (Wagner 224) and also a "borrowing" (Andrew 98) of the source text *Custody.*

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Traits and Trends in English and French Romanticism: A Truer Perspective

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Taking into account the trends discernible in the areas of definition of Romanticism and its scope, Henry H.H. Remark in his **West European Romanticism : Definition and Scope** does neatly observe that the definitions of Romanticism are bewildering and staggering because the definers want about their task with blinkers on. Exponents like Madame de Stael and Hugo resorted to singling out one or two alleged traits for instance, chivalry and liberalism, and made them stand for Romanticism as a whole. Others like W.P.Ker and Geoffrey Scott took recourse to underscoring some of its characteristics like its cult of the past. Goethe, Stendhal, A.W.Schlegel and Babbit represent a school of definers who attempted to arrive at a charper definition of Romanticism by contrasting it with other movements especially classicism. But such contrasting definitions tended to be aphoristic and objective. However, the latest trend in this direction seems to clarify the meaning of Romanticism by comparing it with movements like Renaissance. It is because of these trends discernible in the area of definition that there are so many definitions of Romanticism as there are authors chosen to represent it. The complexity that surrounds the definition of the term 'Romanticism' overshadows the concept of Romanticism as well.

   One of the major literary battles that was fought all over the continent and across the Atlantic was regarding the concept of Romanticism. The quest for arriving at a theory towards a concept of Romanticism has drawn within its vortex many a distinguished historian of ideas and critic. In 1949, Jacques Barzun defined Romanticism as part of "the great revolution which drew the intellect of Europe…. from the expectation and desire of fixity into desire and expectations of change" (P 243). Scholars like M.Pekham, E.Nitchie, H.Fairchild, A.O.Lovejoy and Rene Wellek have voiced their views on the oneness or otherwise of European

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Romanticism. Two camps have been identified. The positive camp stresses the family likeness, the underlying similarities between differing national literatures, present during the specific historical movement in art and ideas which occurred in Europe roughly from 1770 to 1830. Rene Wellek emerged as the champion of the positive camp with two famous articles "The Concept of Romanticism in Literary History" published in the first two numbers of ***Comparative Literature***. The most formidable exponent of the negative comp is the eminent historian of ideas, Arthur O.Lovejoy. He set forth his views in his excellent article "On the Discrimination of Romanticism."

A.O.Lovejoy pointed out that the term 'Romanticism' is used in a fearful variety of ways and that no common concept can include them all. He writes:

> "….there are many Romanticisms; the so called
>
> romantic ideas are heterogeneous, logically
>
> independent and sometimes essentially
>
> antithetic to one another in their implications" (P 257)

According to Lovejoy, the three new ideas of romantic thought and art are organicism, dynamism and diversitarianism. Wellek decries Lovejoy's excessive nomalism and skepticism. Wellek in his articles offers "three criteria of romanticism". They are imagination for the view of poetry, an organic concept of nature for the view of the world and symbol and myth for poetic style" (Pekham 4). Wellek zealously believed that these criteria were all pervasive in Europe and that they were obviously coherent. Ronald crane challenged this observation of Wellek by accusing in an article in ***Philosophical Quarterly*** (1950), him for his excessive 'passion for unity' and questioned very rightly 'the sameness in the literal sense' of the 'imagination', 'nature' and 'symbol in all writers. Others' who were skeptical about the unity or oneness of European Romanticism are Elizabeth Nitchie and Hoxie Fairchild. Nitchie does not even believe that there is an English Romanticism and Fairchild by stressing the insularity of English Romanticism saps the argument for a European Romanticism. Henri Peyre gives a shock to this concept of family oneness. Remak states:

> "Peyre has undertaken to weaken the chronological
>
> unity of West European by pulling France from
>
> under it. The great Romantic poets Peyre holds
>
> are Baudelaire, Rimbaud and Lautreamont, whose
>
> works appeared decades and upto a half century

after those composed by authors hitherto taken for

granted as representing the Romantic generation:

Hugo, Lamartine, Vigny and Musset" (PP 278-279).

Morse Peckham, on the other hand, strengthens the hands of Rene Wellek by Subscribing to the view of unity in European Romanticism in his "Toward a theory of Romanticism". But it is interesting to note that Peckham in a larger work devoted partly to the Romantic period (Beyond the Tragic Vision 1961), moves away from an organic theory of nature towards an idealist theory of mind as marking the distinctive character of the Romantic 'Zeitgeist'. So, the recognizable trends in this matter are clear. Some advocate that there is an underlying unity among the different national literatures that constitute European Romanticism while some others deny such likeness and speak in terms of Romanticisms. There are still others who partly subscribe to either views implying that much can be said on both sides.

Comparatists like F.W.Stokoe, J.Texte, P.Van Tieghem and Rene Wellek have in their own characteristic and scholarly manner drawn much solid information by juxtaposing two or more national literatures. Similarly a comparative study of the literatures that constitute European Romanticism reveal that every national literature partook in some way or other in what is termed as 'a creative renewal'. As a starting point, one finds that the English and French Romantics looked back to the past. Sainte Beuve pointed to the sixteenth century in his *Tableau historique et critique de la poesie francoise an XVI eme siècle*. The English turned to Shakespeare and the Pre-Restoration poets. The creative renewal did not just imply a revival of older ideals that had been forgotten for a while, but altogether a real new beginning. "Rising in contrast to the ruins of Neo-classicism, its aesthetics were nothing short of revolutionary: its emphasis on the individual and its insight into the powers of the imagination were turning points in the evolution of European thought as well as the corner – stones of the creative renewal" (Furst 279). Thus, the lyrics of Lamartine's *Meditations Poetiques* were so much of an innovation in the France of 1820 as Wordsworth's pieces in the *Lyrical Ballads* were in the England of 1798. It is true that these publications may not have been new in the absolute sense but they are new, all the same within the context of their respective countries and milieu. It can not be denied that the compositions of the French Romantic poets - Lamartine, Musset and Vigny – were different in character from those of Delille and La Chaussee, just as the poems of Wordsworth, Shelley and Keats were different from those of Dryden and Pope. This quest for an artistic regeneration holds the Romantic family together and distinguishes its members from those belonging to other periods.

This renewal took various forms depending on the local circumstances and the indigenous tradition of each land and each literature. Furst affirms that broadly speaking, the Romantic renewal had two aspects: 1) it was oriented backward dominated by the Neo-classical past and was at pains to be rid of it and 2)it was forward looking concerned with the establishment of an aesthetic and a poetry in consonance with modern views. French Romanticism is an example of the former, while English Romanticism of the latter. The French critical theories were directed against the past that was why French Romanticism was so deliberately anti-classical. In its determined struggle to cast off this classical yoke that culminated in the pitched battle of ***Hernani***, French Romanticism was very much like the German ***Sturm und Drang***. Like the German movement, French Romanticism also sought to begin its renewal by a vehement rejection of what had gone before. The English Romantics were not heavily burdened with an authoritative precedent as France. This difference in antecedents to Romanticism in English and French literatures may explain why the creative renewal was divergent in direction and why England contributed most and France least to Pre-romanticism. The French Romantics in their struggle with the past demanded and practised freedom to write as they pleased, whereas the English who hardly had any previous scores to settle, called upon imagination for their exploration of future possibilities.

The greatest contrast between France and England can be traced to the emergence of Romanticism in both countries. In France, it was revolutionary, but in England, it was evolutionary. This truth, precisely explains why

i)   English Romanticism could afford to be tolerant and broad in scope and French Romanticism so militant.

ii)   English Romanticism was so unorganised without journals or definite programmes as opposed to the French brand that was well-planned, so organized into various groups with their journals.

iii)   English Romantics defy any meaningful classification as could be done with the French poets. It is difficult to generalize about the Romantic movement in England because it was so varied, so uncodified and so independent.

A whole series of new departures is identified in Blake's visionary ecstasy. Wordsworth's poetic realism, Coleridge's surrealism, Shelley's so-called etheralism, Keats' sensuous richness and Byron's Oscillation between satirical hardness and emotional softness. Indeed, the range and variety of this creative renewal is seriously staggering and it is indeed of significance in the history of European Romanticism.

The trends observable in respect of creative renewal having been noted, what remains is an examination of its key concepts of individualism, expression of feeling and imagination. The affirmation of individualism was central to the Romantic creed of both English and French literatures. But there is a difference in the emphasis and scope of the interpretation given to the principle of individualism. Individualism in English is more or less taken for granted as part of the British tradition of liberty and independence in personal opinion. The Englishman of the late eighteenth and early nineteenth centuries enjoyed a far greater measure of freedom than his French counterpart. This explain the strange lack of explicit emphasis on individualism. But in spite of this lack of emphasis, the English Romantic movement is in practice most profoundly individualistic. The very absence of a coherent body of theory, the reluctance to form specific groups, the whole unorganised and rather haphazard growth of the movement, all testify to its sturdy inner independence. Each poet in English Romantic movement has his pronounced flavor. On the other hand, Romantic individualism has to be demanded vociferously in violent opposition to the conventional rules, 'contre is despotism de systems, des codes' Et des regles' as Hugo put it in his "Preface" to *Cromwell*. In contrast to the English, the individualism of the French appeared to be an extravert barn-storming type. But for all its outbursts of aggressive, self-assertion, French Romantic individualism was never really free in that it was constantly and anxiously measuring itself against the past. This failure to achieve an inner emancipation from the burden of an overwhelming past probably accounted for the clamour for individual liberty and the demand for naturalness in the theatre. So in practice, the French trait of individualism is just that note of passion heard repeatedly in their theoretical plans for reform and in the poetry of Lamartine. In England, this trait is strangely variegated. For instance, in their attitude to nature, Wordsworth and Keats show a great measure of realistic objectivity and Shelley's approach to nature is more akin to the emotionalism of Lamartine. Arthur Crompton – Rickett opines, "Where Wordsworth spiritualises and Shelly intellectualises Nature, Keats is content to express her through the senses" (P 6).

This leads on to a consideration of the trends present in the aspect of expression of feeling. Here again, as in the case of individualism, there is a definite universal agreement on the importance of feeling. Though there exists a certain foundation in this matter, divergences of emphasis are very much present. This again is linked with the nature of the historical background of the two countries. In France, the outburst of emotion was most violent and took the form of a glorification of personal feeling poured forth in highly emotional terms. This was so because French Romanticism began by a vehement rejection of what had gone before. During Neo-classical times, expression was rigorously repressed. The

French felt rigorously imprisoned. When they achieved freedom, the flood gates of expression were thrown open and hence the rhetorical exuberance of the French. "What we hear is the rhetoric of the poet's self consciously strong feeling about life itself, the real anguish of their hearts and of all passionate human experience" (Cruickshawk 6). In contrast English Romanticism come with a gradual shift of outlook as new notions infiltrated almost imperceptibly in the course of the eighteenth century. So the English were not boisterous or melodramatic as the French, but rather restrained in their expression. The underlying difference between the French and the English lyricists lies in their interpretation of the phrase 'Spontaneous overflow of powerful feelings". The former practiced it literally, the later in spirit and that too 'recollected in tranquility'. Though expression of feeling appeared primary and central in English and French Romanticism, the truth remains that in English Romanticism, imagination is found to be playing a far more vital role than feeling.

As regards imagination, there is not the same interplay of similarities and differences between the two countries as in the case of individualism and expression of feeling. In the Romantic universe of imagination, the French appeared an outsider both in theory and practice. The French viewed imagination with suspicion and distrust as a potential threat to truthfulness and naturalness. They had neither faith in the mediating powers of the imagination nor in its essemplastic power. This explains why the role of imagination was minimized in their literary theories and consequently the role it plays in actual practice is quite minor. Lillan R.Furst writes:

> "French suspicions concerning imagination
>
> were in fact confirmed when it became
>
> associated with the disreputable brand
>
> of Romanticism, generally known as
>
> 'frenetique' (frenzied), which reveled
>
> in wild outbursts of Gothic fantasy.
>
> The constructive powers of the creative
>
> Imagination were appreciated in
>
> France many years later when they
>
> Found brilliant expression in the symbolist
>
> Poetry that is of the glories of French
>
> Literature" (P 208)

This fact rendered French Romanticism into an outward looking movement, whose primary concern was with external forms. In contrast, English Romanticism extolled the powers of imagination in their critical ideas and so gave the forest rein to it in their performance. Unlike their French counterparts, they believed in the essemplastic, mediating and modifying powers of the creative imagination. I have been stated that English Romanticism was constantly tempered by a native realism, 'good sense, moderation and spirit of independence which protected the movement from any excess. There prevailed among the English poets a characteristic freedom in their attitude towards imagination resulting in a gamut of approaches from Blake to Byron. What the English Romantics endeavoured to achieve was to fit the imagination into the framework of the human world. A generalisation of the English Romantic's belief in the creative powers of imagination and the French unwillingness to repose the same trust in it does not snuff out the spark of its presence in poets like Lamartine, Musse and Vigny. It is undeniable that the English excelled in lyric poetry predominantly because of their characteristic individualistic note, their moderate emotionalism and creative imagination. The French, on the other hand, actually dominated the scene of European Romanticism in drama, despite the signs of promise in their lyric poetry.

To conclude, it may be said that the juxtaposition of English Romantic poets with the French Romantic poets like Lamartine and the confrontation of their works not only offer new insights but also promote a better understanding and appreciation of the strength and weakness of these poets and their poems belonging to two contributing national streams of European Romanticism.

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Sri Aurobindo's Poetry as The Imprint of Mighty Imagination and Philosophical Contemplation: An Appraisal

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It is out and out true and acceptable that Sri Aurobindo had always been dedicated to his country and his nation. The rebellious period of his life, between his childhood days and youth is said to have proved itself to be a blessing for this country. His writings are, no doubt, found to be proving favourable for mankind. He was born at a time when the British government was at the peak of its splendor on one side and on the other, the people of India were desperately trying to break the shackles of British Slavery and one after the other, were giving up their lives for it. After giving his children education in Darjeeling for some time, his father Dr.Krishnan Dhan Ghose took his wife and children to England. Aurobindo stayed in England for nearly 14 years from 1879 to 1892. Aurobindo was to study at home only because he was underage for admission into school for studies. It became easy for him to study and read at home a number of books like the Bible, the works of Shelley, Shakespeare, Keats etc.

Aurobindo received a good grounding in French and Latin, though English was his 'mother-tongue'. When he joined St.Paul's School at the age of twelve, he struck his teachers as a prodigy. He learnt Greek and German and read Homer, Aristophanes, Dante, Goethe and the French poets. Indeed, he ranged over the whole field of European thought. At the age of eighteen, Aurobindo passed the competitive examination for entry into the Indian Civil Service. Despite all this, his real interest lay in "poetry and literature and study of languages and patriotic action" (Purani 43). Fortunately his talents found a more congenial outlet when he was asked to take French classes in Baroda college of which he became in turn a full-time professor, Vice-principal and acting principal. He made good use of his time, learnt not only Bengali but also Hindi, Marathi, Gujarathi and Sanskrit. Moreover, he came into contact with a few ascetics, but they were not responsible for initiating him into yogabhyasa. Only a yogi Lele of Maharastra was able to give him any solid help. Aurobindo has even acknowledged it:

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"I am extremely obliged to Lele, because

he has guided me on my path. He used

to say, "sit in meditation, but don't

think, only concentrate on the centre of

your brain. You will realise that some

thoughts are coming to your mind.

Before these ideas come, you

Keep on denying them entry, till

Such time that your brain does not

Become capable of widening the stillness"

(Majumdaar 36)

Aurobindo's literary creativity was composed of his inner inspirations. After his return from England to India, he studied the great Sanskrit epics and the literature of various languages, which he had assimilated easily. As a result of his control on the Indian literature, his poetry got a fresh boost. He expressed his supreme poetic insight in *Savitri*. He even translated three important Sanskrit compositions – Kalidas' *Meghdoot* and *Vikrama Urvashiyam* and the Neeti Shatak of Bhartvi Hari. "Urvasi" is one of his best poetic creations based on the stay of Urvashi and Puruvava. In another long poem "Love and Death", he does picturize the hero and the heroine as characters of the earth.

Sri Aurobindo was, no doubt, the greatest commonwealth poet of the nineteenth century. He was much more than an Indian English poet – he was a great poet of India who wrote in English in the sense that his poetry was the product of a great culture in its moment of self-discovery after an encounter with the other. To him, "poetry becomes more a mantra and vision though rooted in physicalities and in that sense, his is closest to the poetry of Dante, though his vision is basically Indian" (Chellappan 1). No doubt, poetry became a vehicle for his vision and revolutionary idealism, for he is undoubtedly one of the greatest figures in the realm of Indian writing in English who has enriched this branch of Indian literature not only by his poetical and dramatic works as well as prose writings but also by his contribution to literary criticism. Besides being a great poet, he is "a great theorist, philosopher, visionary, Seer and spiritualist" (Kalaamani 1). "He was", according to Prof. H.M.Williams, "a towering figure in recent Indian History" (P 28). His prose was almost like a heady wine to the young radicals of Bengal. He concerned himself not with religion, but with spirituality, with new visions of divine grace, inner freedom and joy and of a society composed of men and women who had realised life at deeper levels of consciousness. Jawaharlal Nehru has gone to the extent of describing him as 'one of the greatest minds of his age" (P 1). Aurobindo was, however, more than a philosopher; his writings were affirmations of spiritual truths and values which he wanted to make the heritage of mankind. Romain Rolland

described him as "the completest synthesis that has been realised to this day by the geniuses of Asia and geniuses of Europe" (Hindustan Times 5).

Literature, Yoga and politics are said to have been the three main preoccupations of his life. Literature was his first passion, almost his first love, which engrossed his mind and heart till the end of his life despite politics and yoga which also engaged his attention. The flow of his pen never ceased and his creative urge was imperative. Though there were long gaps in his literary career, he was always a compulsive writer. The result was that he wrote voluminously and he has left behind him a rich harvest of poems, literary and philosophical essays and poetic dramas which are an impressive and lasting contribution to world literature. The huge mass of his literary writings marks him off as a distinguished litterateur not only of India but also of the world. S.C.Sarkar, rightly observes:

> "Sri Aurobindo's writings, literary
>
> and non-literary, planned and
>
> incidental, prose and poetry – all put
>
> together constitute indeed a contribution
>
> to knowledge and culture seldom paralleled
>
> in history in vastness of scope
>
> or in sheer amount, in variety of
>
> modes or forms attempted" (P 33)

The variety of his literary corpus, its imposing bulk and its wide ranging scope speak for the unending story of his versatile genius, his fecundity, his vision, his art and technique. As a unique writer, he is perhaps the only Indian Yogi who is wedded to poetry so inevitably. His leanings were poetical as well as spiritual. He wooed the Muse assiduously and his imagination got wings from his sublime thinking. His poetic output includes lyric, drama, narrative and epic, pointing to the varied nature of his Muse. Likewise, his poems are written on a wide variety of subjects ranging from sensual love to spiritual illumination. Sri Aurobindo's poetic career is representative of the saga of fruition and fulfillment in Indo-Anglian poetry. It is with him that poetry becomes sublime mature and something more than lyrical outpourings on love, nature and death. His lyrical gifts are revealed in his shorter lyrics which have a mantric quality but what is new about him is his blend of poetry and philosophy. No doubt, his poems have mystic symbolism and spiritual element in plenty but there is also music and inspiration in them. C.Paul Verghese remarks:

> "Poetry is the revelation of a hidden life
>
> and Aurobindo's poetry has a rare elan
>
> of spiritual illumination which is certainly
>
> not a heavy dose of mysticism as some

critics would like to describe it so" (P 41).

Obviously bearing the imprint of a master's mind, Sri Aurobindo's mighty imagination, his command over language, his handling of traditional English metrical forms with magnificent assurance and his unerring ear for the rhythm of English poetry make him an outstanding poet. The corpus of Auribindo's poetry is bulky. His immense poetical output is wide-ranging and of imposing bulk. It includes songs of *Myrtilla and other Poems* (1895), *Urvasie* (1896), *Ahana and other Poems* (1941), *Six Poems* (1934), *Nine Poems in Collected Poems and Plays* (1942), *Poems: Past and Present* (1946), *Savitri : A Legend and a Symbol* (1950-51), *Last Poems* (1952), *More Poems* (1958). Variety is the key-note of Sri Aurobindo's rich poetical harvest, which includes love-lyrics, elegiac and contemplative verses, songs and sonnets, dramatic narratives and epics, philosophical poems and mystic affirmations, humorous poems and patriotic songs. His poetic output is an unmistakable evidence of his creative stamina. To the modernist poets of contemporary Indian writing in English, he may appear as "a stilted mystic" (Lal 7) and his poetry as "full of the blurred and rubbery sentiments" (Rao IX). Savitri, an epic, is Sri Aurobindo's monumental work which represents the peak of his poetic achievement as well as his prophetic vision. What is striking about this modern epic is its infinite variety. According to K.R.S.Iyengar,

> "What is so striking about his epic is
>
> its sheer sweep, its amazing modernity,
>
> its pervasive mystical quality and its
>
> singular poetic power" (P 170)

Abundantly praising this magnum opus of the sage of Pondicherry as a unique cosmic poem, Prof. Piper comments thus:

> "we know that we must resort to the art
>
> of poetry for expressing, to the fullest
>
> possible artistic limits, the yearning and
>
> battles of mankind for eternal life. And
>
> fortunately a tremendous new body of
>
> metaphysical and mystical poetry has
>
> already inaugurated the new Age of
>
> illumination …. During a period of nearly
>
> fifty years before his passing in 1950,
>
> he (Aurobindo) created what is probably
>
> the greatest epic in the English language
>
> and the longest one in any language of the
>
> modern world …. it is the comprehensive,

integrated, beautiful, and perfect

cosmic poem ever composed. It ranged

symbolically from a primordial cosmic

void, through earth's darkness and

struggles, to the highest realms of

supramental spiritual existence, and

illumines every important concern of man,

through verse of unparalleled massiveness,

magnificence and metaphorical brilliance" (P 172).

No doubt, 'Savitri' is perhaps the most powerful artistic work in the world for expanding man's mind towards the Absolute, through the creation of which, Sri Aurobindo was found to be an amazing furnace of poetic energy thereby remaining unrivalled as a poet and poetic genius. Truly speaking, he is a poet of singular poetic powers, of sheer sweep of imagination, of highest poetical flight. The ordinary readers can discover his poetic powers more readily in the descriptions of man's world as it is today, the cycle of seasons and such other things of common experience such as love, nature and beauty. 'The symbol Dawn' in Savitri is a case in point. "Savitri … is blank verse without enjambment (except) rarely-each line a thing by itself and arranged in paragraph of one, two, three, four, five lines (rarely a longer series), in an attempt to catch something of the upanishadic and Kalidasian movement, so far as that is a possibility in English" (Letters on Savitri 821). In a word, Savitri is the epic of the Divine Shakti, the mother, descending to the call of the earth-nature aspiring to divinity. "It is the birth of the human soul and the growing of the human being to the knowledge and redemption of its whole nature by the working and the divine love of the Mother; it is the descent of the Light to the nether regions, the quelling and cleaning out of the inconscience and the darkness, and the dissolving of Death in the unending Life Divine: the making of the earth a field for development in the knowledge, and no longer in the Ignorance" (Roarke 158). Sri Aurobindo once said that he had been first and foremost a poet and a politician and only later had he become a yogi. Herein India's Yogic antiquity lives again to full out the Aurobindonian message. The symbolic dawn is presented as follows:

"It was the hour before the Gods wake.

Across the path the divine Event

The use foreboding mind of Night, alone

In her unlit temple of eternity,

Lay stretched immobile upon silence merge.

Like other mystics – Goethe, Dante, Crashaw, Francis Thompson, Wordsworth etc., Sri Aurobindo paints the picture of a woman who would lead mankind from

darkness to light, from ignorance of God to knowledge of God. His 'Savitri' is the incarnation of the God head of Love. The Greek sings of the humanity of man, Sri Aurobindo of the divinity of man. Under the Hellenic influence, "… an equally poetic world exists in the domain of spiritual life, even in its severity, as in that of earthly life and its sweetness" (Gupta 16). Sri Aurobindo has made a passion of the spiritual life. Poetry, after all, has a mission. Poetry is not merely what is pleasing and moving but what is inspiring and elevating. Sri Aurobindo's poetic diction is usually charged and sustained. The following may be taken up a an apt illustration:

> "A blaze of his sovereign glory is the Sun,
>
> A glory is the gold, and glimmering moon.
>
> A glory is his dream of purple sky,
>
> A match of his greatness are the wheeling stars.
>
> His laughter of beauty breaks out in green trees,
>
> His moments of beauty triumph in flower;
>
> The blue sea's chant, the rivulet's wondering voice,
>
> Are murmurs falling from the Eternal harp"
>
> (Savitri 624)

His diction is chaste and austere, not lax and prolix as in Shakespeare or Spenser. The idiom used by him is neither traditional nor modern in the accepted sense, for it is typically his own. The typical idiom employed by him has been branded as mantra-a direct and most heightened word embodying the soul's vision of the Supreme Reality. He claimed poetry as the 'mantra of the Real' and considered the poem as 'the Rose of God'. To read Aurobindo's poetry is to believe in immense possibilities. With Sri Aurobindo, we have the return of the Rishi. It is in this light, that "he is not only a great poet but a poets poet" (Ghose 18). The evolution of man from the stage of ignorance to the stage of enlightened humanism is the theme of Perseus the Deliver. In 'Perseus the Deliver' is visualised the Divine will which, according to Sri Aurobindo, descends 'upon the human consciousness to reveal to it the divine meaning behind our half-blind action and give along with the vision of the exalted will that is faithful and performs the ideal force that executes…" (Aurobindo's – Ideals and Progress 15).

To conclude, to read Sri Aurobindo's poetry is to believe in immense human possibilities and his poetry is nothing but the hope for man leading him to higher grades of self-manifestation and he may be visualised as the revealer of the potencies of the spirit, of man's creative evolution and in a world, Sri Anrobind is the poet of Tomorrow and the future hope of mankind.

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Mapping the Progress of Women from D.H Lawrence's *Women in Love* to E.L James' *Fifty Shades Trilogy*

Palak Arora[1]

Introduction

Dismantling all the previous vestiges of moral and social values, an era of postwar begins with highly mechanized and individualistic mindset. DH Lawrence, a prominent unabashed writer of this postwar and pre-feminist century evolves on the threshold of the concept of new woman with works like *"Women in Love."* Emancipation of women from patriarchy is the most fantasized concept in the realm of all waves of feminism and Lawrence's view of pre-war women, as aptly pointed out by Hilary Simpson, suggests that he sought to have harboured a firm faith in woman's capacity to disrupt the order of manly accord. However, the contemporary world's conception of women is framed through ecclesiastical disciplinary conception with concurrent streams of feministic thought process both working adjunct to the antecedent image of women. Though the flagship of feminism had been a century old, the implicit effect fails to show up in the real world forcing the movement to get cut in waves as an analogy to unprecedented tale of unfinished agony.Hélène Cixous, a second wave feminist, envisions women's libidinal economy different from that of male's libidinal economy and pertaining to this feminism, Lawrence put forward his views in *The Symbolic Meaning:*

> *"What woman knows, she knows because man has taught it to her. What she is, that is another matter. She can never give expression to the profound movements of her own being. Man is the utterer, woman is the first cause."(Lawrence145)*

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It is not only difficult but impossible to impose a sense of individual entity when such curt thoughts of male hegemony prevail. A view propounded by a feminist philosopher Simon de Beauvoir is that 'one is not born a woman but eventually becomes one.' Toril Moi contemplates on the issue further in her **Feminist, Female, Feminine** to come up with a detailed argument that "*feminists […] must therefore always insist that though women undoubtedly are female, this in no way guarantees that they will be feminine "(123).* Catering to an alienated world and vaguely addressing feminine issues, women took a stance for their emancipation by holding on the most suffused female qualities and liberating themselves from the artifice of conforming societal codes and rebelling on the front foot. This intricate issue of female becoming more like male and detaching themselves from their own spirit is dealt by Hilary Simpson in *DH Lawrence and Feminism* where she examines this attitude by pointing to Lawrence's attitude "*from a liberal, pro-feminist position before the first world war to the rabid post-war vision of women as a destructively dominant sex, and of programmes for masculinist revolution" (Simpson 90).*

Paving the way for twenty first century post-feminism where womanly objectification is transformed to subjectification by traversing the whole gender paradigm to a concentrating individualism. Postfeminism ushered into newer ideologies for a better assimilated way of perceiving self-worth in diversified thinking and bodily projection. With the proliferation of beaming 'power feminism,' EL James with her *Fifty Shades* Trilogy portrayed a woman of post-feminist era clamouring over the dark romantic genre. She presented the female character Anastasia Steele with exquisite refinement. The apprehensive and dilapidated attitude of feminism got transformed in post feminism giving birth to the notion of **'have it all'** where women tend to view their lives more fulfilling by striking out balance between career, marriage and children instead of the venerable feminism viewing marriage as a foundation. This very thought process that prevailed at the time of feminism curbed the mentality of female embracing their will to get married or have children besides their career which resulted in the sheer loss of life force. Life force is a theory propounded by GB Shaw in his work *Man and Superman*, based on the philosophy of eugenics. Shaw advocated the doctrine of female drive and superiority through their womb which is staunchly opposed by second wave feminists but cordially received by postfeminists as they view it on the grounds of celebrating the femininity of females.

Post-Feminism in *Women In Love* and *Fifty Shades Trilogy*

Assertiveness to women's individuality, repudiated by the patriarchy from years and years makes itself a case for all waves of Feminism. Be it Wollstonecraft, Simon De

Beauvoir or Helen Cixous as feminists of different waves remain concurrent to one point i.e. subjective treatment of woman on the grounds of her individuality. The womanly image of an altruistic Cinderella does stand in the path of self-actualisation where conceptions of a subservient, asexual and angelic wife is placed by poems like '*Angel in the House*' by Coventry Patmore (1854) leading women of the second wave feminism go awry with their conceptualisation of an ideal woman. As in the ubiquitous characterisation of feminism is pervasive with thought pieces like Kate Millet's *Sexual Politics* (1969) that stratify marriage as 'interior colonisation,' a kind of relationship based on dominance and subordination, defined by Max Weber as Herrschaft and T.S Eliot once observed it as of 'male manufacture' leading to the staunch views of feminists as finding their way to liberation in man hating stratagem. This process of merely focussing on productive career trying to invigorate the lost identity of female does work but it also at the same time produces man woman relationship with mechanical relentlessness as in DH Lawrence's *Women in Love* where Gerald and Gudrun found their inner sphere to be devoid of effectual feelings and only triggered their relation on coitus grounds.The impeding dehumanising or rather mechanised forces in the relationship where Gudrun wants only *'a highly attractive individual of sufficient means'*which itself renders her inner self devoid of any communal feelings and aspirations for her relationship with Gerald. Lawrence's projection of a postwar woman remained isolated on her stance of keeping life force at bay in a relationship resulting in her fragmented personality as Gudrun herself describes: "*one of life's outcast, one of the drifting lives that has no root" (Lawrence 504)* whereas Gerald faced no such complication despite of having a fairly dark past he describes himself as *"immune and perfect" (Lawrence 560)*. A constant fear to confirm her individuality rendered Gudrun on a state where she feels the thrust and conundrum of her will: *"why wasn't there somebody who would take her in their arms and hold her to their breast, and give her rest, pure, healing rest"(Lawrence 623).*This itself is self-explanatory about the verge where the feminist attitude of Gudrun took her to a ground where she herself is repudiating the very needs she possesses in her inner being. Life from this one-sided perspective appears as: **"*Life does not centre at all. It is artificially held together by the social mechanism"*(Lawrence 73) subsiding with the views of Whelehan in *Overloaded* that feminism made women *"unattractive, unmarriageable and miserable,"* (Whelehan, *Overloaded* 17).

On the other hand, leaving all trepidations behind, the writings of twenty first century emerge as of a new dawn for post-feminist women. Post feminism as explained by Gill is **"*the shift from objectification to subjectification; the emphasis upon self-surveillance, monitoring and discipline; a focus upon individualism, choice and empowerment; the articulation or entanglement of feminist and anti-*

*feminist ideas; a resurgence in ideas of natural sexual difference" (Gill 255).*This extenuating wave of feminism is more liberating as it dwells on the grounds of gender agreement on their mutual disagreements. EL James in her work *Fifty Shades Trilogy* presents her protagonist Anastasia Steele to be a fairly reasonable human being who followed the conventional life path laid for women in an unconventional way. Her relationship with Christian Grey, a multimillionaire started off on a contract of her being his submissive and he on an ascendant position i.e. of a dominant. Paving way for the conventional and rather dogmatic life path, their relationship shifted when Ana raised her voice on various issues starting from her choice of having intercourse to the way she finds it comfortable. Eva Illouz sees Ana as *"the model of assertiveness envisioned by feminism",* because for her gender disparity is non-existent and the major issue that stands on her path is the will to hold to her own will. This post-feminist attitude is well elucidated in the interpretation of Ayelet Shachar who presents the liberating approach in *Theorizing Twilight* as *"having it all" (happiness, true love, a loving partner, fulfilment, belonging, money, security, "power,")* with all intricacies involved in it *"having it all"* actually means retreating back to traditional notions of femininity. (Shachar155). As a post-feminist woman Ana not only presents her case with firmness but also sticks to it but what differentiates her approach from feminism is the decision she makes at the end of it as in when she stood for not changing her name at her work place exclaiming that " *I don't want to get railroaded because the girl you fell in love with will be crushed. And what'll be left? All that would be left is a vacuous social X-ray, you've got to let me make my own decisions, take my own risks, and make my own mistakes, and let me learn from them. […] I want some independence. That's what my name means to me. (Freed 166) A*s soon as she gets to know the predilection of Christian with her assuming his surname, she puts her relationship on a higher stance than merely haggling for her own assumed rights.

Theory of Life Force in *Women In Love* and *Fifty Shades Trilogy*

Theory of life force is not an extrapolation of conventional science theories but a creative energy orchestrating the rhythmic flow of life effluence. A theory propounded by George Bernard Shaw drawing a parallel between origins of mankind in the Bible. Shaw was agnostic towards the orthodox creeds for trailing myths, hankering around the sensibilities of generations, creating a caricature to look up to for the demarcation of life's unresolved circulation. Life force is an energy exuded by the female to basically lure the men into a physical connection so as to procure babies, providing fulfillment to the female. In perspective of a French philosopher HENRI BERGSON, this life force is the OLAN VITAL i.e. spirit of life. Women, facing insurmountable challenges to restore the flow of life, prospect

over men as predators to cage them in a conundrum of daily life to reach the finality of their existence through begetting children and procuring evolution.

Assuring the theory to get fructified both the works project a flow of living energy transforming it into the actions of the female characters. However, in *Fifty Shades Trilogy* Christian is projected as a dominant to the extent of even stipulating the activities of the submissive but the girl he fell for surprisingly doesn't possess the submissive bone in her body. His curt behavior is more like a repercussion to the setback he bore in his childhood, taking a toll on him. Though Ana is more untouched to these complications in life, and having fewer and simpler aspirations she seems to comply with the norms of life. After her meeting with Christian who's a ravenous in his sexual interests, she tried to initially acquiesce with his dominant and submissive contractual relationship, but gradually a bone of contention came in their relationship. From here on Ana starts to gradually lead Christian to a new dawn in their relation as he was drawn towards the lingering innocence through which she channels herself. Leaving little ways to being presumptuous, Ana's force of direction became acutely clear on the first day at their home after marriage where she asks:

ANASTASIA: *You do you wanna have kids someday, right?*
CHRISTIAN: *someday, sure*
ANASTASIA: *you don't really sound sure.*
Christian distracting the conversation to avoid this the question says:
CHRISTIAN: *you know what I'm sure about?*
          That's a great steak.
ANASTASIA: *do you wanna have kids?*
CHRITSIAN: *one day, not now.*
            I'm not ready to share you with anyone.

The persistent working of the life force on the female's part is quite evident on the other hand the male protagonist is a procrastinator in the matter of procreation. Owing to the facts in the end of the trilogy Ana manages to get pregnant and delineate her emotion towards the baby to the extent of even abandoning Christian and the whole world for the child.

ANASTASIA: *I will choose this baby over anybody, coz that is what decent parents do.*
          It's what your mother should have done for you, and I'm so sorry she didn't
          Christian.
              You are not happy about this baby, I got that.
          So, we can either do this together or either I will do this without you.

The triggering life force to reach a pedestal to rest after a strenuous task is over is throbbing through Ana while she figured it out in the end convincing Christian to have the baby.

CHRISTAIN: I want to have this baby with you.
Life force is the will to eschew anything that attempts to subvert the inner call of the female to procreate, a theory supported by a French Naturalist JEAN BAPTSITE LAMARCK who propounds that to evolve and actualize the self is the innate drive in life. Lamarck's biological concept revolves around organism's tendency to self-transformation and adaptation to the environment for survival. This tendency of life force when failed to get accomplished in life would beget death instinct which is conspicuous in *WOMEN IN LOVE*, as the failed manifestation of the energy gauges itself into Thanatos.
GERALD: there's one thing about our family, you know' once anything goes wrong, it can never be put right again not with us. I've noticed it all my life – you can't put a thing right, once it has gone wrong.

Though *Women in Love's* ending is castigated in a more or less traumatic event i.e. Gerald's death, a call to the primal forces of nature succinctly done. The relationship of Gerald and Gudrun is contemptuous and there was a wave of uncongenial contention. A constant strife rivalled in both of them to subdue each other as Gerald is portrayed as 'god of machine' whereas Gudrun is like an aphotic character trying to find way in life through the crude idea of modernism. Their relationship is subverted to such an extent that Birkin in the offered Gerald *Blutbruderschaft*a vow of complete commitment as brothers for life, it itself is a symbol of his unfulfilling relationship with Gudrun which is devoid of a life force. Assigning the qualities of *MAGNA MATER* (mother and matter of all substance) to Gudrun, Gerald succumbs to the concomitant relation with her which has an expectant motherly love filled with carnal pleasure.

 The drive of Thanatos (death instinct) is voraciously prevalent in Gudrun and Gerald that obstructs the life force to further ensue its way in the relationship. When Gudrun was involved with Loerke, Gerald found no one on his side to fasten his ties with life, so after attempting to strangle Gudrun he found "*what bliss! oh what bliss at last what satisfaction at last*" and went to the ghastly mountains to pursue his death as if it is the womb of his mother. LACAN defines this drive for death as 'a nostalgia *for a lost harmony and desire to return to the preoedipal fusion with the mother's breast, the loss of which marked on the psyche in the weaning complex''* and further in 1946, he links this Thanatos to the suicidal tendency narcissism. The only bond that could save him through life force was Gudrun but she herself abhorred the idea of procreating and having children, which we got to know in the beginning*: ooh, but how she hated the infant crying in the night. She would murder*

it gladly; she would stifle and bury it". This tentative dismissal of life force is evident in the rabbit scene where a primitive creature symbolizing life and zest is designated with terms as 'lusty', 'demonical'and wild, to render the situation of blooming sentimentality a crude form of self-expression. According to FREUD, "sexuality is an ambiguous concept, on the other hand, it is self-preservative because it secures the survival of species through procreation" and this procreating is a formative process of life force, denied to channelize by Gudrun which rendered the relationship with a death instinct. It is evident from the start as Gudrun felt "an unconquerable desire for deep violence against him." Her fanatical dance in front of Gerald is an outrageous expression of her sadistic voluptuousness. A virile force of stagnation is prevalent in their relation which makes it devoid of life force as put in apt words by Birkin: "*Aphrodite is born in the first spasm of universal dissolution then the snakes and swans and lotus – marsh flowers- and Gudrun and Gerald – born in the process of destruction creation*".

Conclusion

In its progression towards a more holistic view of life, Feminism had broken numerous glass ceilings, paving way to a more unified society. Owing to the accomplishments of Feminism, Postfeminism ushered claiming newer grounds and liberation in more subtle ways of life. Expounding these ideologies, women became feminine unashamedly pursuing the life force in their relationships, further propagating fertile land for bright-eyed generation. Contrastingly *Women in Love* and *Fifty Shades Trilogy*, written in a difference of almost a century, expound waves of feminism that accentuated the grounds for twenty first century women's progression with a much positive view of career, marriage and children as a simultaneous pedestal of women's life.

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Devarakonda Bala Gangadhr Tilak's Poetry as Unique Confluence of Diverse Sensibilities: An Overview

Dr. S. M. Basha[1]

In the era of Sri Sri, as a sojourner of Progressive Movement that swayed the Hungry Thirties of the Modern Telugu Poetry, Devarakonda Bala Gangadhar Tilak has left an indelible impression on the ardent readers for his exceptional poetic sensibility. His immense popularity, characteristic of his poetic sovereignty, indeed has made him the most powerful representative of Modern Telugu Poetry. Srirangam Srinivasarao, fondly known as Sri Sri, has given a definition and new direction to Telugu poetry while Tilak has tried to redefine and modify it. Sri Sri, while lamenting over the premature death of Tilak, observes that the "wind is muted; the song is reduced to ashes and the people's poet who died untimely and the shining sun who set down abruptly could not be seen again." (Trans. mine)

T. S. Eliot opined that sensibility altered from generation to generation but it was only a man of genius who could alter expression. The emergence of Modern Telugu Poetry may be traced back to the period when Gurajada Apparao published his poems, *Muthyala Saraalu* (*Strings of Pearls*) and his most celebrated social play *Kanyasulkam.* Gurajada was the first to introduce a new mode of writing into Telugu literature but it was his heir Sri Sri who initiated a unique mode of versification and expression in Telugu poetry. Consequently, the 'Mahakavya' of the old began to vanish and the progressive internalization being the part of romantic strain started dotting the poetic arena. The great poets like Viswanatha Satyanarayana embraced the hallowed precincts of the Telugu poetic conventions for their deliverance while the modern Romanticists felt it to be a cumbersome burden.

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Obviously, the "Bhava Kavulu" of Telugu poetry were greatly influenced by the English Romantic poets. Devulapally Krishna Sastry is known as Andhra Shelley. Tilak shares some common interests and concerns with the other Romanticists of Telugu poetry   like Devulapally Krishna Shastry and Rayaprolu Subbarao. The use of sensuous imagery, the ordinary language of the common man, adoration of sweet heart, the passion for beauty in Nature have become the hallmarks of the writings of these Romantics. With economy of words, sublimity of thoughts and inspiring expression, Tilak has carved a niche for himself and remained a great Romanticist. The glimpses of his romanticism are seen in his own acknowledgement:

My letters are royal elephants carrying people's might,

My letters are doves drenched in tearful rain,

My letters are pretty lasses playing in moonlight.

(Tilak, *Naa Kavitvam, 1941*)

It was in the late 1950s that Tilak's pen began to gun down the intense feelings of the day prevalent in the guise of various "isms." "Life is a prison, if you imprison yourself in any 'ism', you cannot see realism." Tilak from the beginning was a neo-romanticist with the tender feelings. He was courageous in concept and sweet in expression. The romantic criticism lays emphasis on imagination and emotion and not on reason and good sense. Poetry tends to become the expressionistic mode of emotion and imagination but not a mere imitation. Simplicity both in thought and style becomes the hall mark of romantic works. "If poetry instructs, it does so only through pleasure." (Coleridge, *The Preface to the Lyrical Ballads*) Tilak's works fit well in this mould.

Tilak's anthology entitled "The Night that Rained Ambrosia" published in 1968 won the Sahitya Academy Award in 1971. His poem "As Ambrosia Dripped" (1962) finds the most powerful expression in terms of poet's unquenchable thirst for exploring the poetic world and how he gains immortality after drinking the poetic ambrosia. That night when everybody was asleep, it was the poet's zeal that made him surge ahead crossing the hills and the dales. He stopped at a meadow of moonlight and saw the graceful dance of apsarasas (damsels) in the sky. Their resonating anklets were full of luminous stars and their bridal hair full of the parijata flower clusters. The heaviness of their bosoms made them bend like the bows of youth.

At the sight of the poet, attracted by his tender feelings and handsome physique, the damsels fell in love with him and chose him to be their bridegroom. They found the poet wearing a crown of silken dreams, his eyes composing the

music of light and the 'veenas,' (musical instruments) of pearly similes being played upon his rouge lips. He was the rising sun on the oceans of imagination. He knew the art of loving and living life in its totality that made him conquer the mysteries of Nature. At this ecstatic moment, when it started raining ambrosia, Tilak drank it with his cupped hands to his heart's fullness and killed death and sorrow in him. The stream of romanticism is obvious and very striking:

I put on the Kashmir shawl of sweet desire

I wore my life like a wreath of smiling Mandara

I tiptoed in to the path of conquest.

("As Ambrosia Dripped that Night," 1962)

Tilak attributes his triumph to his quest for identity and sympathizes with those hapless souls who embraced the dead habit of exhaustive daily routine. Persecuted by congenital timidity, they remained deaf to the clarion calls of the eternal awakening. They were unconscious and unimaginative of poet's immortality and the concluding lines of the poem that "the poor souls cannot imagine that I am immortal" testify the poet's eternal quest and his ultimate conquest.

Tilak in his poem "Modernism and Poesy" (1964) probes the tangible correlation between poetry and modernity. While seeking a subtle expression of what poetry is and how it shall be, the poet affirms that modernity is implicit in all poesy but the real poetry alone sustains modernity. Modernism in the absence real poesy is senseless. The mere desire to look "modern," the means to concretize the indefinable, incomprehensible experiences, meaningless imagery, clumsy syntax, and the composition devoid of specific purpose cannot constitute modernity. Tilak is brutally frank in his assertion that the poetry should be the transparent darkness and not a mere verbal jugglery. Tilak justifies the obscurity in poetry and extols the need to stir the feelings of the readers by striking an intimate chord of communication or the poetic experience. The mere tag of modernism does not bestow a poem with the required aesthetic excellence. Beauty and bliss are the chief goals of poesy.

In *Biographia Literaria*, William Wordsworth holds objection to 'vague, glossy and unfeeling language.' The use of such a language in poetry separates it from ordinary speech which can be viewed as the separation from human life. While analyzing the function of poetry and the process of poetic creation, Wordsworth feels that the "materials of poetry are to be found in every subject which can interest the human mind." (*The Preface to the Lyrical Ballads*) Thus *The Preface* offers a fervent appeal for simplicity both in "theme and treatment." Poetry is communication and Tilak as a great communicator, in tune with the spirit of

romanticism, is able to communicate very passionately. His diction is also the part of the "language of an ordinary man."

Tilak's "Song Immortal" (1964) divulges the internalization of his romantic sensibility. His affirmation that his imagination has become the melody of veena, his sprouting into countless flowers and sprinkling around countless flowers at the touch and footfall of 'the merciful' one are the added dimensions. Tilak's poetry by means of its modernity has extended the spheres of consciousness and reflected the conflicts of life. He is a hardcore humanist. His elated phraseology haunted the Telugu readers who were rotting in insipid and vulgar jargons. He stresses the need for the awakening whether it rains fire or ambrosia. According to Tilak, poesy is alchemy and its secret is known to the poet only and it is known to the great poets like Kalidasa, Peddanna, Krishnashastri, and sri Sri.

Kundurti Anjaneyulu, known as "Vachana Kavitha Pithamahudu" (Father of Prose Poetry), in his preface to Tilak's *Amrutham Kurisina Raatri* observes that Tilak's poetry is a mixture of progressivism and Romanticism and Tilak has added a new dimension to progressivism through the treatment of subject matter with his unique style. "Certain blemishes, the characteristic features of Romanticism that he carried along with him may be ignored in the light of his priceless poetic treasures that he has gifted to the posterity." (Kundurti, *Preface to Amrutham Kurisina Raatri*)

"Nothing is unpoetic in this universe," Sri Sri ascertains and goes on to say that the "poetic form is an unsaturated medium and poetry is a deep thirst ever unquenched." His "To Poesy: A Rhapsody" while revealing the poet's struggle towards achievement of self-definition, enacts the very birth of a new poet, the Modern Telugu Poet, a poet who makes a decisive choice not to follow the footsteps of the past masters. To Sri Sri, Poesy is an instrument of awakening social consciousness of man and to Tilak it is a unique experiential confluence of diverse sensibilities of Romanticism, Progressivism, and Humanism.

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The Language and Culture of Nationalistic Fervour in the verse of Sarojini Naidu

Dr. A.V.V.V.Malleswaramma[1]

"She began life as a poet, in later years when the compulsion of events drew into the national struggle, she plunged into it with all the zest and fire she possessed.... whose whole life became a poem and a song and who infused artistry and grace in the national struggle, just as Mahatma Gandhi had infused moral grandeur to it." - JawaharLal Nehru

Sarojini Naidu (1879–1949) is an Indian poetess in English and politician. She is amongst the pioneer poets of Indo-Anglian literature. Her major themes are nature, love, life and death, folk life, patriotism and mysticism. Her verse collections are- "The Golden **Threshold**""**The Bird of Time" "The Broken Wing" "The Sceptred Flute" and "The Feather of Dawn".** All these collections contain her nationalistic fervour. Especially "**The Golden Threshold"** (1905) and **"The Bird of Time**": (1912) figure her as a representative of verse culture and an urbane nationalist or a cosmopolitan nationalist.*"Sarojini Naidu's cosmopolitan nationalism is made possible by her relative privilege, despite her colonized subject position, in education, caste, and class, and by her access to cultural and political institutions both at home and abroad"* (Seshlatha Reddy:2010). In a speech, the poet remarks that "I came in your midst as a stranger, a wandering singer that had brought to you the message of unity which is the only message today that may be uttered from the lip of man or woman"(Hari,Swetha 2016). Sarojini's ideals are very lofty for she feels apprehensive not only with her own people but humanity in general. Her poetic output signifies the language and culture of nationalistic fervour.

Culture refers to the beliefs, customs, values, and activities of a particular group of people at a particular time. Objects produced by a given culture express these values in both overt and cataleptic way. Works of literature are particularly good indexes of these values, in that they often engage the culture in depth. The verse of Naidu contains these qualities lucratively in relating her thoughts and ideas of patriotism. Motherland zeal and veneration are extreme with Sarojini Naidu, and

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during her life she was seen struggling with the two equally powerful forces in her nostalgia to sing songs of beauty, love and life, and her urge to serve her country. It is because of this regard towards the country that she forgoes the desire for personal fulfilment and personal life and instead takes up with the impersonal desire to devote herself to her country and her people.   This sentiment is shown in "**Lakshmi, The Lotus-Born"**. She prays:

> For our dear land do we offer oblation,
>
> O keep though her glory unsullied,
>
> unshorn, And guide the principle hope
>
> of our nation, Hearken, O Lotus-born.
>
> (The Sceptred Flute, P.150)

Sarojini Naidu's best poems are a magnificent album of Indian life, which illustrate her stylish picturisation of the nation. She sings Songs of India, Indian springs and summers, Indian love lores, the pledges of the sons and daughters of the Mother, Indian streets and bazaars, Indian scenery and sight. Her stance as a poet of Indian life is secular. She has concentrated on all the Major Indian religions – Hinduism, Islam, Christianity and Buddhism, all segments of Indian society and all aspects and modes of life like the Palanquin Bearers, the Corn Grinders, the Wandering singers, the Wandering Beggars, the Indian Dancers, and the Snake Charmers. Indian Traditions, customs and festivals inhabit a prominent place in her poetry. She also has written about Indian leaders – Gopala Krishna Gokhale and Mahatma Gandhi, and about Indian cities – Delhi and Hyderabad.

Patriotism is not a foremost premise in her poetry but it is the moving spirit behind. Sarojini Naidu's patriotic ardour is expressed in poems like "**To India**", "**An Anthem of Love", "The Broken Wing", "The Gift of India"** and "**Awake**". This group may also include her memorial poems on national figures such **as i. Memorial Verses: 'Gokhale', ii. The Lotus (To M.K. Gandhi), "LokmanyaTilak',** etc., All of these poems do not evoke patriotism but they are inspired by it. In the poem **"To India"** India is personified as the Mother, who is both ancient and young. Sarojini Naidu addresses her and supplicates her to reinforce from the gloom of slavery and beget new glories from 'thine ageless womb'. There is intense patriotic zeal in the following lines:

> Thy Future calls thee with a manifold sound To
>
> Crescent honours, splendours, victories vasts;
>
> Waken, O slumbering Mother, and be crowned,
>
> Who once were empress of the sovereign past
>
> (The Sceptred Flute, p.58)

This poem is composed before the attainment of independence. Sarojini Naidu hopes that India should rise from the bond of slavery as the other slave nations are

looking at her with fervent anticipation and expe ctation and wish Her to lead them in the struggle for freedom. She awakes:

> "Mother, O Mother, wherefore dost though sleep?
>
> Arise and answer for thy children"
>
> (Ibid)

The poem contains a prophetic note because sometime after its composition India became a free country.

Another poem "**The Gift of India**" venerates the sacrifices of her countrymen. It is a righteous accolade to the valiant Indian soldiers and sons of India. The poem has a raging world war as its milieu. It is in a form of address by Mother India to the world. Her gentle and insightful soul leaps forward to empathize with the heroes who flaunted their valour on different battlefronts combating for Allied forces. The boundless grief of mother India for her heroic sons, who were killed in alien lands, is mournfully articulated in the poem. The brave sons of India were killed in different climate and in strange lands. Their bodies were buried in 'alien graves' without any concern or love or a tear. They attained martyrdom in the World War I (1914-1918). It depicts the chivalry of the Indian soldiers killed on that war and it is a reminder to the world of the brave who fought and fell a prey for the cause of the allies:

> Gathered like pearls in their alien graves
>
> Silent they sleep bythe Persian waves
>
> (The sceptred Flute p.146)

It is hard to tone down and "measure" the grief and pathos of the mother who is constrained to send her beloved sons to the battle-field in the name of duty, to be killed in war. Her tone gets very pathetic:

> Can ye measure the grief of the fears I weep
>
> Or compass the woe of the watch I keep? (Ibid)
>
> A strong note of protest against the imperialists can be seen in the following lines:
>
> And you honour the deeds of deathless ones,
>
> Remember the blood of my martyred sons. (Ibid)

Sarojini wrote this poem to draw the mind of the world to the valiant Indian soldiers who served the Allies in the First World War. This poem was also delivered orally at a meeting of the Hyderabad Ladies' War Relief Association in December 1915 and is included in her collected speeches. In 2015, the essay "Why the Indian soldiers of World War I were forgotten" was published in the BBC News Magazine. ShashiTharoor writes in that "*Approximately 1.3 million Indian soldiers served in World War One, and over 74,000 of them lost their lives. But history has*

mostly forgotten these sacrifices, which were rewarded with broken promises of Indian independence from the British government'.... The Indian soldiers who died in the First World War .... gave their 'todays' for someone else's 'yesterdays'. They left behind orphans, but history has orphaned them as well. As Imperialism has bitten the dust, it is recalled increasingly for its repression and racism, and its soldiers, when not reviled, are largely regarded as having served an unworthy cause. But they were men who did their duty, as they saw it. And they were Indians. It is a matter of quiet satisfaction that their overdue rehabilitation has now begun." (ShashiTharoor 2 July 2015).

Patriotic note towards the freedom fight and its fighters is found in Naidu's **"The Lotus", "Gokhale", "LokmanyaTilak**", and**"Imperial Delhi**". In "**The Lotus"**the divine flower becomes a metaphor for the devout persona of Mahatma Gandhi. She addresses Gandhi:

> O mystic Lotus, sacred and sublime,
> In myriad-petalled grace inviolate,
> Supreme o'er transient storms of tragic Fate,
> Deep-rooted in the waters of all Time,
> What legions loosed from many a far-off clime
> Of wild-bee hordes with lips insatiate.

> (www.poetrynook.com/poem/**lotus**-1)

About this sonnet A.K. Mehrotra one of the renouned poets of Indian English remarks that 'On Gandhi she composed a sonnet, The Lotus, using an implausible metaphor to describe the leader's unique magnetism'. In the memorial poems like "**GOKHALE**", she praises the bravery of the leader:

> Heroic Heart! lost hope of all our days!
> Need'st thou the homage of our love or praise?
> Lo! let the mournful millions round thy pyre
> Kindle their souls with consecrated fire
> Caught from the brave torch fallen from thy hand,
> To succour and to serve our suffering land,
> And in a daily worship taught by thee.
> Upbuild the temple of her Unity.

> (www.poetrynook.com/**poem**/**memorial**-verses-1)

Gopal Krishna Gokhale told her to employ her poetry and her striking words to rejuvenate the resilience of self-rule in the hearts of villagers. He asked her to use her aptitude to free Mother India.

In the poem "**An Anthem of Love**" Sarojini Naidu pledges her love and patriotism to the nation where the latter is more conspicuous and palpable here. Shedeclares the Indian determine to serve the country as united people. The poet describes the body of patriotism with two hands, two feet, two eyes, two ears but one heart. It is the common aspiration of every Indian to struggle for the freedom of India. She further says:

"One heart are we to love thee, O our mother,

One undivided, undivisible soul,

Bound by one hope, one purpose, one devotion

Towards a great, divinely destined goal.

(The Sceptred Flute, p13)

The poet announces that Indians love their dear country intensely and they fight for freedom with one heart and one soul.

Sarojini's poems on the panorama of Indian life celebrate various cultures-Hindu and Muslim lives principally. The theme of religious tolerance and sympathy is not her major poetic concern but it finds magnificent expression in many poems particularly in "**The Call To Evening Prayer"** and **"Awake!",** where the poem refers to the prayers of Hindu, Muslim, Parsi and Christian creeds and it is a celebration of "The fraternal co-existence of diverse creeds" in a single place:

Allah ho Akbar! Allah ho Akbar!

From mosque and minar the muezzin are calling

Allah ho Akbar! Allah hoakbar!

Ave Maria! Ave Maria!

Devoutly the priests at the altars are singing,

Ave Maria! Ave Maria!

Ahura Mazda! Ahura Mazda!

How the sonorous Avesta is flowing!

Ahura Mazda! Ahura Mazda!

Naray'yana! Naray'yana!

Hark to the ageless, divine invocation!

Naray'yana! Naray'yana!

(The Sceptred Flute, p. 136)

In this poem Naidu's political and poetic commitments unite around an apostrophe to a slumbering India. Published in Naidu's last collection, The Broken Wing, with a dedication to the Indian nationalist and Muslim leader Mohamed Ali Jinnah(1876–1948. The poem was first 'recited at the Indian National Congress, 1915' held in Bombay where Naidu served as a delegate for the United Provinces. Sheshlatha reddy writes "*The final stanza of the poem appears as a determinedly secularized religious chant with its repetition of sounds through feminine rhymes (crowned thee/surround thee; defend thee/attend thee; avail thee/hail thee);its dactyls ending each line with the measured optimism of a trochee; its reiteration of the call to "Mother";and the tribute it offers through the*

objects(flowers, flame, sword, and song)and the sentiments (worship, hope, love, faith, and devotion)it lays before her. The stanza thus telegraphs its orality – it was, after all, written to be "sung" by Naidu"(Seshlatha Reddy:2010). It ends with a series of lyric cries:

Hindus: Mother! the flowers of our worship have crowned thee!

Parsis: Mother! the flame of our hope shall surround thee!

Mussulmans: Mother! the sword of our love shall defend thee!

Christians: Mother! the song of our faith shall attend thee!

All Creeds: Shall not our dauntless devotion avail thee? Hearken!

 O queen and O goddess, we hail thee!

(Broken Wing, p. 13)

Naidu distinguishs India's children by religious type, including Hindus, Parsis, Mussulmans, and Christians, who are separate and yet united in their speech. In the last couplet of the stanza, "All Creeds" sing fused in their desire for their "queen" and "goddess." Their love of Mother India surpasses any communal religious identification even as the religions there in identified constitute the nation.

Naidu produces a cosmopolitan view in her "**Odeto H. H. the Nizam of Hyderabad** (Presented at the Ramzan Durbar)." She addresses the Nizam directly in the poem. She appreciates Nizam in his public political role as ruler of Hyderabad who promoted an ethic of global humanism that posits religious co-existence in Hyderabad as an attainable possibility for the Indian nation.The second stanza enumerates the diverse creeds, including Muslims, Parsis, Hindus, and Christians, that make up the cosmopolitan nature of the city of Hyderabad, in which peaceful multitudes co-exist harmoniously. She praises:

The votaries of the Prophet's faith,

Of whom you are the crown and chief;

And they, who bear on Vedic brows

Their mystic symbols of belief;

And they, who worshiping the sun,

Fled o'er the old Iranian sea;

And they, who bow to Him who trod

The midnight waves of Galilee.

(The Golden Threshold, 25)

Thus for Naidu, cosmopolitanism was not irreconcilable with nationalism. In her poetry as well as in her politics, Naidu endorsed cosmopolitan or urbane nationalism as a standpoint she believed could accommodate both "home and the world." She proclaims this philosophy of a unifying Indian nationalism in a 1903 speech delivered to a group of young Madrassi college men:"I was born in

Bengal. I belong to the Madras Presidency. In a Muhammadan city [Hyderabad] I was brought up and married, and there I lived; still I am neither a Bengali, nor a Madrasi, nor a Hyderabadi, but I am an Indian (Cheers), not a Hindu, not a Brahmin, but an Indian to whom my Muhammadan brother is as dear and as precious as my Hindu brother"(Seshlatha Reddy:2010). She favours a nationalism tempered by the demands of global humanism, which takes into consideration interests beyond one's "own community" and one's "own self."

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Women in *The Quran* and *The Holy Bible*: A Brief Appraisal

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Truly speaking, **The Holy Bible** and **The Quran** are considered to be the notable holy books. As strong sources of inspiration, comfort, hope and salvation to millions and millions of people, both are supposed to have many essentially common features, beliefs, practices and ideas, in spite of the known fact that both belong to different ages and religions. The best way to understand the two books in treatment of themes and projection of ideas and ideals lies in attempting a comparative standpoint. As well-known to all readers and lovers of literature, Comparative Literature is a branch of literary history aiming at the study of international spiritual relations. It also aims at studying the works of various literatures in their inter-relationship, thereby comprising the mutual relations between two or more literatures. It can be the debt of modern literature to ancient literature; it can also be the debt of one religious literature to another as in the case of **The Quran** to the **Holy Bible**, throwing light on such various aspects of comparative vision like mutual influence, attraction by repulsion, affinities, themes and techniques, devices and approaches.

What has to be borne in mind in general is that the influence of the culture and literature of one country on another has been in healthy existence for a very long time. At times it was religion like Islam, Hinduism, Buddhism etc., found to be acting as a vehicle for the spread of culture, philosophy and literature. Not only religion but also did The French Revolution and Russian Revolution influence the literature of an age. Recently comparative analysis of any age or literature or any religion or religious and social document has helped scholars and readers in making critical inquiry into influences and analogies, movements and trends, genres and forms, motifs and attitudes, types and themes etc.. In this respect, influence and analogy may be taken as essential tools for a comparative analysis of two Holy

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Books, though belonging to two different religions and cultures, separated by time and space with one influencing the other.

The Holy Bible contains sixty-six books written over many hundreds of years by a great number of writers whose names are not known at all rather clearly and definitely. There was no single editor, for there were editors who from time to time took the available material and worked it over to form a connected story. The Old Semitic alphabet script was used in the Old Testament and Greek in the New Testament. The earliest history in the Bible recorded by a contemporary is that which tells the stories of Samuel, Saul and David who lived about 1000 B.C. The Old Testament falls into the history of the Canon, the history of the text and the composition of the various books within it. It contains a wide variety of literary material. The first five books, called the Pentateuch and traditionally ascribed to Moses, contain the Law and form the basic, authoritative document of Judaism Twelve narrative books from Joshua to Esther are grouped together as history. This is followed by five poetical books and seventeen books of prophecy. The New Testament is shorter than the old and it contains twenty-seven books. It contains the greatest and endless story ever told, the story of Jesus Christ, the prophecy in the Old Testament being fulfilled; his birth, life and works among the people, the miracles he performed are neatly found in the four Gospels. The Gospels are followed by the Acts and then by the Epistles of St.Paul. The Book of Revelation is the last book in the Old Testament.

The Quran has much more in common with the Old Testament than with the New Testament. **The Quran** has one hundred and fourteen chapters of unequal length called **Suras**. They are divided into verses. Each of the **Sura** is headed by a special title. Some of these chapters have been revealed by stages during a period of twenty three years over which the revelations of the whole book are spread. Muhammad passed thirteen years in Mecca and ten years in Medina. Each chapter is subdivided into smaller portions which are called "Ayat" which signifies 'wonders'. There are seven principal editors or ancient copies of **The Quran.** Every chapter except the ninth one, commences with the word Bismillah. **The Quran** like **The Holy Bible** has been accepted as a moral and social document written in an elegant style with purity and lucidity of language. Both the sacred books are considered admirable in their concept of divinity, for their fervent trust is the power of one God. They also express truth with great moral earnestness and wisdom. The general design of **The Quran** is to unify the different religious practices prevailing in Arabia and to establish the worship and knowledge of one God which Muhammad earnestly declared as his chief motive and aim of his life.

The common thought found in both the books is that whenever people neglect or forget God, they are admonished or corrected through prophets. Mohammed declared himself to be the last of the prophets and Jesus is the last of the prophets and his message culminated on the cross and he declared boldly," My Kingdom is not of this world".

A Knowledge of God is very essential for a meaningful and purposeful living, as is the act of breathing. This knowledge can be obtained only through religion and religious guidance that can be given by the Holy books like ***The Quran*** and ***The Holy.*** All that has been stated at length in ***The Quran*** is that man as a righteous being should be able to ascertain "a correct conception of the attributes of God and the errors into which man has fallen in his worship of God have all emanated from his misunderstanding of God's attitudes". (The Spirit of Islam 14). It is further stated:

> "Everything in the world has particular properties
>
> and a natural effect, and so man's actions also
>
> have certain properties and effects; good actions
>
> lead to good and evil actions to evil" (Husain 14)

Truly speaking, man's life does not end in this world and life will continue beyond it and man will continue to reap the returns of his actions and so that first attribute of God referred to is that of Rabbul - Alameen, the Cherisher, Nourisher and Sustainer of the Universe and it contains two lessons. It tells man of God who gives him all he needs by way of sustenance, material and spiritual, so that he may protect himself from all evil and proceed to his full development. Secondly, it tells him that God is the God of the Universe and there is no room left for any narrow-mindedness, prejudice and exploitation, whether individual, communal, racial, national, religious or of any other kind. His grace and gifts are for all mankind. This is cherished out and out by the Holy Bible also. According to the Bible, "God created the earth beautiful and perfect, filled with plants and animals and then He created man and woman to share life and beauty, and also gave them instructions, explaining how they could live happily and please Him, by right conduct and noble actions" (Davis 10). To attest proof to this, St.Paul writes and sings:

> "All Scripture is given by inspiration
>
> of God, and is profitable for
>
> doctrine, for reproof, for correction,
>
> for instruction in righteousness,
>
> that the man of God may be complete,

thoroughly equipped for every good work"

(Deed at in Test of Inspiration – chap-iv-P 22)

Paul begins his letter with what I can only call a burst of praise: "Blessed be the God and Father of our Lord Jesus Christ, who has blessed us in Christ with every spiritual blessings, in the heavenly places" (1:3). God blesses us by putting us in 'Christ'. "He puts us into a new realm, a new kingdom; we are transferred so that we are in 'the heavenlies' – in the spiritual realm" (Eaton 15). For most people, religion has come to mean a fixed relationship between the human self and some non-human entity – the sacred, the supernatural, the self-existent, the absolute or just 'God'. East or West, human beings have to believe in a God for their ways of life. The belief usually comes out of a religion and those religions express their faith through Holy Books like *The Quran* and *The Bible*.

The Holy Bible is the sacred book of The Christian Church whereas *The Quran* is a record of what Muhammed said in a state of ecstatic seizure. It is seen and understood that the textual history of *The Quran* is very similar to that of *The Holy Bible*. To Muslims, "*The Quran* is a faithful and unalterable reproduction of the original scriptures preserved in heaven and the Muslim world has not yet come to grips with the problem which Christian Europe faced after the Renaissance" (Guillamme, 59). The Bible has been cherished in every part and in every phase of Christendom as possessing an authority of divinity, thereby conveying the truth through various moods such as literal, symbolic and allegorical. Similarly Muslims believe that *The Quran* is God's uncreated word, something inherent in His essence. The very words of God Himself are inscribed in them in Arabic. "*The Quran*'s actual text was pronounced by Gabriel in the ear of Muhammad" (Dawood 75). In brief, *The Quran* purports to be the successor and continuation of the Jewish and Christian scriptures, incorporating their teachings in a new revelation that gave the people of Arabia an enlightenment previously accorded only to the Jews and Christians. Whereas *The Bible* communicates thought and feeling arising out of limited situations and out of a world view that is characterised by profundity without complexity.

Just as Christianity originated in the teachings of Jesus and His "Sermon on the Mount", "Lord's Prayer" and "Parables" contain the essence of God's *Wisdom Islam* originated in the teachings of Muhammad. In a word, *The Quran* remains the sole book containing revelations of God (Allah) to Muhammad, while *The Bible* is the record of an incalculably influential development of the religious thought and meaningful life. Both the holy books value the status of women. The early Hebrews gave women a low social status and limited rights. In the older story of creation, woman was even pictured as an afterthought, made not on an equality with man but

as a by-product; and along with the serpent, she was represented as responsible for Adam's fell and was specially cursed in child birth as a penalty" (Genesis 2:18). A man was first the property of her father and then of her husband. The male head of a household was usually considered as the owner, father, master or husband according to the context. He represented the social fact of male supremacy according to *The Holy Bible* and *The Quran.* The man was the owner of his household, wives, children, slaves, herds and properties. He could do whatever he wanted to do with his properties, even selling his daughters into slavery" (Exodus 21:7). At marriage, a girl was treated as a financial consideration and was handed over by her father to her husband. Conception of woman as a chattel led to grave abuses. Lot in *The Holy Bible* felt free to offer his two virgins daughters to the passions of the men of Sodom in order to save his male guests from the lust of the man of Solom waiting outside" (Genesis 19:8). Thus, a woman's wrights were not to be compared with a man's. This chattel relationship in which the woman stood to the male head of her family is consistently present in the background of the early Old Testament. Even in the Ten Commandments, as recorded in exodus, woman was listed along with the house slaves, ox, and ass belonging to one's neighbor, which one should not covet.

The same concept is found in *The Quran* too regarding woman. According to the early beliefs, in the pre-Islamic Days of Ignorance, marriage arrangements were so loose as to be scarcely recognizable conditional and temporary contracts were common place. Women were regarded as little more than chattel to be done with as their fathers or husbands pleased. Daughters had no inheritance rights and were often buried alive in their infancy. In the face of these conditions, under which the very birth of a daughter was regarded as a calamity, Muhammad's reform improved the status of women enormously. He forbade infanticide. He required that daughters should also be included in inheritance not equally but to half the proportion of sons. Thus, *The Quran* opens the way to woman's full equality with man in education, suffrage and vocation. "A male shall inherit twice as much as a female. If there be more than two girls, they shall have two thirds of the inheritance; but if there be one only, she shall inherit the 'half". (Smith 225). But still *The Quran* like *The Holy Bible* insists that men should have authority over woman because Allah has made the one superior to the other and because they spend their wealth to maintain them. If the women disobey men, they should be beaten and sent to bed alone.

Among the Hebrews of the Old Testament the process of courtship involved a commercial transaction. The buying of a bride is seen in the case of Rebekah's espousal and more clearly in the story of Rachel and Leah. This picture of woman's chattel relationship can be overdrawn. Women of notable gifts could not be kept down at the same time. Such names as Miriam, Deborah, Esther and Judith in

Jewish history and tradition, are typical of an important fact about womanhood's estate in Israel women could rise to leadership then as in modern age and no theory of status could prevent it. The institution of marriage as such enjoys a very high status in Islam. Muhammad's first marriage to Lady Khadeejah, an old, twice – widened lady who was fifteen years senior to him, was initiated by herself. He accepted the proposal in spite of her old age and in spite of her being twice widowed. By her, he had all his children with the exception of Ibrahim. She lived with him until she passed the age of sixty-five. After her death, he married Sawdah, who migrated with her husband to Abyssinia in the early years of persecution, on the way back her husband died and she sought shelter. The prophet married her though she was neither pretty nor young. She was one with a quick and loose temper. Then there was Ayeshah, a minor girl of seven years and the daughter of his dear friend Abu Baker. He married this girl too. Then he married nine times. Most of his marriages were contracted in a period of about five years, when he was passing the most difficult and trying stage in his mission.

The wives Muhammad took wore all widows or divorced with the exception of Ayeshah. None of these widows or divorced ladies was known for physical charms. He gave a status, name and shelter to them. "It was his desire to help these helpless women get resettled in life. By marrying these ladies, he could also eliminate caste system, racial and national vanities and religious prejudices". (Abdalati 178). Some of his marriages were for socio-political reasons. To strengthen the Muslims, he married the minor daughter of Abu Baker. It was by his marriage to Juwairiah that he gained the support of the whole clan for Islam. Through his marriage to Safiyah, he neutralized a great section of the hostile Jews of Arabia. By marrying Mary, the Copt from Egypt, he formed a political alliance with a king of great magnitude. It was a gesture of friendship with a neighbouring king when he married Zaynab who was presented to him by the Negus of Absyssinic in whose territory the early Muslims found safe refuge.

In *The Holy Bible*, the romances of Isaac and Rebekah, of Jacob and Rachel are among the most beautiful love stories in ancient literature. Isaac brought Rebekah into his mother Sarah's tent, and she became his wife and he loved her. Jacob served seven years for Rachel and these seven years seemed to be a few days for the love he had for her. Such regard for womanhood is revealed in early Hebrew system. In her functions as wife and mother, she was the very centre of the structure in a society organized around the family. A father's rights over the dignity of his daughters were very wide. He could do what he pleased and even if, as in Jephthah's case, his vow involved the sacrifice of his daughter, (Judges 11:30), his was the right. Rachel, Leah and Hannah in *The Holy Bible* stand for ideal motherhood along with Eve. The fact that God did not give man dominion until he

had woman standing beside him is evidence enough of her exalted place in the creation. "All of the great epochs in a woman's life, her marriage, mating and motherhood unfold in all their completeness in the genesis account of Eve" (Deen 5). The rigid laws governing woman's chastity, the severe penalties meted out for harlotry, rape and adultery reveal a high estimate of the social values of wifehood and motherhood. The perpetuity of the family name depended on their fertility; when a man died without issue, his brother took the widow to wife. Such a lady's price is far above rubies according to **The Proverbs**.

In both **The Holy Bible** and **The Quran**, polygamy remains one of the most important questions opinion differs on this point though monogamy is advised by both. **The Quran** says that if a man cannot deal equitably and justly with all his wives, he should marry only one. Some Muslims justify polygamy on the basis that Muhammad himself married more than four wives. In the chapter on women, **The Quran** says, if a man is unable to treat orphaned girls equitably, he may marry other women who seem good to him two, three or four of them. But if he is afraid that he cannot maintain equality among them, he must marry only one or even any slave girl he owns. According to The Old Testament, polygamy was taken for granted in the domestic arrangements of early Israel. Women could be bought and sold and a father could even sell his daughter as a slave. A man could marry any number of wives according to his financial resources to procure them. "Gideon had three score and ten sons of his body begotten; for he had many wives" (Judges 8:30). David had eight wives individually mentioned by names married more unmentioned in Jerusalem, and when he filed from Absalom left ten concubines behind him in the city. In this regard, Salomon was, of course, greater than his father for "He had seven hundred wives, princesses, and three hundred concubines" (Kings 11:3). When Sarah bore no children, she urged Hagar on Abraham as a concubine. Jacob had two sisters to wife at the same time. As for the common people, their economic status doubtless limited the size of their households and among all polygamous people, any rise in affluence was accompanied by an increase of wives.

According to **The Quran,** the claim is commonly made in that rights are given to women and she occupies in Muslim society a place, without parallel in any other religion. Some say that **The Quran** permits polygamy under certain circumstances; it does not enjoin it; nor even permit it unconditionally. The law permits a man to take four wives on condition that he can deal justly with all of them. There are also circumstances in this imperfect state of human existence when polygamy is preferred to adultery. **The Song of Songs** of King Solomon leaves no room in true love for polygamy:

Solomon had sixty queens,

And eighty concubines,

And maidens numberless;

My dove, the faultless, is one

(Song of Solomon 6:8-9)

This ideal love lyric presents an ideal of love highly romantic and individualistic and also reveals that the trend was from polygamy to monogamy. ***The Book of Proverbs*** gives further evidence of the same trend. No specific condemnation of polygamy is to be found, but ideas of polygamy are not to be found.

"House and riches are an inheritance from fathers;

But a prudent wife is from the Lord" (Proverbs 19:14)

A worthy woman is said to be the crown of her husband, giving no scope to polygamy. Polygamy, however, was a practice by royalty which had consequently sanctified its observance by the people. There was a time when people were scared that stress on monogamy would lead to illegal relations or even polygamy. Punishment for adultery went even to the extent of stoning to death. Perhaps Muhammad thought it better to have more than one legal wife, rather than one legal wife and many illegal ones. Jesus has also emphasized on ideal marriage. He said that God made human beings male and female at the beginning. "For this cause shall a man leave his father and mother, and shall cleave to his wife; and they twin shall be one flesh. Wherefore they are no more twain but one flesh. What therefore God hath joined together, let not man put a sunder" (Matthew 19:14).

In all religions marriage is considered an essential need for a man and a woman. The institution of marriage has made its greatest contribution to women both in ***The Holy Bible*** and ***The Quran***. It sanctifies human, filial relationship. The principles of Islamic Law ensure that a woman who performs her duties faithfully is ensured a life of dignity due to a wife, her husband is obliged to treat her decently. ***The Quran*** prohibits the practice of taking mothers and other close female relatives in marriage. Although it is considered advisable for a marriage to be settled by the parents or guardians of the girl, a woman with maturity and enough experience can settle her own marriage. It was made obligatory for the man to pay the woman a certain amount of money called dowry, ***mehr***, a price to be paid to the bride. According to Muhammad, such payment was a token from the man to reveal his regard to his wife. It gave her a status in the eyes of the world. The ***mehr*** has become an integral part of the Muslim marriage and is even mentioned in the ***nikahnama***, a certificate which the couple receive at the time of marriage.

In *The Holy Bible*, all mixed marriages with aliens were prohibited to Jews. Ezra demanded that Jews put away non-Jewish Wives and their children, dissolving families already established. A plague slew twenty-four thousand of the people before its cause was located in an Israelite's marriage to a Midianite and was removed by the execution of the couple (Numbers 25:6-18). The Book of Ruth in *The Bible* is directed against the policy of forbidding mixed marriages. It is a historic romance recounting the way in which Ruth, a Moabitess, became the ancestress to David. Ruth is an example of an ideal woman, unforgettable in her fidelity and true to her husband's family. The story of Gomer in the book of Hosea reveals how a woman was forgiven by her husband, Hosea himself even after she was found to be a harlot. In Jesus, women found their best friend. He pleaded for the right of the woman and for the duty of the man to keep his marriage indissoluble. When the woman found in adultery was brought before Him, Jesus said,

> "He that is without sin among you,
>
> Let him first cast a stone at her" (John 8:7)

When Jesus met the Samaritan Lady at the well at Sychar, he recalls her sinful ways but does not condemn her. She had five husbands. Mary Magdalene was the first to report to the disciples the miracle of the Resurrection of Jesus, the greatest of all miracles. She was earlier, condemned by His disciples whereas Jesus had cast away seven demons in her. According to *The Holy Bible*, man alone had right to divorce his wife. Any husband could divorce his wife for any reason when he found "some unseemly thing in her" of which he himself was the sole judge, but no provision was made for a wife's escape from a cruel husband" (Deuteronomy 24: 1-4). He could write a bill of divorcement and give it in her hand according to the Old Testament. In the New Testament, the strictness of Jesus's command against divorce can be understood only in the historic situation as a defence of womanhood. The right of man to divorce, seemed cruelly. Unjust except in certain cases, like adultery or fornication. It is impossible to distinguish women from men in the personal respect with which Jesus treated them. Repeatedly he came to their defence as he defended little children.

In *The Quran*, though Muhammad did not forbid divorce categorically, he allowed it only as the last resort. Islamic law permits a man to divorce a woman by pronouncement, saying three times, "I divorce you". This is denoted by the term 'talat'. Concerning *Purdah*, woman's practice of secluding herself generally and veiling her face, Muhammad perceived its advantage as a check on the widespread promiscuity of his day. "O prophet! Speak to thy wives and to thy daughter, and to the wives of the faithful, that they let their wrappers fall low. Thus, will they more

easily be known, and they will not be affronted" (The Quran 33:59). Wives of the prophet are not like other women. If they fear Allah, they should stay at home and should not display their finery as women used to do in the pre-Islamic days of ignorance. Similarly, in *The Holy Bible*, St.Paul argues that a woman should have her head veiled because "she is the glory of the man" (I Corinthians 11:7).

To conclude, no doubt, attitude to women has changed much more ever since the days of *The Holy Bible* and *The Quran*. The attitude of *The Quran* and *The Holy Bible* now bear witness to the fact that woman is as vital as life as man himself and she is not in any way inferior to man. It is said in *The Quran* that women, not only expressed their opinion freely but also argued and participated in serious discussions with the prophet himself as well as with other leaders. Similarly, *The Holy Bible* gives a living record of women in the days of the kings, women in Israel's Heroic age who had expressed their rights, who aided armies and who remained faithful wives and daughters-in-laws. In a word, both the Holy Books have given a definite status of women.

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The Role of Teachers in Developing Learners' Communication Skills

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Swami Vivekananda has rightly said, "Education can unlock all doors for progress. A nation advances in proportion to education and intelligence spread amongst the masses." It is an evident fact that if India has to grow as a strong and prosperous nation it is only possible through the changing role of the teachers as educators in the truest sense. It is only through transparent and regenerative power of education that this truly creative endeavor can come into being. The role of teachers in the present millennium is to impart in-depth knowledge and understanding to the students so as they may advance to the new frontiers of knowledge in different walks of life. It is the teacher's duty to develop the student's ability to question and make him competent to be a critique on the contemporary issues.The contemporary view of education is to create, develop, modernize and strengthen the civilization which plays a significant role for the ultimate development of the society at large. Education is not only a vehicle of growth but it is also an effective and reliable instrument to ensure social justice in the society. It acts as a liberating force to fight against the poverty and hindrances that curtail the growth of the society. The present education in spite of its flaws has the capacity to bring almost all round development of the students but it mainly depends upon the role of the teacher in teaching effective communication skills to students.

In this competitive world quality is going to be the buzz word and so it should be the focal point for our policies and programmes. It is the teacher who has to take the centre stage to be a facilitator and a motivator for the students. It is the teacher who has to be the role model for his students and stand firm and undeterred amidst the storm that tries to engulf its achievements in the society. American Commission on higher education said that, "the quality of a nation depends upon the quality of its citizens and the quality of its citizens depends upon the quality of

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their education". We can say the quality of education depends upon the single factor and that is the quality of the teachers.

Jawaharlal Nehru has said that the destiny of the nation is being shaped in the classrooms and the destiny maker is no one else than the teachers. Kothari Commission in its report in 1966 observed that, of all the factors that influence the quality of education are the quality, competence and the character of the teachers. The national policy on education in 1986 remarked, "The status of the teacher reflects the socio cultural ethos of a society." It is said that no one can rise above the level of the teachers. Smith long ago stated, "A teacher affects eternity: he can never tell where his influence stops."

We all know that English language has been a powerful instrument of thought and communication right from the days of struggle for independence and had also served the purpose of social and economical growth. The significance of English did not diminish after independence; on the contrary it grew manifold. The nation responded to it in a new perspective and the value of English was seen as a means of serving our national interest. Learning and teaching of English in India is an important process of the overall education curriculum at the primary as well as the University level. The significance of English language and communication skills is accepted by almost everybody not only in the educational field but also in other fields of human activity in the society at a larger canvas. English language and its importance of learning have spread all over India, as it has produced immense job opportunities around the world. There is a progressive positive environment among students in urban areas. Urban students are grabbing jobs based on their communication skills in English, which is a good sign.

Earlier, language was learnt through sheer hard work, where the learner needed to put efforts to understand, repeat and make accurate use of it either in speaking or in writing. With the passage of time, communication and interactive approaches to language learning had made learners learn a language with ease as we all know the main aim of teaching is not memorization of the answers but the students should understand the concept and find creative solutions to the problems themselves.Effective communication is the most significant essentials of human life in the society. More than ever before, its importance is being heightened by the fact that the whole world has now become a global village due to the development of the modern technology. But its effectiveness can be hindered by the communication gap which signifies failure amongst the group of people. As per our personal experiences we can also come to the conclusion that great organizations fail or prosper only due to its way of effective communication in the society.

Teaching and learning in schools and colleges require skilful and effective communication. Quite a number of students fail not because of the slow competency in academics or lack of readiness for learning but due to the ineffective communication skills of some of the teachers in the classrooms coupled with the fact that most often the teaching language is secondary and foreign to the learners. Communication skills involve listening and speaking as well as reading and writing. Effective communication skills are really important for a teacher in transmitting education, classroom management and interaction with the students in the classrooms. Good communication skills of a teacher is the basic need of academic success of the students and the professional success of life, thereby it becomes the most necessary tool in the hands of the teacher. Communication can be said to be effective in the classroom when learning actually takes place among the students. In the classroom teaching and learning process, effective communication may be said to serve both functional and psychological purposes.

The teacher is in a position to get an instant feedback from the student's gestures, facial expressions, voice inflation and other such physical signs and movements. Another important aspect is that the teacher is in a position to tolerate the errors committed by the students and to consider it a natural outcome of the development of communication skills. One of the major roles of the teacher here is to create such situations which are likely to promote communication. The teacher acts as a facilitator in setting up various communicative activities for the students. The teacher facilitates a proper communication in the classroom and his/her function lies in creating a proper atmosphere to promote communication. He/she acts as an advisor, answers their queries and monitors their performance. He also should take note of the errors that they are committing to be worked out later. Since the teacher's role is less dominating, the students enjoy it, it is no more boredom to them and they tend to be more responsible managers of their own learning and can thus contribute more to the society, as it gives them more of a choice. Students get a free hand to explore and express their ideas and opinions freely. Thus, true communication becomes purposeful and it can be evaluated whether the purpose has been achieved or not.

Non verbal communication also helps the learner to a greater extent as the real intention of the communicator is shown through body gestures and eye contact, facial expressions, dress etc. which makes non verbal communication more effective than oral and written communications. In the teaching learning process, the teacher can ensure that learning is effectively imparted by complementing both oral and written communications with eye contact with the pupils, facial expressions and even touching or patting them occasionally.

Visual communication has now become the watchword in the era of industrialization and globalization. This is the most effective and the most favorite of the young generation which facilitates an effective aid in teaching and learning process. It involves teaching aids such as pictures, overhead projectors and smart phones. This type of communication methodology triggers the retention ability of the students to whatever they see, they do not forget easily. Today's world is the world of telephones, smart phones, emails, fax and internet. These modern devices have glued the entire world together in a single thread; all information can be attained at the click of a button. Teachers can give assignments, check the results online as well as teach the lessons online. There's no dearth of opportunities for the students as well as the teachers. This also prevents boredom in the class and makes them active learners. Effective communication skills are required by the teacher to reinforce proper teaching learning mechanism in the classroom so as to benefit the society at large.

English is growing exponentially, but whether our colleges and institutes are really well equipped in teaching English and communication skills to such teeming millions, especially those hailing from semi urban areas and whether appropriate methodologies have been developed by our pedagogues in this regard, is a great question. In such a scenario, teaching English and communication skills to non native speakers poses a great threat to the teachers as the students come from diverse backgrounds and they tend to have different level of comprehension, different level of attention spans, different psychological needs and different economic and socio cultural backgrounds.Another major problem faced by the teachers in teaching English as a second language is their social and cultural milieu. They feel alienated in this different environment. Another thing that should be considered is the problem of the students coming from English medium schools finding the syllabus of the University, Lower Level. Compulsory English taught at the college level is of substandard quality with less or no weightage to the communication skills. Hence, it fails to generate interest amongst the students. The quality of the course content should be updated to the advanced level so that the students can take it with renewed interest.

It is very saddening to note that in spite of so many years of learning, the students are not able to communicate in English. They are not able to write or converse properly or comprehend. Hence an urgent need is to realign the curriculum to impart communicative skills to the students. A few points can be kept in mind to reassess the curriculum to suit the present needs of the students. The need of the hour is to provide the students to enhance and enrich their competitive ability. Hence, stress be laid on seminars, projects, interactive sessions which will thereby provide practical approach to curriculum. Interaction is the key to develop

competence. It is an evident fact that language learning requires various factors like beliefs, style, strategies, attitude and motivation. In the contemporary era where we talk of a globalized world, the present curriculum at the University level fails to evolve and transform according to the needs and demands of the times. It is disheartening to note that in spite of the repeated and revised syllabus, it fails to imbibe the most relevant factors of teaching learning process. It is very essential for the students to come to terms with the prepatory and practical approach before they embark on their professional careers.

The ultimate aim of education is to impart knowledge to the learners and prepare them for their future life. Modern world is a globalized one wherein effective and efficient communication skills are required to be a part of this competition. The place of effective communication is so central and indispensible in the teaching learning process that the teacher requires effective communication skills in conveying the aims and objectives of education to the students so that they become efficient and an asset to the society. They should therefore try as much as possible to reduce communication barriers in order to ensure effective attainments of desired goals in the lives of the students. Thus it aims broadly to apply the theoretical perspective of the communicative approach by making communicative competence the goal of language teaching and by acknowledging the interdependence of language and communication in the changing society.

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Functional Aspects of Communication Skills for Employability

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1. Introduction

Language knowledge and language usage for communication are two different aspects in the process of English language teaching-learning. Today, it goes without saying that English has not only become a lingua franca for us globally; but more importantly, it has become a language of progress or a key to success in every walk of life (Jha, 2013). The world-wide demand for the English language has created an enormous demand for quality language teaching, particularly functional and communicative aspects of the English language. On the other hand, English language skills and fluency with accuracy in the conversation has become a prerequisite for success and advancement in many fields of employment in today's world. Therefore, to use a language and to acquire communicative skills, we need to have an appropriate methodology in teaching functional aspects of communicative English. The narration of a language is as simple as that of life.

We cannot imagine the existence of civilization, world, even live without the impression of the language. Perhaps the history of its existence is as old as this universe itself. Generally, language is a means of communication in the form of Listening, Speaking, Writing and Reading (LSWR) through which we express our ideas, feelings, thoughts etc. and prove our identity. Through studying a language, we, on the other hand, study a variety of thoughts because it is a tool to project one's image, experience, wisdom upon another. Thus, language is a system of systems. Linguistics direct us in imparting learning of language, its nature and variation through the study of sociolinguistics, dialectology, psycholinguistics, computational linguistics, comparative linguistics, structural linguistics, semantics, pragmatics, etc. These are relevant branches that help us in the comprehension of a language and to avoid communication gap or misunderstanding that is required for

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the welfare of society as well development of a nation. Language personifies a nation as well. It gets modified and updated as per historical/political, technological, regional, economic, social, cultural changes occurred in a country. Today, it is difficult to give an accurate number of languages available across the world because a particular language has many sub-plots as per its dialects. Thus, linguistic variety, diversityand multi-linguistic approaches are dominant over the entireworld and India in not an exception. Language is also known as disorganized and chaotic combination of sounds. The well-known proverb '*pen is mightier than the sword*' does not hold much ground when one finds that the spoken words at the beck and call of a really good orator, can do much more than a pen. This is another side of the same coin. We can say language, today, is an inseparable part of human society. In fact, it is through language only that human civilization has come out of the stone age and developed science, art, technology, law, etc. at a great extent and the English language has undoubtedly become a means of mass-communication, education, governance, career and survival in any profession globally.Language is a medium of communication and communication skills-speaking, listening, writing and reading - are undoubtedly fundamental ingredients of our survival and growth in any profession. Here, the term *expression* refers to an activity which involves a systematic and continuous process of dissemination, listening and comprehension. Verbal communication skills comprise conciseness, concreteness, clarity, correctness, courtesy, consideration, intonation, standard and authentic articulation of words/ sentences. We come across good communicators who are often competent persuaders as they keep the essential elements, i.e. body language, pace, words in congruence to make their expression logical, believable and influential. The real enthusiasm in acquiring communication skills in English has always been deeply indebted in our subconscious as non-native speakers. Self-confidence, knowledge, sincerity, emotional intelligence, accuracy, fluency, reasoning, sympathy, open-mindedness, humility, humor, spontaneity, tact, intelligence and common sense, etc. are some of the key-features required to be an effective and efficient communicator. We learn and teach how to overcome the mental barriers, the time and space barriers, semantic barriers, perpetual barriers, distrust, inhibition, etc. in order to create a better impression while expression.

2. Acquiring Communication Skills

Since the day we are born, communication skills are all around us. From talking- to body language even- to listening, the skills we use in our life are personnel to one another. Unlike six types of competence required for an ideal ELT practitioner as discussed in Jha (2017), this study confines its concern to the significance of communication skills for engineers as professionals as it is a key to enhance

technical knowledge, workplace engagement at dynamic stages and demanding peace, changing business scenario and overall success in career. Communication is defined by Edgar Dale as "the sharing of the ideas and feelings in a mood of mutuality". The need for effective and beneficial communication skills as professionals is now a day's being very seriously articulated both by the educators and professionals alike. People communicate from morning to night, where people make their living through communication. Authors and actors, preachers and teachers are professional communicators. A proper communication skill serves and gauges the quantity and quality of information that flows from a knowledge-intensive engineer to his workplace and organization.

Effective communication is an essential component of organizational success whether it is at the interpersonal, inter-group, intra-group, organizational or external level. Communication is the essence of organizational effectiveness and acts as social glue that keeps an organization together (Raman & Singh, 2006). The socio-economic changes in the new millennium and the competitive and diverse global market has made it a must for technocrats and engineers to have best communication ability, both oral and written for professional success. The vitality of English language skills has earned it as the status of *lingua franca.* Language, as a tool for communication, is an effective means of exerting power, as asserted by Michel Foucault, 'power is nothing but a strategy'. It is the power of language communication that provides the knock and knowledge to use the language as a strategy of power in society. The importance of the English language is described by Dr. Radhakrishnan that, "English, however, must continue to be studied. It is a language which is rich in literature – humanistic, scientific and technical." (Yadav, 2008) In this age of globalization, English is the most widespread and accepted language at the international level. English is simple, systematic, effective and appropriate for the present-day global engineers to interpret and ideate various technical skills and inter-cultural communication. The communicative approach to the learning of English can develop the capacity of engineers to communicate easily for their academic, social and professional growth with fluency and competitive ability.

3. Technical Communication

The success of an organization is pivoted around the quantity and quality of information that flows in the form of technical communication. In the present arena of technocrats and engineering advancements, technical communication acts as a stimulant for engineers to be persuasive, expressive, influential and competent."Technical Communication" is the process of gathering technical information and presenting it to a targeted audience in a comprehensive, grammatically correct, clear, useful, accurate, and in an easily understandable form.

The term "technical communication" includes scientific, mechanical, chemical, legal, economic, medical, procedural or other specialized information. (Yadav, 2008) One of the aspects of technical communication is described as "Scientists may or may not hold academic credentials in science or engineering. But they are always humanists, one foot in the sciences, the other in the arts, as apt to be seduced by a shapely sentence as by an elegant scientific idea". (web.ku.edu). The greater the communication skills of a person, better the status. Art of communication elevates an individual to an honorable position in society. It is a sine qua non for every engineer who wants to enjoy academic applause as well as social position in an age of liberalization, privatization and globalization, where everybody wants to communicate but does not know how to communicate. According to Warner (0000), "Words are the tools of thought. If they become rusty and dirty, and lose their sharp points and cutting edges thinking itself becomes keen and efficient. Man needs language for the control of his environment, and the fluent his language, the better his control." (Yadav, 2008) Need for being competent in engineering education is a must for an engineer as it is recognised in several places worldwide. Consequently, only competent, capable and committed communicator, having good command on languages of communication will be able to compete in the race of exhibiting his professional expertise culminating into powerful place in society.

4. Expression for Employability

Effective communication helps us to understand a person or situation and enables us to resolve differences, build trust and respect, and create environments where creative ideas, problem-solving, affection, and caring can flourish. Means to say that, communication is the only means of preventing ourselves from isolation and we will act unwisely if we allow ourselves to be enveloped in the folds of a dark curtain of ignorance. As simple as communication seems, much of what we try to communicate to others—and what others try to communicate to us—gets misunderstood, which can cause conflict and frustration in personal and professional relationships. By learning effective communication skills, you can better connect with your friends and co-workers (www.helpguide.org). An engineer needs to be technically competent, productive and effective having one goal in mind, of convincing audience to take the desired action. Communication skills determine to a great extent how effective we are and up to what extent appealing our behavior is. Successful presentation of ideas helps us to tackle the needs and nature of the audience that determines the content and customer-focused approach and design the communication according to the academic, social and professional situations.

Completeness is one of the key attributes of successful communication. Engineers have to deal with business situations with less time, so they could control and capture the attention the employers and convince them with confidence. By skilled communication, an engineer can convey a sense of confidence and composure to maintain competence and practicality by exhibiting his professional expertise culminating into a powerful place in society. To communicate effectively, one must realize that we are all different in the way we perceive the world and use this understanding as a guide to our communication with others. (Mishra & Murlikrishna, 2006) Canale and Swain have recognized 'the four important components of communicative competence'.The first is 'grammatical competence'. Grammatical Competence combined the traditional structural competence what Halliday calls 'systematic competence'. The second component is the 'socio-lingual competence'. It includes the sensitivity to understand the factors like status, role, attitude, purpose, degree of formality, social communication, etc. The third component is 'discourse competence' which includes the ability to combine meanings with unified and acceptable texts indifferent genres. The fourth component is 'strategic competence'. It relates to verbal and non-verbal strategies which a learner requires to enhance the effectiveness of communication. (Yadav, 2008) Proper communication skills can have numerous dimensions and intricacies. It increases proficiency, improves the attitude and gives a willingness to stand apart and make an impression. It enables an engineer to have empathy and capacity of looking at different situations from vivid perspectives. Good communication skills make an engineer sustained and effective in understanding and giving views efficiently. It gives proper intellectualism to be more effective. An Engineer must be creative in communication so that he can read the hidden message and unsaid consequences and further give a response to make situations under his advantage.

> What are the roots that clutch, what branches grow
> Out of this stony rubbish? Son of man
> You can neither guess nor see
> Because you are a heap of broken images

It is quite evident from the lines quoted above from T.S. Eliot's "The Waste Land" that there is a crisis of moral and spiritual values in the life of a modern man who is nothing but 'a heap of broken images'. No doubt, we are living in a world of astonishing achievement of science and technology the entire world has shrunk into a global village because of the drastic change in the field of information and communication. (Yadav, 2008) As said by John Cocteau "The poet doesn't invent. He listens". Same goes for engineers. They have to listen in the form of conclusions to make improvement in them and present themselves for better results in career. Possessing good technical knowledge is essential for engineers but to be expressive

and with good knowledge is a must for achieving effective mass. Engineers have to express themselves and an exchange idea which increases the risk of rejection but a confident and proper communication in a synchronized manner can influence the sentiments of the audience and achieve higher degrees of success and ensure perfect understanding. Effective communication ensures appropriate handling of various skills based on the nature, scope and depth of success level.

5. Communication Skills and Professional Growth

Education is a process of human enlightenment and empowerment to achieve a better position in life. A sound system of education results in the enfoldment of engineers' potentialities enlargement of their competencies, transformation of their interests, attitude and values. Verbal expressions should be proper. If we fail to communicate coherently, it leaves people in dilemma and unsure condition to what is expected from them. Proper preparation should be done before the actual process. Communication generates 'social consciousness' which creates the ability to act on collective goals. For the proper enhancement of communication skills and proper impact on the audience, the theme should always be overall mutual interaction. Just presenting one's thoughts is not good as alternate points of views should be considered to make a wonderful impact and make one's presence acknowledged. Engineers must always focus and not be just akin to reading matter and news in the meetings. To achieve heights in success, engineers need to be prepared well in advance to deal with issues and business matters. Be it recruitment or training or hiring everything goes smooth and easy if proper communication skills are used, else wonderful opportunities can result in disasters. In the engineering field, interdisciplinary education approach has been adopted by several universities and institutions which offer technical studies in the present millennium. For an engineer, both verbal and active listening skills make the baseline because in the present arena of cut-throat competition, for professional success, they need to be sure of the audience's attention and must speak at a reasonable pace and volume with variation in tones to influence and bring a feeling of interest in the audience. An engineer must be free from shyness, hysterics and fear of speaking in public otherwise it would be understood that communication done by him is suffering from linguistic constipation. Engineers have to deal with both passionate work addicts and bobblehead employees, so they got to provide a new wave of emerging leader and make people more receptive to their words. Proper work and training are must because sometimes there might be a sense of urgency and in such cases the establishment of pattern with sub-ordinates becomes necessary. An engineer must be a good listener as well and should be able to interpret what is being communicated in the conversation. Being a good listener makes a good communicator. Enhancement in communication skills helps an engineer to convey

information that will enable decision making and prescribed suitable action, then good listening precedes effective communication. It can be done by being responsible, having a good attitude towards work and the ability to remain calm under crises. Having good communication skills gives an engineer an edge in getting the job, managing workload, the confidence of presenting himself professionally and ensures that the growth chart of his career as a professional is always rising. Engineers should never hesitate, though, to seize any other opportunities to improve their skills when they find a training course or other learning possibility. The process of learning new skills for career and become better at them should be continuous as with professional development comes opportunities and success. Employability refers to a person's ability to be qualified and ready for work. In today's scenario, just getting a degree in engineering is not sufficient; an engineer must have the capability to excel in all the fields for a job. An engineer cannot just rely on his degree alone to automatically open doors to success. It certainly unlocks the door up to some extent; it just makes you eligible for the job and not qualified for it. Companies and enterprises today need graduates who are enterprising, adaptable and hardworking, having a good degree and qualified with a range of vital skills. Communication skills play an important role in it. In parallel to intellectual development, engineers must focus on communication skills development that elevates to an honorable height. Engineers must focus on the principles of communicating effectively and enhance their skills. Having good communication skills along with technical skills is a must. These soft skills are complementary to technical skills. Communication skills are key to success in any field because the language used is full of Jargon. Development of communication skills further leads to interpersonal skills and finally increasing the chances of employability. Communication skills are a way to portray the image of an engineer that helps them to determine their quality. Plato has rightly said, "If the intelligent do not want to rule, they have to be prepared to be ruled by fools." Lack of communicative and leadership power lowers the profile of an engineer. An insufficient communication skill not only lowers the employability but also reinforces the negative sides of the engineer. Furthermore, the lack of sociable communication contributes to degradation in technical skills as well. Proper speaking and writing skills must be utilized and incorporated to demonstrate technical knowledge. The golden rule is; Be democratic in decision-making and dictatorial in implementation. The need of the hour is good people with cultivated minds. If an engineer has a different, serviceable and accessible style of communication, the chances of engagement and employability increase. In this era of a competitive market, self- actualization of the speaker and proper communication is ranked as one of the prime characteristics of the employable

engineer. Listening and understanding, speaking clearly and directly, negotiating responsively, empathizing and understanding the needs of internal and external customers, ability to persuade, establishment and use of the network as well as speaking and writing in English makes an engineer a favorite of the employer as he gains the required technical and communication skills to qualify perfectly for any work.

Conclusion

Communication enlarges and enlightens our experience; it stimulates and enriches our imagination; it creates a responsibility for the accuracy and vividness of statement and thought. The process of exchanging information taking wide varieties of forms through a common system of symbols, facilitating interaction among people is known as communication. In the present scenario, a wide range of skills is required by engineering graduates to lead the professional world. Development of technical knowledge and skills has been the prime motive of conventional engineering curriculum but today, both written and spoken communication skills are the primary assets for the professionals to get engaged with other professional groups. It is a fundamental attribute of cultural identity and empowerment. Effectiveness and efficiency in communication are a must for supervising work, co-coordinating various functions and people and developing products and relations. It gives a modest touch to scroll the major issues and concerns, theories and principles, characteristics and constituents, needs and significance besides the role of learners, engineers, tools and techniques in making the communicative language teaching- learning effective and successful as an approach. Effective Communication elevates one to an honorable height. To be a recipient of a communication is to have an enlarged and changed experience. Communication enlarges and enlightens our experience; it stimulates and enriches our imagination; it creates a responsibility for the accuracy and vividness of statement and thought. (Yadav, 2008) Communication skills will be around us forever and will continue to thrive and develop as time goes by. These effects on communication skills show that one can interpret different things through one's communication skills. As the world progresses, we will see more people taking more time to develop their skills to their fullest. One will understand to control the effects communication skills causes and how to handle them (www.dreamessays.com). Thus, we conclude that effective communication colors life as sun colours the flowers. In the final analysis, it may be affirmed that communication and education are the rocks on which the country builds its democratic salvation; and our country will be built not on bricks but on brains, not on cement but on enlightenment.

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