VIVEK RESEARCH

(A Biannual Peer Reviewed Journal of multi disciplinary research articles)

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Published by
Dr. Hindurao Patil
Principal
Vivekanand College, Kolhapur.

Subscription Table		
	Single Copy	Individual	Institutional
Annual	Rs.125/-	Rs.250/-	Rs. 400/-
Three Years		Rs.600/-	Rs.1100/-

EDITORIAL

Research has a significant role in the professional lives of university and college teachers. If we compare Indian Universities to the Western Universities in terms of research, we are far behind. Hardly 6 to 7 Nobel Prize winners are in India, whereas there are 84 Nobel Laureates in Hardward University alone. It clearly indicates the position of research in India.

There are several reasons that our university and college teachers are not serious about research. Many of the teachers don't have positive approach towards research. Some of them have real urge about research and they want their work to be published and commented so that there can be valid and reliable conclusions. But unfortunately they don't get proper platform to publish their work, as there are limited number of research journals available now. To cater the needs of the research scholars, we have started 'Vivek Research Journal'. This is a sincere attempt to encourage researchers in various disciplines to publish their research articles and help them to generate research culture among them.

It gives me immense pleasure to publish First issue of vol V, No.II of Vivek Research Journal. It is a matter of pride that the response to this is overwhelming. I am very happy to mention that the journal is converted in to refereed journal. All the articles published in this issue are properly reviewed by the panel of referees and I believe that we are successful in maintaining the standard of the journal. I appreciate the efforts of the article writers and I am sure they will sustain and enhance their research culture

C O N T E N T

METHOD IN MADNESS: RESEARCH METHODOLOGY IN LITERARY AND CULTURAL STUDIES

Dr. K.Sripad Bhat*

The question of research methodology in literary studies has been the subject of heated debate among literary critics and researchers as well. Of course, it is true that research methodology plays a strategic role in social sciences and humanities. However, when it comes to literary and cultural studies its role as well as function becomes highly problematic. Is there a defined method of looking at the issues pertaining to literature? Does literature warrant specific ways of studying it?

It must be noted that literature like any other discipline demands a 'method' of examining it which is basically premised on the theoretical framework adopted by the researcher. Method does not remain independent of the theoretical framework. It is the theory which determines the research methodol-ogy. Hence, method varies based on the theoretical structure which un-derpins it.

Against this background, the Keynote will make an attempt to come to grips with some of the key issues related to research methodology in literary and cultural studies. It will map the contours of different models of research: author-centric, area-centric, comparative analysis, language pedagogy and so on. The Keynote explicates the features of research in these different models with suitable examples.

RESEARCH *A LA MODE* !

Shirish Chindhade*

The English language tells us that hasty climbers have a sudden fall. Hasty submission of one's research thesis also can meet the same fate at the hands of forthright, un-obliging and nit-picking ref-erees or external examiners. Such men are dangerous. Your wise supervisor knows how to steer clear of them. The following few hints are meant for those who are in a hurry for success and glamour, thirsting to wear on their forehead the title of a "Dr". These hints keep re-minding them that every failure (that is rejection) is a stepping stone to the final success. After all, did not even Thomas Alva Edison fail a thousand times before finally successfully making the electric bulb?

It is a truth universally acknowledged that academic research is a sunrise in-dustry in India today. What with the UGC opening its floodgates of research funding or the NAAC insisting on the increase of research quantum in colleges, or the Academic Performance Indicators (API) goading the aspirants of career advancement in terms of additional sal-ary increments and upward mobility, or Sam Pitrodaji of the National Knowl-edge Commission advising the Prime Minister to promote research through institutional enrichment, research is a ris-ing star on the horizons of our colleges and universities now. The day is not far when like the polythene bags proliferat-ing in our countryside as well as cityscape, our academia will also soon be littered with research papers and research de-grees, most of which—our perceptive critics murmur—being suspect in various ways, should have been returned with clear rejection notes by the referees and assessors. The big question is, how does one achieve this precious note of rejec-tion of one's thesis? –Here are some ways of being successful in this effort.

Develop Nose for the News

We love to describe our dear nation as having the length and breadth of a subcontinent. Even then there are no separate time zones across the land. It is a single stretch of land where commu-nication has revolutionized life. Despite this situation, it is still impossible to have

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access to various records and documents in our universities for countless reasons. And research records being very academic, enjoy the last priority for preservation and high piles of dissertations lie mutely in obscure corners of libraries, gathering dust for decades on end, making retrieval impossible. But you cannot afford to lose heart and hope. So keep digging out until you come upon the title you are looking for with a view to lifting its material in your dissertation or paper. Get it Xeroxed immediately as it is a prize scoop for you. —Quite an achievement as your first step to failure. But before you leave the archival vaults of the li-brary, put back the scoop into such a messy pile that no other successor of yours, despite highest investigation skills, can ever lay his hands on it for his dis-sertation. (Thus you also help to save future pilferage.) This is one way of build-ing your research dissertation.

Now, there is another way of doing it: surf the net to nose for a na-tional, preferably an international semi-nar/workshop/conference/symposium, (whatever you may call it) the border-lines are only watermarks. –And what's in a name?—asks the Bard of Stratford-upon-Avon. Prepare a synopsis in about three hundred words, that does not give the faintest idea about what the main topic

of the paper is. E-mail it to the organiz-ers with whatever the delegation fees. No, no; don't bother about the amount. Countless grants are lying unplundered with colleges these days. The generous UGC has inundated the coffers of col-leges and universities with grants and funds. Above all, even if you have no access to them because the authorities have their own priorities and stooges, do not lose hope, for your six-pack (read sixth pay) package comfortably allows you an annual international seminar! So, go West, man; go ahead and conquer the academic world with your brilliant paper. As David Lodge suggests it in his novel, *Small World*: Write a paper and see the world! That is the dictum today.

There are certain best practices about all seminars which you must be fully efficient in. After you vigilantly fer-ret out the venue and eventually register yourself at the counter, collect your semi-nar kit with wads of unreadable material stuffed into the bag,—except for the B-L-D (breakfast-lunch-dinner) coupons, discuss with other delegates what the sight-seeing potential the place possesses. These done, skip the eminent inaugural, which is a fairly extended process in our side of the world. Usually the keynote is by the Hon'ble VC or Pro-VC or the Registrar who does not have the faintest

idea about the seminar theme. So he naturally dilates on the achievements of his University (which is charitably judged "B" by the NAAC) mainly to highlight his own contribution to the general progress (read: debacle) of the institu-tion. He is sure t hold forth for briefly ninety minutes for a helicopter view of his success. Then all the other dignitaries on the dais (popular Indian pronuncia-tion: *die-us*) take turn to talk at length, starting with the mention of all the names of the dignitaries on the *die-us.* Then— hold your breath—the eminent lighting (or "lightening"?) of the flower-decked lamp. This contraption usually refuses to catch the flame as the wick has dried up or the oil is coagulated or the fan right over-head (!) is going at frantic speed. But nothing daunted, the dignitaries on the *die-us* struggle at the wick and match-stick/candle with trial and error, and then it is done!—The lamp is finally lit and a lot of darkness with noise pollution is spread in the auditorium for about three hours of the Inaugural. So, all wise API gatherers skip such ceremonies. Before you fish off for sight seeing (and *kharedi*, that is, shopping) turn for a while to the library, rummage there in the dusty hills of dissertations, unearth something that has a remote semblance to your pro-posed PhD topic, Xerox it and return to the venue dot in time for the lunch. Join

the crowd jostling for plastic plates, over-load them with food stuff with outlandish taste and throw it away after biting a few morsels.

Re-cycle It

Your first important step towards your proposed dissertation is taken. – No, no, not the first but in fact the sec-ond step, because you have hard-earned marks for your API by attending an *international* seminar just in the neighbour-ing *galli*. (This is one implication of "glo-bal village." —Or "My well is my world" frog-in-the-well syndrome, as some old fogies like to call it.) Now follows the third step: during the two days of the seminar. After having inflicted your path-breaking paper on the near half dozen listeners in the large *pandal* (but ah!— they are not really *listeners*; they are paper readers waiting their turn to play the sadist) start looking through the Xer-oxed pile of costly A4 size paper thus wasted, underline the irrelevant portions for your dissertation and also preserve the bibliography to fatten your citations. Insist on an e-version of the papers so as to facilitate your cut-paste labour. Return satisfied to your college and do not forget to collect your TA and special DA with fake hotel bills and certificate of attendance.

Your real headache starts now: recycling the material retrieved so intelligently and industrially, showing your "re-search" power. Don't lose heart. Do what most researchers do: scatter the material in the various chapters planned for your dissertation, add the new titles to your Bibliography, do not fail to add a few websites too as they add credibility to your investigative talent, report to your Guide (with a suitable gift pack of something) how labouriously you have procured new precious critical material. After his approving nod, to the binder (not Sakharam Binder of Vijay Tendulkar) you go, golden-emboss the work, put your Guide's name in extra-bold font, append all his academic degrees and designations to the name and admire your own achievement.

Submit it to your university.

—Within six months it will rebound if your guide has, in his vicious moments of retribution and sadism, recommended a panel of external referees to include the best minds in the field. Or in the other event, he has selected those referees who will do what he tells them to do. This brings us to another mantra for rejection.

Choose a Guide Who Misguides

We cannot choose our parents; we cannot choose our neighbours; we cannot choose our bosses but luckily, so far, we can choose our research guides/Supervisors. Since your aim is PhD rejection at any cost and at the earliest, the critical criterion for choosing your guide is his suspect character and corruption-friendly image as an academician. There are breath-taking varieties of research guides and equally gasping stories about their exploits. It is a community apart, most of them, *but certainly not all*. As they say, the exception proves the rule. Choose a politician-cum-academician to be your guide as he is likely to wield influence at home throughout the country and even abroad. This helps him to make or mar (usually the latter) your career because you have deliberately chosen *such* a character for your Guide. . He can delay, dictate, and damage the ex-ternal referee's report because they are his stooges, party partners, bottle bud-dies always avid to scratch mutual backs. He co-opts, appoints, invites them for different assignments and thus buys them at the cost of the university exchequer. In turn, they too reciprocate with fitting favours. Only an academic *thug* can stage-manage such feats. The medieval India was known for *thuggy*. Some of their successors are operative even today and their tribe seems to be increasing by the day. Choose such a *thug* for your Su-

pervisor. He will not correct your spelling or improve your syntax or sharpen your analysis or widen your perception. These are paltry gains in comparison of what he can do to your career; namely, to see to it that you do not get your even "However PhD". Now, since you aspire for a rejection report on your thesis, then challenge, badger, pester, defy and famish this *thug*. And your thesis bounces.

Dishonesty is the Best Policy

Poet Shelley once famously said, poets are the unacknowledged legislators of the world. In the same tune, critics are the unacknowledged wholesalers of the world, and researchers are the unacknowledged pilferers of the world. The critics' coffers are meant for permanent plunder by researchers. The tenet under discussion here is, never acknowledge whatever you buy, borrow, steal, pilfer or plunder for your dissertation. Good researchers plagiarise; bad researchers acknowledge. Cut-pasting and quoting mindlessly exposes the hiatus between the styles of the critic's original and chaste exegesis and the researcher's snotty, kidnapped scribbling in his dissertation, thus making it impossible for the referees to sift the original from the pilfered. One sure observation in the referee's report can be: "The original is not good and the good is not original!"

But do not bother about such a bourgeois attitude. Honesty is a very banal virtue these days and it fails to impress many; dishonesty is the in-thing today and therefore the best practice to adopt. In brief, there is no greater humiliation than quoting critics and acknowledging them as no critic can outshine you in your originality. And, mind you, originality, feigned or genuine, is the *sine qua non* (indispensable quality) of all good re-search. All this has a final message as follows.

Botch up the Writing

The content is the soul and the language is the body of your dissertation. It is an acknowledged situation that teach-ers of language(s), journalists, mass me-dia men (and women), SMS insanes, advertisers are all out to destroy and distort the precision and beauty of lan-guages. Slowly the world is becoming a dumping ground, nay, a veritable grave-yard of languages. An authentic docu-ment like a UNO survey declares that every week a language dies somewhere in the world. Therefore, even if you are researching in literature or languages, you may cavalierly bypass all rules of good writing including the minor ones like cor-rect grammar, orthography, precise vo-cabulary, clarity and simplicity. Similarly, you need not care a rotten fig for the

"architectonics" of thesis writing such as correct punctuation, upper-lower case use, font selection, proper italicization and underlining, pagination, title page entries, citing and indenting, bibliographical entries and so on. Care should be taken to mix up the primary and secondary sources. The total impression of the dis-sertation should be one of a botched up presentation, that you do not know even the A, B, C of research presentation. Think only of the spelling mistakes; they should be so many in numbers and lit-tered liberally on every page, that the referee will despair of counting them (some foolish ones indulge in this research) and will in fact give up the effort. All these qualities help the good referee to reject the dissertation outright or recom-mend revision. The additional benefit is that they sometimes result in sending your Guide to the mental asylum if he is a good reader.

Academic research, as we all know, is a booming activity. The Corporates will even describe it as a sunrise industry. Both researchers and research guides have a thriving future and fortune waiting for them. Since today's researcher is des-tined to be tomorrow's research Guide, the great tradition of dishonesty, corrupt practices and *thuggy* will stabilize into immortality. Therefore, the few hints listed

in this brief write up are an essential companion of the modern researcher, no less than the research Guides. These best practices are the secret of *quality re-search* and guidelines for researchers in the India of the future. Such quality re-search will surely push several of our universities within the first five hundred best universities of the world in the an-nual ranking on the sheer strength of turn-ing down 50000 PhDs per year, a figure much higher than China can ever touch.

GENRE FICTION: A NEW EMERGING AREA OF RESEARCH

Dr. Advait. D. Joshi*

Abstract :

Genre fiction or popular fiction has not only impressed masses but also the movie makers. The movies based on popular novels have achieved box office success at theaters and set a chain of production of movies. Stephen King and Peter Straub have become household names in America. Ramsey Campbell and Clive Barker have acquired special space in book houses in England. In short, this genre has established its separate identity on the rich and mosaic floor of English literature. There are many branches of popular fiction. They bear their separate identity but are linked with one another by some common threads and philosophy. The present research paper aims at presenting some common threads that found in some branches of genre fiction. It also focuses on the common philosophy that the branches of this genre deal with. The present paper also draws attention of research and scholars to the dearth of research as far as this genre is concerned

Keywords : Genre fiction, Common philosophy, Dearth of research, Fantasy and Horror

INTRODUCTION :

Noel Carroll, American philosopher, cultural theorist and film scholar in his book *The Philosophy of Horror or Paradoxes of the Heart* makes a fine statement: " The onslaught of horror novels and anthologies, at present at least, is as unstoppable and as inescapable as the monsters they portray." (Carroll 01)

This is a statement about horror novels which indirectly focus on the on-slaught of novels of genre fiction. Over the years genre fiction or popular fiction has impressed masses and a number of its readers is increasing day by day. But as far as research is concerned these novels in particular and popular fiction in general are neglected. Scholars, research students and educated people have not

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paid attention to popular literature and its impact on masses as it is expected. In the famous film, 'The Gold Diggers' (the 1935 films, one of many of a series) in which one of the character says, 'who are we to laugh at popular music? It is the heartbeat of America. This question reflects the wisdom of the character. Why does one think popular literature is infe-rior and not worthy? It is a reflection of reality. This reflection of reality leads us to the philosophy of popular fiction.

There is still a dismissive attitude among scholars and there are many mis-conceptions about the 'value' and 'worth' of popular fiction even in the minds of readers also. There is a need to look at this genre separately and not in connec-tion with mainstream literature. What is popular literature? The word 'popular' is, of course, used to mean whatever is liked, desired, and approved by a large number of people. Similarly, popular lit-erature is literature is liked, desired, and read by a large number of people. The term popular literature is also used to mean fiction that is popular with a set of readers. According to Milhorn, 'Genre fiction is fiction of emotions. Its primary function is to evoke feelings. The writ-er's goal is to entertain the readers.

GENRE FICTION: A NEW EMERG-ING AREA OF RESEARCH :

The term Popular Literature has be-come an umbrella term which accommo-dates Adventure Fiction, Fantasy, His-torical, Mystery, Romance, Thriller, Hor-ror, Science and Crime Fiction. Adven-ture fiction usually focuses on action or mission—set in exotic or forbidding lo-cals—of a hero who overcomes obsta-cles to achieve his mission. Though a hero is placed in life-and death situation, the story generally ends happily showing tri-umph of a hero over the situation. Fan-tasy fiction like science and horror fiction also introduces 'unknown' or 'other' but magic plays a crucial role in this fiction. The story line, which is based on myth or legend, has mythical creatures as well as common animals as characters. Mov-ing around historical event, time or pe-riod, the historical fiction presents real or fictional characters. They are portrayed skillfully that they become part of the times. The historical fiction tends to give accurate historical details relating to set-tings as well as to characters and events. Historical novels raise social and moral issues through their plots. The most popu-lar and attractive mystery fiction, in which mystery plays a vital role, usually begins with a crime or murder. Mystery fiction

always employs an investigator or a team of investigators to discover who-dun-it. There are clues left for the investigators to trace the mystery. The story generally ends happily. Romance fiction presents a love story with a happy ending. The story is based on either a misunderstanding between a hero and a heroine or outside circumstances that force them apart. The story ends with the reunion of lovers. This fiction introduces type characters; men are handsome, smart, and dangerous where as women are strong, independ-ent, and often beautiful. Science fiction, which is usually set in future, introduces 'unknown' or 'other'. The story line is packed with technical and scientific de-tails and characters are secondary to topics and atmosphere. In short, fantasy, horror, and science fiction depict intru-sion of 'unknown' into a life of a com-mon man. This notion is also presented by suspense fiction. Though settings are present day, the story line presents a dark, menacing atmosphere. The action usually takes place within a narrow time frame—in only a few days. Though there is a confrontation between a hero and a villain, the hero survives. With the help of extensive details and technical language, thriller fiction centers on violence or threat of violence. Protagonists are always pre-

sented as strong and sympathetic who operate under their own personal codes. The story line is woven around national or international politics.

Though different characteristics offer these branches of genre fiction their own identity, these branches share some ele-ments which link them to each other. But these elements appear with their generic touch. Fantasy and horror are drawn on everyday fears and tend to produce realm of creatures that are bigger than life. Both these fictions create nightmarish situations. However, fantasy fiction is more affirm-ing and offers a protagonist a chance to win whereas in horror fiction a protago-nist has to struggle to survive. In fantasy fiction evil is defeated but in horror fic-tion evil always survives. Horror and fantasy fiction have a sensitive approach while science fiction has a rational ap-proach. Science, fantasy, and horror fic-tion employ a challenging 'other' or 'un-known' but in science fiction the 'other' is controlled by scientific knowledge and technology. In fantasy fiction the 'other' is subject to magic while in horror fiction the 'other' is beyond the control of a human power. Suspense plays a key role in thriller, mystery, romance, suspense, horror, and adventure fiction. Yet, in each

of these fictions except in suspense fiction the central focus is on something other than suspense. Both in suspense and mystery fiction there is puzzle. In mys-tery fiction protagonist's aim is to get into puzzle to find out its working in order to solve it but in suspense fiction a protago-nist tries to get out of puzzle. Mystery fiction begins with something happened whereas in suspense fiction something is going to happen. The pattern of suspense novels is similar to horror novels. Both the novels show a danger entering the sphere of human being's normal life. In suspense fiction, however, the danger is human. In horror fiction a danger can be both a supernatural element and a human being.

It becomes clear that the branches of genre or popular fiction, though they maintain separate identities, have some things in common. And there is a need to undertake a research focusing on these common things. Uncanny situations re-main is at the centre of this genre. The notion of uncanny is connected with defamiliarization, ghostliness and disturb and disease. The familiar circumstances unexpectedly turn into unfamiliar. This turning is unanswerable and unquestion-able as why or how this has happened.

This inexplicability is very nature of popu-lar fiction. All the branches of genre or popular fiction move around the concept of the 'other' or the 'unknown'. It has always been believed that Ghosts, mon-sters, witches and strange entities exist in the 'other' or the 'unknown' world. They belong, as Lovecraft points out: "to spheres of existence whereof we know nothing and wherein we have no part" (Lovecraft 1). The famous horror novels of Ira Levin's *Rosemary's Baby* (1967),

The Exorcist and Campbell's *To Wake the Dead* (1980) show human body in-vasion by the 'other'. The novels of John Wyndham's- *The Day of the Triffids* (1951), *The Kraken Wakes* (1953) and *The Midwitch Cuckoo* (1957) centre on monsters. In *The Day of the Triffids* the narrative begins with the protagonist Bill Masen is in the hos-pital due to the triifiid plant. *The Kraken Wakes* present the alien, Meteors who threatens London and other parts. The novel presents an alien from gas gaint. At the end of the novel scientists develop an underwater ultrasonic weapon to kill the alien. The famous fantasy novelists J. R. R. Tolkein (1892-1973) and Peter Soyer Beagle (b. 1939) manifest horror in their novels. Tolkein's *The Lord of the Rings* (1954-55) presents a journey of the ring

and battle fought for it. Beagle's *The Last Unicorn* (1968) depicts a battle between the forest owner Unicorn and the Red Bull. In short, it seems that these branches of genre fiction deal with the 'other'. H. G. Well's *The Island of Dr. Moreau*, Ramsey Campbell's novels like *Silent Children* (2000) and *Secret Story* (2006) deal with the internal 'other'. Hence there is a scope for researcher to undertake the research focusing on this common theory of genre fiction. This type of research may focus on social aspects of this literature. A cursory study of this genre shows a common philosophy that reality is an illusion. Crime and horror fiction today present dangerous people and make people aware of them. For Campbell and P. D. James apparent re-ality is an illusion. It also seems that real horror or emerging horror is at the base of popular fiction. There is a need to undertake research on genre fiction which may focus on many social, moral and cultural aspects of genre fiction. Genre fiction is not an escapist fantasy. It is a social history. Popular literature is not important or worthy not because it tells us that an evil exists but it also tells us that an evil can be defeated.

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TRANSLATION AS A RESEARCH ACTIVITY

Dr. Kalpana Girish Gangatirkar *

ABSTRACT :

Research in Translation encompasses a large area. The researcher in translation can undertake two fold researches, the first emphasizing theory of translation and the second actual practice of translation. Translation Studies covers research in various disciplines like Comparative Studies, Culture Studies, Pragmatics, Stylistics and so on. In this sense, translation is not mere a bilin-gual activity but a cultural activity which involves challenging, innovative and even creative research.

Key Words : Keywords : Translation**,** Bilingual activity, Creative Research.

INTRODUCTION :

Research in humanities is different from natural and social sciences. It involves aesthetic value. It is a culture-centric study. Research in literature involves various disciplines like American literature, Indian English literature, Com-parative literature, New literatures, Lin-guistics, Stylistics, Pragmatics and Trans-lation Studies.

TRANSLATION AS A RESEARCH ACTIVITY:

Translation Studies is a young discipline though the practice of translation started two or three centuries before Christ. Language is the man made medium for expressing and communicating ideas and feelings. Language makes human beings distinct and individualistic as it is possessed by humans only. Language creates communication, it brings people together, yet the difference of language crates barriers and keeps people apart. It is through translation, communication between different social groups with different languages is possible. Knowing extra languages has many advantages but everybody cannot have that privilege and that is why translations are useful as well as essential. In the early twentieth century, translation was

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recognized as a major discipline crucial to communication between nations and also for cultural interactions between them. Translation studies as an area of research acquires great importance. Ezra pound, a prolific translator as well as a profound theoretician listed the aims of translation as- " Real speech in the English version, Fidelity to the original, Mean-ing and atmosphere." [26]

J.C.Catford talked about 'full' and 'partial' translation, 'total' and 'restricted' translation. He also pointed out the significance of meaning in the process of translation and spoke about both the 'formal' relations and the 'contextual' relations which are entered into by the units of a language. [33]. In the sense, trans-lation opens up a large number of ideas of several modes of translation like pho-nological translation, lexical translation and transliteration. A researcher can compare two texts (SL & TL) in the above light. Peter Newmark in his book,

Approaches to Translation made a distinction between semantic translation and communicative translation. Semantic translation in texts, both SL and TL oriented and communicative translation is reader oriented. Andre Lefevere talks about the seven different types of trans-

lation such as 1) phonemic translation 2) literal translation 3) metrical translation 4) prose version 5) rhyming translation 6) blank verse rendering and 7) interpre-tation in his book. A researcher can analyze translation of poetry by using above theoretical framework. Transla-tion of a literary work can be also stud-ied by using 'poly system theory'. The theory holds that all translation involves a degree of manipulation of the source text for some purpose from the point of view of the target literature. This is a liberal approach which frees the translator from age-old shackles. Research in transla-tion involves two kinds − 1) Research that studies the process of translation from one language into another and 2) The actual work of translation − translat-ing a text of another language. Research in translation can be of two types − 1) Translation from a foreign language into one of the Indian languages and 2) Trans-lation from Indian Languages into Eng-lish. A researcher in Translation Stud-ies can do two-fold researches 1) Re-searching various theories of translation and 2) Researching practice of transla-tion. In this sense, research in transla-tion encompasses a large area where a comparitist or a researcher compares two texts to find out equivalence in transla-

tion. Translating a text itself is also a research. The problems that the translator faces while translating various forms like drama and poetry need to be researched. For example the translation of Vijay Tendulkar's *Silence the Court in Session* by Priya Adarkar has lost the satire which is soul of the play. Translating poetry is a challenge for the translators. A poem is poet's own imaginative, emotional and intellectual apprehension of facts and experiences. The translator's task is to find equivalence in terms of linguistic and textual structure without lacking the spontaneity and power of the original work.

Translation Studies also involves Stylistics. The translator before doing the work of translation must determine the original author's style and then shape his style accordingly. Even though the translator correctly grasps the style or tone of a work, it may not be always possible for him to reproduce it precisely. A researcher can undertake the project like stylistic analysis of a translated text. Translation Studies and Culture Studies are quite interrelated. The meaning of the text and the culture that goes with it are changed in translation. The customs and conventions in one part of the world

are widely different from those in another. Language is the reflection of a particular culture. Thus the importance of culture, a researcher in translation should never forget. The translator must consider three referential systems – the particular sys-tem of the text, the system of the culture out of which the text has sprung and the culture out of which the metatext will be created. In case of free translations the translator takes freedom and sometimes deviates from the S.L. text and a com-plete new T.L. text is created. For example P.L.Deshpande's *Ti Phulrani's* end is different from Shaw's *Pygmalion* and P.K.Atre's *Gharabaher* ends dif-ferently from Ibsen's *A Doll's House*. Sreedevi Nair in this respect comments that 'translation is inter-subjective com-munication as well as inter semiotic me-diation' [59]. Translation is not only translation of language or literary forms but translation of cultures. The duty of a translator shifts to a cultural filter. In the poem '*The Priest*' in *Jejuri* Arun Kolatkar says – 'Will there be a *puranpoli* in my plate today?' *Puranpoli* here is not a delicacy only but it has a cultural connotation.

Single text can be translated by different translators. The creation of these

translators will have a marked difference in style even if they have similar perception of an original text. This is so, because the style or the mode of expression of each person will be particular to himself. The translated work reflects the style of the writer and the translator both. *Bhagawat Geeta* is interpreted or translated by several writers in different ways, in the same way *Dyaneshwari* is also translated differently by different translators. Comparison of such two or more than two translations of a single text is also a challenging and interesting research.

Translation is a complex, painstaking and demanding task. A writer of a crea-tive book can enjoy the freedom but a translator can not. Translator is like serv-ing two masters. Translation is not only desirable but indispensable too in our obtaining circumstances. Dilip Chitre, in this context said:

Even as an independent practicing poet, I live in the post-modern world transferred by translation. This is my predicament as a writer. I have to build a bridge within myself between Indian and Europe or else. I become a frag-mented person [14].

Translation also includes Pragmatics. While dealing with two languages the translator has to fill up the gaps, untranslatable phrases, and blank spaces with the help of pragmatics. Translation is not only a verbal act but also a communicative act and the translator has to be extremely creative person with keen senses. For example, a good translator translates *Herculean task* as *Bhagirath prayatna* in Indian language. A translator should be a good reader; he should have knowledge of socio-political scenario, cultural back ground, local atmosphere, traditions and other related things. The methodology of translation depends upon the nature of the work to be translated. While translating George Orwell's *Animal Farm* a translator should rigor-ously study Russian revolution and its impact.

Translation is an integrated activity. Reader oriented theories of translation state that the reader of the text is the receptor of language. At the first stage the translator is the reader of the SL text, who may interpret and recreate the SL text according to some subjective con-siderations and hence translation becomes transcreation. The second layer of the audience is the target reader of the trans-lated text. The translator should know who the reader of the text is. Reading is

not a passive decoding but a recreation of meaning in which intertextuality plays a vital role. Because of this, different readers interpret the same text differently.

CONCLUSIONS :

Research in translation has another dimension. Indian poets, playwrights, novelists who have written originally in regional languages of India have been translated into English. For example plays written in many Indian languages espe-cially in Bengali, Marathi, Kannada and Hindi are being translated into English and other languages. Plays of Mohan Rakesh, Badal Sarkar, Vijay Tendulkar and Girish Karnad are vastly translated. A comparative research of translated texts of different writers is also a challenging and interesting task. Machine translation is a gift of computer age. It helps in the translation of science and technology but it may create confusion in literary trans-lations. The research in this area will be novel and innovative. Translation is not mere a bilingual activity but a cultural activity which involves a research of true type. A translator must be an interdisci-plinary specialist with expertise in lan-guage, culture, communication and re-search.

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USING CHILDREN'S LITERATURE FOR THE EMOTIONAL, SOCIAL AND MORAL DEVELOPMENT OF CHILDREN :
A RESEARCH METHODOLOGY

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ABSTRACT :

The present paper attempts to place substantial emphasis on research methodology which is an integral part of any research work. When we talk of research methodology, we come across host of questions like why a research study has been undertaken, how the research problem has been defined, in what way and why the hypothesis has been formulated, what data have been collected and what particular method has been adopted, why particular technique of analyzing data has been used, etc. If we obtain answers to these questions, we perfunctorily lay firm foundation for our research.

The proposed paper is based on the methodology I employed for my Minor Research Project aided by the UGC. I believe it will facilitate similar research works in English language and literature in future. The objectives of the study were to identify, formulate and operate criteria for quantification of the impact of children's literature in terms of their emotional, social and moral develop-ment.

INTRODUCTION:

Research methodology is a way to systematically solve the research prob-lem. It may be understood as a tech-nique of studying how research is done scientifically. It includes various steps that are generally adopted by a researcher in studying her/his research problem along with the logic behind them. Undoubtedly, research methodology is a foundation on which any research work is based. Hence, the present paper attempts to place sub-stantial emphasis on research methodol-ogy, an integral part of any research work. In a very nascent stage of a re-search work, host of questions crop up regarding how to solve a research prob-lem. Here Research Methodology comes

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to help. It helps obtaining answers to these questions systematically and logi-cally.

The objectives of the project were to identify, formulate and operate criteria for quantification of the impact of chil-dren's literature in terms of development of children and to study the impact on emotional, social and moral development of children. For the precision in the dis-cussion, my paper is broadly divided into following sections:

1. Locale of the study

2. Size of the sample

3. Design of Research

4. Sample and Sampling Technique

5. Tools

1. Locale of the study : The study was undertaken in five schools in Karad city of district Satara, Western Maharashtra. Since the researcher is employed in one of the educational insti-tutes, Mahila Mahavidyalaya, Karad for twenty-two years and also resides in Karad, Karad was considered as the place of research. Being in the field of education the researcher had good rap-port with the schools in Karad selected for data collection. Easy availability of schools and convenience was given pri-ority for the selection of Karad as a local of the study.

2. Size of the sample: Stratified random sampling was used for the data collection. The stratification made was based on the following inclusive criteria:

1. Out of ten well-established schools five schools should find representa-tion.

2. Among five schools, two should be co-ed schools.

3. Among five schools, one should be located in the rural part of Karad.

4. For the equal distribution of sex, 100 boys and 100 girls should be se-lected.

5. The respondents should be between 11 to 15 years of age.

6. The respondents should be from varied socio-economic background.

Hence, the table below shows the sampling plan:

District: Satara

City: Karad

No. of schools selected: 5

Total number of respondents Se-lected for the study: 200

Total number of girls: 100

Total number of boys: 100

3. Design of Research : In the course of collecting data, Pre-Test and Post-Test experimental group design was employed. In order to collect personal information of the respondents, the questions were based on: 1) Personal characteristics of the respondents; 2) Personal characteristics of the parents of the respondents 3) Social characteristics of the respondents; 4) Social characteris-tics of the parents of the respondents 5) Reading habits and Choices of the respondents; 6) Facilities in the school library; and 7) Role of Teachers / schools and parents in nurturing reading habits in children.

After an informal interaction with the children regarding the books they read, the pre-test was conducted. The researcher then told them stories and also gave some stories to read. They were given sufficient time to go through the stories and think critically about the values in them. It was followed by the post test to observe emotional, social and moral development in them.

4. Sample and Sampling Technique:

i) Selection of Schools: To ac-quaint with the idea of the present study, the researcher met the head master/mistress of the schools. Five schools were randomly selected considering the fair representation of single sex and mixed schools. For the smooth operation of data collection, the heads of the educational institutions were also contacted. With their due consent, the schedule was prepared. Marathi medium schools were selected for the study because in majority of schools, medium of instruction was Marathi, and a large proportion of students' mother tongue was Marathi.

ii) Selection of respondents: Teen-age children i.e. between 11 to 15 years of age (girls and boys) were chosen because this age is one of the crucial phases in one's life. Respondents from both the sexes were selected in order to find out whether girls and boys perceive the messages/values in stories differently.

After meeting the class teachers of the allotted classes in person, the researcher explained the background of the research study to the students. When it was found that majority of students had interest in reading variety of reading materials, with the help of the teacher they were randomly selected. Since the present study aimed at observing the

impact of children's literature on the emotional, social and moral development of children, the respondents were selected considering age, sex and type of school they learn in.

The attempt was also to observe the impact of children's literature on children attending schools located in the urban and rural part of Karad. The researcher felt that the urban children are more exposed to books and related activities compared to rural children, and hence the impact of children's literature might be different on them, respondents from one school from rural part of Karad was selected.

5. Tools:

i)Tools of Information : E n t i r e study was based on the framework of responses which were to be sought from girl and boy respondents as stated above. Considering that students learn English as a third language in school, the questionnaire for the collection of primary data was prepared as comprehensible and complete as possible to procure desired responses from children in English.

Since parents' own literacy practices impact on the literacy opportunities for children and influence their reading engagements and thereby their emotional,

social and moral development, a few questions related to family reading prac-tices were also included. In addition to children's age and sex, information on the socio-economic background was also sought.

Since the respondents were both girls and boys, the researcher was also inter-ested to know whether there is a differ-ence in the reading choices between girls and boys and whether boys read the books having 'girl' as a central character and vice a versa. Accordingly the ques-tions were asked.

Before the pre-test, the researcher interacted with children informally to un-derstand the awareness of values and to observe whether children can read be-tween the lines and perceive valuable messages in stories. Due care was taken to select the stories which had the values like honesty, love, sympathy, generosity, patriotism, friendship, etc. The values were so chosen because they reflect the previously mentioned developments.

In research, the researcher obtains qualitative data which later is converted into quantitative form by assigning scores based on logic and rationality. In the present study, an attempt had been made to develop a scale for pre-test and post-

test for the quantification of the impact score regarding the respondents' emotional, social and moral development taking into account the impact of children's literature.

Since the scale makes the measurement more objective and unbiased, it was formulated by carefully collecting the items, followed by editing them to certain criteria. Following sources were utilized for the collection of items:

i) Research studies conducted on the topic.

ii) Review of literature.

iii) Developmental Theories

iv) Discussion with English teachers and an expert in Child Development.

v) Discussion with readers of children's literature.

vi) Experience of the researcher herself.

After meticulous analysis of the items, the dimensions were located:

Sr. No.	Dimension	Items selected
1.	Emotional development	25
2.	Social Development	28
3.	Moral Development	18
	TOTAL	**71**

71 items were carefully converted into statements. In the final format of the scale, the responses were sought in five point continuum with scoring key - strongly agree (5), agree (4), no response (3), disagree (2) and strongly disagree (1). The scale is my own contribution to the research in this area.

ii) Statistical Tools: The role of statistics in research is to function as a tool in designing research, analyzing its data and drawing conclusions therefrom. Hence with the scoring procedure, impact score for each respondent was worked out. Children respondents were divided into three categories namely good impact score, average impact score and poor impact score. Statistical analysis was done by using Confidence Interval Method.

Variables, their Nature, Type and Measurement Strategy Employed:

Taking into consideration the design and the impact of children's literature on emotional, social and moral development of children of the study the different types of variables- Independent variables (age, sex, socio-economic background, situational background, Income of parents, educationof parents, type of family

and size of family) and dependent variables (Impact of children's literature in terms of different types of developments of children)were considered suitable and therefore were selected. Accordingly the measurement strategies were employed.

Selection of Texts : The modern world especially the vulnerable teenagers are assailed from every angle by contradictory values. Hence, it is essential to enlighten children on the value system through children's literature. Since books meant for children play a vital role in shaping their personality and moulding their thought at a right time, they help children develop into mature and sensitive human beings. Hence, for the present study stories which could provide them encouragement for thinking, evaluating, judging, imaging, reasoning, etc. were selected. Besides, care was taken to select stories having values like honesty, loyalty, devotion, empathy, truthfulness, compassion, generosity, etc.

Implications: During the course of the research, it was observed that there is a need to establish coordination between higher education and research and school education. The focus of our re-searches should not be only on the emerging areas of our respective fields

of interest but it should widen its scope further to the school education. To bring about constructive developments in the entire educational scenario, initiative should be taken by the university researchers to investigate topics of mutual interest to make effective educational developments and policies. It fact, both universities and schools can become concrete partners in designing and implementing effective strategies of education by using their expertise, knowledge and innovation.

STYLO-STATISTICS: A DEVICE OF MEASURING AUTHOR'S CREATIVITY

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ABSTRACT :

Style has often been viewed as a statistical and probabilistic branch of linguistics as style of the text is caused by significant differences in the densities of linguistic features in the text. In quantitative studies of such stylistic differen-tials, statistical methods play a significant role in testing probable significance levels of the differences between the text and the norm. Augustus DE Morgan suggested that the count of word length could be used for author identification. A number of critics gradually developed the stylo-metric approach to literature and studied literature by counting averages and percentages of lines with met-rical variations, rhyme, run -on-lines syllables and the like. Word length, sen-tence length, word classes, figures of speech are some of the devices can be measured by stylo-statistical approach. The present paper aims at identifying the creativity of A. K. Ramanujan by measuring the word length in the poem, "The Striders".

KeyWords : Stylostatistics, Word-length, Author's Creativity, Statistical devices.

INTRODUCTION:

Many attempts have been made to apply statistics to the study of style since long in the history of stylistics. Some of them have tried to find those statistical patterns that are common to large sample texts, and perhaps even to all texts in all languages. They have been looking for statistical universals. On the contrary, others have contracted on extracting those features that makes one text different from other texts. They have sought statistical differentials. The students of stylistics are primarily interested in differ-ential approach. However both the ap-proaches are nevertheless related and relevant.

The stylo-statisticians regard the statistical controls of significance levels and standard deviation as the basic. George Kingsley Zipf focused on the relationship between word-frequency and word-length and found that the length of words tends to have an inverse relationship to

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their frequency. Common words are shorter and rare words tend to be longer. He also attempted to state a massive, universal relationship between word rank and word frequency: if we multiply the rank of a word with its frequency, the result is constant. This relation holds best in the middle region of the vocabulary, but is less accurate at both the ends, that are with the most common words and with rare words. William Fucks studied particularly the number of syllables per word as a feature of individual styles and of the diachronic development of styles within a language. Pierre Guiraud intro-duced the concept of theme word and key words which are interesting both to stylo-linguists and to the content analysts. He states that a small number of words will make up the major part of the text. He also sets up formulae for vocabulary concentration, vocabulary dispersion, and vocabulary richness. Josephine Miles focused on high frequency words and proportions between adjectives, substan-tives, and verbs. Linguistic features of any literary text can be counted to arrive at the figures that can be tested by statisti-cal measures. Fucks and some others found that the measures of word length such as the number of syllables per word can discriminate between individual styles and certain period styles within a given language. Most stylo -statisticians have

worked at the lexical level. At syntactic level, sentence length and sentence complexity are easiest to quantify, it has been the focus of statistical study. The stylo-stastistic approach is used to find and measure statistical patterns: statistical universals and statistical differential and also to find out those statistical features that are potential style markers such as word length, theme words and function words, sentence length and its complexity in the text.

The statistical data can be observed by using the measures of central tendency, measures of variability and measures of shape. While measuring the central tendency mode, median and mean is observed. Variance and Analysis of Vari-ance (ANOVA) and Standard Deviation of the data are tested while measuring the variability. Skewness , kurtosis and symmetric distribution are used to measure the shape of the data.

Word length, in fact means the number bits in a word. Here the researcher has observed the number of letters used in a word. Ramanujan is especially known for his brevity of style. One of the striking features of his poetic craft is that he prefers to be brief while expressing his emotions and communicating those with the readers. His style is polished and refined. Ramanujan was a

craftsman, who was never satisfied with what merely the observed. He shaped reshaped and polished each poem, cut-ting facets until the result approached, the directness and clarity for which he strove.

STYLO-STATISTICAL ANALYSIS OF WORD LENGTH IN "THE STRIDERS":

A word is a single meaningful ele-ment of speech or writing which can stand alone as a complete utterance sepa-rated by species in written languages and by pause in speech. Ramanujan's choice of words is distinct. He strives for using the simplest and the shortest words to convey his message. There is a symmetri-cal distribution of word length in Ramanujan's poems. Certain words are longer; also there are certain hyponastic words, yet shorter words are significant in number in Ramanujan's poetry. The word length effect arises because short words are more rehearsed than the long words can be rehearsed. The length of words tends to have inverse relationship to their frequency. Common words are shorter and rare words tend to be longer. The study includes stylo-statistical analy-sis of word length of Ramanujan's poem, "The Striders" and its statistical presen-

tation in the form of tables followed by its interpretation.

"THE STRIDERS":

Word length:

 3 6 3 7 11 10 5 4 3 4 5 2 3 9 4 10 2 3 6 4 2 1 5

2 3 4 8 4 2 5 4 3 4 2 1 9 2 6 3 6 7 4 3 4 5 2 3

Frequency Distribution of Word Length in

"The Striders"

Valid	Frequ-ency	Perc-ent	Valid percent	Cumu lative percent
1	2	4.3	4.3	4.3
2	8	17	17	21.3
3	10	21.3	21.3	42.6
4	10	21.3	21.3	63.8
5	5	10.6	10.6	74.5
6	4	8.5	8.5	83
7	2	4.3	4.3	87.2
8	1	2.1	2.1	89.4
9	2	4.3	4.3	93.6
10	2	4.3	4.3	97.9
11	1	2.1	2.1	100
Total	47	100	100	-

Center Value and Variation of Word Length in "The Striders"

N	Valid	47
	Missing	0
Mean		4.43
Std. Error of Mean.		358
Median		4
Mode		3
Std. Deviation		2.456
Variance		6.032
Skewness		1.064
Std. Error of Skewness		.347
Kurtosis		.569
Std. Error of Kurtosis		.681
Range		10
Minimum		1
Maximum		11
Sum		208

INTERPRETATION :

The stylo-statistical data of A.K. Ramanujan's poem "The striders" pre-sented in the above tables can be inter-preted as follows:

• The stylistic analysis of word length of the poem The Striders reveals that mean, median and mode word lengths are 4.43, 4 and 3 respectively.

• The variations in word length are depicted by std. deviation and variance as 2.46 and 6.03 respectively.

• The Skewness and Kurtosis are computed and compiled by SPSS as 1.064, 0.569 respectively. The curve is left skewed to median and it is platykurtic below normal curve.

• There are 47 words with preparing free wing distribution table given in the table.

• The frequency distribution of word length is bi- modal, hence mode is 3 word length consider the smallest value of mode.

CONCLUSIONS :

A stylo-statistical approach accounts for the habitual uses and choices made by the author. It establishes co-relation between the style of a literary work and the psyche of the author. The stylo-sta-tistical analysis of word length of Ramanujan's poem, "The Striders" indi-cates that Ramanujan has a peculiar mastery over words. He usually prefers short, simple, enigmatic and cryptic words to convey his feelings. Ramanujan is

known for his technical skills, he does credit to his muse by giving shape to his poetic art in the most commendable manner. Brevity is one of the prominent features of his poetry. He finds exact words and expressions to convey his thoughts. He believes that short words and short expressions are easier to un-derstand and convey the thoughts more clearly. He successfully communicates his message in minimum words having small-est word-length.

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INDIAN ENGLISH DRAMA : A CHALLENGING AREA FOR RESEARCHERS

Dr. Neeta Satish Dhumal *

Abstract :

Drama has the richest tradition in India. Right from the Vedic period drama has been performed in India and gradually it prospered from simplistic presentation to the technically improved performances, today. Various intentions of performing drama have been flourishing everyday. It is believed that God Brahma gave the 'fifth veda' and that is 'Natya' which is combination of dance, song, mimicry and passion from the former Vedas. It is a beautiful combination of emotions, acting, attitudes, music and various feelings.

Keywords : Indian English Drama, Performing Art, Researchers.

INTRODUCTION :

Great scholars like Bharat, Bhaasa have paved the glorious tradition of Indian drama. Sometimes between 2nd and 3rd century B.C.E. and 1st century CE drama in India flourished. Up to 10th century drama had its glorious days. Many dramas were written during these centuries until the advent of Islamic conquests. Then onwards there is decline of the form up to 15th Century. To sustain the performing art form, various village theatres were encouraged throughout the nation and truly in the British Raj Indian Drama achieved its lost glory.

As Iyengar rightly puts it : " the dormant, critical impulse in the country to bring Indians face to face with new forms of life and literature and to open the way for fruitful cross fertilization of ideas and forms of expression." (Iyenger : 4)

Indian village theatre started performing. From mid 19th century till modern age, drama was used as an instrument by the Indian to protest the unruly British *Raj* therefore the performances were imposed. By the end of the 19th Century Indian theatres once again regained some space. Today, after independence, Indian theatre has spread so widely that we have a bulk of various forms of drama in different languages. Great playwrights like Rabindranath

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Tagore, Sri.Aurobindo Bharti Sarabhai, etc. contributed in the Indian drama considerably. The works of the contemporary stalwarts have remained untouched, so far, by the new generation

Today we have ancient Indian drama in translation and ancient world drama also has been translated in English. A comparative study of Indian dramas and Greek dramas is an avenue open for the researchers. There are definitely cultural differences or there may be great dissimilarities but only advantage, perhaps, for the researchers is we have Greek plays of the ancient time available, today. There can be a comparative study of Kalidasa's plays and the plays of his contemporaries throughout the world. It can be highly amusing work, as it is mentioned earlier, the ancient playwright Bhaasa has been the source of inspiration for many playwrights later. Bhaasa's skillful plot construction, use of fine language and subject selection can be compared with Greek playwrights as they, too, were superbly skillful in writing plays. The works of Aeschylus, Euripides, Aristophanes, Sophocles,etc. are the imperishable classics which can be com-pared with ancient Indian drama.

Tragedies are the core part of Greek drama and we have great tragedies, too. This also can be the area of research. Some attempts have already been made by the researchers but there is a lot to be explored. Greek plays always refer the ancient gods, rituals and religious performance. The similar references in In-dian ancient plays and in those of ancient Greek drama can be the topic of discus-sion. Marathi theatre flourished in the mid of the 19th century. Marathi theatre has a great tradition of 'Sangeet Natak' (Musical drama) as well as farcical plays (tamasha). Early period of Marathi thea-tre had been very glorious as the great playwrights like Annasaheb Kirloskar, Govind Ballal Deval, K.P.Khadilkar, Ram Ganesh Gadkari and others have enriched it by their significant works. Translation of their plays can be undertaken. Bring-ing forth the contemporary social, cul-tural ethos is highly challenging. While translating the plays into English the re-searcher may come across number of cultural, social and historical references which may be difficult to translate. Even difficulties in translation of the classics can be the interesting topic for research. At the same time there are various contem-porary theatres e.g. Kannada, Parsi, Urdu etc. translation of the classics in various regional languages is a challenging job.

Various isms have influenced Indian theatre largely. Nativism can be witnessed in Vijay Tendulkar's *Ghashiram Kotwal* and Satish Alekar's *Mahanirvana*. The playwrights have made use of the famous

folk art, *Kirtana*, Many new playwrights have great affinity with these techniques. Modern playwrights are taking Marxism, Surrealism and even psycho-analysis as the major themes of their plays. The researchers can grab this opportunity to discuss these various isms as reflected in the modern theatre. *Dalit* playwrights are also presenting problem plays many contemporary issues like discrimination, exploitation and the issues related to the downtrodden are to be discussed widely.

Indian drama witnessed a great transformation after 70's. The playwrights like Badal Sircar, Vijay Tendulkar and Girish Karnad changed the scenario of Indian Theatre. As these playwrights were exploiting the treasure of folklores, history, myths and legends and were experimenting with those, their plays have proved highly amusing and at the same time very intellectual. The researchers can analyze the plays and the original myths and legends and find out the twists used by the playwrights. Modernization of the myths can be an interesting topic for the study. There is great influence of absurd theatre and existential issues have been discussed by the playwrights all over the world. Today absurd theatre is in oblivion which should be discussed in the present context. Political theatre is also a less discussed area. Finding out the playwrights across the country using the genre as a medium to comment on the contemporary political scenario is the issue discussed by a few researchers.

Post colonial writers like Mahesh Dattani, Manjula Padmanabhan have enriched Indian theatre by their amazing contributions. Manjula Padmanbhan's futuristic play creates the horrific miasma, dehumanizing and decline of individual values is an emerging issue in the field of research. She portrays the theme of alienation and marginalization. She is trying to infuse new world through her plays. In his plays Mahesh Dattani has tackled various issues like homosexuality, women's subordination and third gender is-sues. Unlike other dramatists, third gen-der issues are discussed very boldly and openly by Dattani. At the same time prob-lems of urban civilization are also dis-cussed by him. His innovative theatrical techniques are the issue to be focused. As Mahesh Dattani describes his themes and concerns : " Thematically, I talk the areas which the individual feels exhausted. My plays are about people who are striving to expand 'this' space. They live on the fringe of the society and are not looking for acceptance, but are strug-gling to grab as much fringe – space for themselves as they can." (Dattani, 2000)

Dattani discusses human relations, thoroughly; he poses human values through his plays which must be a matter of consideration. And his voicing third gender issues are a great option for the researchers.

CONCLUSIONS :

Drama written in regional languages and their translations in English have opened new vistas both technically and thematically, that too, can be discussed which will help the researchers to ex-plore different cultures of Indian soil.Folk theatre is quite popular across India. They have their vernacular languages. There is the theatre of transformation of *Kevalam* Narayana Paniker is using folk form as Teyyam or experimentation movement, classical forms like *Katiyattam* and *Kathakali*. These dramas have a deep impact over people's minds. Many reli-gious and ritualistic aspects are referred in these dramas. Now a days these dra-mas are performed in a new way. Explo-ration of religious and ritualistic ap-proaches can be quite engaging. These classics, if translated in English, can prove a great treasure to the drama-lovers. The language barrier, difficulties in transform-ing cultural aspects or even explaining the cultural ethos is definitely a challenging task. Punjabi theatre too is not being explored yet and even Bengali theatre has great tradition which must be known by English readers. It is possible if the researchers focus on these topics and find some

Rabindranath Tagore and Irish play-wright W.B.Yeats, can be studied to-gether for their suggestive and meaning-ful symbolic technique. While, Sir

Aurobindo's characters and Shake-speare's characters can be compared. Even T.P. Kailasam can be compared to Ibsen and Shaw. His play '*Karna*' is written in the tradition of Sophocles *Oedipus the King.* Women playwrights have contributed substantially in Indian English literature. Mahashweta Devi, Uma Parameshwaran, Manjula Padmanabhan have presented the plays which have technical and thematic integrity. Maharashweta Devi's portrayal of an-guish of the tribal people, their depriva-tion, and their struggle for rights must be discussed Uma Parameswaran's popularizing Indian mythology and use of dance and music and Manjula Padmanabhan's themes like alienation and dehumanization can be explored. There are so many other aspects which are not discussed fully. For the researches drama has always remained the last option. But much more can be discussed regarding drama and its various aspects. Research-ers can avail this opportunity and discuss Indian drama widely.

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PRAGMASTYLISTICS: AN EMERGING RESEARCH AREA IN INDIAN ENGLISH LITERATURE

Dr. Prabhavati Arvind Patil *

Abstract :

Indian Literature in English has not been extensively studied from a linguistic perspective. Previous studies on Indian Literature in English have concentrated on the literary and thematic features of the texts. The present paper, therefore, throws light on the pragmastylistics as an emerging research area in Indian English Language and Literature. Stylistics and pragmatics have been moving closer to one another in recent years. The value of pragmastylistics is that it can keep clear the differences between stylistic effects (elegance, formality, aesthetics etc.) and pragmatic effects (what is being done and whether it is done politely, clearly, effectively etc.) while allowing each area to enlighten the other.

Keywords : pragmatics, stylistics, pragmastylistics, Indian language and literature.

INTRODUCTION :

The research about Indian Literature in English has widely done on the literary and thematic features of the texts. It has not been fully explored from a linguistic stylistic perspective. One of the emerging research areas in Indian background is pragmastylistics. The present paper, therefore, throws light on the pragmaticstylistics and Indian English Lit-erature. In recent years, stylistics and pragmatics have been moving closer to one another. The pragmastylistics clearly make the differences between stylistic effects and pragmatic effects. Hickey points out that if linguists are interested in asking "What do you say?" stylisticians ask "How do you say?" And pragmaticists ask "What do you do?", then pragmastylisticians ask "How do you do?" (Hickey: 1988, P.12). The answers they provide to these questions can be useful while studying Indian English Lan-guage and Literature.

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STYLE AND STYLISTICS :

The style is the quality of language that communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author. It is a product of individual choices and patterns of choices among linguistic possibilities. Style is an ambiguous, 'elusive' term, a systematic variation of language. It is defined as an individual's deviations from norms for the situations in which he is encoding, these deviations being in the statistical properties of those structural features for which there exists some degree of choice in his code. According to Leech and Short:

"Style is the selection of the words from a grand linguistic vocabulary, it is involved in both, spoken and written, lit-erary and nonliterary types of language but it is particularly associated with writ-ten form of the literary texts. (Leech and Short,1981)

Stylistics is the study of varieties of language whose properties positions that language in context. For example, the language of advertising, politics, religion, individual authors, etc., or the language of a period in time, all are used distinc-tively and belong in a particular situation. In other words, they all have 'place' or are said to use a particular 'style'.

Stylistics also attempts to establish principles capable of explaining the par-ticular choices made by individuals and social groups in their use of language, such as socialization, the production and reception of meaning, critical discourse analysis and literary criticism. Other fea-tures of stylistics include the use of dia-logue, including regional accents and people's dialects, descriptive language, the use of grammar, the distribution of sen-tence lengths, the use of particular lan-guage registers etc. Widdowson defines:

"Stylistics is the study of literary dis-course from a linguistic orientation. He said that which differs stylistics from the literary criticism and linguistics is its link-ing technique. He also suggests that stylistics is in between linguistics and lit-erary criticism and its function is to link between two. So, generally, it deals with both the literary and linguistic factors". (Widdowson .1975)

Carter believes : "Stylistics is a bridge (link) discipline between linguis-tics and literature. Stylistics is the study of the devices in languages such as rhe-torical terms and syntactical devices that are taken to produce expressive or liter-ary style". (Carter,1988)

Stylistics is, therefore, a study which conjoins both literary criticism on the one hand and linguistics on the other as its morphological structure suggests: the 'style' is relating to literary criticism and the 'istics' is to linguistics. Hence, the analysis of the poem is based on the approach of Linguistic Stylistics which has been tested and adjudged reliable for analyzing and interpreting literary texts. Linguistic Stylistics incorporates linguistics and literary criticism.

Halliday (1973), sees Linguistic Stylistics as:

"the description of literary texts by methods derived from general linguistic theories and within the frame work of description of the language in question, and the comparison of such texts with others by the same and different authors in the same and in different genres".

PRAGMATICS :

Pragmatic-oriented stylisticians look at everyday conversation as a means to understand literary discourse. According to Leech (1983), it is the tendency to consider the text from an interactive point of view. Fowler (1979, p. 15) explains: "At a more 'superficial' end of linguis-tics, illocutionary or pragmatic theory leads us to study explicitly "manipulative" constructions such as imperatives, interrogatives, responses, etc. At a more abstract level, implicature, presupposition, and other assumptions ... are highly promising for literary theory and analysis". Pragmatics is directly interested, not in language, but in what people do with language: its uses and users. Stylistics, on the other hand, is the branch of gen-eral linguistics that focuses on style (i.e. the manner of a speaker's or writer's linguistic expression), particularly in works of literature. Pragmatics refers to the relationships between signs and their users. Pragmatics studies the conditions, methods and consequences of facilitating or impeding the fulfillment of a speaker's objectives: it investigates what language-users mean, as distinct from what their language means, what they do and how they do it in real situations. According to Allan B. et al (1988), Pragmatics is a branch of linguistics which studies the characteristics of situational distinctive use of language with particular reference to literary language and tries to establish the principles capable of accounting for the particular choices made by individuals and social groups in their use of language.

Pragmatics is the study of language

usage (Levinson: 1983, p. 5), a phrase which conceals a divergence between the Anglo-American practice of the discipline (represented in Levinson: 1983 or Leech:1983), which restricts it to certain fields of activity, and the continental European practice (exemplified in the Jour-nal of Pragmatics), which regards a wide range of linguistic study as pragmatic, provided it is not a purely formal analysis of structure or meaning.

The continental European approach has more liberal definitions, so that they admit a more literal, more general, view of language uses and users, including most functional or non-formalist studies of languages. The continental European approach covers many views of language-use which are also included under other existing headings, such as conversation analysis, discourse analysis, coherence and cohesion, text linguistics and discourse semantics, discourse connectives or particles, psycholinguistics and sociolinguistics. Indeed, this broader version is a highly dynamic, developing discipline, which is actively seeking new insights into language use and is closing no doors to any contributions that may throw light on the more practical aspects of language study.

Basically, then, it can be seen that pragmatics coincides with stylistics in that both are directly interested in speakers' choices from among a range of grammatically acceptable linguistic forms, although pragmatics looks primarily at choice as the means chosen to perform actions (request, inform...) and stylistics studies choice with particular interest in the consequences on the linguistic level (formality or informality, elegance or inelegance...) and the effects produced on the hearer (aesthetic, affective..)

P R A G M A S T Y L I S T I C S : Pragmastylistics provides an effective linkage between language and literature, by its adoption of pragmatic and stylistic parameters for the investigation of the form and function of language use, in specific discourse situations. As the term suggests, pragmastylistics is stylistics but with a pragmatic component added to it. In studying the stylistic potential of a language or of a particular construction, or in analyzing a specific text, pragmastylistics pays special attention to those features which a speaker may choose, or has chosen, from a range of acceptable forms in the same language that would be semantically might perform or achieve different objectives or do so

in different ways. In other words, the choices are seen as determined by the desired effects (expressive, affective, attitudinal etc.), by the communicative qualities aimed at (clarity, effectiveness etc.) and by the context or situation itself (what is already known and what is new, relationships between speaker and hearer, the physical distances etc.). In brief, it is now clear that utterances with the same, or virtually the same, meaning may differ in their linguistic form and situational appropriateness, and these differences may have either stylistic or pragmatic explanations.

Pragmastylistics thus involves the study of all the conditions, linguistic and extralinguistic, which allow the rules and potential of a language to combine with the specific elements of the context to produce a text capable of causing specific internal changes in the hearer's state of mind or knowledge. It distinguishes the abstract theoretical meaning or semantic import of a sentence or text from its usage or effectiveness in a specific situation and from what the speaker means or intends to achieve by using it. Although written texts have tended to be given favoured treatment by stylisticians, and spoken language has been given a

high priority in pragmatics, a pragmastylistic analysis will focus on any piece of language in use, ranging from a phrase or clause to a complete discourse or text, written or spoken.

INDIAN ENGLISH LANGUAGE AND LITERATURE:

In Indian English Literature, representation of colonialism, offers an unbiased common man's and common sense perspective on colonialism in India. Mulk Raj Anand , R.K. Narayan ,Raja Rao and A.S.P. Ayyer whose life, views and language stem from Indian perceptive have discussed Indian landscapes and culture in their writings on the wide scale. R.K. Narayan's novels reflect "the pattern of the Indian fairy tales." Bhabani Bhattacharya, Manohar Malgonkar, Kushwant Singh and Arun Joshi focus on specific socio-political problems placing the country whereas the novelists like R.P. Jhabvala , Kamala Markandaya, Nayantra Sahgal and Anita Desai view, from feminist perspectives ,socio-political as well as personal problems. Some recent novelists like Salman Rushdie, Kiran Desai, Githa Hariharan and Amitabh Ghosh highlight postcolonial issues in more specific ways. Darkness of ignorance, illiteracy, starvation, poverty,

suffering and humiliation prevail in Indian writings. Post colonial themes and tech-niques appear in Indian English Poetry. Shiv K Kumar underlines the favourite theme- East –West fusion of Postcolonial Indian English Poetry. This perhaps re-lates to the fact that several of our poets have had their education abroad at Ox-ford, Cambridge, Leeds or some Ameri-can University .So they often tend to write like expatriates or exiles while living in the west and look back nostalgically on their western experience when they re-turn home."

Apart from the themes, one impor-tant ingredient of postcolonial Indian lit-erature is the language in which it is written. It was the conspiracy of the colonial rule to introduce English with the intention of converting the colonized into mimic men, but this tool proved to be the nail in their coffin as the Indians learnt how to pay them in the same coin. But today it is not the problem because Eng-lish has become a global language, and has become a medium to represent the east to the west in an emphatic manner. The writings of the Indian writers are purely postcolonial in texture and struc-ture as their writings deal with notional and transnational themes with a poet

mind. Poverty, superstition, injustice, hy-pocrisy, double dealing, east-west en-counter and suffering of language and typical Indianness in the contemporary society are seen in Post colonial writings of Indian writers. Through techniques the writers succeed in their mission of pre-serving the rich Indian heritage.

In Indian background, pragmastylistics offers an effectual con-nection between language and literature, by its adoption of pragmatic and stylistic parameters for the investigation of the form and function of language use in its exclusive discourse settings. Pragmastylistics is stylistics but with a pragmatic component added to it. In studying the stylistic potential of the In-dian language or of a particular construc-tion, or in analyzing a specific text, pragmastylistics pays special attention to pragmatic and stylistic features. Both are directly interested in speakers' choices from among a range of grammatically acceptable linguistic forms. In other words, the choices are seen as deter-mined by the desired effects, the com-municative qualities and by the context or situation itself. Pragmastylistics thus comprises all the conditions, linguistic and extralinguistic in Indian literary and cul-

tural background. It distinguishes the semantic import of a text from its usage. A pragmastylistic analysis of Indian Lit-erature will focus on any piece of lan-guage in use.

CONCLUSIONS :

Pragmastylistics offers more complete explanations for many hitherto unex-plained phenomena than stylistics or pragmatics can do alone. So it is intended to see how it functions in Indian English Literature by examining how stylistic and pragmatic factors co-determine the sur-face form of utterances, which conse-quently lend themselves to pragmastylistic analysis. Hence, it seems certain that in Indian situation a speaker will find cer-tain language features or properties de-sirable and others undesirable. It is also assumed that pragmatic and stylistic may combine harmoniously in some utterances while conflicting in others. The only pur-pose of this paper is to illustrate how pragmatic and stylistic criteria influence an utterance in Indian English Literature.

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IMPORTANCE OF LITERATURE REVIEW IN RESEARCH

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Abstract :

The present paper discusses the importance of literature review in academic research. A review of scholarly literature provides information that can be used to investigate a topic of importance to learn what is known about that topic for its own sake or as a basis for designing a research study. A literature review is used to develop research questions of different types, such as descriptive, co relational, or interventionist. Researches can also benefit by looking outside of published scholarly research to community members to provide a different perspective on what needs to be studied and how it should be studied. The literature review serves as foundation for forming research questions. Literature reviews are important as research tools, especially in different emerging areas.

Keywords : *Review, Literature, Research, Tools.*

INTRODUCTION :

Almost every primary research study begins with a review of literature. The purpose of the literature review to explain the topic of the research and to build a rationale for the problem that is studied and the need for additional research. Researcher uses the literature review to identify a rationale for the need for their own study. Some of the specific rationales for your research that might emerge from literature review include the consistency in reported results, uncovered a flaw in previous research based on its design and uncertainty about the interpretation of previous studies etc.

Literature reviews are important as research tools, especially in emerging areas with populations that typically yield small samples or an areas that represent

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value laden positions adopted by advo-cacy groups. Literature reviews are also valuable in the light of the knowledge explosion and the consequent impossi-bility of reading everything. When your purpose is to plan your own research study, the number of studies that you actually cite in your literature review may be fairly limited because of space limita-tions or because the review is consid-ered a learning activity. Use of the litera-ture review to plan and conduct a study requires that you critically evaluate the research that you read. The purpose of the literature review is to place the cur-rent research into the "big picture" of what is known and not known about specific topic. Literature reviews that are pub-lished on your topic of interest consisting of synthesis and analysis of previous re-search published on that topic.

LITERATURE REVIEWS FOR PLANNING PRIMARY RE-SEARCH:

The aim of the literature review sec-tion of a research article is to provide the reader with an overall framework for where this piece of work fits in the "big picture" of what is known about a topic from previous research. Thus, the litera-ture review serves to explain the topic of research and to build a rationale for the problem that is studied and the need for additional research (*Boote and Belie, 2005*) eloquently explain "The purpose of literature review in planning primary research: "As the foundation of any re-search project, the literature review should accomplish several important ob-jectives. It sets the broad context of the study, clearly demarcates what is and what is not within the scope of the inves-tigation, and justifies those decisions. It also situates an existing literature in a broader scholarly and historical context. It should no only report the claims made in the existing literature but also examine critically the research methods used to better understand whether the claims are warranted. Such an examination of the literature enables the author to distinguish what has been learned and accomplished in the area of study and what still needs to be learned and accomplished. Thus, the good literature review is the basis of both theoretical and methodological sophistification thereby improving the quality of subsequent research". (*Boote and Bellie, p. 4*)

REVIEW OF LITERATURE AS AN END IN ITSELF:

The review of literature can be seen as an end in itself, either to inform prac-tice or to provide a comprehensive un-

derstanding about what is known about a topic. The process for conducting this type of literature review varies, depending on researcher's purpose. Therefore, when you look to the literature for a solution, you may rely on the people's literature reviews, or you may seek out primary research reports until you find one that seems to fit your situation. For example, (*Mayo, 2007*) reviewed literature from the LG.BTQ community with a specific focus on the act of "coming out" as it is researched in schools from the obstacles that the youth encounter, as well as in terms of agency and resiliency dem-onstrated by some youth. Mayo uses the literature review to suggest promising strategies for school leaders, youth, and researchers to make progress on this issue.

When a literature review is con-ducted to provide a comprehensive un-derstanding of what is known about a topic, the process is much longer. For example (*Mckinley, 2007*) included over 300 references in their literature review of race as a construct in educational re-search, examining such topics as the meaning of equity, inequality, whiteness, and race as social constructs and impli-cations of degradation and placement in special education for members of racial minority groups. Gadsden included almost

200 references in her review of arts education in order to examine the chang-ing place of the arts in education through a lens of power, culture, and representa-tion. She draws conclusions for research-ers and educators in terms of future di-rections suggested by the current body of scholarly knowledge in this area (*Gadsden, 2008*).

THE STEPS IN THE LITERATURE REVIEW PROCESS

In this part, we find the following steps in the literature review process, the commonalities in the research process are described, along with the recognition of appropriate caveats that differentiate work within alternative paradigms.

1) Identify Research Topic : A few pieces of advice should guide research-ers as they begin their literature review process. They should be flexible in their conceptualization of the research prob-lem being investigated, and they should begin with a broad idea and be prepared to narrow it down as they progress through the research. Sometimes, stu-dents choose topics for research that turn out to be not very researchable, and as they begin reading and seeing what is available, their ideas change as to what they want to investigate. Also, if the topic definition is too narrow, it may not be

possible to identify any previous research that addressed that specific topic. It helps to identify research topic.

2) Review Secondary Sources to get an Overview : A good literature review written by someone else can pro-vide you with an overview of what is known about your chosen topic. Specific places that you can look for literature reviews include journals that typically publish literature reviews, such as the *Review of Educational Research, Harvard Educational Review* and the *Psychological Bulletin*, and books that contain literature reviews such as the following:

·   **Review of Research in Education:** This series is published annually by the American Educational Research Association. Each volume contain a series of chapter on various topics, such as implications for socially just education rooted in discipline - specific areas such as literacy and science for diverse groups students (*Vol. 31, Parker, 2007*).

·   **Identify Preliminary Sources:** Preliminary sources include databases and indexes that contain a compilation of bibliographic information, abstracts, and sometimes full test articles for a wide range of topics

and are accessible in print form.

·   Additional primary research articles can be identified by examining the reference lists found at the end of relevant journal articles or books. You can also go directly to journals that you known published articles related to your topic.

LITERATURE REVIEW IN SCIENCE EDUCATION WITH ENGLISH LANGUAGE LEARNERS:

In selecting research studies for inclusion in this synthesis, a systematic review of the relevant literature was con-ducted according to the following param-eters :

1.   Studies with direct relevance to the topic, i.e. those involving ELLS in science education and those addressing the intersection between science education and English language acquisition. To the extent that language and culture are interrelated, this review includes studies examining cultural beliefs and practices that ELLS bring to the science classroom.

2.   Studies published from 1982 through 2004. The landmark for science education reform was the release of the science for All Americans document (*American Association for the*

Advancement of Science, 1989). The period between 1982 and 2004 spans the years leading up to the release of this document and more than a decade afterwards.

3. Studies conducted within the United States and broad but limited to those published in English and focusing on settings where English is the main medium of science education.

4. Studies focusing on science education at the elementary and secondary levels, K-12 studies involving or adult learners are not included.

USE OF LITERATURE REVIEW:

The narrative or statistical synthesis serves as a basis for the literature section of a research proposal or report. The Appendix contains an outline for a research proposal for thesis or disserta-tion. It is important for the proposal writer to realize that each institution and spon-soring agency has its own requirements for proposal writing, so it is best to check with those sources before proceeding with writing. Proposal writers must also real-ize that in this synthesis of research they are selling their ideas to a research com-mittee, institutional review board, or fund-ing agency. So above all, make it clear why the research is important.

The criteria for critically analyzing lit-erature reviews depend on the nature of the review being analyzed. A literature review that serves as an introduction to a primary research study reported in a journal would be subject to a different type of scrutiny than would a compre-hensive literature review on topic.

CONCLUSIONS:

Review of literature plays very vital role in any research work. It paves the way to new avenues for the research. It develops new areas and sub-areas in the academic research activities. Literature review finds out the new research topics and develops the quality of good re-search. It also finds out neglected re-search areas. It works as launching pad for further research.

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IMPORTANCE OF CITATION, IMPACT FACTORS

Sunita N Dalvai*

Abstract :

Scholarly writing is grounded in prior research. Citations, whether they are prepared to document the sources consulted for course papers or articles submit-ted to research journals, must follow certain rules of style and structure. These rules governing the required components of citations, the sequence in which these components are arranged, the print attributes applied to certain compo-nents, and the punctuation used to separate the components are generally pub-lished in "style guide" manuals, handbooks, and "Instructions to Authors."

Differing citation style guides are predominant in differing disciplines, dif-ferent countries, and some are even specific to academic presses and journals. Citing a source means that you show, within the body of your text, that you took words, ideas, figures, images, etc., from another place.

Citations consist of standard elements, and contain all the information nec-essary to identify and track down publications, which are discussed in the paper. Measuring the "impact factor" is a way to determine the relative importance of a journal within its field. The higher the impact factor, the more important the journal is compared to others in the same discipline. Impact factors are deter-mined based on calculating the number of citations to articles published in a particular journal. This practice is most commonly used in science/technology and social sciences fields.

The journal impact factor is often used to judge the scientific quality of individual research articles and individual journals. Despite numerous reviews in the literature criticising such use, in some countries the impact factor has become an outcome measure for grant applications, job applications, promotions and bonuses. The aim of this review is to highlight the major issues involved with using the journal impact factor as a measure of research quality

Impact factor of a journal is indicative of its rank and to a certain extent its quality in the world. It is a measure of frequency with which an average article in a journal has been cited in a particular year. Higher the impact factor, higher is the prestige of the journal and the paper. Getting a paper published in such a journal is prestigious. Example: Journal of Verbal Learning and Verbal Behavior has the highest impact factor 2,260 among the 29 journals in the rank list.

KeyWords : Research, Citation, Impact factors, style guide.

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Citations are integral to scholarly literature. The scholarly literature on a topic is like a huge conversation that can include many experts from around the world and across the centuries. When an individual writer credits his sources, he ties his work to the larger scholarly discourse. Because citations identify intellectual links throughout scholarly literature, they can be helpful not only while writing but also when conducting research.(1)

A citation is a reference that allows you to acknowledge the sources you use in a formal academic paper, and enables a reader to locate those sources through the key information it provides. Citations are placed both in the text and in an organized list at the end of the text, unless you use a footnote or endnote system, which can be self-contained without an organized list. Source material might come from books, journal articles, speeches, websites, on-line articles, films, government publications, legal proceed-ings, maps, and so on.

It's important to cite sources you used in your research for several reasons:

· To show your reader you've done proper research by listing sources you used to get your infor-mation

· To be a responsible scholar by giv-ing credit to other researchers and acknowledging their ideas

· To avoid plagiarism by quoting words and ideas used by other authors

· To allow your reader to track down the sources you used by citing them accurately in your paper by way of footnotes, a bibliography or refer-ence list

Citations may look different, depend-ing on what is being cited and which style was used to create them. Choose an appropriate style guide for your needs. Here is an example of an article citation using four different citation styles. No-tice the common elements as mentioned above:

Author - Deshpande, Shashi.

Article Title - *Of Concerns, Of Anxieties, Indian Literature*

Source Title – English Literature(Humanities)

Volume and issue - Vol. XXXIX

Publication Date - London: Virago, 1996.

Page numbers - 1527-1533

American Chemical Society (ACS) style:

Langer, R. New Methods of Drug De-

livery. *Science* **1990**, *249*, 1527-1533.

IEEE Style:

R. Langer, "New Methods of Drug De-livery," *Science,* vol. 249, pp. 1527-1533, SEP 28, 1990.

American Psychological Association (APA) style:

Langer, R. (1990). New methods of drug delivery. *Science, 249*(4976), 1527-1533.

Modern Language Association (MLA) style:

Langer, R. "New Methods of Drug De-livery." Science 249.4976 (1990): 1527-33.

Readers often want to relocate a work you have cited, either to verify the information or to learn more about issues and topics addressed by the work. It is important that readers should be able to relocate your source work easily and efficiently from the information included in your citations, in the sources available to them - which may or may not be the same as the sources available to you.(2)

Citations allow you to demonstrate that your position or argument is thoroughly researched and that you have referenced, or addressed, the critical authorities relevant to the issues.

Give credit to the author of an original concept or theory presented. Giving proper attribution to those whose thoughts, words, and ideas you use is an important concept in scholarly writing. For these reasons, it is important to adopt habits of collecting the bibliographic information on source works necessary for correct citations in an organized and thorough manner.

Humanities citation styles, for instance, tend to place the Author's name with the title, and furnish publication dates as the last component of the citation, while citations styles for scientific publications almost invariably begin with the Author's name and the publication date. A few of the more widely used of these guides in the US are: The Modern Language As-sociation Style Guide, The Chicago Manual of Style, The Publication Manual of the American Psychological Associa-tion, and Kate Turabian's A Manual for Writers of Term Papers, Theses, and Dissertations. There are innumerable guides, however - far too many for us to list here - in many countries and areas of study. Many of these guides are now published on the web.

The rules put forward in each of these style manuals provide writers with a guide for determining the sequence in which components of the citation are to be presented; the print attributes to be used

to format the text, and the punctuation to be used to separate different components. These rules are significant, because they are the "code" that helps readers identify the **type** of work cited (whether it is an article, a book, etc.), and this information is necessary for the work to be relocated.

Consider, for instance, the following citations:

James, Arthur R. *Reading and Righting: politicized research*. 3rd ed. New York: Preston, 1999.

Manners, William. "Chalk and Chess." PMLA 43 (1999): 223-24.

The sequence, formatting, and punctuation separating the different components of the citations helps readers identify the type of source work being referenced, and, hence, assists readers in relocating the source. Knowing the type of source work is essential to relocating a work, since differing types of source works are housed in different locations, and readers will need to use search strategies peculiar to that type of work to relocate it.

For example: we can deduce that the first citation is for a book, from the print attributes: titles of significant works or collections, such as treatises, books, monographs, journal series and the like,

are accented in citations with italics or underscoring, and the year of publication, in legal citations, is the last component in the citation. With the source work type identified, a reader can search a library system for a book titled Reading and Righting by Arthur James, and find the third edition published by Preston in 1999. It is important to remember that publication information and edition descriptions help readers locate the exact edition of the source work, so that pinpoint cites to material printed on specific pages can be located on the same pages.

Citations of articles in periodicals contain the same sequence of a title, journal name, volume number, year and page. The critical piece of information in each of these citations, however, is the print attributes used for the title - indicating that the work is published in a jour-nal, and that readers will need to search in the serials or periodicals held by the library for the volume containing the cited material. This is actually quite important, since libraries do not list the contents of journals by author or article title.

It is of course true that not all of your readers will need to rush out and find the works you have used as sources. An important part of the purpose of citations in scholarly writing, however, is that your citations should also make this

possible for those who do wish to relo-cate the work. Formatting your citations properly is a significant part of accom-plishing the objectives of citing your source works.

You must cite:

· Facts, figures, ideas, or other infor-mation that is not common knowl-edge

· Ideas, words, theories, or exact lan-guage that another person used in other publications

· Publications that must be cited include: books, book chapters, articles, web pages, theses, etc.

· Another person's exact words should be quoted and cited to show proper credit

Avoiding plagiarism

Plagiarism occurs when you borrow another's words (or ideas) and do not acknowledge that you have done so. In this culture, we consider our words and ideas intellectual property; like a car or any other possession, we believe our words belong to us and cannot be used without our permission.

Plagiarism is a very serious offense. If it is found that you have plagiarized — deliberately or inadvertently — you may face serious consequences. In some in-stances, plagiarism has meant that students have had to leave the institutions where they were studying and also teachers in Universities had to forgo their jobs.

The best way to avoid plagiarism is to cite your sources - both within the body of your paper and in a bibliogra-phy of sources you used at the end of your paper

Because there is no one standard citation style used:

· Ask your professor or guide which style s/he prefers for the course.

· Consult a style guide for examples of using various citation styles to create in-text citations, bibliographies and reference lists, or use citation software to assist you in tracking sources used and building in-text citations and bibliographies.

· Use a standard style, such as APA, and be consistent with it throughout your paper.

· Ask for citation and paper-writing assistance at any Writing and Com-munication Center.

Style guides to consult

Academic organizations and some disciplines outline their own styles of how to cite sources and format research pa-pers. You may have heard of or used some of the styles before.

Consult these print and online style guides for examples of citing sources in the text of your paper and in a bibliog-raphy or reference list.

MLA: Modern Language Association [Humanities]

· MLA Style Manual and Guide to Scholarly Publishing - Hayden Li-brary, Humanities Reference, PN147.G444

· MLA 2009 Formatting and Style Guide (online from The Owl at Purdue, with many examples of cre-ating in-text footnotes and works cited entries)

APA: American Psychological Associa-tion [Social Sciences]

· Publication Manual of the American Psychological Association - Hayden Library, Humanities Reference and Dewey Library Reference, BF76.7.A46

· Basics of APA Style Tutorial (online from the APA, outlining writing and citing guidelines)

· APA Formatting and Style Guide (online from The Owl at Purdue with several examples of in-text citations and reference list entries)

CMS: Chicago Manual of Style [various subjects]

· Chicago Manual of Style - Hayden Library, Humanities Reference and Dewey Library Reference, Z253.C532

· Chicago Manual of Style (MIT only, online subscription)

· Chicago-Style Citation Quick Guide (online from the Chicago Manual of Style web site, with examples of cit-ing various types of publications)

ACS: American Chemical Society

· ACS Style Guide - Hayden Library Reserve Stacks, QD8.5.A25

· ACS Style Guidelines (online from UW-Madison Libraries, providing examples for citing references in the text and the bibliography of a re-search paper)

CBE: Council of Biology Editors

· Scientific Style and Format: The CSE Manual for Authors, Editors and Publishers - Hayden Library, Science Reference, T11.S386

· CSE Style: Biology and Other Sci-ences (online from Research and Documentation Online by Diana Hacker; gives examples of in-text and reference list citations)

IEEE: Institute of Electronics & Electri-cal Engineers

· Writing and Speaking in the Tech-

nology Professions: A Practical Guide - Barker Library Stacks, T11.W75

·   IEEE Editorial Style Manual (online PDF; "provides editorial guidelines for IEEE Transcations, Journals, and Letters." Includes citation examples)

·   How to Cite References - IEEE Style (online from Murdoch University Library, with many examples of citing various publications)

NLM: National Library of Medicine or **AMA**: American Medical Association

·   AMA Manual of Style: A Guide for Authors and Editors - Hayden Li-brary, Science Reference, R119.A533

·   Citing Medicine: The NLM Style Guide for Authors, Editors and Pub-lishers (online from the National Li-brary of Medicine)

The **impact factor** (**IF**) of an academic journal is a measure reflecting the average number of citations to recent articles published in that journal. The journal impact factor is often used to judge the scientific quality of individual research articles and individual journals. Despite numerous reviews in the literature criticising such use, in some countries the impact factor has become an outcome measure for grant applications,

job applications, promotions and bonuses. The aim of this review is to highlight the major issues involved with using the jour-nal impact factor as a measure of re-search quality(3)

It is frequently used as a proxy for the relative importance of a journal within its field, with journals with higher impact factors deemed to be more important than those with lower ones. The impact factor was devised by Eugene Garfield, the founder of the Institute for Scientific Information. Impact factors are calculated yearly starting from 1975 for those jour-nals that are indexed in the *Journal Citation Reports*.

Impact factor of a journal is indicative of its rank and to a certain extent its quality in the world. It is a measure of frequency with which an average article in a journal has been cited in a particular year. Higher the impact factor, higher is the prestige of the journal and the paper. Getting a paper published in such a journal is prestigious. Example: Journal of Verbal Learning and Verbal Behavior has the highest impact factor 2.260 among the 29 journals in the rank list.

Calculation

In any given year, the impact factor of a journal is the average number of citations received per paper published in

that journal during the two preceding years.For example, if a journal has an impact factor of 3 in 2008, then its papers published in 2006 and 2007 received 3 citations each on average in 2008. The 2008 impact factor of a journal would be calculated as follows:

2008 impact factor = A/B.

where:

A = the number of times that all items published in that journal in 2006 and 2007 were cited by indexed publications during 2008.

B = the total number of "citable items" published by that journal in 2006 and 2007. ("Citable items" for this cal-culation are usually articles, reviews, pro-ceedings, or notes; not editorials or let-ters to the editor). (4)

New journals, which are indexed from their first published issue, will receive an impact factor after two years of indexing; in this case, the citations to the year prior to Volume 1, and the number of articles published in the year prior to Volume 1 are known zero values. Journals that are indexed starting with a volume other than the first volume will not get an impact factor until they have been indexed for three years. Annuals and other irregular publications sometimes publish no items in a particular year, affecting the count. The impact factor re-

lates to a specific time period; it is possible to calculate it for any desired period, and the ***Journal Citation Reports*** (JCR) also includes a five-year impact factor.(6) The JCR shows rankings of journals by impact factor, if desired by discipline, such as organic chemistry or psychiatry.

The impact factor is used to compare different journals within a certain field. The ISI Web of Knowledge indexes more than 11,000 science and social science journals.(5)

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ETHICS AND FEMINIST RESEARCH: A PERSPECTIVE

Dr. Sunil Patil*

ABSTRACT :

Research is the foundation of modern organizational science in academics; its goal is to empower individuals and nations alike with growth achieved through acquired wisdom. When done effectively, research can be conducted much like reeling an onion. Each layer provides new direction perspectives and truths. In the same way, research is like walking through a maze that sometimes takes scholars on roads that seem to lead nowhere, generate new questions for them to pursue, or reward them with the satisfaction of coming to the end of a journey with new enlightenment that cannot seem to be contradicted. Good scholarly research does not occur quickly or easily. However, modern advances in technology lend to making research more accessible, organized, and easier to assimilate than prior to the development of word processors and computer databases. The present paper is concerned with ethical perspectives on qualitative social research from a feminist perspective in particular. Ethics relate with the morality of human conduct. On the part of researchers throughout the research process it refers to the moral deliberation, choice and accountability. General concern about ethics in social research has grown apace. In the late 1980s, in U.K. a number of professional associations developed revised ethical declarations for their members. Research funders may also produce ethical statements, such as the Economic and Social Research Council, a leading research and training agency. There are three interrelated features of feminist thinking on ethics: personal experience, context and nurturing relationship. Daily life dilemmas are shaped by social divisions of gender, class and ethnicity: experiences of these generate different ethical perspectives.

KeyWords : Ethics , Feminist Research, Epistemological strategies

INTRODUCTION :

Research is the foundation of modern organizational science in academics; its goal is to empower individuals and nations alike with growth achieved through acquired wisdom. When done effectively, research can be conducted much like reeling an onion. Each layer provides new direction perspectives and truths. In the same way, research is like walking through a maze that sometimes takes scholars on roads that seem to lead nowhere, generate new questions for

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them to pursue, or reward them with the satisfaction of coming to the end of a journey with new enlightenment that cannot seem to be contradicted. Good scholarly research does not occur quickly or easily. However, modern advances in technology lend to making research more accessible, organized, and easier to assimilate than prior to the development of word processors and computer databases. The present paper is con-cerned with ethical perspectives on quali-tative social research from a feminist perspective in particular.

ETHICS AND FEMINIST RESEARCH :

Ethics relate with the morality of human conduct. On the part of research-ers throughout the research process it refers to the moral deliberation, choice and accountability. General concern about ethics in social research has grown apace. In the late 1980s, in U.K. a number of professional associations developed revised ethical declarations for their members. Research funders may also pro-duce ethical statements, such as the Eco-nomic and Social Research Council, a leading research and training agency.

Few feminist analyses and elaborations of an ethics of care at the epistemological level pay attention to the empirical process of conducting social research. I think feminist discussions of the research process and of the ethics of care have a lot of concern in common. My focus is on philosophical theories of ethics and difficulties we face as research-ers in applying these models in our prac-tice when we conduct our research projects. According to Marlyn 'ethics' is one of the four main tendencies operat-ing in contemporary qualitative social research. The others are empiricism, instrumentalism and modernism. Hamersley sees the posing of research as ethics as leading to neglect of research technique the better or worse ways of carrying out the processes or research in terms of the quality of research knowl-edge that they generate. There may well be other factors at work in the rise in concern with research ethics. There are two main links: first, there is a concern that researchers should retain their aca-demic freedom. They should not accept contractual conditions that conflict with ethical practice, such as confidentiality of data and protection of participants' in-terests, and should consider carefully any attempt to place restrictions on their publication and promotion of their find-ings. There has been recent concern about the way that Government depart-ments can place restrictions on research that they fund, requiring researchers to submit draft reports, publications and so on. Secondly, we can also detect a con-

cern that researchers need to protect themselves from any legal consequences that might arise if they unwillingly contractually agree to research funders' restrictions and then break that agreement. There are no laws (at least in the U.K.) requiring researchers to submit their proposals and modes of practice to ethics committees, professional associations' guideline hold no legal status. Like journalists, however, researchers do not en-joy the protection of the law if they seek to keep their data confidential when its disclosure is subpoenaed. The University Ethics Committee Code of Practice at one of our institutions, which is not dis-similar to codes being adopted at other written ethical approval from any collabo-rating organizations involved in the re-search. It also requires researchers to ask research participants to sign consent from basically stating they have had the nature and purpose of the research explained to them and that they fully and freely con-sent to participate in the study.

There are three interrelated features of feminist thinking on ethics: personal experience, context and nurturing relationship. Daily life dilemmas are shaped by social divisions of gender, class and ethnicity: experiences of these generate different ethical perspectives. These perspectives are not only obtained in particular contexts, but these contexts also alter and inform the ethical dilemmas that we face as researchers and the range and appropriate choices in resolving them. These dilemmas are not abstract but rooted in specific relationships that in-volve emotions, and which require nurturance and care for their ethical con-duct. According to Eva Kittay the main elements of an ethics of care in contrast with an ethics of justice, which we have adapted from a environment to a research context. She poses the two ethics as if they were in opposition to one another. Sarah Ruddick has taken a similar posi-tion, arguing that ethics of care and jus-tice cannot be subsumed under each other and that they cannot be integrated, be-cause in her view justice depends on notion of individual as a detached rather than relational being. She also argues that justice and care as complimentary and argue that they need to be integrated in thinking about moral issues. Feminist criti-cisms of justice from care perspectives have been directed towards a specific variety: that of liberal, rational, distribu-tive models of justice that are not framed exclusively in distributive, sameness or universal terms, but which take into ac-count situations and consequences. Eth-ics of research should be based on val-ues of reconciliation, reciprocity, diver-sity, responsibility and awareness of power. Justice thus does not stand alone but with care. Carol Gilligan first used

the concept in her work on gender differences in moral reasoning between boys and girls. She argued that girls and women deliberate in a 'different' (ethical) voice to boys / men because they find themselves dealing with dilemmas over their own desire and the needs of others, and the responsibility that they feel for those within their web of connections in ways that are gendered. John Tronto's analysis of the way that the practical, relational, caring work primarily undertaken by women is excluded from mainstream moral and political philosophy and theorizing because it is regarded as instinctual practice rather than willed action based on rules.

CONCLUSIONS :

Thus, what is moral and ethical is arrived at through an active and situational contingent exchange of experiences, perceptiveness and ideas across differences. (Particularly around gender, also in terms of other social divisions). Moral respect is a symmetrical reciprocity, comprising a relation of symmetry between self and other or putting ourselves in the place of others. The ethics of care involves different moral concepts: responsibilities and relationships rather than rules and rights. Secondly, it is bound to concrete situations rather than being formal and abstract. And thirdly, the ethics of care can be described as an activity, the 'activity of caring', rather than as a set of principles which can simply be followed. Ethics is about how to deal with conflict, disagreement and ambivalence rather them attempting to eliminate it. A feminist ethics of care can help researchers think about how they do this by illuminating more the sources of moral dilemmas and formulating meaningful epistemological strategies in order to deal with these dilemmas, even if only on an order to deal with these dilemmas, even if only on a temporary basis. Ethics cannot be expected to be source of absolute norms.

Thus, the rightness or wrongness of actions is judged by their consequences rather than their intent. In this way, research is driven by universal principles such as honesty, justice and respect.

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RESEARCH AREAS IN ENGLISH LITERATURE

Mrs Snehal R Prabhune *

Abstract :

Research is often defined as a movement from the known to the unknown; from ignorance to knowledge. The aim of all research has been to satisfy the basic human impulse of curiosity; "to know". It leads man to explore, find new things. While satisfying his curiosity, these attempts make a substantial addition to the existing pool of knowledge. "Literary research is not only finding some-thing new, but it also aims at the revision of accepted theories in the light of the new facts. Moreover, it can be the practical application of new or revised con-clusions or theories" (Deshpande: 9). Literature is a reflection of life and hence, no area related to human life can be outside the purview of literature and consequently of literary research. Research may be undertaken for various purposes like earning a degree like M Phil, Ph D or as a part of research project or to write a research paper for presentation or publication. The objective deter-mines the scope of literary research. The present paper attempts to shed light on some of the areas of research available in English literature

Keywords :   Research, English Literature, Literary Theories, Knowledge.

INTRODUCTION:

Deshpande has enumerated seven areas for literary research viz. forms of literature, literary theories or critical con-cepts, interpretation of literary works, history of literature, translations, Indian writing in English and literatures in Eng-lish. A cursory glance at the above re-veals that there are immense opportuni-ties to undertake research of various topics related to these areas. Regarding forms of literature too, there are numer-ous topics waiting to be researched. Many western forms have been studied. But Indian poetry too provides many such topics. The Ovi, the Abhanga, the Lavani, the Powada are a treasure in themselves. These forms can be presented to the world by translating them and making a detailed analysis of each of them. Tukaram's abhangas have been translated

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by Dilip Chitre and it would be interesting to study these two works in comparison to each other. Here the possibility of Ramdas' Manache Shloka and Dasbodh and the bharuds of Eknath naturally come to the mind as areas for study. A detailed study of Marathi saint literature, its role in the social and spiritual education of the society, its relevance today need to be undertaken. If a sonnet or a haiku can be introduced into English literature, why cannot the above mentioned forms are introduced into English literature?

Research may be based on theoretical approach or critical concepts like Psycho-analytical, Marxist, Structuralist, Postcolonial, Feminist, Lesbian, Gay, Queer, Subaltern, Diaspora, Poststructuralist etc. These perspectives may be used to study the objects of research like novels, plays, poems of one or more authors. Works of one or more authors can be studied from the point of gender roles presented in them, the historical, political, social background of the works, the genres used by the author to communicate his views, the characters in the works, their significance, symbolism if any in the works etc.

Interpretation of literary works is a very predominant area for research. Two or more works of one or more authors are studied from the point of theme, style, vision, folk literature, specific approach etc. according to Deshpande. Studies with regard to themes and style are quite popular among researchers. But the use of folk literature in literary works can turn out to be quite rewarding in case of Indian literature which reflects the varied culture of the country. Writers like Karnad, Tendulkar have introduced some forms of folk literature in their plays like Yakshagana, Vagnatya, Tamasha, Dashavatari etc. In addition, these authors have also fused some elements from Sanskrit drama and folk literature into their plays like nati, sutradhar, brahmavakya, use of dolls, puppets etc. This experimentation also needs to be studied.

A study of women writers and their works from feminist point of view and that of Dalit literature from a subaltern point of view could prove quite rewarding. Works and authors can also be studied for their vision or philosophy of life. Hardy's tragic vision, the study of human psyche in Browning's poems and the like also provide opportunities for research. Shakespeare is one author whose attraction is endless. One can study the dearth of mother characters in his plays. Children's literature is also an area to explore which can provide vital inputs re-

garding the world of children, their emo-tions and their thoughts. Children's lit-erature produced in different countries at different times is also likely to present many differences.

Translation is an important area in research. If we consider literatures in English then translations of literature from various languages in the world into English also need to be studied along with works originally written by authors worldwide in English. Tagore's Gitanjali caught the western eye only after its translation into English. India has produced a number of eminent writers but they remain like violets hidden from the western eye due to lethargy in translation, feels Deshpande.

India is a country blessed with boun-ties of nature. Moreover, our religions and culture have always emphasized the worship of nature. Indian literature con-tains profuse descriptions of her natural beauty. The pantheism of our artists and research from the point of view of eco-criticism are also areas that beckon a researcher.

With globalization there is a dire need to get 'glocal'. While opening the doors to the world, we cannot disregard our local or indigenous literature and the lit-erature of our immediate neighbours i.e. literatures from Sri Lanka, Pakistan,

Bangladesh, Afghanistan, China and also other Asian nations. Writers from these countries are also making their presence felt. A study of their works therefore needs to be undertaken.

Print literature has been the focus hitherto. But with the advent of ICT, literature has also adapted itself to it and the world is now flooded with e-literature. Today there are graphic novels which can be studied. There is collaborative writing quite prevalent in the world of cyber literature. Novels or poems are written collectively and not by any single author. They are circulated on the net and authors suggest addition of episodes, characters, stanzas etc. We have to devise methods to study this virtual literature. These novels, that do not provide the pleasure of touch, smell like the traditional print novels, are a form available to the netizens to share their creativity with the world. One need not be surprised if tomorrow we have a novel written in the form of a blog and stretching just over a couple of pages and written in the cryptic language of SMS. In that case one needs to study the rise of e-literature, its characteristics and its significance. Blogs could also be considered as autobiographical literature. E-literature does not imply merely a transformation of a printed work into an elec-

tronic version, but expects the work to be originally written in the electronic medium. Recently, a Marathi e-Diwali magazine was written by the young generation of IT and other professionals. In Marathi literature there is a rich tradition of issuing special Diwali editions of magazines. A study of this tradition, the various magazines, their content and pres-entation is also a matter of research. A study of editorials and certain columns in newspapers, the readers' letters can pro-vide insights into contemporary thought processes, issues, outlook of readers etc. Cartoons in newspapers can also be stud-ied from the point of their themes, satire, humour etc. Thus, literary forms "embody the change in society, change in human life and the changing perceptions of the masters- the men of letters"(Deshpande: 48).

Films and televisions offer great opportunities for research. The themes of the television serials offer a rich scope for study. The presentation of female characters in these serials, its consequences are a point to be pondered over. The thematic study of some recent films, the biopics and the period films produced by Indian cinema present many opportunities for research.

CONCLUSIONS :

In the field of research, India cuts a poor figure in comparison to some of her close neighbours. Literary research no doubt sharpens the critical insight and the literary sensibility but according to Deshpande, the wider objective is "enrichment of personality and of quality of life". As the quality of life depends on social change, Deshpande considers researchers to be "the pioneers of social change". Thus, the need for research is underlined by the need for social change and it is clear enough that there is no dearth of research areas or topics.

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PROBLEMS ENCOUNTERED BY THE RESEARCHERS AND THEIR PROBABLE SOLUTIONS.

*Dr. Reshma R. Sadalge ***

Abstract :

There has been a considerable rise in the number of research scholars today as the UGC insists on maintaining the standard of academics. Earlier research was supposed to be taken up with zeal and out of passion for the same because the norms did not make it compulsory for any candidate to get a degree of Ph.D. But with the rise in the aspirers for research in English literature it can be seen that the conducting research has become a kind of formality which has affected the quality of research. Nevertheless, the problems faced by the researcher remain despite increase in the facilities and resources. Through this paper, an attempt has been made to discuss the problems faced by a researcher and also probable solutions are discussed which would be helpful for an upcoming re-searcher as well as the one facing difficulties at any point of time conducting research.

Keywords : Problems, Researcher, Probable Solutions.

INTRODUCTION :

As a researcher enters the world of research, he seems to be puzzled with the question where he must begin with. At the outset, it is necessary that he must develop a passion for the topic he has chosen. One must not consider research as a mere formality to fulfill course requirement. Unless one involves himself with the subject, research will not take its natural course as well it becomes a time-consuming affair. This problem can be tackled by discussing the topic of research in general with his fellow researchers as they can identify with the problem faced. Apart from this, lack of training in techniques of research methodology is the root cause of a researcher's every problem. A sound knowledge of the methods of research like knowledge of different types of research, selection of the topic, research problem,

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review of literature, data collection tools, data analysis, are necessary in order to carry out research smoothly throughout.

Another important problem of a researcher is the lack of research skills. Research skills are different from research methods. They are techniques for han-dling the material at hand. It is indeed important for a researcher to possess basic research skills like skills required for library, editorial skills, bibliographic skills, IT skills and the like. For a re-searcher of English Literature, it is very important to possess the skill of textual analysis as it forms the very base of re-search. In order to acquire this knowl-edge, one must be aware of the various and trending perspectives. For instance, Rushdie's *Midnight's Children* can be analyzed from the post-colonialist per-spective as well as from the standpoint of post-modernism as well. A post-colo-nial reading of the novel would bring us face to face with the image of India dur-ing partition while a post-modernist read-ing will introduce us to the various char-acteristics of post-modernism like irony, black humor, a sense of paranoia and the fall of the meta-narratives. A re-searcher must keenly observe the events and incidents in the novel and give a thought on each of them in the light of every perspective. This will not only re-

duce the anxiety of a researcher but he would indeed enjoy the process of re-search which in turn leads to a satisfac-tion.

Further, in order to avoid more prob-lems on the chapter scheme and content of the research work, it is necessary for a researcher to establish a good rapport with the guide and note down every important thing he suggests. Many a times lack of communication between the guide and a scholar goes unnoticed in the be-ginning, but as the deadline for submis-sion nears, the scholar actually realizes the importance of the same. Hence care must be taken that a communication gap does not exist right from the beginning. Updates on progress and every chapter must be regularly conveyed to the super-visor and remarks be noted. It is advis-able that the universities must organize interaction programs in order to tackle the problem of lack of interaction among the guides and their scholars.

It is important to mention that the problem faced by any researcher regard-ing the adequate resources for the study cannot be overlooked. The libraries of the universities may not be updated with the latest books on the topic chosen. The researcher loses a lot of time searching for material –in the archives, in the news-papers and the journals. It is advisable

that a researcher must pay a visit to the libraries of different universities and de-rive the required material with the help of library skills. Reference section of librar-ies is a treasure to be explored where various thesis and dissertations on the topic selected could be found. In case they are not found and books are rare on the topic chosen, it is advisable to seek the aid of internet resources and academic websites. Academic websites like Jstor.org, Google Scholar, Inflibnet etc. open up a pandora of online research articles which would be useful in devel-oping a perspective about one's own research work.

A systematic approach towards the research work and organized ar-rangement of the data collected will avoid confusion –both for the researcher as well as the guide/reader. Acknowledging the sources referred to must be strictly fol-lowed otherwise it would amount in pla-giarism or violation of intellectual prop-erty rights.

CONCLUSIONS :

Conducting research must not be considered a mere formality but the nec-essary skills must be acquired so that the same contributes to academics as well as the society at large. Research must be enjoyed at every phase and not be con-sidered a burden. With lot of resources around in the present media-driven world, care must be taken to not hurt the sen-timents of any particular group-may it be religious, governmental or political.

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CHRISTIANITY AND LITERATURE: AN AREA OF RESEARCH

Dr. Kawita Tiwade *

Dr. Satish Ghatge **

Abstract :

Religious poetry is one of the oldest genres of literature & consists of many different types, depending on the culture and era in which it was written. Many of the earliest works of literature are poems with religious content. The work of postmodern writers questioned whether that Jesus Christ was worthy or religious worship. Despite the challenges Christianity faced in the twentieth century, many writers adhered to traditional Chris-tian beliefs to their own personal style of worship. Many Christian writers maintained the adherence to the Christian faith served to preserve western cultural traditions and protected civilisations from further despair and decadence. Considering an importance and relevance of religion in literature with special regard to Christianity. The present paper throws light upon religion in Larkin's poetry. The present study is carefully crafted to understand Christian's tradition and to identify the role of religion in Larkin's poetry.

Keywords : Christianity, Religion, beliefs, Philip Larkin.

INTRODUCTION :

Christianity and literature is one of the research areas devoted to the scholarly explorations of New Literature engages Christian thought, experience and practice . Writers over the centuries have been greatly influenced by the Bible. From Dante to Milton, to Fyodary Dostoyevsky, the words and themes found in the scriptures have made their way into much of the literature. We study and enjoy today. Other great writers in the history of western civilization include Chaucer, William Shakespeare, John Donne, Nathawel Hawthorne, Herman Melville, William Blake, T.S. Eliot and William Faulkner. Many other forms of music known today have Christian roots such on the Sonata, the symphony and

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the Oratorio. Most forms of music began psalms, hymns and spiritual songs and outgrowth from there progressed on the monks and churches spread through-out the ages.

Christianity is the religion stemming from the life, teachings and of Jesus Christ; belief in God as the father Al-mighty and Jesus Christ as Lord and savoir who proclaimed to man the gos-pel of salvation, conformity to the Chris-tian religion.

The precise objectives of the study as follows.

1   To study Christian tradition

2   To study existence of God in Philip Larkin's poetry

3   To provide a comprehensive critical statement on Larkin's poetry

4   To study Bible and Larkin's religious potery.

Inference-

1. The data could help the researcher to know about the religion and Philip Larkin's poetry .

2. To understand personal ,social, economic and situational characteristic of the religious poetry.

3   To study Philip Larkin and aspect with special regard to Christianity.

Inference-

Christian poetry is any poetry that contains Christian teachings themes or references .The influence of Christianity on poetry has been great in any area that Christianity has taken hold.Christian poems often directly reference the Bible ,while others provide allegory.

The poems selected could help the researcher to observe the 20th century and loss of religious faith ,a rejection of Christianity.

Larkin lived in a society that was fundamentally Christian therefore, his basic notions especially on transcendence are much attended by Christianity. His po-ems Faith Healing, The Explosion and Living III are based on Christian tradi-tion, i.e. healing acts, the Resurrection the Last supper. Many parts of the Bible are about Jesus healing- the ill bodies or guilty. To mention only two stories, the one referred to in 'Faith Healing', about healing an eye and a knee; from Mark 10: 46: 52, Matthew 9:27:31, Luke 18:35:43, John 9 (healing blind), and Mark 2:1 -12, Matthew S:1'8, Luke 5:17'2G healing a cripple. 'Faith Heal-ing* seems to have a religious dimension as it describes a service, but it is not about just one healing service. It is about the central role of love as the supreme healer. Larkin implies in the poem that

we are all loving, hence our distress is intensified by our vision of what love ought to be. The poem has its origin in an American evangelist's repeated visits to London to heal the sick through the power of his faith in God. Larkin himself did not believe in the existence of God or deny God's existence, were strong believers in faith healing. The poem itself is not identical to the biblical stories in any way, rather the situation is very much like the story, about the cripple. The place where the healer works is crowded with ill people. What the healer actually does is to pray to God to heal.

Religious faith here touches a profound level of human nature. The services of the healer are hypnotizing the women by making them self conscious. Here, the idea of faith-healing is only as central metaphor for human attitude to love for Larkin, personally, there never was any religious dimension to be disproved; for the women in this poem, too, the poem is saying that the reason for their tears is not faith but a sudden rending realization of the impossibility to find love in life. Therefore, no external healing helps it the mind and spirit are not healed. To, love and to be loved is the important aspect of the life in the poem as well as is the essential thesis of Jesus.

The resurrection theme is widely discussed in the Bible, since it is one of the most important, scenes of the New Testament. John 19: 1 - 23 Luke 24:1 - 35, Mark 16: 1 - 8 and Matthew 28: 1 - 10

As in 'The Building' and 'The Trees', in The Explosion too, Larkin manages to modify his fear of death by merging it with a vision of an after life and thereby making the moment of death continue with life through his faith in the resurrec-tion spoken in the Bible. 'The Explosion is the description of tragic incident and its aftermath. It describes an explosion in a coal - mine in which a number of peo-ple were killed it above describes the reaction of their wives to the tragic deaths. A funeral service is held in the local church to mourn the deaths. The priest assures those present in the prayer meeting that,

" The dead go on before us, they

Are sitting in God's house in com-fort,

We shall see them face to face. (C.P.P. 175)

Towards the end of the poem, comes the most important idea of the poem, it seems to the wives of the dead men, that their husbands have come back to life. Thus, these wives had witnessed a kind of resurrection.

Larkin writes the poem who wants to prove that religion is nothing real there-

fore miracles do not happen in the real world. Thus people who still think that they "Saw men of the explosion" do not know real life but hide behind religion to forget about real problems.

The Last supper is one of the important part of the New Testament {Mat-thew 26:17-29, Mark 14:12 - 25,' Luke 22:7-23, John (13-17) Originally, the in-cident was about Jesus' last benediction of bread and wine, while Jesus tells His disciples that one of them would betray Him.

Livings III is a reflection on the Last supper. The eighth line gives us a biblical alternative, but the first line "Tonight we dine without the Master", can be read in a religious way: The Master is Jesus him-self, who first named bread His flesh and wine His blood. He thereby established the custom of the Holy communion, the ceremony in which to remember him by eating and drinking. To dine without Him means that we cannot remember Jesus, therefore Christianity ceases to exist. The loss of the reassuring belief in either Christ or self's knowledge was the main problem of the disciples and is a main theme of the Living III.

Larkin's 'Water' and 'Solar' are not explicitly about Christianity, they deal with religiousness in general. The analysis of these poems may reveal another aspect of Larkin's relationship to religion in gen-eral and Christianity itself too.

If I were called in

To construct a religion

I should make use of water

(cp,p.93)

The poet considers an invitation to establish a new religion. He says that, he would make use of water. Going to church necessitates drying different clothes, but his religion would make use of images of drenching and soaking the body in water. This is a Christian ritual known as 'Baptism'. This poem, ex-presses the vision of daylight, passing through the transparent medium of water in a glass.

Although it begins with the task, hypothetically given to the speaker, of constructing a religion, the poem is all about water-the role this element would play in the alternative form of religion. Now, water itself, the controlling image of the poem, is indeed a positive symbol, signifying flowing life, purification and spiritual renewal. Water in this poem is also presented as being instrumental in bringing about an internal transformation. Larkin shows an awareness towards the symbols representing serenity. In such

away the ordinariness of water is transformed into religious significance. The poem is also about an image of another cult, the one of the sun that gives light.

The image of the sun leads to another poem closely connected to Water, that is 'Solar'. The poem itself has the form of a psalm, and can be connected especially to Psalm 104. The poem is a parody of Christian devotional poetry. The sun is an image of both delight awe.

Coined there among

Lonely horizontals

You exist openly

Out needs hourly

Climb and return like angles

You give for ever.

The angle come from Jacob's dream in Genesis 28, but here they have become 'our needs'. The generous open hand is from Psalm 104:28.

'Solar' is a parody not only because it personifies the sun drawing a picture of an almost physical force, since there were religions where sun was the deity. Moreover, it might be explained as God being the sun instead the 'real God'. This is a poem about an uncomplicated religion, in which religion itself is nothing com-plex, on the contrary, it is the church that

makes religion in to something complex regardless of what it was originally. The images of a confessional cathedral provide the religious interpretation. 'The Building' and 'Ambulances' are two important poem concerned with the image of death. The two poems are about hospitality explicitly and the Church implicitly. Thus, medicare is a new religion of science of human knowledge.

Death and life are both dreams in these poems. Life is a dream of happiness that cannot be reached while death is an unconscious dream that nobody alive knows about. The ill of 'Ambulances' are unconscious, while the ambulance men are like death itself, 'The Building' is a place of healing. The poem has presented the description of people who are wait-ing for their death.

Larkin establishes a similarity between the hospital and a church through the constant use of religious terms in the description of the hospital 'confess', 'Congregations' 'transcend', 'propitiatory' etc. The ill are anxious to avoid death and long for its postponement. Death should not occur now or here, but later and elsewhere.

The hospital m 'The Building' is pre-sented as a natural symbol not only of human mortality but also of an expression of the human desire to physically

and spiritually structure this building into a substitute cathedral. Like the church in 'Church Going', the hospital is a 'seri-ous' place where the patients come to contest that "Something has gone wrong" they come here with a 'hunger' for a cure. The patients are "unseen congre-gation" to whom the visitors bring waste-ful, weak, propitiatory flowers". The work "propitiatory" is a theological form relat-ing to an act of atonement, in the Chris-tian tradition usually to that of Christ. But, at the end of the poem the speaker ad-mits that the hospital symbolizes the po-tentially of the modern medical science to provide something to equivalent to orthodox religion 'Church Going' is the best known, poem by Philip Larkin. He is here concerned not with religion but going to church. He wonders what use church would have in future. The poem describes the poet's speculations about what churches would become when they have fallen completely out of use. The protagonist enters a church certainly not as a devotee to join the services. His intention is to visualize the future of this sacred building threatened to be turned into deserted place by the quick disap-pearance of the religious faith.

Conclusion:

Christianity is already in ruins and nobody believes anymore, rather there is a vague prediction about a time when Christianity is no longer optional but to-tally forgotten. Larkin believed reli-gion has disappeared from our society, as presented in 'High Windows' only hypocrites attend church, therefore Christianity itself is a masquerade. All these poems represent a scene from the Bible more or less explicitly and another aspect is the irony that can be detected, about religion and Christian-ity. Philip Larkins highlights religion and find new ways to adapt it to the chang-ing world. Larkin dissociate himself form institutionalized religion and sug-gest alternative foci for human spiritu-ality, in asserting his cultural identity. Larkin seeks to facilitate a shift of spir-itual focus, not only way from institu-tionalized religion, but also from the divine to the secular a spirituality of the ordinary and sacredness of custom

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Guideline for Researchers

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