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11th International Congress on English Grammar (ICEG 2014)
In association with Systemic Functional Linguistics

Grammar and Grammar Teaching: Changing Perspectives Volume 1

Editor
Dr. Vathana Fenn

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Editor's Note

Selected Papers presented in the 11th International Congress on English Grammar (ICEG 2014) in association with Systemic Functional Linguistics are published here as Volume 1. Volume 2 will be published in the next issue. The International Congress was conducted by the Department of English, Sri Ramakrishna Engineering College, Coimbatore 641022 Tamilnadu, India

I sincerely thank the Management of Sri Ramakrishna Engineering College for having given us the opportunity to conduct ICEG 2014. I whole heartedly thank our Director Dr. A. Ebenezar Jeyakumar and the Principal Dr. N.R. Alamelu for their support and encouragement. I extend my gratitude to the organizing committee and especially the coordinators for their constant and untiring efforts which brought us this recognition and success. I earnestly thank all the authors who have contributed towards the publication of this volume.

The following papers were accepted for Volume 1 after review.

**11th International Congress on English Grammar (ICEG 2014)
In association with Systemic Functional Linguistics**

Grammar and Grammar Teaching: Changing Perspectives

Editor
Dr. Vathana Fenn

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Importance of Grammar in Technical English
Ms. D. Ambika

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English Grammar and Engineering Students

Engineering students, though good in their subject, often fail to get placement due to their lack of proficiency in English. This paper presents some useful suggestions relating to the implementation of the English syllabus of engineering colleges.

Usefulness of Grammar

Grammar is important because it is the language that makes it possible for us to talk about language. Grammar names the types of words and word groups that make up sentences not only in English but in any language. As human beings we can put sentences together even as children - we can all do grammar. People associate grammar with errors and correctness. But knowing about grammar also helps us understand what makes sentences and paragraphs clear and interesting and precise.

Till about 1990, Compulsory General English Course in Tamil Nadu was given to all students at the graduate level under ELT irrespective of the discipline students chose, Science or Arts. Later it was felt that science students, especially engineering students might demand a certain type of English which would be more useful in their career. So it became necessary to carve out a separate course on the lines of ESP (English for Special Purpose) m ELT.

Consequent on this inspiration, textbooks had been prepared to suit the needs of ESP. In prescribing a separate need-based syllabus to the Engineering students, emphasis was laid on science vocabulary and sentence structures more useful to technical students. Such syllabuses have been in vogue for more than a decade in various Engineering colleges in Tamil Nadu. There were many other studies in other regions too and they made similar recommendations. Some of them even evolved texts to be adopted for achieving these objectives.

For example, CIEFL, Hyderabad had prepared a package of materials under the general title "Enrich your English" to be used in 50 hours. It aims at developing a take-off proficiency in reading and writing skills. The focus is on the reading skills though speaking and listening skills are also given due importance".

But there seems to be no perceptible impact on the nature of the English courses followed in Engineering Colleges.

Needs Analysis

Needs analysis is a prerequisite for developing materials and teaching strategies.

What *Is* Needed?

   a.   Do students consider English an essential subject?
   b.   Do they learn English because it is a compulsory subject or because they like it or it adds to their employment prospects?
   c.   What sort of topics do they like best?
   d.   Do they like to work in pairs or in small/large groups or individually?
   e.   How would the students like to be assessed? By tests, projects and so on.
   f.   Do they think that their teachers are aware of their students 'needs'?

Student Participation

The questionnaire was administered to 500 first year Engineering students belonging to colleges of different Universities of Tamil Nadu. The samples constituted two groups, those who did

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their schooling in the regional language medium and those who did their schooling in the English medium.

Nature of Questions

The first question involved the ranking of choices and the last question involved personal comments or suggestions. The questionnaire aimed at bringing out the learners' views on their purpose of studying English. In section A, the students were asked to rank six general ideas of learning English as a compulsory programme with regard to its importance. 400 of the 500 students gave the highest priority to speak and write in English more fluently and correctly. The second priority (100 of 500 students) was given to 'improve inter-personal relationships at working place through effective communication". Only a few prioritized English "to face competitive exams and get a good job".

English for Engineering – Instruction to Teachers and Students

In Engineering, you will often be required to write lab reports and technical reports. As these form a major part of your assessment tasks, the ability to write clearly in correct academic English is important. This is not always easy, particularly for students for whom English is not their first language. These pages contain a series of grammar lessons on some common structures you will need to use when writing Engineering reports. Each unit begins with an explanation of the grammar point and rules for using it (with examples taken from actual Engineering subjects), followed by exercises to test your skill. A good follow-up exercise is to check how well you have applied the grammar point in a piece of your own writing, and correct it if necessary.

Communication Skills

Grammar gives language users the control of expression and communication in everyday life. Mastery over words helps speakers communicate their emotions and purpose more effectively. Otherwise, communication can sound like a toddler getting frustrated because she cannot express her thoughts. Written communication skills with correct grammar show professionalism. Employing inappropriate grammar in an e-mail to a boss -- such as using "LOL" or flawed subject-verb agreement like "we was" -- makes the message less effective because the errors will distract the attention of the reader from the intent of your communication.

Understanding basic principles of word, sentence and paragraph structures bestows writers with the flexibility to plan how they communicate a message, from a simple text to a presentation. If people can't successfully speak or write to one another, they cannot share their thoughts with each other. Some of these basic elements are presented below.

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Articles in Engineering Texts

Correct use of articles conveys precise meanings in Engineering. Deciding whether to use *a, an, some,* or *the,* or use no article can be confusing.

Example

Structural and stress analysis is a process used to study the distribution of forces through the members of a structure. Fibre reinforced plastic is an advanced composite material which has potential for the repair and strengthening of structures.

Passive Voice in Engineering

Passive voice is used frequently in technical writing, where the focus is usually on what was done rather than who did it. It is conventionally used to report experimental procedure and to avoid constant repetition of I or we throughout the report, paper or thesis. In order to use passive voice correctly, it is necessary to fully understand, and be able to recognise the difference between passive and active voices.

Past Tense in Engineering

Here are many different ways of indicating that an event took place in the past. When we write an engineering text, we can use the simple past, present perfect, present perfect progressive, or the past perfect progressive. All of these different past tenses have slightly different meanings in terms of the chronology - or the order - in which things happened.

National Standards

An important grammatical issue in schools today is its alignment with content standards. The Common Core Curriculum is a national standard of education implemented in many states. In the English Language Arts strand, 18 standards are related to grammar, including subject-verb agreement, punctuation, verb tense and parallel sentence structure. Standards are measured by standardized testing.

Conclusion

Grammar helps the students to speak and write English that will be understood by others, both within India and abroad. Basic grammar rules should be mastered by the Indian engineering students.

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It is not difficult to achieve this goal. Systematic selection, gradation and presentation will help better and faster mastery.

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Hurdles and Openings in Enriching the Grammar of Technical English Students

J. Anslin Jegu, M.A., M.Phil. and C. Viji, M.A., M.Phil.

Introduction

Thousands of graduates get their degrees every year without knowing how to sell their technical and innovative thoughts in the global market, because of their lack knowledge of the basics of grammar. Even a small mistake in transferring the data at work place spoils the relevance of the entire correspondence and causes major loss to the company and the concerned individual as well.

Context

Learning English language through grammar is a difficult task. Many complex procedures are involved in this process. In addition to the teachers, language learning process

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involves the use of well-designed instructional materials, effective methods, classroom environment, and tools for testing. Hence, when these factors are rightly executed, students learn the second language better to meet their professional and personal requirements. However, the priority given to these factors has been changing for various reasons including new models of learning and changing demands from learners to meet their job requirements. Content Based Instruction (CBI) is found these days helping students to learn their language more effectively.

Openings

Content-Based Instruction (CBI) is a method that can successfully be implemented in the engineering colleges to enhance students' skills in grammar as well as other items. Binton (1989) says that content-Based Instruction is "the integration of a particular content (e.g ., math, science, social studies) with second language aims... It refers to the concurrent teaching of academic subject matter and second language skills" (174).

Content-Based Teaching Strategy

Through Content-Based Instruction students acquire abilities in English language, not only to communicate, but also to use it as a tool to comprehend the subject matter. It also enables the students to explore their ideas that they have learned from their own other academic subjects using English language. Snow (2001) says: "Content Based Instruction (CBI) is designed to provide second-language learners instruction in content and language ... ; content is interpreted as the use of subject matter as a vehicle for second or foreign language teaching/learning " (257).

Krashen (1982) suggests: "In Content-Based Instruction, students can acquire the content area of the subject matter with comprehensible input, and simultaneously increase their language skills" (187). Hence, in order to accomplish the goal of improving language skills, Krashen unambiguously suggests that the focus of teaching should be on the authentic and meaningful input and not on the grammatical form. Thus, though the primary aim is to improve the grammatical standards of the students, the students develop their knowledge and skills in their chosen field during the course of the implementation of this method.

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Two CBI Methods

Two methods are involved in the process of Content Based Instruction (CBI), namely, Language Based Model and Theme Based Model. As far as the Technical English students are concerned, the Language Based Model may be exploited.

Goodman (1986) and Smith (1971) argue that "Language is not learned from the part to the whole, but from the whole to the whole to the part, and all language functions interrelate" (247). Therefore, the students may be exposed to a holistic process to increase their language ability as well as the expression of their own content.

A good teacher can incorporate Content-Based Instruction to efficiently teach and expose academic subject matter as well as language skills to the students. Brinton, et al. (1989) identifies a number of advantages of Content-Based teaching. For instance, teachers can impart the knowledge of vocabulary, grammar, paragraph structure, interactive skills, and styles of writing, even as they teach the contents of various subjects.

Background of the Study

There are two important steps in Content Based Instruction (CBI), namely, increasing the motivation and the interest of the students. Grabe and Stoller argue that "Motivation and interest are the prominent factors that in fact, support the students ... to learn complex skills (125).

Alexander and Jetton advocate the same view stating, "When students are motivated and interested in the material, they make greater connections between topics, elaborations with learning material" (214).

Statement of the Problem

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Even after learning English for twelve years, many students can neither speak nor write appropriate and correct English. They commit many errors of grammar. Even after their entrance in the engineering college, they do not seem to improve upon their language skills. Even the students who studied English through English medium commit a lot of mistakes in grammar whereas the first generation learners do not even write the word *'grammar* with correct spelling. However, they may have more than average, better understanding of their other academic subjects such as Physics, Chemistry and Biology. Using Content Based Instruction (CBI) can help students using their skills and knowledge in other academic subjects to learn English.

The Study

In order to identify the reasons for the inability of Technical English students to master appropriate English grammar rules, we studied the responses of 100 first-generation college-goers aged between 17 and 18 years. They were under graduates belonging to various disciplines of four Engineering Colleges in Tamil Nadu, South India. These first generation learners had their schooling in regional medium (Tamil) and at the time of our study they were into the first semester of their engineering programme which is offered through the medium of English. Since the teachers who teach academic subjects other than English do not focus on grammar and even other communication errors, students may be said to listen to English as a language and as a medium of communication through the teaching of their English language teachers for about 50 to 55 minutes when they were in schools.

A questionnaire consisting of four statements was given to the respondents and they were asked to tick the appropriate response from among three choices, viz., *agree*, *disagree*, and *not sure* based on their experience from schooling. The four statements were also given in their mother tongue, Tamil. Furthermore, for better comprehension, each statement was explained to the students in an objective manner. (1) The *concepts* given in my grammar books were closer to me; (2) I was able to *identify* with the same form of the grammar in the lessons; (3) The grammar which I learned in classes helped me in my socio, cultural and academic grounds during the language activities; and (4) My Technical English textbook made me to feel *comfortable* .

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The feedback showed that there was no connection between grammar given in the workbook and the learning ability of first generation learners because, many gave negative responses to all the four statements presented to them. Hence, the workbook of the learners has not made any sort of impact in their personal and socio backgrounds. The responses of the learners are given in the following graph:
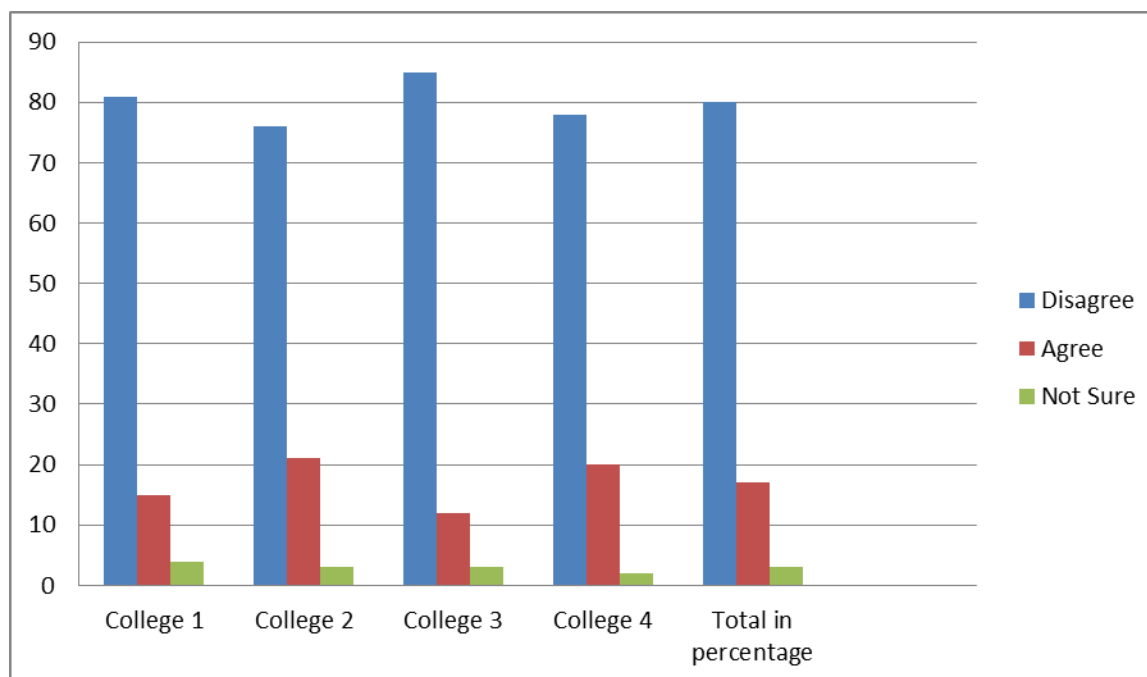
Findings of the Study

The findings shown through the graph represent the impact of grammar in learning their English. From the above-mentioned responses, it is obvious that there is no special use of the grammar in their book. Hence, the overall percentage of learners who are not happy with the learning grammar is 80%, whereas, partly 17% learners are positive about their opinion on the usefulness of the grammar and 3% of the learners do not even properly understand the problems given in the questionnaire. It can be concluded that the grammar introduced in the grammar book did not help them in learning to speak or write error-free English.

Conclusion

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Hence, we may conclude that the grammar that has been prescribed for the first year Technical English students hasn't made any sort of positive impact in learning English. Therefore, the Content Based Instruction (CBI) be offered to overcome the hurdles to learn English language.

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Speaking by Reading:
Enriching Grammatically Correct Spoken English by Reading
Young Adult Novels - A New Approach

A. Balaji, M.A., M.Phil.

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Abstract

Though listening and speaking and reading and writing are interdependent skills, this paper suggests reading skills to enhance the speaking skills. Both reading and listening are input skills. However, young learners find reading is much easier than listening for various reasons. Exploiting the comfort zone of the learners, reading books is encouraged before they practice speaking, in this approach. As Young Adult novels such as *The Hunger Games* Series, *Twilight* Series, and *Percy Jackson* Series are the favourites of this generation, the same is provided for their reading. After four weeks of reading, series of tasks are given to the readers which make them speak, argue, defend and debate in peer groups.

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For the purpose of engaging slow bloomers as well as fast learners, the task is divided into three levels. In the first level, learners who are slow bloomers and who are new to reading English books other than text books are given short stories. After reading them, a questionnaire is given to answer. Learning new words and phrases are given importance and practices involving pronouncing new words and phrases are given in this stage. In the second level, *Harlequin* romantic novels which are not more than 90 pages are given to the students. They are expected to finish them in a week or two. Then, they are asked to pick up conversations which may be used in one's day-to-day life. Social greetings, questions and responses to them are picked up and practiced in mock discourse activities. In the third stage, the Young Adult novels such as *The Hunger Games* series are given to the students and they are expected to finish them in four weeks. Then, they are given tasks like Role-play, interviews and 'What IF' situations which demand them to understand, analyze and respond to the given questions. This will make them speak unconsciously and may increase their fluency and accuracy.

Key Words: Speaking Skills, Reading Skills, Grammar Skills

Preparation and Choice of Words

One's literacy, competency and even credibility are assessed by the choice of words he employs. Hence, employing error free sentences, especially grammatically correct sentences, while speaking, is of much importance as it gives brevity and clarity to the listeners. The sole purpose of communication itself is not just expressing one's ideas and needs, but also receiving appropriate response from the other side. This is the reason why Mark Twain jokingly said that *it usually takes him more than three weeks to prepare an impromptu speech*. That's why, it becomes vital to (use innovative ways to) make students speak in good English. This task is definitely a daunting one.

Inter-dependent Skills

LSRW – Listening skills, Speaking Skills, Reading Skills and Writing Skills are interdependent skills; listening nurtures speaking skills and reading helps one to write better.

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However, this paper aims at hypothesizing that reading skills could be incorporated to nurture speaking skills, particularly to get this desired result - accuracy. It is wisely said that one should think before he speaks, but should read before he starts thinking. Mem Fox in her book <u>Reading Magic: Why Reading Aloud to Our Children Will Change Their Lives Forever</u> aptly points out that "*When I say to a parent, "read to a child", I don't want it to sound like medicine. I want it to sound like chocolate*."

Interesting Materials for Reading

In a college or a school, making students read materials which aren't interesting to them is a fruitless exercise. Hence, it is recommended that the young adults should be encouraged to read novels such as Twilight Series, Percy Jackson Series and Harry Potter Series which have common young adult themes such as coming of age, hindrances in assimilation in community, teenage love and magic. These materials will interest the high school and college students alike, and thus, it will make reading a pleasurable act and edutainment. They will identify themselves in the characters and situations of the plot and immerse themselves in deep reading.

Experiment

The entire experiment should be involved in three different activities: Pre –Reading Activities, While-Reading Activities, and Post-Reading Activities. After their reading, a series of activities which involves either listening and responding or speaking are recommended. The teacher should ensure that every individual actively participates in the activities and completes his assigned works. Students should be discouraged to use notes for speaking after their maiden speeches. This activity should be split into two major phases: first phase is forming a pair of two individuals who are comfortable and delivering their speech to each other; in the second phase the individuals should deliver their speeches to a group.

   I.   **Pre-Reading Activities**

   a.   **Identification:** The teachers should ask their students which author, themes or novels that are made into movies interest them enough to read. In case if a student is completely

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unaware of the young adult novels and novelists, then, their friends can select a novel for them and they must be tasked to help them in their reading as well.

b. **Providing background information:** The teacher should give a PPT presentation or handouts of the background information of the novel to the students. One short paragraph of the plot, names of the characters, author's history and reception of the novel can be shared with the students to spike their interests.

II. While-Reading Activities

a. **Silent Reading:** The student should read his intended book silently. If one has doubts regarding new words or phrases he or she should be allowed to refer to the dictionary or internet. One should not be pressurized by being given deadlines to finish a book. It is to be expected that some students may be slow readers. Instead of insisting on time, thorough understanding of the text should be emphasized.

b. **Loud Reading:** After silent reading, either the teacher or a volunteer should initiate loud reading among the students who chose the same novel. During this exercise, students must understand the pronunciation, meaning and context of the words that are uttered.

c. **Making Predictions:** In between the reading, a marked area should be given to the students and they are to be given a task of what may happen next. Initially, they may be given three choices to select, and at the end of their reading of their intended book they must be tasked to come up with their own, innovative predictions of what may happen next.

III. After Reading Activities

a. **Building Vocabulary:** After reading, students should be asked to enlist the new words they have come across. Further, they should be tasked to explain the usage in the given context and other examples or instances.

b. **Finding You in Them:** After the reading, students are asked to identify the feelings they shared with the characters in the novels and enlist them. They are

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further tasked to find some scenarios where they found themselves in. Then they should explain them to their pair or team members.

c. **Playing What-If:** After reading, students are given some of the scenes of the novels and are asked what will happen if the given incident is reversed or some new dimensions or aspects are added. They should come with creative altercations for the given story.

d. **Compare and Contrast:** After reading two Young Adult novels with similar themes, students are tasked with finding similarities and dissimilarities between the given novels. For example, finding similarities and dissimilarities between Harry Potter and Artemis Fowl.

e. **Role Play:** After reading, the student should assume a character of the intended novel. His or her partner or the teammates will ask the character a series of questions regarding the incidents of the novel revolving around the character. The student should defend, explain and clarify the doubts of the team.

f. **Identify speech patterns and imitate:** After reading, students are asked to identify common speech patterns such as invitations, salutations, asking questions and answering politely from the given book. Then they are asked to indulge in an imaginary conversation using the gained knowledge.

"*If we encounter a man of rare intellect, we should ask him what books he reads,*" said Ralph Waldo Emerson. As reading makes a perfect man, it is sensible that one should read to speak his mind. Speaking grammatically correct sentences will induce confidence in the early public speaker and will persuade the listeners to give due attention he deserves. Reading may not result in speaking in the early stage of learning a new language; however, to put it in Walt Disney's words "We keep moving forward, opening new doors, and doing new things, because we're curious and curiosity keeps leading us down new paths."

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Master Listening to Master the Language

Ms. Deepa Caroline Devaraj and Dr. K Brindha

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Growing Importance of English in India

The importance of English language competency increase as more and more people in India crave to learn the language. Various State Governments also have introduced English as the educational medium and as a Second Language. Expansion of business and increased occupational mobility contribute to the growing need of English as the common medium of communication.   This language has the access to almost all scientific and technical literature to such an extent that one is really paralysed if he or she lacks the knowledge of English.   This demand and requirement has led the researchers to either discover or formulate newer methodologies for teaching English as a Second Language for Specific Purposes and for Academic Purposes (ESL, ESP and EAP).

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Recognition of the Usefulness of the Medium of English

In schools in India English is taught as a Second Language predominantly. The medium of instruction is English in the urban areas whereas in the rural areas it is in the regional or the vernacular medium of instruction. When in the school level, the learners of English are not aware of the real purpose behind the language learning for the future. But when they come to the University for Graduation they realize the purpose of the English language learning.

The learners want to function independantly in English both in the university as well as in their career to improve their job opportunities. So, they have the urge and the motivation. English language Teachers try to design methodologies which encourage the autonomy of learning without diminishing their urge for language fluency.

Statistics about Engineering Education in India

- In India it has been roughly estimated that every year 580,000 students graduate as engineers.
- There are about 420 Engineering colleges in Tamilnadu alone. Every year the number keeps on increasing.
- Of all the engineering students who graduate every year in India, 25% of them do not possess English comprehension skills to understand the Engineering school curriculum.
- Only 57% of Engineering graduates can write grammatically currect sentences in English.
- Only 42% - 45% of Engineering graduates demonstrate capabilities in English required for the knowledge- based industries.
- Not more than 27% of Engineering gradates show capabilities in business English.
- India is one of the few countries which produce the highest number of engineers every year. But unfortunately it does not produce the so called "desirable engineers" to meet the industrial needs and standards.

➢ As per the *Outlook* magazine, the Indian engineers' unemployment rate is 9.4% in 2011 and their English language proficiency is the key factor behind this huge figure of unemployment.

➢ *Aspiring Minds Survey* tells us that those candidates with sound knowledge of English draw 30% - 40% higher salaries than the rest.

The statistical information also shows that the technical engineers' English is not worth that of a VII grade CBSE Syllabus learner.

Student Enrollment in Engineering Colleges

Since there are many professional Engineering colleges, every year many students have been given the oppurtunities to pursue engineering courses. The minimum eligibility for a candidatge to enter in to an engineering stream is 45% score in the Higher Secondary School Leaving examination. Moreover in Tamilnadu, there is no entrance examination for the professional courses. With these changes, English competence at the entrance is not insisted upon. So, the English language teachers have the responsibility to meet the language needs of the students in these engineering colleges and bring them to an acceptable level of competence while they graduate.

Language Learners in an Engineering Class

In an engineering college there is a mixed group of learners from varied backgrounds both socially and in relation to their learning capabilities. Obviously their language competency also varies from one person to the other person and their language need varies from one department to the other department. In a college which has atleast crossed more than a decade, like the one in which we work for, a fair number of students respond fluently in the oral form of the language and have fairly efficient writing skills as well. These learners get acquainted easily to the new learning experiences; whereas a handful of learners fail to follow the lectures properly and when asked, they also open up telling that they do not understand anything that is going on

in the class as the medium of instruction is only English. Despite their efforts and hard work they are not able to comprehend even though they were admitted based on their meritorious performance in the Higher Secondary Examinations. To these learners being in an engineering college, which is supposed to be a prestigious fact, is itself a painful experience. Some of the learners do not even pass the minimum criteria required to move on to the next semester.

What Place English Holds in School Curriculum?

This state or the plight of the student results from the lesser importance given to language in their schools. Right after middle school they are being trained only for the public examinations. The main subjects are given more importance and the language is treated with a "step motherly" care. Moreover, the language curriculum and the way it is tested and evaluated are also diluted. The teaching has been driven from usage based on text books to marks based and they have been taught that the sciences and mathematics, commerce and accounts will only fetch you a seat in the college. Except for the degree in literature the language marks have not been taken in for eligibility moreover the marks they award is not subjective and proficiency but objective. If a student can memorize essays and the questions behind the lessons in the text book the learner can get 99% of the marks. Their score in English subject does not correspond to their language competency but their ability to learn that prescribed textbook. Their language competency is therefore not up to the marks they get.

Learners at the University Level

When these learners come to the university they come with the same expectation. But when they don't get the same grades they get annoyed and depressed. We remember one of the bright students in the class who came to one of the authors of this article and asked that how he has got such a low mark which he has never got before in his life. It took quite a lot of time to counsel him and finally he then asked how could he improve his performance. Not everyone in the class is like that so the learner's needs are varied and the impact materials also should be varied. The college's curriculum should cater to the needs of the learners.

Unlike certain other countries, English is not the only or main medium of communication in business, government and education. It is only a subject in the school curriculum and considered as a medium providing access to the sciences and the technologies. These differences also have considerable impact on the learners as well as the learning processes, as their knowledge in English would vary based on their exposure.

Role of Listening in Language Acquisition

Listening plays an important role in learning and mastering a language. The teaching community thought that some aspects of listening skills are more important than others for academic success. These included the basic skills to comprehend various aspects of lecture content. They also perceived that the non-native speakers experience more difficulty than the native speakers with all listening activities and that the non-native students have disproportionately greater difficulty with some activities like following lectures given with different speeds, and comprehending or deducing a meaning of important vocabulary.

Learning a language takes place in various places. It can take place in a specialized center or it can take place when learning some other subjects. Spoken English centers, schools, colleges and other institutions are part of the facilities that provide teaching English. In the real world, many of the students who attend college show poor English proficiency even after twelve to fourteen years of learning the language and learning their subjects also in the same language. They do not speak fluently. Their pronunciation is not clear and they commit errors even in the basic sentence formation. They are ready with pre-tailored speech topics, essays and so on. But when it comes to reading a random text aloud or a spontaneous extempore on the spot they stammer and stumble showing their lack of confidence and proficiency. It is not that they do not know the language basics like grammar, sentence formation, etc., but they are not complete in their learning and understanding of the language.

Listening to Learn a Language

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The complete learning of a language comes when more importance is given to listening skills of a language. The proficiency we usually have in the mother tongue mainly comes through listening. We propose the following methodology to learn a language which will be apt for a 50 minutes class.

The pre-requisites for this method are given below.

a.   Listening audio or video for about 5 – 7 minutes.

b.   The transcript for the video and the audio clipping

c.   A dictionary in any form (mobile or thesaurus software)

d.   A questionnaire based on the clipping.

First the audio or the video is played for the learners to listen. After they listen to the clipping for the first time the transcript is given, and the clipping is played for the second time. When they listen by following the transcript they also note down the words they find it difficult or unfamiliar. With the help of the dictionary they find the meaning of those words and try to write a sentence using those words.

After this a questionnaire is distributed to gauge their understanding about the clipping. In the questionnaire there will be both direct questions and inferential questions. And the questionnaire will have a common activity of writing what they understood in about 75 -100 words.

Analysis of This Methodology

In this method when the learners listen to the text for the first time they are not under compulsion to understand the whole clipping. When the clipping is played for the second time, with the transcript in hand they try to understand it completely. They also get to know the pronunciation and the spelling of those words. They also learn new words which will add to their vocabulary knowledge.

When a questionnaire is given, the learners try to recollect what they had listened in order to answer the questions. Even if they cannot fully recollect they will have the transcripts to find out the answers. This will improve their reading skills. After all these when they try to write what they understood about the clipping, their writing skill is developed. This writing activity can be later transformed into giving opinion and criticism activities.

When ten or fifteen modules like these are over, an oral viva voce based on all the modules can be conducted to ensure that that there was indeed improvement in speaking skills. So, on the whole, this method concentrates not on one but all the four skills: listening, reading, writing and speaking which will help in the complete learning of the language. Especially in the college level learners this method will be successful as this is through listening and is not based on the old chalk and talk method. Moreover, this gives more autonomy in learning where the teachers are only facilitators and students play a vital role in acquiring the language.

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Grammar and Grammar Teaching:
Changing Perspectives

Editor
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Discourse and Its Facets

Prof. G. Coumaran

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Some Features of Discourse Selection

A discourse is a learned write-up at length, about a serious subject to edify the reader. Digressively at times, the *raison d'être* may be to spare the reader of his labour or to entertain by parodying a flimsy matter to an epic height like "*A Dissertation upon a Roast Pig*" by Charles Lamb or a *"Rape of the Lock"* by Alexander Pope or "*Meditation upon a Broomstick*" by Jonathan Swift. Naturally, great care has to be taken with analytical foresight to escape from the prying eyes of the critics in the selection of subject matter, style of presentation and adoption of innovative approach to sustain the undivided attention of the readers to ensure their wide acclamation.

When transcripted into other languages discourse adorns different garbs and ostensibly appears in various avatars.

Integral Features

It is everybody's knowledge that a discourse has a number of integral structures such as exordium, narration, confirmation etc., all in an evenly balanced proportion. While taking into consideration, one cannot afford to miss the criterion: "the text". Whatever may be the parts of a discourse, on the whole, the text plays an important role. Hence, the text is conceived as a dimension of the language rather than an element of a corpus from which it draws its sense and strength.

The famous French linguist Patrick Chareadeau is of the considered view that *the text is no more than the encapsulation of the inner core of the subject.* So, the successfulness of the end-product depends on the selection and treatment of a particular eloquent matter taking into consideration the peculiar circumstances prevalent at the time of production.

Manner or Matter of the Text?

In this regard, the principal question that arises is, whether the manner of the text or the concept which encompasses the whole composition is predominantly important.

If it were so, we can with a certain amount of confidence assert that as both manner and matter are interrelated, both are equally important, as both body and soul are necessary for a living organism. For a successful achievement of a discourse, one cannot prefer one at the peril of ignoring the other. If the language of discourse is corporeal dimension, the matter is manifestation of the soul. Could anyone exclusively survive without the other?

Importance of the Medium

As we clothe our thoughts with language, the importance of the medium of language cannot be underestimated.

The impact of the effectual language is so visible and universal that it has already been elevated to the level of systematized body of knowledge called ***linguistics.*** In the domain of faculty of various disciplines of study, the study of languages has come to occupy a prime place that no one can dare to deny.

Two Cardinal Objectives

When linguistics originated, two cardinal objectives were followed seriously:

1. Explaining the prestigious literary works of Antiquity. Language was employed as a vehicle to carry forward the profound religio-social literatures of Antiquity such as Vedas, Ithihasas, Puranas, Ramayana and Mahabharata of the East, Iliad and Aeneid of the West as legacies to the generations to come. This visionary approach was undertaken not merely to entertain the society at large but with a view to inculcating and exhorting it for its moral betterment.

2. Constructive linguistic structures provide shape or form to the discourse enhancing the qualitative fabric of the matter presented. As regards the constructive structures of discourse concerned, there are no clear-cut or well defined demarcations. Views are freely expressed by the writer and cognitively understood by the reader, thereby fulfilling the purpose for which the discourse is intended.

Subjectivity and Objectivity

But what is the current status of linguistics or language while framing a discourse? The dominance of the subjectivity as against the objectivity is likely to contribute prejudicially to the abandonment of the healthy immanent perspective.

Emile Benveniste, the linguist, brings discourse to a hazy format that *with the phrase we leave the domain of the language as a system of signs, and we enter in another universe, the one of the language as an instrument of communication, from which originates the expression which is the discourse.*

Since the concept metamorphoses into a full-fledged discourse in the womb of the language, naturally both the matter and manner treated in the discourse conditionally become inseparable. In order to be instantly appealing and memorable, they should be closely knit so as to sustain the undivided attention of the reader or speaker. In this connection, it should be acknowledged that besides ancient literature, people with oratorical pre-eminence have equally contributed much to the development of spoken aspect of a discourse.

For example, *"I have a dream"* of Martin Luther King Jr. pronounced 50 years ago can be classified as the world-wide heritage of the humanity. This small but sublime promulgation made on August 28th, 1963, made on the occasion of the centenary of the

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abrogation of slavery in the United States was empathetically shared by the entire African American people, who felt the racial segregation of the States of the South, as a national blemish to hang their heads in shame. His message is humble and graceful yet strong and solemn. Appealingly he started the speech with the "Hell" experienced by the Blacks that many of the Whites ignored for want of fundamental humanitarian principle. Luther King ably adopted and implemented the conviction and commitments of Mahatma Gandhi, justifying the movement of civil rights with principles of Ahimsa, Non-Violence and peaceful non-co-operation and thereby breaking all the formidable barriers of social *Bastille*. His speech was filled with emotions. He also knew how to provoke tears and laughter, anger and hope in the speech.

  ".... We will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, Free at last, Free at last, Great God a-mighty, we are free at last."

Even though he repetitively used the expression "*I have a dream*", it was mainly to impress the public with cogent thoughts and coherent consistency.

Political Discourse

The practical viability and the pragmatical utility of the usage of discourse can partially be belittled or totally ignored in any field, but its optimum outcome can never for a moment be doubted, even to the least degree as far as the discipline of politics is concerned. Umpteen evidences as to what lengths it has been successfully employed, is readily available, if we just have a cursory glance at the biographies of Demosthenes of Greece and Cicero and Mark Antony of Rome vividly portrayed in Plutarch's *"Parallel Lives"*.

Normally, in the study of discourse analysis, analyzing a political speech occupies an important position. But what is the use or purpose of analyzing a political speech? One more question arises in this enquiry: Whether a discourse analysis (of a political speech) conveys more than that of the analyses which appear in the Press written by proficient journalists or intellectuals?

We may not be able to answer these questions right away, because we are uncertain about the right degree of communicability that one such discipline necessitates in comparison to other disciplines. Unless or otherwise we know in advance, in what way it is different from others, we cannot ensure as to how best we have to plough our discoursive technical know-how to invigorate it. It is therefore necessary to weigh and consider the type of object that we choose to study on one hand and the consequent characteristic result of this object so chosen.

Practice Produces Better Discourse

There is a wise old saying that poets are born but a speaker (here a discourser) is made, meaning the capability of the poet is spontaneous or inborn, whereas the ability of the speaker is man-made by the persevering practice which is external in nature. Since we confine our concern with the political speaker, it becomes incumbent on us to define as to how an ordinary mortal can develop and hone such ability and reach such a high pedestal to demand the appreciation of a uninformed mass or public.

The political speaker is therefore not a simple and single entity as anyone is liable to conceive, but a two dimensional out-come or amalgamation of the following two factors in right proportion: one external i.e., objective and the other internal with subjective mental make-up and settled way of thinking.

Contributing Factors for Better Discourse

External facet comprises the speaker's social milieu, formal and informal education, family brought up, wide and varied live opportunities and exposure of his personal experiences, are some such factors that go to determine the external aspects of the political discourse.

When external factors shape the out-ward and tangible dimension of the discourse, his internal aspects which is an alloy of a cluster of psycho-sociological factors, distilled and blended with the intellectual and emotional subjective internalization to arrive at a proper qualitative quotient. In this process, the psycho-analytical subjective ability of the speaker is agreeably aligned with the requirements of rules and regulations then prevailing with the

external factors. Thus a presentable and persuasive discourse emerges out as a powerful tool in the hands of a skillful political discourser.

Political Speeches and Discourse

The compendium of the world's famous political speeches, if we care to have a look at, will readily give a fair outline and purpose for which the political discourses are made, of course with varying degrees of success. Though amorphous at first, in its aim and evolution, it gradually gained the essential basic structures in accordance with the disciplines and views one chooses to expound. From Socrates to T.S. Eliot, the system of organizing such political discourse amazingly occupied the attention of the readers, often edifying them with practically moral and social uplifting follow-up. These luminaries unquestionably provided the future generation with enough guidelines to develop a scientific temper and structure for discourse. They also gave due caution to avoid insincere and meaningless rhetoric which is always present to lure the unwary readers into trouble.

Audience

Since the political discourses tend to have large size of followers, anyone is liable to go awry or fall a prey to the unsuspected pitfalls. The methods that they so assiduously advocated, still serve as beacon lights in safe-guarding the people from degeneracy individually and preventing the cultural polity of the society from decadence.

Aristotle, who taught political philosophy in his Academy at Lyceum, dwells at length about its structural pattern. He defined that like any other literary form, a discourse should without doubt or exception, have a form, content, method and purpose to provide a conclusive environs for the ever-evolving literary method of expression to survive. He affirmed that the linguistic literary implementation as a contributory congenial element, should palatably infuse the contents and purpose with the structural method as naturally as a plant that produces leaves and flowers.

Critical Side of Discourse – Grammar and Other Devices

So far we had a bird's eye view of the creative side of the discourse. Automatically, now our entire attention is drawn to the critical side of the discourse i.e., discourse grammar which monitors our thought processes from going astray and as a mentor who guides the prolific youth who may go overboard in his enthusiasm. This grammar assumes the study of the lexical consistency on one hand and syntactical and enunciative consistency on other hand. In other words, the aim of discourse grammar is to establish more precisely the possible characteristics which allow to identify a discourse: we may identify the discourse of a certain individual, a certain group, a certain political party, a certain syndicate etc., Yet if the specificity of the vocabulary plays a role in the process of recognizing a discourse, other factors like syntax and enunciation also take part each one related with others.

In a speech, a certain word may be "delivered" in a privileged manner, at the same time, in a certain "location" and "surrounding". All these aspects remain in the proficiency of the speaker. Here, we can specify one thing: all types of speeches are not labelled as "discourse" (example: a resolution or a reply in an interview).

Rich Vocabulary

Discourse grammar also has a specific characteristic to be viewed: the feature that may be highlighted is that this grammar is probabilistic. If we oppose a political leader's speech with a statistical study, in which component grammar plays important role? No doubt in a political leader's speech. For a statistical study, just an example or mere numbers are sufficient to support the fact. But for a political leader, in order to attract the public, he needs a "richest" vocabulary. As he is obliged to create a certain illusion to deceive the public, he may take upon himself certain freedom in his gimmicks of course with certain amount of limitations. To avail the maximum benefit, he tries to introduce a "new construction of corpus" in his speech which will inspire his followers to emulate him.

Preconditions for Better Discourse

Hence, a system of rules which constitutes the discourse grammar is based upon various relationships. This system is an optimal combination of the rules. At the same time, the exceptional cases in the application of such rules must also be taken into account in this

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study. In all probability, measuring the quality of such new effort speeches constrains a discourser to employ flawless grammar, which is more often found wanting. Later on, these exceptional cases, in the course of time, become general rules in the formation of a discourse.

Charolles and Combettes, notable French researchers, express their views on the discourse grammar. According to them, *the idea of grammar; such as we listen in the most part of the contemporary schools, apply hardly to the text (...). Rules, supposing that we can speak about the rules in textual domain, are not the same order as the rules which are in charge of morphosyntax. On the scale of the discourse, we are not indeed dealing with exclusively linguistic determinations, but with mechanisms of heterogeneous communicational regulation in which linguistic phenomena must be considered in touch with the factors to be psycholinguistics, cognitive and sociolinguistics.*

In the vast area of various disciplines where we can read or listen to the historians, philosophers, sociologists, anthropologists, psychologists and many more scholars, the main feature is, whatever the field may be, in a discourse, they should express their views, opinions, suggestions, advice in an unambiguous way so to enable us to understand. All statements in a discourse, whether spoken or written, should be clearly comprehensible and always try to avoid misunderstanding or creating problem.

Above all, language is the main criterion in the structural conception and so such a linguistic structural system needs an immediate in-depth study. A superfluous study which does not have a strong basis is liable to lead one to a bad discourse and on the other hand to many misinterpretations. Today, in the fast-flying modern society, filled with ultra-modern technologies and science, a path-breaking approach in the thought process of language should remain constantly in our focal point.

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Grammar and Grammar Teaching: Changing Perspectives

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Inducing Intrinsic Motivation via Cognitive Dissonance To Teach English Grammar

J. T. Divya

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Introduction

This paper focuses on the changing perspective of grammar teaching (from traditional dictating to self-learning) through cognitive dissonance (Leon Festinger). Cognitive dissonance occurs when an individual experiences some degree of discomfort resulting from an inconsistency between two cognitions: their views on the world around them, and their own personal feelings and actions. Cognitive dissonance promotes intrinsic motivation. It is defined as the doing of an activity for its inherent satisfactions rather than for some separable consequence.

This article is inspired by the article of my teacher "Exploring cognitive dissonance in the ESL/EFL context", which was presented in the All India seminar at the Regional Institute of English-South India, Bangalore, subsequently published in a refereed journal (Ram 2012).

Traditional way of grammar teaching may (only) help in learning "forms" and not much in learning "function". But, the modern perspective helps both facilitator and learner to use English language. This paper focuses on teaching tenses, article and function of word, which are parts of grammar.

EXPERIMENTS WITH 1ST M.A., B.Ed. (ENGLISH) STUDENTS OF SASTRA SRC

CLASS 1:

Here, I narrate below what happened in 1st M.A., B.Ed. class, when I used cognitive dissonance as a teaching technique.

I asked the students to list the articles and they were able to list it. But when I asked them to divide these in terms of Definite and Indefinite articles, only some students were able to do it. So I taught the difference between definite and indefinite articles and gave the following sentences as examples.

e.g.: _A_ girl teaches articles.

The girl teaches articles.

Through these examples, I provoked them to say which one was correct and why. Their facial expression and gesture clearly indicated that they were puzzled. They did not know which one was correct. Then I told them that both sentences are correct and asked them how it could be so. Some students were squeezing their forehead to get some idea. And finally, I explained to them that when both the speaker and hearer know the subject, we can use 'the' (definite article). Otherwise, we can use 'a', the indefinite article. Actually, I selected this example for definite and indefinite article, but it too created cognitive dissonance in learner's mind. Then I asked them to give similar examples. A girl gave this example:

_A_ peacock dances well.

The peacock dances well.

I used this example to give the contrastive principle to generate cognitive dissonance. I gave the following examples, which refer to the generic or general characteristics.

1) *The* cow gives us milk.

A cow gives us milk.

2) *A* dog is a faithful animal.

The dog is a faithful animal.

Then I asked the students same questions. They thought that the answer for first question is applicable here too. Then I dismissed their answer. At that time, I could sense their cognitive dissonance from their silence. To explain the answer I used this helping example, "The dog is a Labrador." Here, "the dog" refers to some dog or a particular variety of dog. But those four examples refer to any of the species of dog or cow and that is something universal. All peacocks can dance well but not all dogs are Labradors. Now some students started to relax.

CLASS 2

The second one is to make the students aware that there is no plural form for an uncountable noun.

To use the students' previous knowledge, I asked the definition/meaning for noun and example for noun. They were not aware of countable and uncountable noun. So, I thought them the difference between countable and uncountable. And I gave some examples. They are,

1) Countable noun – A Ship, A Problem, Photos, Minutes, etc.,

2) Uncountable noun – work, water, music, butter, etc.,

I taught them how to use uncountable noun in sentences, that sometimes we use measurement.

E.g.:- a glass of water, a piece of music, some work.

They gave the following examples,

e.g.:- 1) I have some work.

2) Give me a cup of tea.

I provoked them to use these nouns as plural in sentence.

At this time I gave the following examples which have plural forms of uncountable noun, contradicting the rule for the use of uncountable nouns. Those examples are,

1) Work

 a) Construction *works* are going on.

b) *Works* of charity.

c) His/the artist's *works* are famous.

2) Water

a) Flood *Waters* entered Kumbakonam.

b) We crossed the Indian *waters.*

When I gave these examples they readily counter me by saying that there is no plural form for uncountable noun. Some noticed it when I pointed out the difference. Then I asked them to see the words 'work' and 'water' in dictionary for different meanings, that is polysemy. They come to know that each examples given for uncountable plural noun has different meaning.

1) – a) Compounds building, b) An activity carried out for some purpose, c) Entire collection of such material by an artists.

2) – a) flood, b) large area of water body.

CLASS 3

The third one is teaching tenses. Make the students understand that there is no future tense in English.

I started the class by asking these questions, they are, how many tenses are there in English and give examples for each one. They gave these examples,

1) She speaks truth.

2) She spoke truth.

3) She will speak truth.

After this I gave my example with the use of the verb 'come'.

E.g.: Present Tense: She _comes_ here.

Past Tense: She _came_ yesterday.

Future Tense: She _will come_ tomorrow.

I asked them to translate the verb In Tamil (their L1), they said that,

e.g.: Nigalkaalam: Aval _varugiral._

Eranthakaalam: Aval _vanthal._

Ethirkaalam: Aval _varuval._

Then I pointed out that there are three different tenses to three different time in Tamil and raised the question, "what about English?" They replied with dedication that in English also there are three tenses. At this time, I countered them by saying that there are only two tenses in English. When I said this they became passive and started thinking. And I pointed out that there is no future tense in English. We use two tenses to refer to three different periods/dimensions of time. Even then they did not agree with me by saying that the use of modal verb 'will' indicates the future tense. To explain this, I took the verb separate and put it like this.

Present tense – will – come

Past tense – would – came

Future - ? - ?

It took time for them to realize and unlearn thing which they learn in school. Finally, once again I said them that there are only two tenses in English to refer three different periods.

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CLASS 4

The fourth and final one is teaching different function of the word 'would' (as used for politeness).

I started the class with the question, '*would* you like to listen to me?' As they are already motivated by the previous class they said 'yes'. Then I asked the learners to give some example sentences, in which 'would' should be used. They gave their own example and I added these examples too. They are

1) She *would* leave at 10.

2) They *would* surely have heard of it.

3) He *would* have his own way.

4) It *would* rain, just as we're setting out.

After giving these examples I asked the form of the word 'would'. They readily answer that the word is a modal verb in past tense. Then I gave the following examples and asked them what is the difference between these two sets of examples. They are

1) *Would* you ring her back?

2) I *would* suggest……

3) I *would* like to meet you in the afternoon.

After seeing these 2 sets of examples, they bungled. Again they repeated that the word was a modal verb in past tense. Then I directed them to focus on the shift from past tense. They were unable to reach the answer. So I asked them what kind of sentence given above. They said that the first one is a statement. Then I tried to give some clue, so I asked them how do you approach your higher officials? Immediately a girl came out with an answer, 'request', at that time I provoked them to think of some other word for 'request'. After this the answer came out

that is 'politeness'. Then I explained them that a form may have more than a function. They got cognitive dissonance when I asked them to point out the difference. To give instances from day-to-day life I used an advertisement in which this kind of polite sentence used that is "I would recommend 'sensodyne' repair & protect toothpaste". Here, the speaker has used 'would' to not sound assertive but sound polite.

STUDENTS' FEEDBACK

After finishing these four classes I asked learners to give feedback about how they feel when contrastive views are introduced and other observation which they made. They said that whatever they learn now was something new which is contrasted with what they learnt in school. Irritation, sadness, upset, and shock are the feelings which they experienced at the time of cognitive dissonance. They got upset when they realized that the previous learning was faulty. Most of the learners were not able to accept the change immediately. They started to think that even apparently small things are complex then what about the other things which they have learnt earlier. They felt that now they are motivated to face any kind of situation in learning. As a teacher trainee, I too was motivated to get into any class with confidence.

CONCLUSION

In conclusion, I would like to emphasize that Cognitive Dissonance can be used as a technique in class room at primary, secondary and tertiary level. Teachers presumably use the technique not knowing what it is. This experiment focuses on teaching tenses, articles and tense as politeness marker in English. There is, of course, further scope for using the technique for teaching degrees of comparison, active and passive voice, simple, complex, and compound sentences, etc, in fact the whole range of grammar. Similarly, cognitive dissonance can be used as a technique in classroom at primary, secondary and tertiary level; also in teaching literature, mathematics, chemistry, physics, etc. Simultaneously, however, the individual teacher may have to develop a positive mindset and have empathy towards students.

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Grammar and Grammar Teaching:
Changing Perspectives

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A Corpus Stylistic Approach to Browning's Monologue:
Andrea Del Sarto

Kanimozhi T & Madeswaran R

1. Introduction

Stylistics, an off-spring of structuralism, and an *objective* or *scientific* analysis of a literary text, has a variety of tools to its credit. One such is Corpus stylistics, a relatively new approach (emerged around 1990s) that needs more focus (Toolan 1). As Ferdinand de Sassure says, the language is a world of *signs*, the combination of the *signifier* and the *signified* (Abrams 71). The undeniable *centre* of the *signifier* is, in fact, grammar. The kind nurse – Grammar - has been preserving the structures of language and thus paves the way for effective communication. The investigators' prime motto is to unearth the interdependence between Grammar and Corpus stylistics.

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Andrea del Sarto, one of the master-pieces of Robert Browning, is the corpus selected for exploration.

2. Textual Analysis

2.1. Lexical Features

The manual concordance of the select corpus highlights the great majority of concrete nouns **(81.679%)** which can be grouped under seven domains – 01. *Art* 02. *Physique*

03. *Common noun* 04. *Church & relatives,* 05. *Building & others,* 06. *Time & nature* 07.*Proper nouns & Pronouns*

Proper nouns & Pronouns play a predominant role (**54.906%**) in the poem. The personal pronoun *I* (63) and the possessive pronouns *me* (20) and *mine* (5), *myself* (3) complement the opposite sex, female – *you* (42), *yours* (1), *yourself* (1). The study, at semantic level, shows the dominance of *human Physique* (**10.046%**). He sees the physique, from the artist's view point.

The abstract nouns **(18.320%)** are comparatively less in number. The lesser quantity falsifies the investigator's hypothesis that the artist should use more number of abstract nouns.

The corpus is brimming with possessive adjectives (51.724%) and positive (40%). The possessive adjective *my* (28), which is comparatively high in number, illustrates the lyrical or personal view point of the poet. The enormous use of *his* (21) proves his active, dominant mind, according to the researcher.

2.2. Lexico-Syntactic Patterns

1. "To-morrow, how you shall be glad for this!" (20)

2. "Nay, Love, you did give all I asked, I think-" (120)

3. "The rest avail not. Why do I need you?" (135)

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4. "I surely then could sometimes leave the ground,"   (151)

5. "They were born poor, lived poor, and poor they died:"   (253)

6. "… as God lives,

   Said one day Agnolo, his very self,

   To Rafael . . . ."   (183-185)

Anastrophe, the inversion of usual word order, (Britannica CD) in sentence 1, shows the lover's agitation. In sentence 2, it explores his trait of not blaming others. In sentence 3, the inversion aids the fevered imagination. Statements 4, 5, and 6 show his love for wordplay, for rhythm and rhyme.

Asyndeton, deliberate omission of conjunctions, tend to produce an impressive rhythm. Except the noncommittal connective 'and', the following lines have no conjunctions.

07.   "As if--forgive now--should you let me sit

   Here by the window with your hand in mine

   And look a half-hour forth on Fiesole,

   Both of one mind, as married people use,

   Quietly, quietly the evening through,

    I might get up to-morrow to my work

   Cheerful and fresh as ever. Let us try."   (13-19)

8.   "Don't count the time lost, neither; you must serve

    For each of the five pictures we require:"   `   (23-24)

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9. "I feel he laid the fetter: let it lie!"   (52)

10. "--Dream? strive to do, and agonize to do,

    And fail in doing. I could count twenty such"   (70-71)

11. "And thus we half-men struggle. At the end,

    God, I conclude, compensates, punishes."   (140-141)

12. "One arm about my shoulder, round my neck,

    The jingle of his gold chain in my ear,
    I painting proudly with his breath on me,
    All his court round him, seeing with his eyes,
    Such frank French eyes, and such a fire of souls
    Profuse, my hand kept plying by those hearts,--
    And, best of all, this, this, this face beyond,
    This in the background, waiting on my work,

    To crown the issue with a last reward!"   (156-164)

13. " 'Tis done and past: 'twas right, my instinct said:"   (167)

    The highest use of *Ellipsis*, the deliberate omission of words, (Oxford, 2008, p. 240) stresses
the presence of the submerged, troubled soul in Andrea del Sarto :

14. "Treat his own subject after his own way,

    Fix his own time, accept too his own price,
    And shut the money into this small hand
    When next it takes mine."   `   (6-9)

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15. "I, painting from myself and to myself,   `

   Know what I do, am unmoved by men's blame

   Or their praise either"   (90-92)

16. "In this world, who can do a thing, will not;

   And who would do it, cannot, I perceive:"   (137-138)

17. "...To-morrow, satisfy your friend."   (234)

18. "Since there my past life lies, why alter it?"   (246)

19. "I took his coin, was tempted and complied,

   And built this house and sinned, and all is said."   (248-249)

   Epizeuxis, in data 20 and 21, shows the speaker's excitement

20. "And, best of all, *this, this, this* …."   (162)

21. "Finish the portrait out of hand--there, there,

   …………………………………………

   …Cousin's freak."   (236-239)

2.3. Lexico-Syntactic Choices

   Simile is an explicit comparison which is conventionally identified by the use of 'as/like'. The

simile, in the line below, shows the longing of the lover for his beloved, Lucrezia:

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22. "Both of one mind, as married people use,"   (16)

Metaphor, the implicit comparison, adds beauty to the lyrics:

23. "Your soft hand is a woman of itself,

    And mine the man's bared breast...."   (21-22)

24. "My face, my moon, my everybody's moon"   (29)

25. "And i'm the weak-eyed bat...."   (169)

Hyperbole, "the bold over statement, or the extravagant exaggeration of fact" (Abrams 133), is also identified:

26. "Your soft hand is a woman of itself,"   (21)

27. "In that humane great monarch's golden look,-"   (153)

28. "You called me, and I came home to your heart"   (172)

29. "Let my hands frame your face in your hair's gold"   (175)

The artist exaggerates the hand, in sentence 26, by calling it a woman by itself. The great monarch can ornament himself with precious jewels, made of gold. But it is humanly impossible to

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give the 'golden look', as mentioned in the 27th statement. Again, as in no. 28, it is highly imaginative that a human being- del Sarto- took home in her heart.

Synecdoche is a figure of speech in which 'a part of something is used to signify the whole, or the whole is used to signify a part' (Abrams 109):

   30. "My face, my moon, my everybody's moon,"   (29)

   31. "Your soft hand is a woman of itself,

      And mine the man's bared breast...."   (21-22)

Here, 'face and moon' represent Lucrezia. Her hand signifies a woman and his a man's breast, in 31.

Parenthesis is the insertion of words that interrupt the normal syntactical flow of the sentence. (Alabi 163). The selected corpus is brimming with the device, which aids the reader to penetrate into the persona's mind. Few examples of this type are:

   32. "I do what many dream of, all their lives,

     --Dream? strive to do, and agonize to do,

     And fail in doing. I could count twenty such

     On twice your fingers, and not leave this town,

     Who strive--you don't know how the others strive

     To paint a little thing like that you smeared

     Carelessly passing with your robes afloat,--"   (69-75)

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33. "Yonder's a work now, of that famous youth

   The Urbinate who died five years ago.

   ('Tis copied, George Vasari sent it me.)"   (104-106)

34. "Above and through his art--for it gives way;

   That arm is wrongly put--and there again--
   A fault to pardon in the drawing's lines,

   Its body, so to speak: its soul is right,

   He means right--that, a child may understand."   (110-114)

35. "But all the play, the insight and the stretch--

   (Out of me, out of me! And wherefore out?

   Had you enjoined them on me, given me soul,

   We might have risen to Rafael, I and you!

   Nay, Love, you did give all I asked, I think--
   More than I merit, yes, by many times."   (116-121)

36. "But had you--oh, with the same perfect brow,

   And perfect eyes, and more than perfect mouth,

   And the low voice my soul hears, as a bird

   The fowler's pipe, and follows to the snare --

   Had you, with these the same, but brought a mind!"   (122-126)

37. "The triumph was--to reach and stay there; since

   I reached it ere the triumph, what is lost?

   Let my hands frame your face in your hair's gold,

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You beautiful Lucrezia that are mine!

"Rafael did this, Andrea painted that;

"The Roman's is the better when you pray,

"But still the other's Virgin was his wife--"

Men will excuse me."   (173-180)

The figure of speech reemphasizes the self explaining eagerness of the speaker.

3. Findings

Analysis of the data proves that *redoubling* has no room in the interpretation of a single work. It is also found that the corpus stylistic approach, which holds grammar as the unequivocal centre is one of the best means to regulate the *idea of freeplay.* The interdependency between Grammar and Corpus stylistics is proved by the study which fully deals with the parts of speech and their types. The manual concordance, further, highlights the majority of concrete nouns (81.679%), especially, Proper nouns & Pronouns (**54.906%**). The higher rate of the personal pronoun I (63) unveils the self-adoring soul of Andrea del Sarto. The abstract nouns (18.320%) are comparatively less in number.

The lesser quantity falsifies the investigator's hypothesis -- the artist might use more number of abstract nouns. Analysis of the Lexico-syntactic patterns and choices prove that each of these elements enhances the dramatic as well as poetic qualities of the lyric. The findings ensure the undeniable role of Parentheses and Ellipses in making the lyric a resounding success, in spite of its obscurity.

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The Vindictive Adjudication - An Analysis the Art of Negotiation in Shakespeare's *The Merchant of Venice*

K. A. Krishnalalitha, M.A., M.Phil.

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Negotiation as a Conversation

This paper traces the concept of negotiation in the play The Merchant of Venice. Negotiation is a conversation between two or more people or groups expected to reach an understanding, to produce an agreement upon courses of action, to bargain for individual or collective advantage, to craft outcomes to satisfy various interests of people or parties involved in the process. Negotiation, a part of business communication, plays an important role in our day to day life. One has to cultivate the art of negotiation to master his/her business as well as personal life. The paper presents only a few negotiation characteristics found in the play.

Concept of Negotiation

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The concept of negotiation is well delineated in the play The Merchant of Venice by William Shakespeare. The play revolves around the life of a Venetian merchant named Antonio. There is a turning point in the play, because of the first negotiation between the titular and Shylock, a Jewish moneylender. The business conversations serve as the quintessence of the play. The paper mainly focuses on facts like the negotiation techniques, different types of negotiation, types of negotiators, etc., in relation to the play, The Merchant of Venice.

The Merchant of Venice

The Merchant of Venice is one of the plays of Shakespeare, of a lighter vein, set in the romantic mode. The play is believed to have been written between 1596 and 1598.

Bassanio is a close friend of the titular, Antonio. His needs are taken care of by Antonio, the merchant of Venice. Bassanio, though he appears to be a man of good nature, is also a business man of some standing. He is a person with a clever mind. His love for Portia and the smart way he selects the lowly lea box shows how he can think and make good decisions. He tells his friend Antonio that he has fallen for Portia, one of the rich ladies of Belmont. While describing Portia to Antonio, he not only comments about her beauty but also emphasizes the fact that she is one of the richest ladies of Belmont. He refers to her as a lady who is "richly left" (217). He is after Portia mainly because of her beauty and her character; he is not after her wealth, but he is impressed by it.

He describes her thus to Antonio:

In Belmont is a lady richly left;

And she is fair, and fairer than that word,

Of wondrous virtues....

Nor is the wide world ignorant of her worth,(Act I, Sc, i,217)

Vying for Love

Bassanio considers the fact that he owes even his acquaintance with Portia to Antonio. He tells Antonio that he owes most in love as well as in money to him. He asks for some financial help from Antonio to go to Belmont and enter the contest to win the hand of Portia. He also adds that if he could only get to look like a man of some wealth, he would be in a good position to compete with all the other guys vying for Portia's attention. He puts it thus to the titular:

I owe the most in money and in love,

And from your love I have a warranty

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To unburden all my plots and purposes

How to get clear of all the debts I owe. (Act I, Sc. I, 216)

Bassanio's Negotiation

Bassanio negotiates for his love. Indeed the play starts with the negotiation of Bassanio. He plans to woo Portia, so that he will get a beautiful, virtuous and rich wife who will satisfy all his needs. Portia, even though is a rich woman has a problem; she is not allowed by her father to choose somebody she likes as her husband. Her father had devised a bizarre test to choose her suitor. He had kept three caskets made of gold, silver and Lead respectively. He had also told her that the person who chooses the casket with her portrait in it will be her spouse. She too has Bassanio in her mind, which she reveals to Nerissa, her friend.

Portrayal of Shylock

Shylock is portrayed as a desperado in the play The Merchant of Venice. Many critics call Shakespeare an anti-Jew for creating a character like Shylock. His character occupies a dominant role in the drama. Shylock is a Jew, who is also a Christian-hater. He is also portrayed as a cruel money lender in the play. He is an enemy to all the Venetian Christians and is one of the complex characters in the play. Shylock is a master in the art of negotiation. It is natural for a money lender to be business minded. But one cannot expect such qualities from Bassanio as he appears to be a normal person with a benevolent nature. Bassanio too negotiates like a business man in order to settle down in life.

Business-minded Approach

The business-minded approach of Bassanio and Shylock is commented thus in the article, *SparkNotes* on *The Merchant of Venice*:

He negotiates with the Jewish moneylender, Shylock, asking for 3,000 gold coins (ducats). Bassanio borrows the money on his friend Antonio's credit. Trouble is, Antonio is anti-Semitic (he is prejudiced against Jewish people) and is offensive to Shylock whenever he has the chance. Slyly, Shylock says he'll try out Antonio's method of business by lending him the money interest-free. But, this is on condition that Antonio sign a bond promising that if the debt goes unpaid, Antonio will give Shylock a pound of his own flesh.

Antonio's Role

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Antonio agrees to this deal of Shylock as he is sure that he will earn his money back before Shylock's due date. Bassanio allows Antonio to sign in the agreement without any panic. It is for the sake of him that Antonio is taking a risk, which does not worry Bassanio, since he is preoccupied with the matter of winning Portia's hand. His heart is all set to begin a journey to Belmont. He leaves for Belmont as soon as he gets the money. There in Belmont he chooses the lead casket and wins Portia. Bassanio involves himself in merry making without any thought about Antonio. In the meantime he gets news about Antonio that all of his ventures, in every port, have failed and he is in the cruel hands of Shylock. The Money lender Shylock insists on the original terms of the agreement for a pound of Antonio's flesh and more over bothers the Duke morning and night about the fact that justice must be served. He wails thus to the Duke about justice:

> The pound of flesh which I demand of him
>
> Is dearly bought. Is mine, and I will have it.
>
> If you deny me, fie upon your law!...
>
> I stand for judgement. (IV, i, 235)

Portia and Antonio

Portia is all shaken when she learns about Antonio. Portia is a clever lawyer, and she has great wit. Before she lets Bassanio go to Venice, she tells him that she'd like to get first things done first. She says that Bassanio should go to church with her so they can get married, and then he can go to Venice to take care of other business. But she is moved when she reads the letter of Antonio. She then instructs Bassanio to rush to Venice.

Portia's Oration

Some characters in the play act according to the way of the world. But it is Portia who helps Antonio to escape from Shylock. She arrives in Venice as a learned lawyer named Balthazar. She converses with Antonio and Shylock. She pleads with Shylock to show mercy to Antonio. Portia's oration at this point about the quality of mercy is brilliant. Shylock refuses to this request of Portia and demands justice. Portia says she would like the judge to allow Shylock to take a pound of flesh (from Antonio from near his heart), but without spilling even a single drop of Christian blood, as it is not mentioned in the bond. She also warns him declaring that if he acts against the agreement, he will immediately be put to death and all his worldly goods will go to the state.

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Types of Negotiations

There are different types of negotiations employed by the characters in the play. The negotiation between Portia and Shylock falls under the category called distributive negotiation. This is also called as positional or hard-bargaining negotiation. Both the characters adopt an extreme position to come to a conclusion. It is Portia who wins in the negotiation. She can be categorised as a principled negotiator. She negotiates with a professional standard, and bargains to seek integrative solution. She tries her level best to be accommodative in the beginning, but ends up as a skilled negotiator. It is the brinkmanship - a hard nut approach of Portia that gains her the victory. It is Portia's brilliant oneupmanship that locked Shylock in a vice he seemed to create for himself; he has no other go but to accept her offer in the end. The wit of Portia is commented upon by N. Chandra in the article, "Masculinity and disguise: a Study of Portia and Viola":

> ...Portia is quick-witted, has high sense of morality and intelligence and uses free will, all of which constitute the characteristics of men... She is much more intelligent than all the male characters in the play. ...Even in the last scene, both Bassanio and Antonio never try to find a device to escape from the cunning bond of Shylock; Antonio is getting ready for his death whereas Portia uses her intelligence and shrewdness to liberate him from the clutches of shylock. (86-87)

Shylock – A Hard Negotiator

Shylock, on the other hand, is a hard negotiator. His style of negotiation is competitive negotiation. He uses contentious strategies to influence the opponents. The hard negotiators apply pressure to negotiate. His negotiation can also be termed as bad faith negotiation, wherein the party is considered to be negotiating in bad faith, with no intention to compromise. The bad faith in Shylock is mainly nurtured by his cruel behaviour as well as his usury as moneylender, toward the people around him.

Bassanio - A Soft Negotiator

Bassanio is a soft negotiator. His style of bargaining is very gentle. Soft negotiators maintain good relations with fellow negotiators. His style of negotiation is compromising. Emotions play an important role in his negotiation. Almost all the characters in the play are emotional and show it while negotiating.

To Conclude

There are also other negotiation tactics found in the play The Merchant of Venice but these are not discussed in this paper.

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Grammar and Grammar Teaching: Changing Perspectives

Editor
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Alice Walker's Celie in *The Color Purple*

B. Mariappan, M.A., M.Phil.

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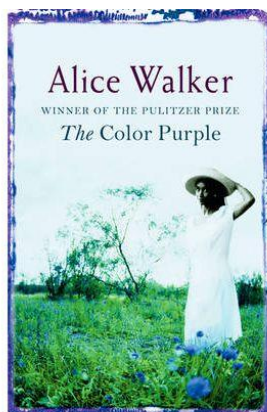
Abstract

The paper is focused on the women who are the victims in Alice Walker's *The Color Purple* (1982). This novel is one of the most representative novels of Afro-American Feminism.

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Mostly the Afro-American Feminism novels basically deal with the problems of Sexism, Racisim, Gender Bias, Oppression of women, Slavery, Male-Female relationships, Preservation of black culture, effects of being colonized, etc. The central character of this novel is 'Celie'. This novel was awarded the Pultizer prize.

Celie – a poor, barely literate Afro-American women in the south struggles to escape the brutality and degradation of the ill-treatment afforded her by men. The novel chronicles the life of a poor and abused Afro-American woman who eventually triumphs over oppression through affirming female relationship.

Sold as Slaves

African men and woman came to the American continent as laborers (who became slaves) in a ship in 1619. From that time onwards, many more blacks were brought as slaves from Africa to America. As the cotton plantation owners needed more and more people to work in plantations, they bought them from the ship's captains and other agents, and made them work in fields and plantations. When more hands were needed, the slave ships caught more black people in Africa and brought them to New England and sold them as slaves.

African American Literature - Voice of the Race

African American Literature is the Literature created by African Americans. It is the voice of the race oppressed for several generations. It is heard in the groans of pain and strains of anger and protest. A study of black women inevitably leads one to the beginning of the Afro-American Literature. Apart from the slave narratives, the novels that are written in the early days are classified as abolitionist novels. The novels written between 1890 and 1920 are labelled as novels of accommodation and assimilation. The revolutionary elements in Afro-American fiction are found from its very beginning in the element of protest.

Slavery

Slavery is one of the themes for the African American writers after the Harlem Renaissance. White owners auctioned many of the black women when they found they did not need them. Many times that tore apart families. The problem of slavery continued for nearly 240 years after 1819. Apart from the pain of slavery and sexual abuse, most black women did not have good relationship within their families. Slave men were not allowed to

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speak against whites. White slave owners sometimes sexually abused black women. When some black men had affairs with white women, they were lynched. After the First World War, many black people from the southern farms started to move towards northern ghettoes. This movement from the south to the north prepared the ground for the literary renaissance, in other words, the Harlem Renaissance.

Quest for Identity

Quest for literacy, freedom and self-identity were common among black American writers. The quest for literacy seen in Ralph Elson shows us that man is always curious to do the forbidden thing. Here it is not as blasphemous as it was with Adam and Eve. Quest for self-Identity is also a particular concern of white southern writers like Gail Godwin.

Black Woman's Predicament

In Afro-American Literary history, the black women's predicament has captured an important place, and proves to be one of the most productive and sustained movements. The sustained focus on black male sexism has not done much in popularizing the segment of Afro-American literature; hence it does not appeal to most of the accomplished black male writers. In real life, the black woman may prove she is more than equal to the black male in the labour and the struggle for black people's progress.

Alice Walker's *The Color Purple*

Afro-American novel emerged only in the middle of the 19th Century during the charged debates over slavery and freedom in America. Actually, it was only in the 1920's that the novel became a fully recognised literary form according to the setup standards of the mainstream scholarship. At this time class and gender also became important social issues to be discussed.

Celie's Letters and Her Suffering

Alice Walker's *The Color Purple* weaves an intricate mosaic of women joined by their love for each other, the men who abuse them and the children they care for. In the first few letters, Celie tells God that she has been raped by her father and that she is pregnant for the second time with his child. Celie's mother is quite ill and after cursing Celie, she dies, leaving Celie alone to face her father. Celie then turns her attention to protecting her sister,

Nettie, from her father's sexual advances. Celie soon marries Mr. Albert after her father strikes a bargain with the older widower and Celie finds herself in a loveless marriage, caring for her husband's four children and being regularly raped and beaten. Celie becomes fixated on Shug Avery, a glamorous blues singer who is her husband's mistress. Several years later, Celie eagerly accepts the responsibility of nursing Shug back to health, thus beginning a life-time of friendship and love between the two women.
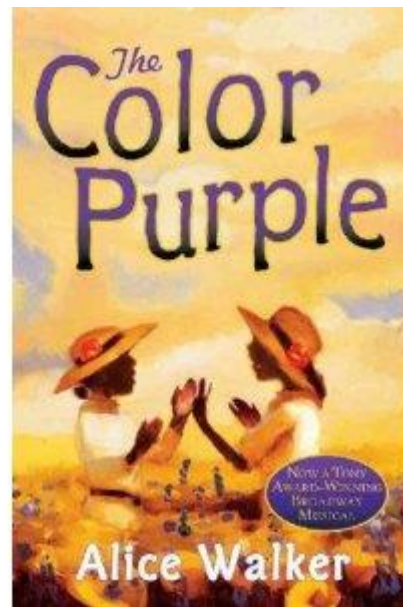
Comfort from Nettie's Letters

Nettie has become a missionary in Africa and has written countless letters to Celie, all of which Albert has hidden. Nettie, in spite of her upbringing, is a self-confident, strong, faith-filled woman. When Celie discovers Nettie's letters, she not only catches up with her sister's life, she also discovers that her own two children are alive and living with a missionary couple with whom Nettie works. Nettie's letters about their shared African heritage are a tonic to Celie, who becomes stronger and more self-assured every day. That confidence soon turns to fury - over her rapes, her beatings, and the love and affection the men in her life have kept from her. Nettie's letters also demonstrate parallels between Celie's world and the African world, the deep friendship and love that exists between two women, the deep love of a man for a woman, and the unrelenting structure of sex roles.

Confronting Her Father

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Celie confronts her father with her new-found strength, and she has just learned he is her step-father and not really her biological father; this brings great relief to Celie, who now knows that her children are not her brother and sister. She also confronts Albert, leaves him, and moves to Memphis to live with Shug, a move that stuns and pains Albert. In Memphis, Celie, who started wearing pants when she gained her strength and self-confidence, opens a business as a pants maker. Later, after Shug has taken on a male lover, Celie visits Albert, and they develop a new bond that eventually grows into love and respect.
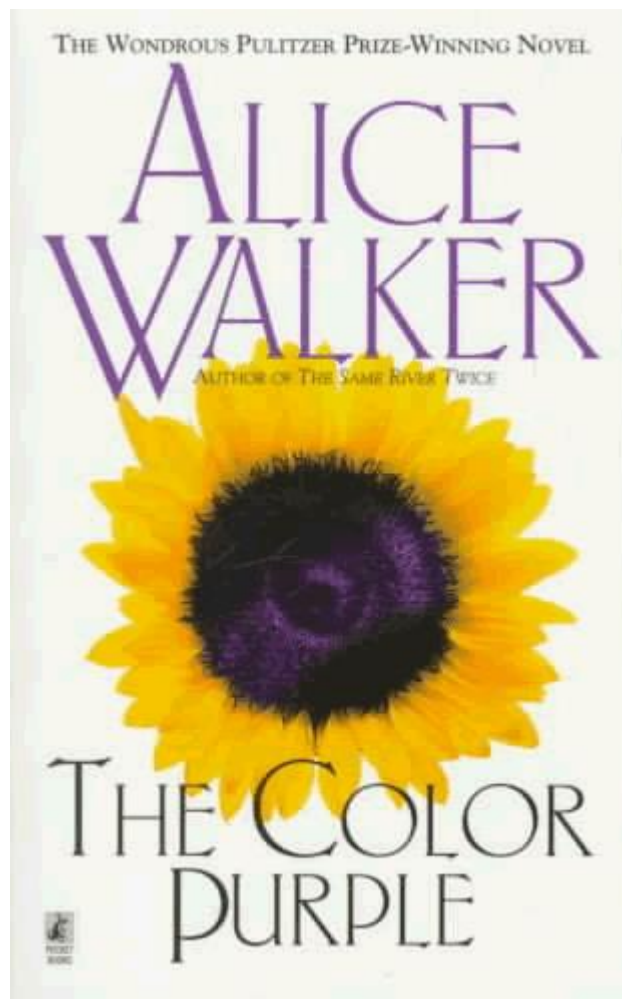
Attaining Some Financial Freedom

Nettie marries a widowed man who had adopted her sister's children and thus becoming a mother to her niece and nephew. Later, when Celie's father dies, she and Nettie inherit his home, creating financial freedom for the two women. At the novel's end, the two sisters are reunited, while Albert and Harpo have learned to take on new roles in the household and their relationships.

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Color Purple in Letter 12 – Can We Miss Color Purple?

It is noteworthy that the novel's title is alluded to in Letter 12, when Celie associates the color purple with royalty and longs for a purple dress. But the title undoubtedly comes from a passage near the end of the novel, in which Shug says that she believes that it 'pisses God off' if you walk by the color purple in a field somewhere and don't notice it."

In *The Color Purple* the true extent of this appalling violation of is made only too clear in a number of incidents. Celie herself writes:

> "Bub in and out of jail. If his granddaddy wasn't the coloured uncle of the sheriff who look just like Bub, Bub be lynch by now" (19 Walker)

When Sofia is in jail for striking the mayor, Mr. Albert, Celie's husband, asks,

> "Who's the warden's black kinfolks?"(20 cp walker)

The Worst Episode

The worst episode occurs when Mary Agnes is sent for by Sofia's family to gain her release, her own white uncle rapes her. The only weapon Celie's family has is literally that of blackmail. By reminding the warden and other powerful Southern whites of their sexual and familial relationships with blacks, they can help each other to survive. By the time Sofia is finally free, not much of her spirit remains.

A Slave in Her Own Home

Celie is introduced to us as a slave in her home, and she neither controls, nor possesses her own body. At the age of fourteen, she is raped by her (step) father, and sold by him into marriage to a man at least twice her age. Such is the evil of black male patriarchy as portrayed by Walker.

> "Bell hooks finds it difficult to believe that Celie could ever be a writer- finding the time being the least of her problems" (22) Rosean

Walker's Message

Perhaps this lies at the heart of Walker's message. If Celie as a writer were fiction, then this would only assist Walker in signifying what has been lost from history.

Moreover, it seems that this editor conveys some sympathy towards the male characters in the novel, for even Samuel's surname is erased. This could mean the narrator wanted to liberate them from those names given to them by their white owners. Although, it could equally signify that the fictional narrator is a radical feminist, keen to deny the names of the male characters, whilst overwhelmingly signifying it through Shug Avery, a woman who keeps her own name even when married. In the best of all worlds though, this editor would be Celie herself. Bell Hooks has also contributed to the controversy that surrounds *The Color Purple's* conclusion. The controversy concludes far too happily for Celie. Alison Light describes how her adult education class (composed wholly of women) reacted to it:

> "what does it mean for a group of white students to see as 'romantic' the empowering of an impoverished, beaten, raped and abused Southern black woman?" (38) Rosean

Celie is saved from this fate in a crucial scene in *The Color Purple* which is similar to *Beloved*. The saddest part of Celie's story is how she first comes to be raped by her stepfather. When she was young, she had a passion for cutting hair. Her stepfather began to use these barber sessions as an excuse to rape her. It is by no means coincidental that the way Celie unconsciously reacts to the revelation that Mr. Albert has hidden Nettie's letters from her, is to stand behind his chair with his unsheathed razor at his throat. Celie behaves in exactly the same way as Sethe, as Henderson writes:

"Like the historian, Sethe is able to "re-enact" or "re-think" a critical moment from the past and is consequently able to demonstrate her possession of rather than by the past and to alter her own life history" (42) "Racism". *Encyclopedia of Black America*. 1981.

Above all the other misrepresentations and abuses that Walker portrays in *The Color Purple*, is the one that states that abused Southern black women must be victims all their lives, and these are the ones that must be overturned above all others. As Walker herself has said, "I liberated Celie from her own history. I wanted her to be happy". And in that she has succeeded admirably.

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Exploring through Errors:
An Error Analysis of Chemical Engineering Students' Technical Project Reports

Reeja Riyaz

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1. Introduction – Error Analysis to Improve Writing Technical Reports

Technical writing is very essential in engineering study as well as in its professional arena. Technical writing can be defined as a term used for communicating technical information to a specific audience for a specific purpose which occurs in specific work place situation (McMurrey 2002). So, a technical writing mainly focuses its content, audience and the purpose of writing. The document may vary in types such as reports, proposals, manuals, resumes, memos or business letters. Knowing the writing principles and basic structural fame work of these documents will make positive impact in the study areas and work places.

Most languages are characterized by certain components such as phonetics (production of sounds) phonology (study of sounds) morphology (study of forms- creating words), syntax (from words to sentence) and its semantics (meaning). It indicates that no language can exist without these components which are part of grammar. However, grammar has not always been defined in these terms. But linguistic accuracy is important especially for written communication and it relates to the presence of the above mentioned elements.

Understanding the difficulty of engineering students in structuring an effective report, an error analysis would be a feasible approach to benefit teachers as well students to know more about the errors and needs of students in their written discourse which may focus either syntax or semantics.

2. Error Analysis in Teaching and Learning

Error Analysis (EA) has taken its role as one of the major aspects in the area of teaching and learning especially in language learning in order to reflect learners' understanding on specific areas of study. Selinker (1992, p. 150) has given vital role for errors because making errors can be regarded as "a device the learner uses in order to learn". Corder (1974) mentions the importance of studying error as a part of investigation of the process of language learning. He stresses that the errors denote the linguistic development of a leaner and the learning process (p.125). EA is a technique to identify, classify the unacceptable forms produced by a learner which also can be systematically interpret using the principles and procedures based on linguistics advises.   The difference between "error" and "mistakes" needs to be clearly differentiated. Learners commit errors as part of learning which is considered as a limitation of their performance which could be corrected. Learners do not realize that they are wrong and they repeat systematically. Mistakes are non-systematic which could be because of a slip of the tongue or pen. (Crystal, 1980)

Analysis of errors needs to be done with utmost care because there are errors which may come under the category of either one or the other type. Researchers point out that there may

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have difficulty in assigning the errors into or the other which they call it as "ambiguous goofs" (Dulay & Burt 1974b, p.115).

1.1. Interlingual and Intralingual Errors

Corder (1971) defines interlingual errors as the errors which occur when L1 patterns, system or rules effect or prevent the learner from acquiring a new or second language. According to Richards (1974) Intralingual errors are due to the partial exposure to the target language which encourage learners to generalize not only that no structure of mother tongue is involved. The learner, in this case, tries to "derive the rules behind the data to which he/she has been exposed, and may develop hypotheses that correspond neither to the mother tongue nor to the target language" (Richards, 1974, p. 6).

2. Research Questions

1. What are the main errors Omani chemical engineering students make in their project reports ?

2. What teaching strategies could be implemented to help students overcome these problems?

3. Error Identification and Analysis

A qualitative approach was applied to analyse 12 students' project report. The four steps included selection, identifying, classifying and defining the errors. Brown (1994, pp. 207-211) and Ellis (1995, pp. 51-52) elaborated on this model. Ellis (1997, pp. 15-20) and Hubbard et al. (1996, pp. 135-141) explained how to **identify and analyze** learners' errors in this model. First step is **Selection of** effected language area which is followed by the **identification** proecess. Then the errors are **classified**. After grammatical analysis of each error, an **explanation** of different types of errors will be given.

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To analyse students' errors, Level 4 (4th year) 10 chemical engineering students' project reports were taken. Because of the word count of each report (around 10000 words), only the introduction, discussion and analysis and conclusion sections were considered for analysis.

First the errors - the word, phrase or clause - were highlighted to show exactly where the problem lies in. Then the problems were defined and classified into different sections in order to specify the types of errors. The errors were identified and classified as for example: error type is verb, classification of error type is wrong combination of subject and verb. The errors were identified as follows: Lexical Errors, Errors in the use of nouns, Concord Errors, Errors in the use of prepositions, Errors with verbs and tenses, Errors with voice, sentence structure, missing of vital elements of genre, cohesion and coherence to name few.

For a detailed analysis and thorough identification, the errors were categorized by following Ferris' (2005) model. The categorization can be explained below in fig: 1.

Fig : 1

Global Errors   **Local Errors**

Morphological Errors   **Syntactic Errors**   **Lexical Errors**

Verbs: Tense, From, Subject-verb agreement

Mechanical

Nouns: Articles/determiners,

Noun   endings   (plural/possessive)

Punctuation,Spelling,capitalization

        Sentence structure, Run-ons, Fragments

                        Word choice, Word form, Informal usage,

                        Idiom error, Pronoun error
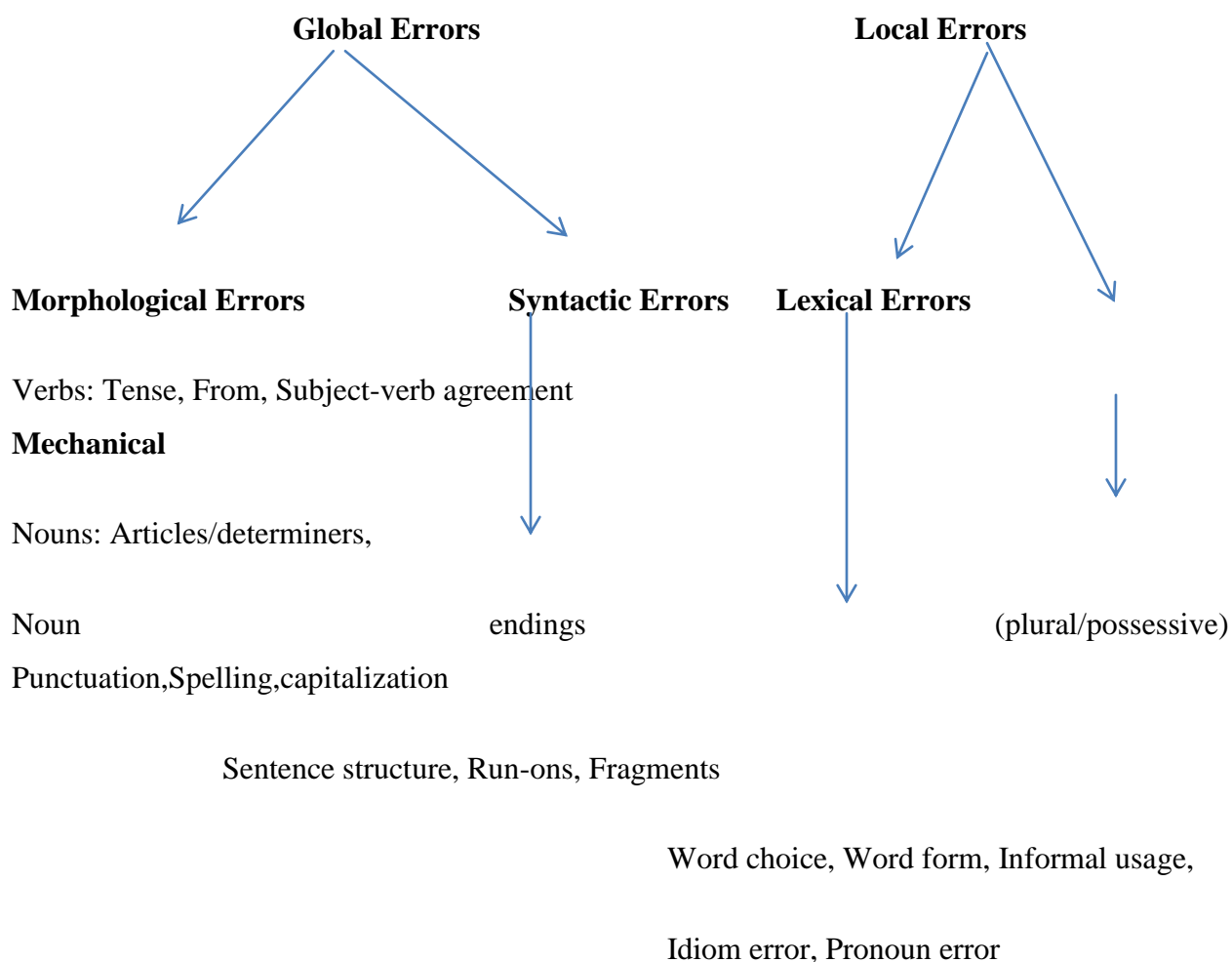
        Sentence structure mainly deals with sentence construction such as incomplete or
fragmented sentences. The problems in report structuring aims at each section of the report for
example, forming thesis statement in introduction, or judgment and critical analysis in literature

review. The identified errors were segregated mainly under syntax, semantic and paragraph level that is cohesion and coherence of a text.

4. Findings: Samples of Errors

Table 1 presents the examples of how the four elements of classifying errors based on studies (Duskova, 1979; Zughoul, 1991; Shalaby *et al*, 2007; Zimmermann and Schmitt, 2002; Llach, 2005; Hemchua and Schmitt, 2006) were used in illustrating various errors. Broad terms such as word choice, spelling errors, subject/verb agreement, omission, over generalization etc. were used to separate the type of errors depending on the nature. Such identification would help to examine the errors more closely which also prompts students in examining their own errors.

Table 1: Error Analysis

Identification of Error	Error categories	Classification of error	Explanation of errors	No. of errors
It is **widespread used** for gas industry.	Global error/ Morphological	Word order	Word order	250
The project experiment in the labs **were** carried out to find the unsteady state…	Global error/Morphological	SVA	Subject singular but verb plural	816
These aromatic **gasolines** may cause damage to elastomers.	Global error/ Morphological	Plural	Unnecessary insertion of plural markers	55
The fuel suitable for vehicles **were** coal tar distillates.	Global error/ Morphological	Uncountable	Plural/singular	98
It is **clears** that no system ever	Global error/ Morphological	Verb	Inappropriate verb construction	280

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Collection is by direct temperature measurement using thermocouples and thorough analysis of interferograms of the flow	Global error /morphological	Noun/omission	Omission of direct subject	180
A flow that occurs by an external force such as pump for liquid and compressor for gas when fluid moves on a macroscopic scale in the form of the circuit currents then it the heat transfer caused by convection.	Global error/ syntactic	Sentence structure	Fragmented clause	985
When **young** refining process specifically designed to provide hydrocarbons components.	Local errors/ Lexical	Word	Wrong word choice	47
The relation between **the** viscosity of **the** gasoline and **the** heat transfer	Global errors/ morphological	Article/	Omission/addition	84
It **causing** the water to circulate and rise as the density decreasing.	Global errors/ morphological	Verb	Wrong tense	385
He said **we** have a micro-fabricated device. The gasoline is like other alkanes **sounded a bit** heavy in the vapor phase	Local errors/lexical errors	Informal usage	Contractions, informal vocabulary	29

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The result is equivalent **with** the earlier reading.	Global errors/morphological	Preposition	Wrong preposition	227
The office has five rooms **in it**	Global /morphological	Reference error	wrong pronoun/ demonstrative determiners to use	145
And the compressor had removed for the further test.	Local error/mechanical	Punctuation	Use of comas, starting with conjunctions,	84

Graph 1: No. of errors

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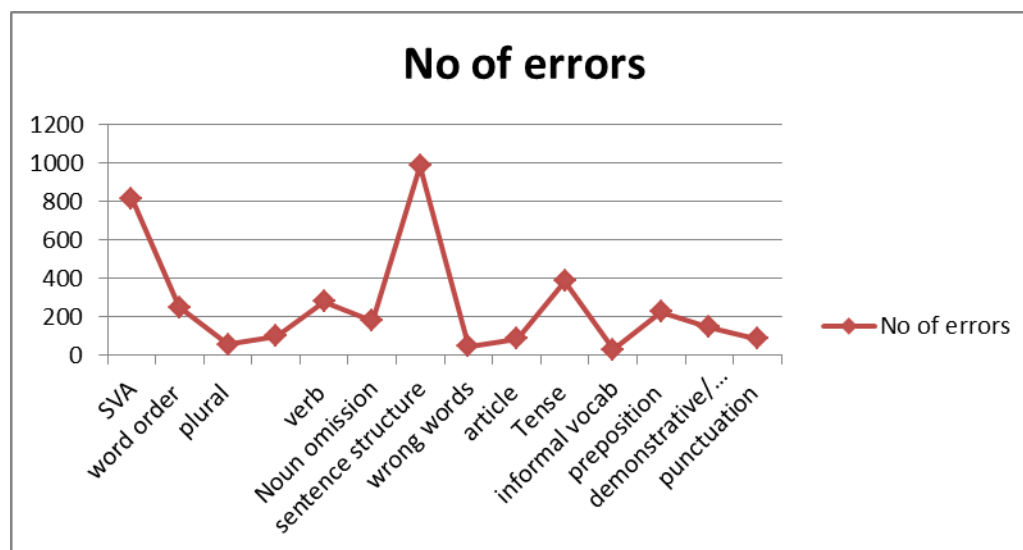
Table 2: The percentage of errors

Type of errors	No of errors	percentage
SVA	816	22
word order	250	7
plural	55	2
countable/uncountable	98	3
verb	280	8
Noun omission	180	5
sentence structure	985	27
wrong words	47	1
article	84	2
Tense	385	11
informal vocab	29	1
preposition	227	6
demonstrative/ determiners	145	4
punctuation	84	2
Total	1248	

5. Discussion and Analysis

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The data for this study were drawn from the project report which students submitted at the end of the semester in level 4. The project in level 4 (4th year) is a module running for a year. Students fix their project proposal and do their major research work in their first semester from which they produce Introduction and Literature review of the report. The second semester they devote their time in experiments, gathering result and completing their writing the report.

As shown in Table 1 and 2, the errors marked high are sentence structure (985), omission of subject (180), Subject verb agreement (816) word order (250) and wrong tense (385). Except wrong tense, the major problem suffered in the area of structuring meaningful sentences. The errors committed in subject verb agreement, word order, sentence structuring/fragmented sentences and omission of subject which hinder students from making meaningful complex sentences especially where the concise writing is very much in need. Diab, (1996) observed that arabic students make syntactic errors because "in English, items in series are separated by commas and the conjunction 'and' is used just before the last word. In contrary to English, in Arabic, each item in a series is preceded by the conjunction". Constant contact with students and experience from writing classes, it is also observed that most of the students depend on google translator which translates word by word. The word order difference in Arabic and English causes SVA pattern change in translated sentences which also lead to fragmented form. Sometimes the translator fails to figure out the contextual meaning as well.

It is worth noticing that, few categories such as plural, wrong words, informal vocabulary, punctuation, articles are in a less scored category. It may be because level 4 students might have benefited with their research methodology module in their subject area which more or less deals with the structure of the report and research. The report is fully technical based and it is not timed essay. Project report is a final report of an engineering student which must be thoughtfully prepared in two semesters. Still students' work shows that they still struggle to frame complex and compound sentences in a concise manner. Inconsistencies in maintaining the tense and wrong use of preposition were the other categories where students faced problems. They add 'is' with other main verb as well as they confuse between simple past tense and perfect tense. For example, **it was been plotted by using the Math lab**. Preposition always have posed

difficulty to Arab students because various English prepositions have the same function. Scott and Tucker (1974) mentioned that while translating an Arabic preposition can be referred to other matching several English prepositions and the other way around. To my point of view, in other hand , depending to the results are few examples from students writing which shows their confusion.   Looking at these errors category no one can argue that Arabic language influence hinder the mastery of English. Researchers like Duskova, 1979; Zughoul, 1991; Shalaby *et al*, 2007; Zimmermann and Schmitt, 2002; Llach, 2005; Hemchua and Schmitt, 2006 claim that these forms of errors are L2 based not L1. These errors are called developmental errors which caused by lack of exposure to the target language and sufficient knowledge to distinguish between form and use.

Conclusion

This study attempted to identify, categorise and describe the errors committed by level 4 students in chemical engineering stream. After having analysed the data gathered, the study concludes that out of 3665 errors, 2231errors related with sentence structuring which alarms that students faced serious problems in applying the grammatical rules in organizing and expressing their ideas in written form. In order to achieve the competency in writing, considerable measures to be taken to attain language proficiency. English support classes from Level 1- 4 (1st year to 4th year) must be entertained. The syllabus designers need to look into the needs of students which could focus more on different kinds of report writing with complex structure of sentence construction. The subject teachers also need to work hand in hand with language teachers to provide more English exposure. As Corder (1967) says "we cannot really teach language, we can only create conditions in which it will develop spontaneously in the mind in its own way".

The organizational part of the technical reports were not included in the analysis which may help to analyse other important aspects such as coherence, different elements of report, tone and style of report-writing.

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Grammar and Grammar Teaching: Changing Perspectives

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Inferred-Negative Recognition in a Grammar Classroom

Dr. Sameer Ali Al-Salihi, Ph.D.

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Introduction:

Inferred Negative in this article refers to language structures that project negation through devices other than N-negators (no, not, never, non-) or negative words (hardly, scarcely); it is meant to be represented by hypothetical conditionals, possibly propositions, and such literary contexts as irony or sarcasm.

A paramount objective behind this project is to empirically investigate how well a sample of Arab learners of English studying grammar recognizes Inferred Negative.

The researcher has employed a test to scrutinize the students' comprehensibility of inferred negative. This inevitably requires finding out the meta-

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linguistic awareness of the pragmatically inferred language, which has to do with students' ability to reflect on the realistic language use' where the investigator has worked out any presupposition or implication projected in the learner's mind screen.

A complementary creative action is taken by the researcher in which he is expected to come up with logical representation using certain symbols for propositions with invisible meanings.

Some recommendations based on the findings arrived at have been introduced to the teaching staff to promote their students' interest in learning this type of grammar, which can be connected to human tendency to think in opposites.

Overview

Needless to claim that all the grammarians were all in agreement on the negative definition; hence, consulting such works as (Quirk, et al. 1985:782; Murphy, 2004; Richards, 1996:243) lets us come up with this general definition: 'negative or negation is a grammatical term for contradicting or denying some or all of the meaning of an affirmative (positive) sentence in terms of inserting a negative word into the appropriate position in that sentence'.

A lot of writings and research devoted to the negation literature have accounted for what we call '*regular* negat1ve' where *regular* is used to mean 'pertaining to the language form that adheres to the conventional standards of usage and correctness. In this type a word or part of the word often called a '*negator*' (Richards, op cit.: 244) represented by:

A. The negative particle (or adverb) '*not*' ,contracted (*n't*) :
1)   a- He is not (isn't) there.
     b- They asked him not to leave.

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B. The negative particle (adjective/adverb) '*no*' :

    2) There is no food./ His recovery was no small miracle.

C. The negative indefinite pronouns' *nothing, nobody, none'* and *adverb 'nowhere'* :

    3) Nobody passed the test./ We went nowhere.

D. The frequency adverb '*never*':

    4) That idea never occurred to me./ Never mind.

E. The prefix '*non-*' :   non-racist

       This type of negation can also be called *'n-word' negation'.* It has not been difficult to predict that this type is relatively easily realized by EFL learners at various levels in the educational institutions by reason of the existence of *n-words* in the surface structure. However, regular negative is **out of the scope** of this paper. Our main concern will be ' implicit negative'.

Inferred Negative

       Inferred negative (henceforth I.N.) is not pictured by a lexical item such as an 'n-word' or other 'partial negators such as rarely, hardly, seldom, etc.,' but projected on the screen mind (deep structure. I.N. therefore, is present but not said; it is completely invisible and comes out in terms of   *'inferring'* based on what additional meaning is to be suggested, implied, or conveyed out of the sentence or utterance said. As far as our topic is concerned, it has been found that two types of pragmatically implicit negative are included: 1) **presupposed** and 2) **implicit** negatives.

1. Presupposed Negative

       From the general definition of *presupposition* offered by Pecci (2010:19), "anything the speaker assumes to be true before making the utterance", presupposed

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negative is assumed by the speaker to be true and greatly dependent on the assertion to be made by the listener in his reaction (e.g., providing an answer); anyhow, the pre-assumption (presupposition) exists unless it is contradicted.

Consider this example: (Technically, the symbol >> stands for '***presupposes'***)

Speaker: He used to smoke.   >> *He no longer smokes.*

Answering this question by the person addressed:

The person addressed: "I think this is correct" means that this presupposition becomes true, i.e., asserted. In this article, however, the person addressed is not our concern, that is, we are interested only in what is negatively presupposed by the speaker (or writer).

This type of invisible negative, to continue, was traditionally expressed as 'hypothetical-meaning based' (for detailed explanation of the term, see 184; Quirk, et al. 1985:338 & Leech and Svartivic, 1988:125; Levinson, 1983), in which past verb tenses have been used to denote unreality or past probability or what has been called 'opposed meaning'. Exemplifying this is included in this classification of the presupposed negative:

a) Unreal condition with negative expectation (= presupposing falsehood or unlikely condition):

    5) (a) If he listened to me, he wouldn't have a problem. >> he didn't listen to me

        (b) If the notice had only said 'mine-field in English, we would never have lost poor Llewellyn.   >> the notice didn't say' mine-field' in English

b) The subjunctive 'were', expressing unreal wish or regret:

    6) (a) It's time you were in bed.   >> you are not in bed

     (b) If I were you, I wouldn't do it. >> you weren't me

c) The conjunctions 'as if/ as though':

7) (a) He behaves as if he owns the place. >> he doesn't own it

   (b) It was as though the world had come to an end. >> it hadn't come to an end.

d) Verbs like ' wish and suppose" :

8) (a) I wish he had done it. >> he hadn't done it& there is no consequence

   (b) Just suppose we were jailed there. >> we weren't jailed there& there is
       no consequence.

e) Such an expression as 'in your place ' :

   - In your place, I would have taken a taxi.   >> he/she wouldn't have it

2. Implicit Negative

Negative here exists in some literary or rhetorical devices such as *irony, sarcasm, pun, wit, apophasis, etc.* (for an explanation of these terms, see Merriam-Webster's Encyclopedia, 2005). Through these devices where the literary boundaries among them are often not clear-cut, a negative reference (often expressed by the use of an antonym) is intentionally projected in the speaker's/writer's mind, whereas the listener/reader has to ponder a bit to work out the intended meaning depending on such factors as context, background, knowledge, and inference . Then to capture the reality of the negative meaning, a listener/reader has to apply these relations:
(The symbol ~ is used to stand for negation.)

9) (a)   ~ (positive reference)   → a negative result, or

   (b)   ~ (negative reference) → a positive result

The second yields a double negative (see Newmark, 1995:168), but its result is imaginatively constructed. Additionally, suprasegmental units, (a term used by Cruttenden, 2001:42, 63, 255) such as stress, tone, and intonation, are often used to clarify the speaker's attitude.

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To account for this class of negation modestly and effectively in this paper, only two literary devices, namely *irony* and *sarcasm* are covered. In addition, a third different type concerning with possibility is used.

2.1 Irony-Based Negative

Irony occurs when a speaker/writer expresses one thing and means the opposite (using an antonym) which is often semantically signaled as negative. Consider these situational examples: (the symbol => is used to stand for *implies*)

(**i**) If a person exclaims," I am calm!", but reveals an upset emotional state through his rising voice . In this way he covertly or implicitly means:

10)   ~ calm → upset

That is, 'he is not calm (upset)!" This might happen in a classroom situation with a few trouble-making learners in which "an additional conveyed meaning" has been inferred(Yule, 2001:142). Brown and Yule (1983:31) consider the like an 'implicature' (an alternative word to 'implication) which is described by Grice (1975: 44) as "the intended meaning that goes beyond the literal meaning."

(**ii**) "Nice, nice! His speech is always nice!", a phrase within a speech given by one statesman who has been much offended by his political opponent when he had accused him of being ' a double agent'. Here, an expression of praise (i.e., nice) is used where blame (=> unpleasant or not likable) is meant. Irony is normally reinforced via a variation in the length of syllables, tone units, and speech rhythm.

Peccei (2007:32), nevertheless, accounts for the difficult situation of this variation by stating" Gestures, facial expressions, and tone unit of voice cannot be recreated on the printed page, and yet a great deal of the communication in

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conversations involves these channels." This can be paraphrased as understanding such an ironic settings involves far more than knowing the words uttered or the grammatical relations between them, and this beyond this article.

In a grammar-class situation, this conversation between an Indian teacher (T) and his/her learner (L):

11) **T**: Where is London?   **L**: London's in Pakistan, isn't it, teacher?
   T: And New Delhi is in America, I suppose.

Here the teacher's answer ironically serves to implicate: => London isn't in Pakistan

(**iii**) The 'tallest' person in a classroom might be called "Shorty!" where the latter (i.e., antonym) represents the negative aspect of the former.

2.2 Sarcasm-Based Negative

Sarcasm refers to an act stating the opposite of the intended meaning through sneering, jesting or mocking at a person, situation or thing, e.g., to say 'That's fantastic!' in an offended tone would mean:

12)   ~ (fantastic) => awful = 'That's awful!' .

It 'is sometimes viewed as an expression of concealed anger or annoyance. Hence the example above may be employed above in a situation where someone takes the position of another by force or any illegal action. Two other situations are taken from (Barnhart, 1995:88):

(**i**) 'How unselfish you are!' said the little girl in a sarcasm as her sister took the biggest piece of cake. Obviously 'unselfish' here strongly signals an opposite meaning through negative:

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13)   'How + ~unselfish+ you are?" to mean 'you are not unselfish' ; this double negative (negating a negation) resolves to a positive /affirmative in terms of semantically deleting the
negatives:

14)   (~ un-) : yielding "you are selfish' the speaker's anger may be indicated by stressing the length of the whole syllables of the word 'UNSELFISH'; for a brief discussion of the term 'double negative', see Richards, et al. (2002: 116).

(**ii**) 'Don't Hurry!' was my brother's sarcastic comment as I slowly dressed. Here the listener relied on the process of inference to arrive at an interpretation of that sentence: Do Hurry.

Structurally, this inference comes into being by:

15)   Don't + ~ hurry.

In Levinson (1983:111), a learner receives a negative implied response as follows:

16) *Jonny*: Hey Salley, Let's play marbles.
   Mother: How's your homework getting along Jonny?
His mother here wants to remind him => He may not be free to play yet.

For more examples of implicature, see O'grady, et al. (1996:300ff).

2.3 Possibility-based Negative

This type implies sentences containing possibility structures, such as *'possibly, maybe, probably, may/verb, perhaps'*. The sentences, for Levinson (1983:123,140), logically share their negative implicature forms. For example:

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17) There may be life on Mars => There may not be life on Mars.

3. Test

The subject of this article has come to the writer's mind when he sometimes used such inferred negative implied or presupposed in special-classroom utterances, just to grab the learner's attention to a classroom-pedagogical situation to react in an opposite way. The examples employed in the explanations of the types of this topic show that we can, intentionally or unintentionally, imply negative in utterances in terms applying suprasegmental features. Teachers might exploit this article to promote their students' awareness towards a pragmatic understanding of sentential contexts, particularly those with negative implication.

To scrutinize the study ideas and claims regarding the students' comprehensibility of inferred-negative structures, a test is conducted.

3.1. Test Description

A recognition test given to students can indicate how well they perform in using negative, and hence, such tests can provide a good base for developing some recommendations to those who are pragmatically interested in proper use of negatives. Bearing this in mind, the test may be used to identify the gap between what students have studied and what they apply in that area and how we can support the positive application.

The test is of two parts:
Part **1** tests the students' recognition of all the structures accounted for in regular

(5 items) and presupposed (5 items) negation types, using a reading-comprehension technique requiring a yes-no answer.

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Part 2 also tests the students' recognition of all the structures accounted for in the 'inference-based negative' through listening-to-the-teacher and reading the contexts with the role-play technique, It contains seven items: five(Items 2,3,4.5,7) with implicit negative and two (items 1 and 6) as distracters (See the appendix).

The test-retest technique was used to determine the reliability, where the test was administered on two separate occasions. The first set of scores was correlated with the second; the reliability correlation result was (+ 0,78) which was considered acceptable. Regarding the test validity, 'face validity technique was applied, where the test was given to some senior staff to have their subjective opinions. Most staff pointed out that the test appears to measure the recognition knowledge it claims.

3.2. Subjects

The subjects of the test were Saudi male students from the English Language Center in Jubail Industrial College. They are leveled as being 'intermediate' since they have finished two comprehensive novitiate programs. Only the so-called Regular-Negative structures were confirmed to be studied through both grammar and skills.

3.3. Findings

Close scrutiny of the answers indicated a logic expressing ease or difficulty in accounting for the negative included in the test among the subjects. There was a general trend that they could recognize more easily the regular negative structures which they were already taught using their prescribed course-books; however, some lexical negative words such as ' hardly and seldom' were more difficult to be realized due to little frequency of occurrence or complex context of their usage. On the other hand, as the comparison lay between regular and presupposed negation in Part 1, the researcher found out far more positive performance regarding former (regular:82% , items 1-5), whereas the latter (presupposed) was found having highly low

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performance(9%, items 6-10) as it was more difficult to realize due to its status as invisible and of a pragmatic-treatment nature.

As regards Part 2, the ' implicit negative' with positive performance of (73%) was, unexpectedly, more easily recognized than the' presupposed negative' since the situations concerning the former were said with sound affections (e.g., the length of syllables, tone units, and speech rhythm) and/or role-play led to the proper answers; the two distracting items were very effective in reducing guessing.

4. Recommendations

Sure enough, this article, which was a modest attempt to investigate a significant pragmatic category of negative (i.e., inferred negative), simply captured how well a sample of non-native speakers of English (who have completed high intermediate-leveled courses) perform it at a recognition level only. Following are some recommendation based on the findings arrived at above:

a) Generally speaking, situational tutoring in association with role-play activities much assists in stepping up the students' readiness to recognize pragmatic concepts effectively.

b) In college classrooms, tutors should accidentally underscore the role of pragmatics as it basically deals with working out additional meanings, not literarily communicated (see examples, 11 and 16 above). Students' awareness, therefore, towards understanding invisible meanings would increase chances to much understand the other clearly- a paramount need in today's world.

c) A simple symbolic methodology can be selected to deal with 'inferred negative'(or any other pragmatic concept) in the process of teaching, e.g., some symbols such as ' >> , =>, ~ ' were employed in this study to logically express the idea of what is negatively presupposed or implied in certain grammatical structures. Engineering-or-Industrial-College Students generally have math and science minds.

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d) The use of suprasegmental features (gestures, facial expressions, tone units, rhythm) should be underscored to reinforce working out additional meanings, if any.

e) The concept of negative (regular or inferred) ought to be of learners' concern On the basis of the fact that there is a general human tendency "to think in opposites" i.e., any statement can be false unless it is reasonably asserted.

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Appendix: Test

Part 1) Consider carefully the following items, then use (√) for **YES** when you feel there is a negative structure communicated (literarily said) or not; if not, use **x** for NO:

		Statements	YES	NO
1	His discovery was no small miracle.			
2	I hardly travel abroad.			
3	Fawzi seldom fixes his car by himself.			
4	Neither of the employees works properly.			
5	People don't like			
6	He behaves as if he owns the place			
7	I wish he had done it.			
8	Just suppose we were jailed there			
9	In your place, I would have taken a taxi			
10	It's time you were in bed			

Part 2) Listen to the instructor carefully. use (√) for **YES** when you feel there is a negative structure communicated (literarily said) or not; if not , use **x** for NO:

		YES	NO

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1	One of the employees made very good suggestions to complete a great project. The boss said to that employee , "**Thanks so much for your *help*, "**		
2	In a classroom situation with a few trouble-making children who have deliberately caused quarrels with a lot of a noise , the teacher exclaimed (with a loud, rising voice) ," **I am *calm*** ! Would you please listen to me?"		
3	"**Nice, nice! His speech is always nice**!", a phrase within a speech given by one statesman who has been much offended by his political opponent when he had accused him of being ' a double agent'.		
4	Your head 'll hit the roof, **Shorty**!!		
5	In a birthday party ,"***How unselfish you are***!", said the little girl in a sarcasm as her sister took the biggest piece of cake.		
6	" **You wok *hard***, Ahmad," the teacher said with a humorous look, as he has found out that Ahmad has always done his homework well.		
7	' **Don't Hurry**!' , was my brother's sarcastic comment as I slowly dressed . We both were invited to attend a conference.		

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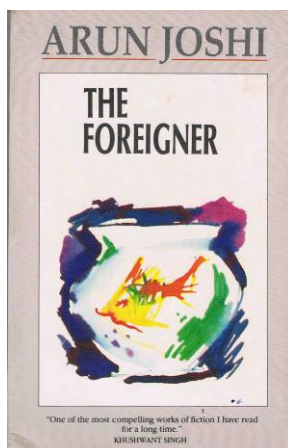## 11th International Congress on English Grammar (ICEG 2014) In association with Systemic Functional Linguistics

Grammar and Grammar Teaching: Changing Perspectives

Editor
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Theme of Withdrawal in Arun Joshi's Novel *The Foreigner*

K. Savitha, M.A., M.Phil.

Abstract

This paper deals with Arun Joshi's recurrent theme of withdrawal in his novel *The Foreigner*. His hero is an intensely self-centred person, prone to escapism. Joshi deals with the theme of withdrawal in relation to self, the society around, and the society outside and also humanity at large. Joshi tries to excavate the lonely life led by the protagonist. This novel examines the problem of a man's frustration at being unable to find a meaning in his existence and also how he departs from his responsibilities and tasks.

The Theme of Withdrawal

Arun Joshi is a prolific writer writing in English. He grapples with the moments of terribly trying situations in human life. His novels explore the human predicament and the motives responsible for a man's action, or his psyche. He reveals the confrontation of man with his self and the question of his existence. His search is directed to the mysterious region of the human psyche, and it delves deeper and deeper into the inner recesses to find instincts and impulse at work.

This paper deals with the theme of withdrawal in Arun Joshi's first novel *The Foreigner*. Through the hero, Joshi makes his readers peek into the confused inner self of the man who is spiritually bankrupt and withdraws from all his works, while dealing with various people throughout his life.

The Protagonist Sindi Oberoi

The protagonist is a young man called Sindi Oberoi. He lacks involvement in the life he leads. The following paragraphs explain his feelings of separation from his family life, love life, social life, friendship, and studies.

The Foreigner opens in a morgue where Sindi Oberoi has to identify his dead friend, Babu Rao Khemka. Of mixed parentage (mother English, father Kenyan – Indian), Sindi is haunted by rootlessness and a confused sense of life. He has no strong bonds. He

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calls himself an alien. He is an Indian Kenyan who returns to India after many years in the west.

Relationship to Parents

Joshi's Sindi Oberoi, is a product of the meeting of the East and the West. After the death of his parents, Sindi is deprived of parental love. On the other hand, he does not care for their images and shows utter indifference when he is reminded of them. He tells Khemka, "For the hundredth time I related the story of the strangers; whose only reality was a couple of wrinkled and cracked photographs" (11). Sindi recalls those days when his parents lost their lives in an air crash, while he needed them most. He is forced to lead a life of a foreigner, after the death of his uncle but during his uncle's presence he felt a kind of security with him. He finds himself insecure and uncomfortable:

I had not felt like that when my uncle was living. It was not that I loved
him very much or anything as a matter of fact we rarely exchanged letters,
but the thought that he moved about in that small house on the outskirts of
Nairobi gave me a feeling of having an anchor. After his death, the
security was destroyed. (61-62).

Alien to His Own Culture

Sindi has been denied parental love, family affection and cultural roots. He grows into a wayward man and finally becomes a wanderer – alien to his own culture. He finds no longer a security and his sense of being an outsider remains static. His restlessness, mental agonies that he suffers and his own predicament with existence, compel him to think this way:

But you at least know what made an ass of a man; we do not even know
that you had a clear cut system of morality, a caste system that laid down
all you had to do. You had a God. You had roots in the soil you lived
upon, look at me. I have no roots. I have no system of morality. What does

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it mean to me if you call me an immoral man? I have no reason to be one thing rather than another. You ask me why I am not ambitious; well, I have no reason to become so, to think of it. I do not even have reason to live. (135 – 36).

Illusions

Sindi's nourishing illusions and pretending detachment makes him form relations with a series of women; but with June, he has come face to face with his hypocrisy and stupidity. The inner conflict makes him refuse to the proposal of marriage with June. Sindi feels that, "Detachment consists of right action and not escape from it" (*The Foreigner*, 206). His sense of alienation worsens after the death of June and also Babu.

Complete Withdrawal from Life's Pursuits

Sindi may have had some mission, some purpose, and some desire in life, but he has completely withdrawn himself from all such pursuits of life. Since he has never been guided in his earlier life to lead such a life, he does not make himself involved with all sorts of natural ventures. Without such guidance either from his parents or his uncle one knows well that this has been the natural life for him. He has formed his own ideas regarding life. Sindi is more on the defensive and is of the withdrawn self. Sindi wants to escape suffering and as such he tries his best but fails. Sindi is internally hurt and he records the pain of such internal wounds:

There were things I wanted, only I did not know how to get them. I wanted the courage to live without desire and attachment. I wanted peace and perhaps a capacity to live. I wanted all these. But above all, I wanted to conquer pain. What could I have done with the dictatorship of a company if the ball of pain still hung around my neck like a dead albatross? I wanted an answer to the question that my suffering had left with me like swollen carcasses strewn on riverbanks after a flood; only after I knew what my purpose was, could I begin to fulfill it. (118)

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Undergoes Changes, Yet Still an Alien

Sindi Oberoi remains an alien throughout his life. He undergoes various changes and a number of bitter experiences. While he was in Kenya, he contemplates suicide and when he comes to London, his dull life gets a little lift in his love life with Anne and Kathy .These experiences disturb him badly. He knows the intimate relationship with June and Babu in Boston. Life takes a new turn when he opts for June. June, on the other hand, wants to love, marry and create a home for herself. Sindi's defense of detachment dies down when he learns of her intention. When Sindi overcomes this crisis and finishes his studies, he decides to come over to India with the notion that his main purpose is to look after the family of Babu, as an act of penance and to atone for his involvement in the death of Babu.

Alien in Home Land

Sindi finds himself as good as a foreigner in India as he was in America. He realizes his position of "an uprooted young man living in the latter half of the 20th century" (195). His deep-rooted sense of a foreigner does not leave him even for a moment:

> Perhaps I feel like that because I was a foreigner in America. But what difference it would have made if I had lived Kenya or India or any other place for that matter? It seems to me that I would still be a foreigner, my foreignness lay within me and I could not live myself behind whatever I want. (61)

Sindi tries to shirk off his duties, not out of the experiences of life, but out of his lack of life's immense knowledge. His advice to June breaks his emotional hold on her and proves to be a self-deception, when he says:

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Marriage would not help, June. We are alone both you and I that is the problem. And our aloneness must be resolved from within. You cannot send two persons through a ceremony and expect that their aloneness will disappear. (126)

Self-analysis

The protagonist tries to defend his standpoint with regard to involvement. At times he undergoes self-analysis. He realizes his position as an outsider. He blames the American culture for the eventual disturbance in his life, the disorder he undergoes, the obsession he faces. He suffers a lot but never takes it otherwise. He maintains, "There is no end to suffering, no end to the struggle between good and evil" (41).

Meaningless Human Life

Sindi is morally responsible for the death of both June and Babu. He harbours a deep-rooted feeling of unreality and in course of time, he feels as an insecure man. His relationship with Anna, Kathy and June fails, as he cannot work out a complete union in any case. His disassociated view of life and the world and his peculiar relationship with others, work very greatly to test his isolated nature. He is fully aware of the meaninglessness of human life in this world. He believes in the inevitable suffering and endless struggle between good and bad. He admits, "There is no end to suffering, no end to struggle between good and evil" (41). To Sindi, life is short-lived, unreal and inescapably painful. He observes:

Nothing ever seems real to me, leave alone permanent. Nothing seems to be very important … Death wipes out everything, for most of us anyway. All that is left is a big mocking zero … But in my world there are no statues of liberty. In my world things are inevitable and what's more, all of them are sad and painful (107-8).

Continuing Sense of Seclusion

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Sindi's sense of seclusion is his only motive in life. He will remind himself very often, "I don't want to get involved" (62). A sense of separation has engulfed Sindi after the death of his uncle in Kenya who was his last link in life. He could not nurture a bright side of life. He is open to let out his thoughts:

> I could see the lengthened shadows in unlighted rooms… I could smell the decay of love, the sudden realization that the end had begun… the hand that so livingly held mine would perhaps someday ache to hit me. I wasn't afraid of getting hurt, but to hurt June would have been unbearable. I could avoid the tears and the lengthening shadows if only I had the strength to act on what was right. (63)

Failure to Grasp the Essentials of Life

Sindi's efforts did not bring him any positive response in life because there were no experiences which taught him the art of living. Thus he fails to grasp the essentials of life. He admits his longing for experience "I didn't work to earn money. My mind was full of thoughts and I wanted a different kind of experience to sort out my ideas" (142). All that appears to him as pleasant and delightful at first, ends in pain and it puzzles him. His love affairs with Anna, Kathy and June do not provide eternal, permanent and perfect happiness.

Joshi gives stress on the mysterious nature of life. To him the events are incalculable and uncontrollable. One gets involved inevitably. Sindi also agrees, when he says, "One does not choose one's involvement" (44). The deaths of both June and Babu drain out his lingering confidence. A deep sense of internal pain in him may.kes him feel as if there is nothing left for him to depend upon. The feeling of nakedness in the hands of existence grows with every passing day and a strong urge overtakes him again to wander about the streets of the world. The sense of withdrawal heightens his longing for isolation.

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Refuse to Mingle

Sindi is once again faced with the problem of putting together all that has happened to him and his coming to grips with life. He becomes a petty officer in a firm belonging to a corrupt industrialist, Khemka. There he assumes his usual role of a stranger. Khemka tries to win him over with money to save himself from the disgrace of arrest and imprisonment. Sindi is caught in the nets of events and he cannot withdraw.

Sindi's main characteristic is that, he would not mingle with others easily, he is aloof. It is this withdrawal from action that lands him in a complicated situation. He has to decide in any serious action; but he will sense the danger of a future course of action and desists from carrying it on. Naturally he will withdraw himself from the action or the persons connected with the action. He explains his point of view in the following lines:

> There is no purpose in life. There is perhaps a little purpose in right action,
> in action without desire. I had little desire to become a saint. I merely
> wanted to escape pain I had found many ways but I had found none. (120)

Motives Revealed

Arun Joshi brings out the motives of Sindi here and there. Being like the protagonist of the novel, only the novelist could talk of the helplessness of a 'foreigner' as Sindi, who is without roots, no family and relations. Through Sindi, he finds the right character to pour out the feelings of an aggrieved soul:

> There were things I wanted; only I didn't know how to get them. I wanted
> the courage to live as I wanted; the courage to live without desire and
> attachment. I wanted peace and perhaps a capacity to love. I wanted all
> these. But above all, I wanted to conquer pain. What could I have done
> with the dictatorship of a company if the ball of pain still hung around my
> neck like a dead albatross? (120)

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Joshi seems to draw an X-ray of the protagonist's mind. Sindi Oberoi, the protagonist realizes that his mind is struck by some inevitable questions about his identity, and the purpose and relevance of his life. He thus realizes that withdrawing himself from life, renouncing all responsibilities is not the proper solution to his problem of soul-searching, if he has to do his duty in this world. Thus this hero seems uncomfortable to face the truth and this is what makes him withdraw from all his actions in his life. Thus he has to distance himself from society to avoid pain, concern and its aftermath.

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Ladder to Career Growth

P. Suganya, M.A., M.Phil.

Abstract

People Skills and Personality Development are inter-dependent and are the most important skills for successful career growth. People skill is an ability to communicate effectively with people in a friendly way, especially in business and also in society. People skills open career doors. To move up in the organizational ladder, people skills become more important.

Personality is a very broad term and takes into account the physical as well as the emotional as well as the mental state of an individual. At times even mannerism is considered a part of personality.

"Personality Development fundamentally means grooming and enhancing one's inner and outer person, to bring in a positive change in life. Each and every individual features a distinct persona that could be polished, refined and developed". http://listdose.com/top-10-

most-important-personality-development-tips/. This technique includes improving communication skills, speaking abilities, boosting one's confidence, developing certain hobbies and so on. It is actually the development of the organized pattern of attitudes and behaviour which makes an individual distinctive. To attain both People Skills & Personality Development, building up confidence is important. Optimism is the root on which one can build confidence. Thus by improving optimistic outlook on life, one can begin to excel in soft skills, thereby becoming successful in their career.

People Skills and Personality Development

People Skills and Personality Development are inter-dependent and are the most important skills for successful career growth. People skill is an ability to communicate effectively with people in a friendly way, especially in business and also in society.

"The term "people skills" refers to both the ability to interact effectively with others and the ability to deal with one's own emotions, reactions, and motivations. Because these skills are a crucial part of being a healthy and well-adapted human, academia and professional workplaces devote much attention to understanding and cultivating them. People skills open career doors". http://www.reliableplant.com/Read/26406/Four-tips-people-skills.

Ability to be Understood and Share Ideas

High quality people skills offer one of the important reasons rank-and-file employees are promoted to management positions. As they move up the organizational ladder, people skills become even more important. Executives are promoted for their abilities, but when they fail, it is usually because of poor people skills. The ability to be understood and share ideas efficiently is the keystone of people skills. People with strong verbal skills can use language to adapt their message to a particular audience and form meaningful logical connections.

Non-verbal Communication

Non-verbal communication is equally important in positive relationships. The ability to send and interpret signals transmitted through facial expressions, postures, gestures, and eye contact is a people skill that will enhance a person's expressive ability and prevent misunderstandings. Individuals who understand and accept their own motivations, beliefs, and shortcomings are better furnished to handle interactions with others.

Self-esteem allows people to project a positive and confident image of themselves. It also puts others at ease and facilitates the formation of positive relationships, both in the business world and in personal life. The ability to recognize feelings in others that may not be explicitly stated is an important part of communicating and interacting.

Empathy

Individuals who cultivate empathy by attempting to place themselves in another person's situation are simultaneously cultivating a whole subset of people skills that will allow them to respond appropriately to the complicated demands of the social world. People skill is the capacity to resolve disagreements and restore peace in volatile social situations is another important element. Inherent differences in outlook and personality certainly lead to tension between people, particularly those who are forced into a social situation by the demands of work or other obligations. This category of skills can be cultivated through training and strategies for controlling volatile emotions, listening attentively, interpreting nonverbal communication, and being sensitive to personal differences.

People Skills are Vital During a Person's Entire Life

Developing people skills is vital during a person's entire life. Whether the individual is in elementary school and trying to get along with bullies on the playground, or a leader in a corporate office, these skills are vital to communicate effectively. People skills open career doors.

Some Tips

The following tips help people to develop people skills.

1) Smile at people as much as possible. This will also put others at ease when they are around you and make it easier to start up a conversation.

2) Be friendly and make eye contact with others.

3) Be an active listener when you are having a conversation. Give the person your full attention and acknowledge that you are hearing what they are saying.

4) Focus on what the other person is saying instead of what you are going to say next.

5) Communicate what you are saying in a clear and coherent manner. This will project that you are an intelligent and capable person.

6) Demonstrate that you respect the other person and value what he is saying. Affirm that his ideas are worth considering with praise about valid attributes that apply to the situation.

7) Say a heartfelt apology when you are wrong. Admitting you made a mistake will win you more friends and supporters than trying to manipulate the situation to cover your errors.

8) Speak in a positive manner to everyone as much as possible. A positive person is a more pleasant person to spend time with than one who is negative or in the habit of making snap judgments about others. Becoming good at anything takes time, and learning people skills is no exception. Take advantage of any opportunity that comes your way to further develop your skills.

Personality

Personality is a very broad term and takes into account the physical, emotional as well as the mental state of an individual. At times even mannerism is considered a part of personality. No matter where people go for an interview, or daily to the working place, their overall personality plays a very crucial role in determining their success.

This is the reason why so many people now-a-days enroll for personality development programs. But to be honest there is no need for that. People should have only one thing in mind that these institutes do not do any magic and will not turn people into different beings devoid of flaws. They merely teach how to manipulate one's self and bring out the good. This can be done by oneself as well with a little guidance and people can save their precious money from slipping out of their pockets.

Tips for Personality Development

The following are some important tips that can help people to develop their personality.

1. The first step to develop personality is to know oneself. It is very important to know oneself in order to figure out what needs to be done to modify his/her existing personality. Knowing oneself is not about knowing one's favourite colour, food and etc. It is

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about knowing one's limitations and plus points. One must be aware of one's abilities so that he/she can use them when the time comes.

2. One needs to analyze oneself and find out what is it that he/she is lacking in. One needs to accept one thing - that one cannot be best at everything. We all have our strengths and weaknesses. Each one is different from the other person. Each one has their own set of talents and abilities No one is perfect in this world. So never compare yourself with others. It does more harm than good. One should esteem oneself and will definitely achieve a better personality.

3. A very important trait that is required to achieve anything in life is a positive attitude. Positive approach increases the chances of completing the task at hand. Positive attitude also makes one friendly and cheerful which on the whole reflects the personality.

On Personality Development

Personality is not just about how people look. It is how people present themselves. It is how people impress others. People need to have an attitude that is pleasing so that people are welcomed wherever they go. Be courteous and humble. Greet juniors and equals with a smile and respond to their greetings. At times have lunch together or offer lunch to them. Be available for people. This is a remarkable trait for personality. Mannerism carries a lot of weight in the professional world. Having a personality takes into account everything. Not just the way we dress up and talk, but also body language. How people walk, sit, stand, eat and how people behave when others are talking to them etc. make a huge impact on others. Body language is therefore an ever important aspect of personality.

The easiest way to achieve a good personality is to have a good physique. It is a very important part of the personality. Physique not only sets an impression but it speaks a lot about you. A good physique says that you are a well-organized person. You think about yourself and also your health. It also gives a perception that you stay away from bad quality and company. So start exercising and stay fit to develop your personality.

A very vital part of any personality development program is to help people speak better. It does not mean one should use big words and give speeches. The words that people use are very important. People should use decent and simple language, which is understood by all. Now-a-days English has top priority.

Ladder to Career Growth

A great personality knows how to impress and make an impact. All the pain of building a personality is to be accepted so that one can move on and work in a better way. Develop a habit of appreciating fellow workers, no matter how small the work was, but care should be taken to see that it should not look fake. Appreciating others makes people seem very friendly.

Personality is not all about dressing up but, the way how people dress does have an impact on their personality. Dress up in a decent manner. Be professional and avoid flashy colours. Avoid unnecessary piercing on the body or tattoos. Wear neatly ironed and unstained clothes. Look professional or dress according to the environment of the work place. It is very important to develop one's personality to have a great sense of dressing. The important thing to be achieved to obtain a better personality is to develop confidence. "Optimism is the root on which to build confidence". http://www.stevenaitchison.co.uk/blog/50-ways-to-build-your-optimism.

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Tips to Develop Optimism

The following tips help people to develop optimism.

1. Accept the past, manage the present & work hard for the future.

2. Accept what you are.

3. Strive for the betterment of the self and society.

4. Believe that anything is possible.

5. Avoid Pessimistic persons around you.

6. Listen to your favourite music often.

7. Utilize every opportunity.

8. Create your opportunity zone for yourself.

9. Be with your favourite persons often.

10. Listen to the inspirational quotes daily.

11. See your image in the mirror and say "I am good" and "born to win".

12. Learn something new in order to increase your knowledge.

13. Celebrate the successes of others.

14. Practice the habit of forgiveness.

15. Smile as often as you can. It has a way of showing your sincerity.

Only Optimistic approach makes the people excel in both people skills and personality development. It is the ladder to career growth.

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Nature of Landscape in J. M. Synge's *In The Shadow of the Glen*

Dr. Vathana Fenn

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On Defining Cultural Landscape

Landscapes reflect a society's culture and Cultural Landscape is the common geographers' term for perspective on the location of humans, their resources, significant geographic landmarks, socio-economic status, belief systems, and why they evolved to what

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they are today. The study of landscape has taken root in Irish study even in the earlier days because it is directly related to the Irish identity.
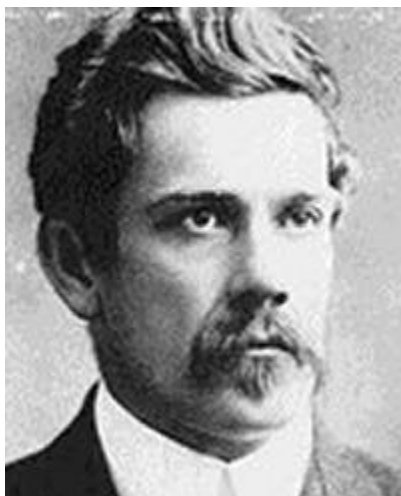
John Millington Synge (1871-1909)
Courtesy: www.tcd.ie

J. M. Synge, no doubt, is one of the greatest playwrights not only of Ireland but also of the entire world who loves to read literature in English. The dominance of nature is found in all his major works and his writing has a lot of intensity and boasts of multiple layers of meaning which the researcher is compelled to dwell into more deeply. Synge in his treatment of nature focuses his attention on man and their inter-connectedness with nature. He merges the force of nature into man's destiny in all his works and the final outcome is an extraordinary blend of man and nature. Human beings affect landscape and at the same time are also affected by it. In this paper the writer has attempted an in-depth study of the play *In the Shadow of the Glen* in which the different layers of landscape is discussed keeping in mind Hans Lorzing's theory of landscape.

What is Landscape? Interdisciplinary Focus

What is landscape? This is a question for which there is no simple answer.The root word for landscape in many of the languages around the world is 'land' which means 'region' or 'territory'. In recent years writers are increasingly aware of the relationship between Literature and Geography or their environment.

Literature and Geography have now become interdisciplinary and the study of landscape is reaching new dimensions day by day. Just as no natural landscape is "universal"

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in the sense of being infinitely or universally extended, unless we picture it as the combination of all the "particular" landscapes, so the literary landscape is filled with individual writers' highly specific perceptions of themselves and of the world as a whole. In Synge's works the relation of the physical and geographical landscape to the literary imagination is clear. The bleak landscapes surrounding Nora in *The Shadow of the Glen* then metaphorically allude to the tough surroundings Ireland was confronted with in the early twentieth century.

Neither External nor Objective – Lorzing's View

Landscapes are no more regarded as external or objective but they are now seen as subjective interpretation of the writer. The writer Han Lorzing explores this idea in his work, *The Nature of Landscape: A Personal Quest*. Lorzing devotes the entire book to the study of landscape and the relationship between human being and landscape and first starts his argument with a definition of his own which is entirely new from all other definitions and it reads like this. "Landscape is a perceptive piece of land, determined by the joint effects of natural forces and human intervention" (36).

Lorzing believes, "that landscape is not just an isolated objective thing in itself. To a large extent, landscapes are created by our perception. Landscape is a product of the human mind" (34). Therefore landscape did not change during the 20th century and only the interpretation of it in the human mind has changed. Lorzing states that "man and nature together determine the face of the landscape, sometimes in close harmony, more often as fierce competitors" (43).

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Lorzing is of the view that there is a certain relationship between man and the landscape that surrounds him. Man affects landscape and at the same time is also affected by it. Lorzing says that landscape is also a creation of the mind because, "man perceives the face of the earth and interprets the scenery" (37). He also talks about four levels of interaction between man and landscape. The first level is the layer of intervention.

Layers of Landscape

Here Lorzing feels that man has intervened with the landscape and "altered the environment to match his needs. This is the domain of man-made landscape. To put it in simple words at this level landscape is what we make" (43). The second layer that Lorzing talks about is the layer of knowledge. The writer is of the opinion that people see landscape as a "collection of facts" (46). They have background knowledge of the landscape that they see and that it is mandatory for landscape professionals.In other words at this level "landscape is what we know" (46). The third level that Lorzing explains is the, "Layer of Perception" (47). According to Lorzing this is the basic level where people tend to see landscape directly for what it is without any external influence:

> At this level, we tell what we see (or hear, smell or feel, for that matter) in a landscape, unhampered by too much background knowledge. The result of our perception is the visual landscape, which is no more than the direct description of the landscape as we see it before us. This seems to be the straight way towards objectivity, just like the landscape of knowledge at the previous level. We should however keep in that our perception bears a certain degree of subjectivity, as can be demonstrated by the different ways in which painters have portrayed similar landscapes. But for all the objective and subjective connotations that we can think of, at this level there is no better way to put it than landscape is what we see. (47)

The fourth and the final level of interaction is, "the layer of interpretation" (49) Here landscape becomes personal and subjective and so can be termed as "Emotional Landscape". Lorzing is of the view:

> The professional, the casual passer-by and the interested visitor, each in his own way, will have moments when he sees a landscape from his personal perspective. Facts and perception maybe important in our interpretation of

landscapes but when it comes to a deeper understanding, our appreciation is ruled by emotion. At this final level, landscape is what we believe. (49)

Focus of This Paper

This paper presents a study of the landscape of Synge's play *In the Shadow of the Glen* keeping in mind the theory and concept of Han Lorzing. Of the four different landscapes only the last two can be taken into consideration for this study, namely, the layer of perception and the layer of interpretation (visual and emotional landscape respectively).

Irish Identity through Landscape

The study of landscape has taken root in Irish study even in the earlier days because it is directly related to the Irish identity. Studies on the west of Ireland talk about landscape and Irish identity. W. B. Yeats and J. M. Synge stand first in bringing out the true beauty of Ireland by their depictions of landscape so pure and beautiful that it brings a sense of pride and belonging to the people of Ireland.

Because of the distinctive colonial and post-colonial history of Ireland it is very difficult to separate Irish identity from the land and its landscapes. In fact the very name Ireland itself is closely related to the meaning of space for it means the "back island". So we can safely say that in Ireland there is nothing without the dominance of landscape.

Glen – "A Small, Narrow and Secluded Valley:

In the Shadow of the Glen is a play which takes its theme from one of the stories of *The Aran Islands*. Synge uses the story of Pat Dirane one of the principal characters in prose work. As its name suggests the whole landscape of the play is set in the glen which means a small, narrow and secluded valley (http://dictionary.reference.com/browse/glen?&o=100074&s=t).

In this play one finds that most of the action takes place inside an old cottage. But the characters speak about the glen throughout the play. So in this play too there is both visual and emotional landscape. Though the entire play takes place within the cottage, the readers are able to visualize the outside world through the detailed description of the characters.

Nora – Daring to Pursue What She Wants

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The principle character, Nora through her words brings out the inner turmoil that she feels even as she describes the landscape. *The Shadow of the Glen* presents a self-autonomous woman of intelligence and flexibility. The female protagonist, Nora Burke, a young wife, is married to Dan Burke, a farmer and herd, not out of love but out of practical considerations. They live alone in a cottage in a glen of County Wicklow. The boring life in the bleak surroundings with her chauvinistic husband in the country, however, can by no means satisfy Nora, who tries every means possible to change her pallid life.

Nora in this play is more aware of her self-identity and more daring to pursue what she wants, which manifests itself in the way she deals with men and landscape. Instead of confining herself to loneliness and misery, Nora spares no efforts to get out of the stifling glen. That's why, to most people's surprise, Nora chooses to go with the tramp at the end when he promises to give her a cozy and secure life in a fantastic landscape.

Tramp, at the door:

> Come along with me now, lady of the house, and it's not my blather you'll be hearing only, but you'll be hearing the grouse, and the owls with them, and the larks and the big thrushes when the days are warm, and it's not from the like of them you'll be hearing a talk of getting old like Peggy Cavanagh, and losing the hair off you, and the light of your eyes, but it's fine songs you 'll be hearing when the sun goes up, and there'll be no old fellow wheezing the like of a sick sheep close to your ear. (*Shadow*25)

Assertion of Female Identity

Nora's assertion of female identity can be affirmed from her attitude toward the landscape. Secluded from other people in the glen, Nora tries hard to get in touch with the outside world to change her status quo. Nora's contact with the outside world is symbolized in her encounter with men from far away. In the beginning, we find that the protagonist is literally living in the shadow of the glen where there is loneliness and she longs for a greater life than that can be found in the desolate glen. When she talks to Michael Dara about her loneliness, she says:

> I do be thinking in the long nights it was a big fool I was at that time, Michael
> Dara for what good is a bit of a farm with cows on it, and sheep on the back
> hills, when you do be sitting out from a door the like of that door, and seeing

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nothing but the mists rolling down the bog, and the mists again and they rolling up the bog, and hearing nothing but the wind crying out in the bits of broken trees were left from the great storm, and the streams roaring with the rain." (*Shadow* 116)

Seeking a Care-free Life with Nature, Composure and Melody in the Glen

Unable to tolerate the long-term abuse, Nora resorts to the help from outside males. The romantic views suggested by the tramp prove to be alluring to her, for unlike the life with her husband, the new care-free life is coupled with nature, composure, and melody. In a sense, the bare landscape in the glen collaborates with the menacing patriarchal force in depriving Nora of her self-identity as an autonomous being. Nevertheless, Nora's outstanding ability to cope with the unfavorable landscape and to imagine a romantic vista for a better future offers her better chance for survival. She attempts time and again to get out of the stuffy glen by turning to outside help, mostly from men of other places.

Nora Burke is more conscious of her own predicament as a woman from the outset. Reluctant to be confined to the strangling glade in the countryside, she seizes every chance to get in touch with strangers, mostly men, for help. Her choice to be together with the tramp might sound unreasonable for most people, but in a sense it is an expression of her position as a subject free from her husband's control. In the beginning Nora was afraid of the outside world but slowly her perception changes and the landscape of the Glen symbolizes freedom and happiness. She wants to be free from the boredom of normality and she realizes that only the outside world can give her a sense of adventure. But the glen which seemed cold and dark and merciless slowly becomes beautiful and familiar. The Glen finally brings out the image of a harmonious coexistence between human being and nature and this is evident in the words of the tramp when he says:

 … We'll be going now I'm telling you, and the time you'll be feeling the cold, and the frost and the great rain, and the sun again and the south wind blowing in the glens, you'll not be sitting upon a wet, ditch the way you're after sitting in the place, making yourself old with looking on each day, and it you passing by. You'll be saying onetime…"It's a grand evening, by the grace of God," and another time, "it's a wild night, God help us, but it'll surely pass surely". … You'll be hearing the herons crying out over the black lakes, and

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you'll be hearing the grouse and the owls with them, and the larks and the big

thrushes when the days are warm, and its not from the like of them you'll be

hearing the grouse and the owls with them, and the larks and the big thrushes

when the days are warm, it's fine songs you'll be hearing when the sun goes

up, and there'll be no old fellow wheezing, the like of a sick sheep, close to

your ear (*Shadow* 117).

Landscape and Our Emotions

Lorzing explains that landscape always affects our emotions to a certain extent and here also the reader is able to perceive that Nora who was dejected in the beginning becomes hopeful when she realizes the beauty and the potential of the nature that surrounds her. Lorzing opines:

We have seen the landscape through the eyes of the creator, the

connoisseur and the observer. But there is more between us and the

landscape than just intervention, knowledge and perception. Besides

these generally objective ways of dealing with the landscapes, we can

be much more subjective in our appreciation. Deep down in our mind

is a landscape ruled by our emotions: a landscape in which pieces of

information and perception are being reassembled into a new version

of reality. (47)

Landscape as a Living Character

Thus, one can say that the landscape of *In the Shadow of the Glen* is also a main character, which is responsible for the development of the protagonist. Nora is finally reconciled with nature because she comes to recognize the beauty of a life in intimacy with it. In this play the writer is thus able to justify her stand that there is the presence of both visual and emotional landscape as the landscape here is perceived as well as interpreted by the main characters of the play.

Lorzing seems to say that art plays a vital role in bringing out the relationship between human beings and landscape. Be it a painting, a poem, novel or a play artists from time immemorial have used landscape as a medium to express their deepest feelings. Landscape has also been used as a metaphor in works of art. Lorzing says:

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Studying landscape art, we find that many artists have used landscape to demonstrate their ideas, their emotions and their skills… Here we have a good example of how landscape can be used as a metaphor of widely felt emotions. As we have seen, the notion of the good life on the land has been an alluring source of landscape representations even in the 20th century… as the expressionists showed us, landscape can also be used as a metaphor of the inner self. It is obvious that landscape can be strong vehicle for the artist's emotions. Finally landscape can be a tool to demonstrate the artists' respectful feelings towards nature (111).

Treatment of Landscapes by Writers

The attitude of the writers can be seen in the way they treat landscape in their works. Lorzing feels that there are four different metaphors for different attitudes towards landscape and they are, "the pride in the good land, the quest for a better world, the expression of the inner self and the respect for nature" (112). In the plays of Synge the readers are able to find all these four different metaphors which showcase his different attitudes towards nature. Synge in his plays has magnificently portrayed the ever present tension between human beings and the natural elements.

Synge and Landscape

Synge seems fitting well with Lorzing's view which says, "Coexistence of human beings and nature in landscapes maybe peaceful or hostile: it is essential for the appearance of our landscapes as well as our appreciation of them" (59). Synge's plays are very suitable for landscape study mainly because of its language. Synge uses the peasant dialect which is filled with allusions to nature. The characters bring the landscape to the mind's eye of the readers by their vivid descriptions and minute observations of the many moods of the nature which surrounds them.

We see that Synge's works imitate reality as the readers are able to learn about the nature, culture, language of the people of Ireland just by reading Synge's plays.

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Editor
Dr. Vathana Fenn

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Discourse Analysis of Salman Rushdie's *Midnight's Children*

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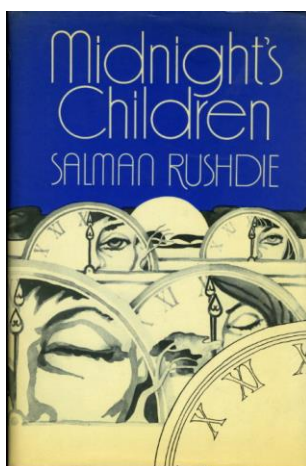
A Quest for Identity

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Salman Rushdie's *Midnight's Children* has been described as fantasy, history, autobiography, a political novel, a novel with a theme of quest for identity, etc. It has been viewed through various literary angles, rather than the angle of language. This novel has catapulted Rushdie to well-deserved fame in 1981 for his play with language. The writer has been widely acclaimed for his experimental style and a remarkable cerebral fertility.

Freedom at Midnight

In this novel, Saleem Sinai, the protagonist is born at midnight on August 15th 1947 – the very instant that India attained her independence. Saleem's generation is represented by 1001 children born in the first hour of India's independence. Each one has some special preternatural ability and the power to telepathically communicate with each other through Saleem who has the power to read others' thoughts. Saleem hopes that these children can work together and use their powers for the betterment of their country. But, they never do anything. Instead, their powers are destroyed by their own people.

Saleem's Autobiography

In this novel Saleem writes his autobiography, reading it aloud to Padma who takes care of him and links it with the contemporary history of his country. Throughout the novel Saleem's inner life is a function of the historical forces affecting his state. In this manner Salman Rushdie links historical facts with fictional elements by intellectually systematizing the records and survivals of the history of India.

A Post-modern Novel – Fact and Fiction Blurred

This novel is considered a postmodern novel. In any postmodern novel, there is a blurring of two genres and in this novel fact and fiction are blurred. It also contains many postmodern elements such as irony, parody, self-reflexive narration, etc., which are nothing but the language aspects throughout the novel. So, as the language aspect is of utmost importance in any postmodern novel, discourse analysis which concentrates on variation in the use of language throws light on the novel as a postmodern novel, and in the process leads to the heart of the novel.

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Lexical Analysis - *Cousinji*

The first stage of analysis is of lexical items, which is done in terms of neologism, words with unusual affixation, unusual words and words in different languages. Neologisms like 'cousinji', 'chutnification', 'crorepatis', etc., are abundantly used. The vocabulary given to each character suits them perfectly. Unusual words like 'writery', 'looker-after', 'writing-shiting' are used to retain the flavor of the vernacular. There is an authentic delineation of Indian life and attitudes through the use of many Indian words taken from Urdu and Hindi (Kachcha, Yara, Bhai, Badmaash, Fauj, Sadar, Shaitan, etc.).

New Words from Indian Usage

We can also see that in the phrases like 'Gib the car poliss, Begum?', 'Let us in Maharaj!', the words like 'Gib', 'poliss' break open the realistic mode of presenting the divisions of race and class highlighting India's oppressed and downtrodden through their repeated encounters with the elite. Rushdie's use of Indian names like 'Jawan'. 'Babu'. 'Buswallah', 'Fakir' can also be found a number of times Rushdie has created new words by adding 'ed' to the words (browned, stethoscoped, etc.,) and adding suffix 'y' to the words (cobwebby, spidery, down to earthery, etc.,). Onomatopoeic words like 'poof', 'ekkkhh-thoo' etc., can also be seen in the novel in various places. Rushdie's purpose of using such unusual words is to give the novel an Indian flavor. He has used various words from various Indian languages like Hindi, Urdu and Sanskrit to evoke Indianism in the novel. Through this style of writing, he has also highlighted the cross-cultural interactions in the novel.

Structural Elements – *Irony, etc.*

The next stage of analysis is the analysis of structural elements. Here the narrative elements like events, parody, irony, self-reflexive narration and switching from first person to third person are focused upon. The analysis of different kinds of events (events in which historical and fictional characters meet, instances in which historical and fictional events coincide, events in which historical events and fictional characters meet) lead to the conclusion that Indian politics and Saleem's story are inter-woven with great skill. We can understand

clearly through many of the events the central irony of the novel that Independence has damaged the Indian spirit by proving that Indians can act as abominably as the British did. Thus Rushdie, by mixing up historical characters and fictional characters is able to blur the borders between fiction and history. This way he not only attempts to make sense of the past, but also critiques it from the point of the present. This co-mingling of history and fiction elevates private experience to public consciousness.

Parody

There are several examples of parody in the novel. Sometimes the imitation is done so badly that it seems to be an intentional mockery of what it should be. The writer has successfully made use of irony also along with parody, to incorporate the textualized past into the text of the present so that the past is not destroyed but revisited. He has also forcefully indicated the burgeoning of distorted politics in India through the above mentioned structural elements.

Other Strategies

Self-reflexive narration which can be seen throughout the novel incorporates into its narration, reference to the process of composing the fictional story itself. This kind of narration is a work of fictional art. The last structural element 'switching from first person to third person' proves that the novel moves from the element of realism to the element of anti-realism. This substantiates what critics have pointed out to as magic realism in the novel.

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