

**SYNTAGMATIC SIGNIFICANCE IN *TALE-DANDA***

G. Yadagiri

*(Assistant Professor of English, Govt. Degree College for Women, Nalgonda.)*DOI:[10.333329/joell.7.1.102](https://doi.org/10.333329/joell.7.1.102)**ABSTRACT**

Kamad's *Tale-Danda* is his second historical play and its essential method is the same as that of *Tughlaq*. One can understand the present by going back to the past because the pre-modern history of India prefigures and encompasses the drama of modernity. *Tughlaq* deals with the problem of majority and minority religions i.e. Hinduism and Islam turning against each other whereas *Tale-Danda* goes further back in time to uncover the history of the majority religions turning against itself. The playwright has taken the theme for his play from the history. It tells the story of Basavanna, a poet and social transformer who is believed to have lived in 12th century in Kalyan (present Karnataka). *Tale-Danda* "goes back in time to uncover the history of the majority religion [Hinduism] turning against itself" (Collected Plays: p.x). The play focuses on the hierarchical structure in the caste system in Hinduism. The play unveils the various paradigms that can be connected together to form a complex syntagm. "Syntagms are created by the linking of signifiers from paradigm sets which are chosen on the basis of whether they are conventionally regarded as appropriate or may be required by some rule system" (grammar:5). This essay thus looks for the hidden paradigms that form the part of the underlying structure and the syntagm it creates.

**Keywords:** *Pre-Modem, Complex Syntagm, Paradigms etc.*



The play itself is considered here as a syntagmatic statement. Moreover the historical narrative which Karnad has used in the play itself is a syntagmatic structure. Syntagmatic analysis of the play mainly focuses on "the importance of part-whole relationships: Saussure stressed that 'the whole depends on the parts, and the parts depend on the whole' (Saussure 1983, 126; Saussure 1974, 128)."6 *Tale-Danda* is written in 1989 in the backdrop of Mandir-Mandal conflict in India. Thus we can say that the play is a syntagmatic exposition of the Mandal and Mandir controversies of 1980s. It is necessary to identify and analyze the underlying paradigms in the play. A paradigm is a set of associated signifiers or signified which are all members of some defining category, but in which each is significantly different. The first paradigm that is considered here is the title of the play itself. The title Tale- Danda is a symbolic sign that signifies a larger whole. Larger meaning can be evolved from the name itself. The literal translation of Tale is head and Danda means punishment. So it means 'paying with your head'. There are probably more painful/less ways of killing. And yet, one way that seems to have found favour over the ages, especially when a certain kind of person needs to be executed, is *Tale-Danda*. You think with your head, worse still, you dare to feel with your head. And that's why it must be chopped. It splits not only the body into two, but the entire human self, pride and existence. Now, if we look at the title with reference to the story in the play and the social scenario in which the play is written we can see that they are very closely connected. The concept of 'paying with your head' is clearly visible in both the situations. The victims in both places are the common people who are being used for the needs of those in the power. The commoners (Sharanas) in the play are being used according to the whims of Basavanna and others. Sharanas opposed idolatry, rejected temple worship, upheld equality of sexes, and condemned the caste system. But event took a violent turn when they acted on their beliefs and a Brahmin girl married a 'low caste' boy. The movement ended in bloodshed. Similarly, the common people are again the guinea pigs in the Mandir- Mandal controversies of 1980s. They are

exploited as a result of religious fanaticism and political upheaval.

The second paradigm that is of prime importance in the play is Basavanna, a Brahmin poet-priest of Kalyan. Moreover the inter-textuality is very clear here. It goes back into the history of Kalyan (present Karnataka). Basavanna was a social reformer who revolted against the religion and caste practices in the 12th century. Basavanna advocated "a new way of life wherein the divine experience was the center of life giving equal opportunity to all aspirants regardless of the gender, caste, and social status."7 He wanted the entire world to be with only one religion, where there will be no partiality among the people. He did not advise to believe in god, instead he advised to believe in themselves. Most of the people from different religion and caste converted into his Lingayat8 religion during his period. He accepted madigas (untouchables during that period) into Lingayat religion and became the revolutionist. Basavanna conveyed the principles of religion in the language of the people, Kannada, which thus became the best means and medium of carrying conviction to them. He educated the mass through his Vachanas. Thus the century gave rise not only to a new religion but also a new form of literature (Vachana literature) which later became an asset to the Kannada literature itself. Basavanna is not just a historical character for Karnad. The important question for us to engage with is 'why Basavanna'. The answer to this question is clear if we read the play in the light of Mandal-Mandir controversy. Thus Basavanna is an indexical sign which leads us to a larger reality. Basavanna could not save any of his disciples from the bloodshed followed by the intercaste marriage. He was caught in the structure of the caste system and could not make the society to come out of it. Similarly the people and the political leaders of the present day society is caught in the holds of religious fanaticism by which many innocent people lose their lives in various parts of the country. Semiotic analysis mainly deals with how messages are formed and meanings are derived in a text. Meanings give shape and lend significance to our experience of reality. Various signs help us to derive the meaning. This is by analyzing the syntagmatic and paradigmatic



relationships that are present in the text. Thus, in the essay we have identified and analyzed the various paradigms that lie within the play. The paradigms help to form the larger meaning that the play is the syntagmatic exposition of the Mandal- Mandir controversies of 1980s in India.

This is necessary move because the play responds to a later moment in the political evolution of India as nation. The decisive shift in the late 1980s from secular to religions and more specifically Hindu nationalism, which suppressed individual styles of charismatic leadership in favour of mass politics fuelled by communal feelings. The second claim, put forward not so much by Hindu ideologues as by political theorists attempting to explain the rise of religious extremism in modern societies, is that the simultaneous appearance of secularization and fundamentalism is only apparently contradictory, for in truth it is, the marginalisation of faith, which is what secularism is, that permits the perversion of religion.

Caste appears in *Tale-Danda* as the basis of Hindu socio-religious organization across class divisions and the play presents the philosophical dialectic of caste as well as the practical consequences of the opposing position. The virasaiva communitarians who call themselves sharanas have exchanged the boundaries of caste for the bonds of friendship, equality, humanity and social change. The radical aspirations of such a fellowship inspires King Bijjala, especially because as a caste barber whose ancestors reinvented themselves as Kshatriyas, he has found full acceptance only among the sharanas. The opposing position is set forth by the priest Damodara Bhatta, who defends caste's 'logic of inequality' by arguing that a hierarchy which accommodates difference is more human than an equality which enforces conformity. For him the beauty of Hindu dharma is that it allows all individuals to be always and only themselves. One's caste is like one's home meant for oneself and one's family. It is shaped to one's needs, one's comforts and one's traditions. And that is why the Vedic tradition can accommodate all differences from Kashmir to Kanya Kumari. The conceptual difference here is between fellowship and family, affiliation and

filiation, corresponding to the opposing conceptions of caste as an extrinsic or intrinsic. For the orthodox, it is like a skin that cannot be cast off; for the sharanas it is a cast of mind that can be separated from the corporeal body and neutralized through reason. Kamad's pessimistic conclusion, which applies to the twelfth century history of the sharanas as well as the present day cultural politics in India, is that caste is ultimately untranscendable, even for those who repudiate it. The movement of the sharanas remains an oasis of reform and protest in a desert of orthodoxy and their own opposition to caste is too self conscious and obsessive, devolving merely into a desire to challenge brahminism at every opportunity. The Brahmin Untouchable marriage is thus a classic example of the right deed done for the wrong reason and the ensuing blood-bath destroys the very movement the union was meant to celebrate. Kamad in his preface to the English translation of *Tale - Danda* commented that he wrote the play in 1989 when the Mandal and Mandal movements were beginning to show again how relevant the questions posed by these thinkers (the virasiavas) were for our age. The horror of subsequent events the religious fanaticism that has gripped our national life today has only proved how dangerous it is to ignore the solutions they offered. The events within the play offer a covert commentary on both facets of the present crisis because Kamad seeks to enforce the identity between communal and caste violence and to show that the effects of intra- religious are very similar to those of inter-religious conflict. Throughout *Tale-Danda* one could substitute the category of religion for the category of caste, and the terms Hindu and Muslim for the terms Brahmin and untouchable without modifying the play's thematic or its interlocked movements of transgression and punishment. This possibility of substitution nullifies the argument that one kind of violence or fanaticism is godly while another is godless, a point emphasized in Basavanna's most transportable insight: violence is wrong, whatever the provocation. To resort to it because someone else started it first is even worse. And to do so in the name of structure of brick and mortar is a monument to stupidity. With caste and communism persisting as the dominant sources of



present day political violence in India, the relevance of *Tale- Danda* like that of *Tughlaq* appears over determined and inexhaustible, and both plays have taken on cautionary and prophetic qualities of a similar kind. This thematic density however is at variance with the stage history of *Tale-Danda*, which appears truncated in comparison with the rich theatrical life of *Tughlaq*. Since the play deals with a central event in the history of Kamataka that continues to resonate in the present day practices of Virasaivism, its most notable productions have fittingly been in Kannada. Jayateertha Joshi's Nataka Rangayan and C.R. Jambe's Ninasam productions have attracted attention. Ramgopal Bajaj's Hindi translation Rakt Kalyan directed by Ebrahim Alkazi was successfully staged by National School of Drama Repertory Company in 1992. When *Tale Danda* was published in Kannada in 1990, many reviewers, especially those in Kamataka saw it as Kamad's return to serious playwriting and placed it beside *Tughlaq*. *Tale-Danda* is also an extended tribute to A.K. Ramanujan and the culmination of long standing intellectual relationship between two leading post independence writers from Kamataka. Kamad was drawn to A.K. Ramanujan from his early adulthood because Ramanujan's brilliance as a poet, translator and scholar of Tamil and Kannada literature seemed to offer an exemplary model as well as an antithesis to his own interests as a playwright. The rich conversation between them that had circled endlessly around oral culture, folklore, and the virasaiva tradition. *Tale Danda* was substantially indebted to these discussions as well as to *Speaking of Siva*, a brilliant collection of Kannada vachanas. Through the story of *Tale-Danda* Kamad breathed a different kind of life into the poetic texts and historical events by developing a dramatic structure that would explain the relation of poetry and religious mysticism to political economy and social radicalism, and in the English translation of the play he incorporated a generous section of the old and new translations of the vachanas by Ramanujan. The virasaiva movement of twelfth century Kamataka is a landmark in the cultural history through the use of North of North Karnataka dialect. The play which deals with this movement has Basavanna at the vanguard and successfully represents the successes and

failure of Basavanna as the leader of this socio-religious movement. Kannada literature both in the form of drama and fiction had already used Basavanna, a social reformer and his movement as subject matter. For instance professional theatres had already staged Jagajyothi Basaveshwara. B. Puttaswamaiah wrote *Kranti Kalyana*, P.Lankesh's *Sankranti*, Kalburgi's *Kettitu Kalyana*, H.S. Shivaprakasha's *Maha Chaitra* and P.V. Narayana's *Dharmakaarana* and so on. These were some of the literary texts which demonstrated the importance of the movement. Kamad was also fascinated to write a play relating to this movement. Kamad in a brief introduction to the play explains: "I have written this play although there have been novels and plays dealing with the same subject matter because of the epoch's mesmerizing intelligence inspiration and pain that inflicts upon one's psyche. Every Kannadiga invariably comes under the profound impact of that age. The play begins with the demise of a hardcore traditionalist Sambhashiva Shastri and ends with Bijjala's son Sovideva's coronation when the whole city of Kalyan was drowned in bloodbath and violence. Julia Leslie in her comprehensive essay observes that Kamad has very closely followed written documents regarding the major characters and incidents of the play. Characters like Basavanna, Bijjala, Manchanna Kramita, Gangambika, Madhuvarasa, Haralayyaietc, emancipation of Bijjala from the clutches of Chalukyas, Basavanna seeking treasurership, marriage against vama, and its resultant violence and bloodshed, killing of Bijjala are some of the major incidents based on written historical document. The only change is the omission of Basavanna's second wife Neelalochane. She has been very frequently referred to in the traditional virasaiva narratives. Leslie records Kamad's reason for having not included Neelalochane. The character is so strong that she would have led the play in some other direction. As a result Kamad leaves out Neelalochane from the play. Leslie remarks that it is not enough that a literary text based on history is faithful to history. It needs to properly understand its historical implications.

Badanavalu is a tiny village near Mysore in southern Karnataka, where caste Hindus, among



them Lingayats, and scheduled castes reside in almost equal number. In 1932, Gandhi came to the village with his small band of followers to establish the Khadi Spinning Centre. The Khadi Movement was initiated to 'weave' the various strands of society together. Untouchability was to be shunned at all costs. Only then could any meaningful socio-economic change be ushered in. However, there were no 'soul conversions' in Badanavalu. There was not even any 'soul searching'. The animosity of the caste Hindus precipitated and on the eve of Ugadi, the New Year's Day, in 1993, Narayanaswamy, a popular schoolteacher, and his sons who were returning from a cricket match were hacked to death, allegedly because they were untouchables. The suspicion fell on the caste Hindus. Such incidents that manifest hatred between man and man and result in merciless violence were not unexpected occurrences in post Gandhian society. Thus Gandhi's dream of demolishing the stratification of Hindu society on caste grounds was repeatedly shattered. Gandhi's dream was the kind of dream that Basavanna had once dreamt.

Karnad has been occasionally accused by Vijay Tendulkar and Chandrasekhar Kambar for initiating a fad of folk-based plays. With Tale-danda, Karnad shows his other pre-occupation: re-interpretation of historical-political personalities and their action (Tughlaq, Taledanda and now, The Dreams of Tipu Sultan). Karnad's texts have been translated into major Indian languages and have been staged repeatedly in the various versions, as well as in English and German. He wields a tremendous influence as an active playwright and the appealing theatricality of his work makes it so attractive to the widest possible range of directors and spectators.

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# A Perspective Study of Speech Sounds in English with Reference to Speaking and Writing

Kandukuri Yadagiri\*

## ABSTRACT

The researcher can examine physically and try to account for the behaviour of the transmitter and the receiver, but such an examination will, tell him only how signals are sent and received, and interesting and important though such knowledge is, it does not tell the observer all that he wants to know about the signals themselves, about what they are like and what they mean. The observer can also be means of introspection discover something of the processes of encoding, transmission, reception and decoding; but unless he compares his findings with those of a large number of similar observers and notes an equally large number of correspondences of all points, the record of his discoveries is not likely to be of much value except as an extract from his autobiography. This research paper discuss the most reliable way of studying language is by an examination of the physical embodiments, which can be recorded and reproduced and made publicly available so that all observers may have the same material to work upon, with the same tools.

**Keywords:** Communication Skills Speech Sounds, Motivating Pictures, Speaking Agencies, Sample illustrations, mind attitudes, Physical embodiment.

Men communicate with one another in various ways. The most obvious are speech and writing. But there are many others: gestures with the hands, facial expressions, nods, winks, smiles; the ringing of bells or the sounding of horns, sirens; the waving of flags; the flashing or changing of colors of lights; the moving of pointers over dials; carving of wood or stone or the shaping of metal or plastic or some other material; drawings, paintings, sketches, maps, diagrams, still moving pictures; the playing of musical instruments; singing, dancing, acting, miming, and so on. All these ways of communicating different as they are, have one characteristic in common, and that is the translating of something originating in brain or nervous system some thought, idea, belief, opinion emotion, feeling, attitude of mind into some physical embodiment, something that can be perceived by one or more of the sense. Communication is an activity in which information of some sort is transferred from one 'system' to another by means of some physical embodiment. Communication unlike language, which is a special form of communication does not exist only in human beings; it can exist well among animals, or even in parts of animals as when nervous impulses are transmitted from one part of body to another, or when genetical 'information' is conveyed from cell to cell; or it can exist even in machines, as in servo-mechanisms, electronic feedback circuits, or in simple devices as thermostats.

## LANGUAGE AND SKILLS

Effective language use involves four skills namely listening, speaking, reading and writing. Of them speaking and writing belong to effective domain where the user is at liberty of expressing his

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\*Asst. Professor in English, Government Degree College for Women's, Nalgonda, Telangana State.



intention. They also help in possible active interaction and involve in creativity. Many a time, speech and writing ensues misunderstanding among the people. Obviously listening leads to acceptable speech and voracious reading helps in intelligible writing. Acceptable accent may not be possible for non-native English speaker as it is not commonly available. Human vocal organs 'gets conditioned because of geographical conditions and non-native speaker cannot escape to be eclipsed by the influence of mother tongue in terms of syntax and sounds.

The act of communication can be analyzed into four constituent parts, which need five agencies for their operation. This can be illustrated by taking the simple case of one person talking to another sending the message to another person by means of speech. The message is what the speaker wants to tell the listener. In order to be able to utter the message the speaker has first to select, from a large number of combinations of words available to him in the language he is using, those that will convey the message he wants and not any other. This selection goes on in his brain and nervous system. When it is complete he utters the words he has chosen. His vocal organs become the transmitter of the message, and the resulting sound-waves in the atmosphere make up the physical embodiment, or signal, by means of which the information that conveys the message is realized. The listener's organs of hearing become the receiver by picking up this signal and conveying it to the listener's brain where it is interpreted. This idea of an act of communication can be generalized and a 'model' of a communication channel and its relationship to the observer of 'communicative events' call is given like this:

Encoder – Transmitter – Signal – Receiver – Disorder – Observer

The four constituent parts of the act of communication are symbolized by the horizontal arrows:

the are

1. Selection from a code,
2. Transmission,
3. Reception and
4. Interpretation.

The five agencies that take part in the activity are those names in the upper line of the diagram.

It follows from this if we want to study communication by means of language the only way available is the examination of the signals that are produced by speakers and writers of the language. People's thoughts; opinions, beliefs, emotions, feelings-all that goes on in the brains and nervous systems of individuals are private and cannot be examined directly. The only way in which we know what is going on inside a person is by inferences we make from the outward physical signs, and so far as linguistic communication is concerned the outward physical signs are the signals of speech and writing.

The researcher can examine physically and try to account for the behaviour of the transmitter and the receiver, but such an examination will, tell him only how signals are sent and received; and interesting and important though such knowledge is, it does not tell the observer all that he wants to know about the signals themselves, about what they are like and what they mean. The observer can also by means of introspection discover something of the processes of encoding, transmission, reception and decoding; but unless he compares his findings with those of a large number of similar observers and notes an equally large number of correspondences on all points, the record of his discoveries is not likely to be of much value except as an extract from his autobiography.

## STUDYING ENGLISH LANGUAGE

The most reliable way of studying language is by an examination of the physical embodiments, which can be recorded and reproduced and made publicly available so that all observers may have

the same material to work upon, with the same tools. The physical embodiment of language is two-fold. It is substance realized in sound-waves traveling through the atmosphere, or it is a kind of record of that substance realized in the marks of writing or printing. Even in those cases where writing is used as a means of communication in its own right, the author of what is written uses the same kind of marks as are used to record speech, so that what is written can always be read aloud and always has the implication of speech. The substance of language which is realized as sound-waves in the atmosphere is called phonic substance, and that which is realized as the marks of writing or printing is called graphic substance. Anything which exists physically and which can therefore be perceived, by the senses can be to have form, that is, a shape, or an arrangement of parts that makes any particular manifestation recognizable by the senses same, as, or different from, any other particular manifestation. The substance of language has form in this sense, and this form of language substance enables us to distinguish what is language from what is not. A random selection of, noises made by the vocal organs, the grunts and breathings of two men having a fight, is not language in this sense though it may communicate something. It is not language because it is not articulated into conventionally recognizable patterns, as are, the vocal sounds made by a radio announcer reading a news bulletin.

It is useful to be able to think of a language as a code. To do so is to invoke ideas derived from the mathematical theory of communication or what most people nowadays call information theory. This is a branch of science which has been developed in the recent years by communication engineers who have investigated problems connected with the transmission of messages of all kinds by telephone, radio and electronic devices. The main conclusions of Information Theory are reported and expressed in terms of mathematics of statistical probability. The ideas lead to a conception of what information means, and to an understanding of the difference between the conception of information and that of a message. When we look at a communication channel and note the various signs which make the signals that are sent across it, we notice that each sign is a kind of instruction from the encoder and the decoder will share the same kind of knowledge of what the signs of the code are, and we are justified in making this assumption because of our definition of a code as pre-arranged set of signs.

When we observe instances of what we think are 'correct' responses to signals – the obeying of commands in the right way has made the same selection from the code as the encoder made when he transmitted the signal. It can be understood that the information conveyed by a sign as an instruction to make a choice from the items of the code, to choose this and reject those. The ideas about communication include the idea of meaning, the meaning of a sign. A sign is a physical mark or event that carries information. The meaning of a sign is a kind of response to a stimulus. It depends on the relationship between the sign itself and the response it evokes and this relationship is a matter of degree or scalar difference in the nature of responses to a given sign or a set of signs.

## **SIGN OR SYMBOL**

Further, a special kind of sign is symbol. It is a sign which conveys information both directly and indirectly. In so far as all symbols are signs they are physical marks or events, but they have this additional property: they always convey more information than signs do. They may in fact convey two or more information that signs do. They may in fact convey two or three or even more bits of information simultaneously. They have therefore a greater amount of meaning. When Signs are transmitted across a communication channel they group themselves into signals, and each sign is an instruction to the decoder to differentiate that sign from others, to choose only the information which it conveys and not any other information, and thus to assemble to signal which is the message. But

so far as the language is concerned, this kind of process can become extremely complex, because of the symbolic nature of language. The sounds which we speak when we utter words and sentences in conversation are symbols for our thoughts and ideas. And in graphic substance, the marks of writing or printing are symbols for sounds as well as other ideas. Different kinds of printed marks may even mean different kinds of things.

## COMMUNICATION IN THE LANGUAGE

There is another concept of communication. Codes 'rules' for the use of signs brought some of this potential capacity of the code into communication channels when it was not 'really' necessary for efficient use of the channel. An efficiently used channel is very 'productive' and its 'productivity' can be measured as a ratio of 'input' to 'output'. If more is put into the channel by the encoder than is absolutely necessary for the assembly of the message by the decoder, then the ratio of 'input' to 'output' is high and the channel is not used efficiently, for its productivity is low. Thus, anything which is brought into a communication channel when it is not really necessary, or any unpredictable interference with the transmission of signs across the channel, and therefore any addition to bare minimum requirements of signal, can be called noise.

The word 'communication', derived from the Latin word 'communicare' or 'communico' means to share. Communication is not merely transmission of idea from one person to other through sounds. As Uma Narula points out, "in an active communication, the effort is for interaction; interchange, dialogue and mutual understanding. Communication presupposes a shared symbolic environment and social relationship among those who participate leading to social interaction". Literally communication means the act of sharing or exchanging information, ideas or feelings. Giving or receiving some information in return for something else is possible only if there is congruity between transmission and reception. Failure in communicating effectively is the root of misunderstanding.

Communication is possible through gestures, postures or sounds. They are generally apt, suitable to the context and cannot be misunderstood as long as culture does not interfere. But in English language, communication, verbal or lexical is complex or complicated because of the incongruity between the graphical representation and the equivalent sound production. Clifford H. Pator rightly points out, "On the theoretical level, it should be easy to convince ourselves that communication is an essential component of language that language bereft of its communicative function is not language, at all but mere parroting". For centuries language has been a tool of communication. Though there are a number of means of communication, language is the most widely used one. The Collins Cobuild Essential English Dictionary defines language as, "a system of communication which consists of a set of sounds and written symbols which are used by the people for talking or writing". Though all communication among animals, birds and even primitive man has remained instinctive and through sounds, man alone is endowed with the power of speech. Later it was learnt that man has the ability to use his vocal cords, his tongue, lips and teeth to make sounds. Sounds took the shape of words and the systematic arrangement of these words formed language. Language is thus species-specific. Bernard Bloch defined language as a "system of arbitrary vocal symbols through which a social group operates and co-operates" Otto Jespersen defined language as "a set of human habits". The purpose of which is to give expression to thoughts and feelings and impart them to others".

The aspect of communicating through a language requires the knowledge of a code consisting of arbitrarily evolved symbols. This diagram entails a clear understanding of various components and their inter-relationships in the process of communication.

Source	Sender	Channel	
Sent	Channel	Receiver	Received Noise

The success of communication depends on effective transmission of the message and on the result intended as well. The diagram also states that the entire event of communication takes place within a common frame of reference called communicating environment. The source is the point of origin of a message which is 'encoded' by the sender and transmitted through the channel to the receiver. The reception of the message exercises an impact in communicating environment leading to a response. The response is called feed-back. Sometimes the message sent is not same as message received. The sender or receiver would be able to express meaningfully the message if the context is well-defined giving way to semantic difficulties in the light of sender's use of ambiguous expressions or highly specialized vocabulary inappropriate to the situation.

According to H.A. Gleason, the elements involved in the process of language communication are

1. A code, an arbitrary, prearranged set of signals. A language is merely one special variety of code; and the science of linguistics deals, in its strictest delimitation, only with this aspect of communication.
2. A channel, some medium by which the signals in the code are selected or conveyed. It may be a language.
3. The process of encoding, by which certain signals in the code are selected and put into the channel.
4. An encoder, the person or device which performs the process of encoding.
5. The process of decoding, by which the signals are identified and a course of action is affected by them.
6. A decoder the person or device by which the process of decoding is performed, and whose course of action is thereby affected.

Thus decoding resulted in speaking and writing as means of effective communication. Acceptable speech is the outcome of listening. Listening is the sensible response of brain that is voluntary, retainable and recalled. To pronounce words in a language as they are to be, the skill of listening becomes inevitable. It is a natural process that a baby imitates the sounds from its surroundings out of its need to communicate. Thus acceptability in speech is possible only through listening. Acceptability and intelligibility are the hallmarks of a language. The dynamism and flexibility of language also serve as aids for effective communication. Listening leads to acceptable speaking and intelligible writing. When the relationship between speaking and writing is incongruous misunderstanding ensues, technically called 'noise', language is not only a sound; it is a chain of a number of sounds arranged systematically. Palmer defined language as "habit-forming process". Non-English speaker bordering on suspicion as far as acceptability and intelligibility are concerned gives way for noise in speech.

## IMPORTANCE OF LANGUAGE TRENDS

Every language is a code. In the process of coding and decoding messages, difficulties may arise when signals confuse the elements of code. The confusion or incongruity arising out of spoken language is called noise. Referring to noise, H.A. Gleason remarks, "The obvious way to avoid noise is to introduce redundancy". An effective code must have sufficient redundancy to compensate for any noise in the system. Gleason also opines, "Since a language typically has an appreciable amount of redundancy inherent in its structure, it is always possible to use it in the presence of a moderate amount of noise". When the amount of noise is greater, more redundancy is needed, as speech operates under a wide variety of conditions like reverberation; resonance in the environment and impact of culture and habit. In a language what is called "quiet" there are considerable possibilities of what mayhem called "noise".

Rules safeguard the tradition and richness in a language. A rule in a language describes what is usual or correct. Rules must have scholarly explanation, for the user to respond to the language intelligibly. If language is to be guarded by hard and fast rules, then there should be an explanation for every exception. The beginner finds the use of mother tongue instinctive and learns it with ease. He is unaware of the rules of grammar or phonetics. The learner enjoys using the language and his mistakes are accepted and corrected. While learning the second language such as English, the beginner has to acquaint himself with rules in the beginning. Learning becomes imposed and is deviated from the natural way. The beginner is afraid of not being accepted and thus loses intelligibility. On the other hand, the essence of communication is the presence of a thought that a speaker wishes to share with the listener. Communication implies the absence of external control.

One of the common ways of making English prevalent is to make it easily learnable. The process of teaching and learning phonetic language is a difficult task because the rules have many exceptions. The situation worsens when language regulations are passed on without any clarifications which lead to mere parroting. Thus a plateau exists in creative communication graph of teaching learning process. It is also observed that the learner avoids language usage fearing his intention is not properly communicated. The succeeding chapter deals in detail how some phonetically and grammatical rules that are arbitrary cause noise in language.

Communication encompasses not only transfer of idea or message but also expression of feeling or intention. It is language that matters, not the rules that subordinate language. Language exists in a frame of rules reasonable and flexible to satisfy the basic needs of communication. As long as intelligibility in communication prevails, spoken and written forms of the language are acceptable. The study attempts to put these twin aspects of language and the noise in the speech entail into a perspective.

On balance, the arguments and evidence presented above favor the multidirectional theory and behavior analytic support of that theory. This support is clearer in contemporary behavior analysis than in early S-R psychology. The if-then simplicity of early S-R theory is no longer an ideal for all behavioral accounts, and any tendency to see the relationship between speech and writing as a simple one-way relationship receives little support now from dispositions toward a Mechanistic World View (which were fairly pervasive at the turn of the century). Instead of an exclusive reliance on paired correspondences between stimulus and response, modern accounts of behavior largely shifted to a more systematic, functional analysis of behavior in terms of functional antecedent correspondences to behavior, functional consequences, and the functional contexts of settings. Instead of a general description of behavior in terms of stimulus and response (S-R), behavior is now more appropriately described in terms of antecedents, behavior, consequences, and setting. The main practical issue to be resolved which ways will be better ways of applying modern behavioral theory.

Since the multidirectional view undermines any theoretical need for a priori one-way sequences of instruction, a variety of other ways might well be considered and implemented for developing literacy. Instruction, for example, might be continually modified by teachers on the basis of student self-recorded progress in a variety of literacy skills. Revising their instruction on the basis of reported data, inside and outside of their classroom, teachers might then pull together a variety of multidirectional practices in different ways from a variety of behavioral technologies. The resulting reading program may then appear as bits and pieces connected by unifying themes—a status which has been claimed for behavioral technology in general. Such a collection of bits and pieces may be disconcerting to those who like tightly integrated end products. But such an arrangement may be an advantage if it encourage components to be changed and modified. Perhaps more progress in literacy would occur by selecting from competing components rather than competing total packages. Giving teachers more instructional discretion in doing this, however, will probably mean giving teachers more support in

advancing record-keeping both as a fundamental literacy skill as a method for evaluating instruction in literacy skills.

And lastly, there are the many interesting cases of what has been called mixed medium. Here we choose to use either speech or writing, but the reason for choosing one may require us to bear in mind the existence of the other, and this then influences the nature of the language we use. When we choose to speak, we usually intend our utterance to be heard immediately. But there are several interesting exceptions.

## CONCLUSION

When we choose to write, we normally intend that what we have written should be read; and the norm, at least since late classical times, has been for the recipient to read silently. Here too there are several exceptions; for example, we may write with the intention that what we have written should be read aloud, as with those who prepare scripts for radio or television drama or news. There are also a few situations where speaking and writing are mutually dependent: the language used is partly made up of speaking/listening activities and partly of reading/writing activities, in proportions that are sometimes difficult to disentangle. For example, when we address a group of listeners using an overhead projector, we may keep up a running commentary while we write. In such a case, an audio recording would tell only half the story, as would a photograph of the written work. Both mediums here work together to produce a successful use of language. The differences noted between speech and writing are best thought of as trends rather than as absolute distinctions. For example, while it is true that a great deal of speech depends on a shared context, and thus uses many situation-dependent expressions (such as this/that, here/there), it is not true of all speech. A spoken lecture is usually quite self-contained, except when it refers to handouts or board diagrams. On the other hand, such written material as office memos and personal letters regularly depend on a shared context. 'Send me another one, will?', begins one such memo. There are few, perhaps no, absolute differences between speech and writing, and there is no single parameter of linguistic variation which can distinguish all spoken from all written genres. Rather, the range of potentially distinguishing linguistic features provides a 'pool' or resources which are used by spoken and written genres in various ways. When we appreciate this, the distinction between speech and writing, far from being obvious and transparent, becomes a complex.

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## DIGITAL PRESERVATION OF RESOURCES IN ACADEMIC INFORMATION CENTRES

S. Rajaram  
Asst Professor in Library Science ,  
Government Degree college for Women,  
Nalgonda , Telangana.

### ABSTRACT

Information technology and the presence of the web are challenging the role of library and information Science professionals in preserving and conserving the library documents for future generations. Preserving digital resources is not going to be the same as preserving traditional resources and is absolutely a new responsibility for digital librarians. They are facing many new issues and concerns in digital preservation. This paper deals with digital preservation in academic resources techniques, issues and also management of digital resource are also.

**KEYWORDS:** Digital Preservation , Academic Information Centres , Information technology , information Science professionals .

### INTRODUCTION :

Preservation of our Digital Library collections is fundamental to the success of any education institution whether it is graduate or post graduate institution. If we cannot preserve them, we will fail in our core mission to enable access for future generations. This is no less true for digital collections than for our traditional collections. Yet over the very long term, the inherent instability and transient nature of digital content makes preservation a significant challenge, one faced not just by the Library but by institutions worldwide.

Library and Information Centers, archives centers and museums are plays a critical role in organizing, preserving and providing access to the cultural and historical resources of society. Digital technologies are used increasingly for information production, distribution and storage. The institutions that have traditionally assumed responsibility for preserving information face technical, organizational, resource and legal challenges in taking on the preservation of digital holdings.

“The term “digital preservation” refers to both preservation of materials that are created originally in digital form and never exist in print or analog form (also called “born-digital” and “electronic records”) and the use of imaging technology to create digital surrogates of analog materials for access and





preservation purposes".1

This strategy delivers a framework within which technical solutions for Library content can be developed and implemented to mitigate the technical risks associated with longevity, whilst simultaneously addressing the cultural and organisational challenges required to ensure continuous and consistent management of our digital collections throughout their entire lifecycle.

**Digitisation** : Digitization, in simple terms, involves the process of conversion of print or analogue information to digital format. It may also refer to all the steps in the process of making available collection of all records in digital form. An analog-to-digital converter (ADC) is a device that converts a continuous quantity to a discrete digital value. The reverse operation is performed by a digital-to-analogue converter (DAC). Some non-electronic or only partially electronic devices, such as rotary encoders can also be considered as ADC's. Digital objects are accessible only by using combination of computer hardware and software.

As per the S.R. Ranganathan fourth La of Library and Information Science "**Save the time of the User**" digital preservation is applicable and the use can get the information very little time through the library professionals by applying the Information Technology. Digital preservation combines policies, strategies and actions to ensure the accurate rendering of authenticated content over time, regardless of the challenges of media failure and technological change. Digital preservation applies to both born digital and reformatted content

"The broad umbrella of digital preservation includes preserving both materials created and acquired in digital form and digital files generated when institutions convert analog materials to digital form"2.

In an article arguing the relevance of these laws in today's digital age, Cloonan & Dove (2005) also came up with a comparison of the Ranganathan's five laws of librarianship and what they would mean in today's environment.

#### "IMPERATIVES MOTIVATED BY THE 5 LAWS: THEN AND NOW

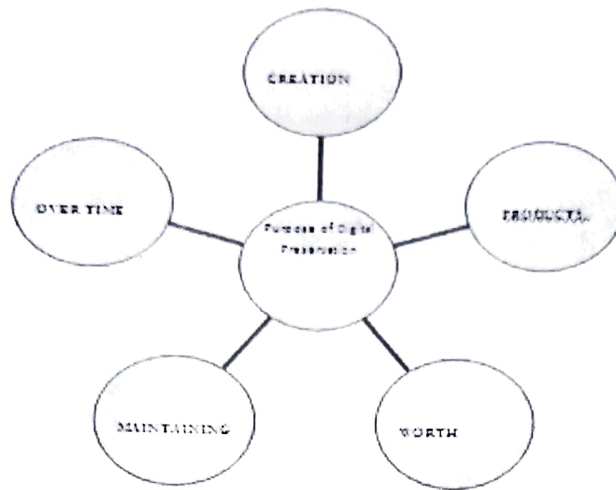
The Law of LIS	Ranganathan's Day	Today's World
Books are for use	Put books in circulation not just on the shelf	Make sure online resources are available
Every Reader his/her book	Break down barriers to the principle of education (and books) for all	Eliminate the obstacles that prevent users from making effective use of electronic resources
Every books its reader	Open the stacks; provide a well-cross-referenced catalog	Integrate electronic resources into virtual learning environments and other web pages of the institution
Save of the time of the Reader	Create effective catalogs for speeding the readers' search for particular books	Provide met searching capabilities so that users can search entire sets of electronic resources. And link resolves so that readers get access to the best source
Library is growing organisam	See libraries as part of the larger community	Offer 24/7 anytime, anywhere, access to libraries; the Information Commons; the Invisible Web"

#### Purpose of Digital Preservation

The earlier means traditional preservation of documents it contain some issues like resource allocation. People, money, and materials must be acquired, organized, and put to work to prevent

deterioration or renew the usability of selected groups of materials. Preservation largely is concerned with the evidence embedded in a nearly endless variety of forms and formats. Now digital preservation is it will take little time with application of IT and more preferable for present and future generation of users.

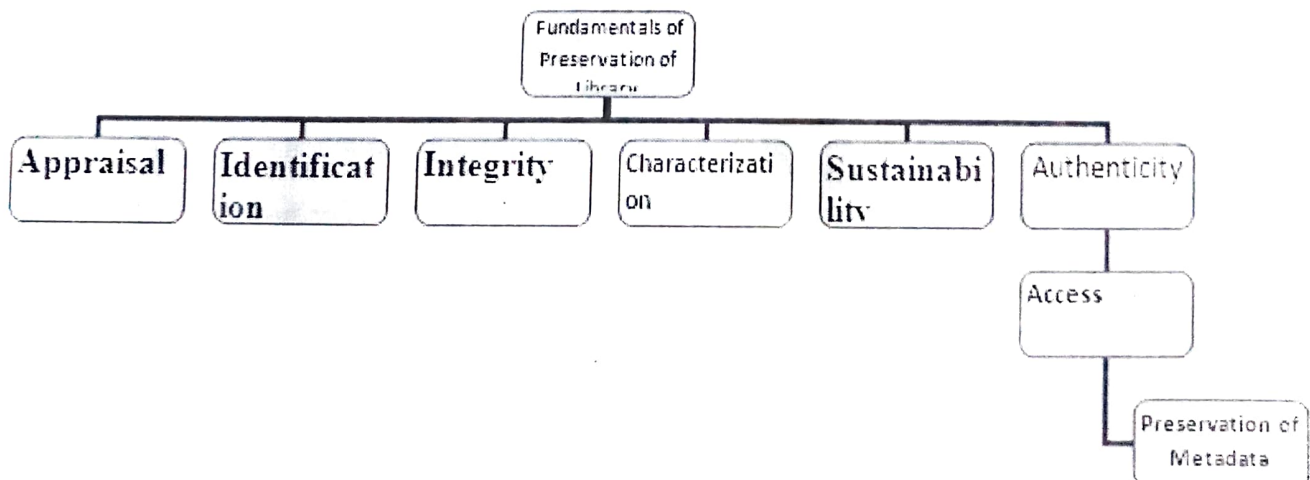
Things are preserved so that they can be used for all kinds of purposes, scholarly, research and Development material, teaching and leaning material in academic libraries.



**IMPORTANCE DIGITAL ACCESS**

Digital imaging technology offers distinctive advantages to institutions with impressive collections of scholarly resources. Information content can be delivered directly to the reader without human intervention. Information content in digital form can be retrieved by readers remotely, although such delivery may tax the capabilities of even the most sophisticated projection equipment and networks. "Digital image quality is extraordinary and is improving constantly. It is now possible to represent almost any type of traditional research material with such visual quality that reference to the original materials is unnecessary for most, if not all, purposes. The power of full-text searching and sophisticated, cross-collection indexing affords readers the opportunity to make new uses of traditional research resources. Newly developed system interfaces (the look and feel of the computer screen) combined with new ways to deliver manageable portions of large image data files promise to revolutionize the ways in which research materials are used for teaching and learning"4. It is no wonder that there is a nearly overwhelming rush to jump on the digital bandwagon.

**FUNDAMENTAL OF PRESERVATION OF ANY ACADEMIC LIBRARIES**



**Strategies:**

Library professionals many Strategies have to apply for Digital preservation. There are several additional strategies that individuals and organizations may use to actively combat the loss of digital information of academic libraries.

**Refreshing**

Refreshing is the transfer of data between two types of the same storage medium so there are no bitrot changes or alteration of data. Refreshing will likely always is necessary due to the deterioration of physical media.

**Migrating**

Migrating is the transferring of data to newer system environments (Garrett et al., 1996). This may include conversion of resources from one file format to another (e.g., conversion of Microsoft Word to PDF or Open Document) or from one operating system to another (e.g., Windows to Linux) so the resource remains fully accessible and functional.

**Replication/Duplication**

"Creating duplicate copies of data on one or more systems is called replication. Data that exists as a single copy in only one location is highly vulnerable to software or hardware failure, intentional or accidental alteration, and environmental catastrophes like fire, flooding, etc. Digital data is more likely to survive if it is replicated in several locations. Replicated data may introduce difficulties in refreshing, migration, versioning, and access control since the data is located in multiple places"<sup>5</sup>.

**Emulation**

"According to van der Hoeven, "Emulation does not focus on the digital object, but on the hard- and software environment in which the object is rendered. It aims at (re)creating the environment in which the digital object was originally created." Emulation is the replicating of functionality of an obsolete system"<sup>6</sup>.

**Encapsulation**

This method maintains that preserved objects should be self-describing, virtually "linking content with all of the information required for it to be deciphered and understood". The files associated with the digital object would have details of how to interpret that object by using "logical structures called "containers" or "wrappers" to provide a relationship between all information components.

**Metadata attachment**

"Metadata is data on a digital file that includes information on creation, access rights, restrictions, preservation history, and rights management. Metadata attached to digital files may be affected by file format obsolescence. ASCII is considered to be the most durable format for metadata because it is widespread, backwards compatible when used with Unicode, and utilizes human-readable characters, not numeric codes"<sup>7</sup>.

**Preservation and Access**

Preservation and Access of information in various views like Preservation and Access Preservation OR Access, Preservation IS Access, Preservation AND Access and Preservation OF Access

"While preservation is a primary goal or responsibility, an equally compelling mandate -- access and use -- sets up a classic conflict that must be arbitrated by the custodians and caretakers of archival records," states a fundamental textbook in the field (Ritzenthaler, 1993)<sup>2</sup>.

Preservation OR Access. Use exposes a collection to risk of theft, damage, or misuse of either content or object. The safest way to ensure that a book lasts for a long time is to lock it up or make a copy for use.

**Preservation AND Access.** . in the digital information era preservation AND access, however, it is theoretically possible to fulfill a preservation need without solving access problems. Conversely, access to scholarly materials can be guaranteed for a very long period, indeed, without taking any concrete preservation action on them.

**Preservation IS Access.** Preservation is no more access than access is preservation. Simply refocusing the preservation issue on access oversimplifies the preservation issues by suggesting that access is the engine of preservation without addressing the nature of the thing being preserved.

**Preservation OF Access:** what is Preserve access to a high quality of information, high value of information, well-protected information, and fully integrated digital product that is derived from but independent of original source documents. The content, structure, and integrity of the digital product assume center stage - and the ability of a machine to transport and display this product becomes an assumed end result of the preservation action rather than its primary goal.

## CHALLENGES OF DIGITAL PRESERVATION

“Traditional-analog objects such as books or photographs where the user has unmediated access to the content, a digital object always needs a software environment to render it. These environments keep evolving and changing at a rapid pace, threatening the continuity of access to the content. Physical storage media, data formats, hardware, and software all become obsolete over time, posing significant threats to the survival of the content. This process can be referred to as digital obsolescence”<sup>8</sup>.

In the case of born-digital content (e.g., institutional archives, Web sites, electronic audio and video content, born-digital photography and art, research data sets, observational data), the enormous and growing quantity of content presents significant scaling issues to digital preservation efforts. Rapidly changing technologies can hinder digital preservationists work and techniques due to outdated and antiquated machines or technology. This has become a common problem and one that is a constant worry for a digital archivist—how to prepare for the future.

Digital content can also present challenges to preservation because of its complex and dynamic nature, e.g., interactive Web pages, virtual reality and gaming environments, learning objects, social media sites.

“For the preservation of software as digital content, a specific challenge is the typically non-availability of the source code as commercial software is normally distributed only in compiled binary form. Without the source code an adaption (Porting) on modern computing hardware or operating system is most often impossible, therefore the original hardware and software context needs to be emulated. Another potential challenge for software preservation can be the copyright which prohibits often the bypassing of copy protection mechanisms (Digital Millennium Copyright Act) in case software has become an orphaned work (Abandonware)”<sup>9</sup>.

Another challenge surrounding preservation of digital content resides in the issue of scale. The amount of digital information being created along with the "proliferation of format types" makes creating trusted digital repositories with adequate and sustainable resources a challenge.

The economic challenges of digital preservation are also great. Preservation programs require significant up front investment to create, along with ongoing costs for data ingest, data management, data storage, and staffing.

Some of the digital preservation repository certification institutions mentioned below

## TRAC

CRL/OCLC published in 2007 Trustworthy Repositories Audit & Certification: Criteria & Checklist (TRAC), a document allowing digital repositories to assess their capability to reliably store, migrate, and provide access to digital content.

## DRAMBORA

Digital Repository Audit Method Based On Risk Assessment (DRAMBORA), introduced by the Digital

Curation Centre (DCC) and Digital Preservation Europe (DPE) in 2007, offers a methodology and a toolkit for digital repository risk assessment.

### **European Framework for Audit and Certification of Digital Repositories**

The European Framework for Audit and Certification of Digital Repositories was defined in a memorandum of understanding signed in July 2010 between Consultative Committee for Space Data Systems (CCSDS), Data Seal of Approval (DSA) Board and German Institute for Standardization (DIN) "Trustworthy Archives – Certification" Working Group.

### **nestor Catalogue of Criteria**

nestor (the Network of Expertise in Long-Term Storage of Digital Resources) sponsored by the German Ministry of Education and Research, developed a catalogue of criteria for trusted digital repositories in 2004. In 2008 the second version of the document was published.

### **PLANETS Project**

One of the best digital preservation repository it was around in 2002 the *Preservation and Long-term Access through Networked Services* (PLANETS) project, part of the EU Framework Programmes for Research and Technological Development 6, addressed core digital preservation challenges. The primary goal for Planets was to build practical services and tools to help ensure long-term access to digital cultural and scientific assets.

### **PLATTER**

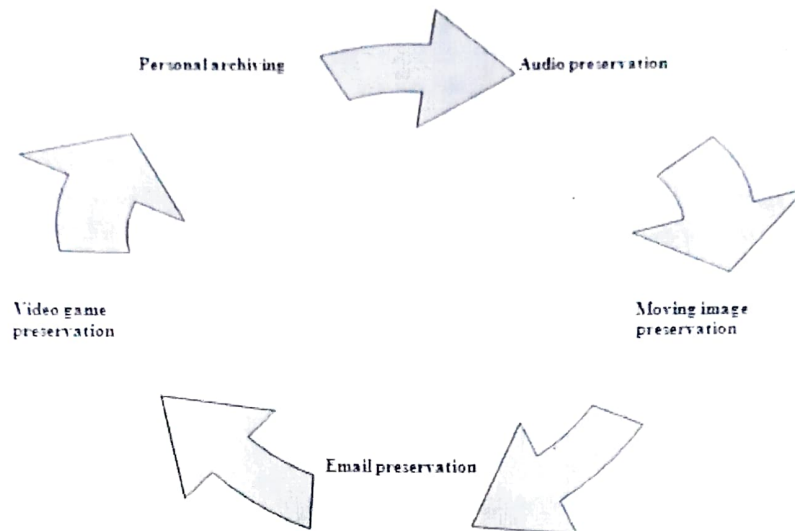
Planning Tool for Trusted Electronic Repositories (PLATTER) is a tool released by Digital Preservation Europe (DPE) to help digital repositories in identifying their self-defined goals and priorities in order to gain trust from the stakeholders.

### **Audit and Certification of Trustworthy Digital Repositories (ISO 16363)**

"Audit and Certification of Trustworthy Digital Repositories (ISO 16363:2012), developed by the Consultative Committee for Space Data Systems (CCSDS), was approved as a full international standard in March 2012. Extending the OAIS Reference Model and based largely on the TRAC checklist, the standard is designed for all types of digital repositories."<sup>10</sup>

### **Digital preservation best practices**

Digital preservation strategies vary for different types of materials and between various education institutions, adhering to nationally and internationally recognized standards and practices is a crucial part of digital preservation activities. Some of the best preservation practices mention in below diagram.



### Some of well-known examples of digital preservation initiatives

- Digitization at the British Library of a Dunhuang manuscript for the International Dunhuang Project
- The Library of Congress operates the National Digital Stewardship Alliance
- The British Library is responsible for several programmes in the area of digital preservation and is a founding member of the Digital Preservation Coalition and Open Preservation Foundation. Their digital preservation strategy is publicly available. The National Archives of the United Kingdom have also pioneered various initiatives in the field of digital preservation.

“A number of open source products have been developed to assist with digital preservation, including Archivematica, DSpace, Fedora Commons, OPUS, SobekCM and EPrints. The commercial sector also offers digital preservation software tools, such as Ex Libris Ltd.'s Rosetta, Preservica's Cloud, Standard and Enterprise Editions, CONTENTdm, Digital Commons, Equella, intraLibrary, Open Repository and Vital”<sup>11</sup>

### CONCLUSION:

*The main intention of digital Preservation of academic resources and also accessing of academic resource for the future generation. Impact of ICT in every area of all subjects but Library and information centre as per the S.R. Ranganathan 4th law of Library Science “Save the time of the reader” means every digital resources are preserving and disseminating to the end user for round the clock service with finger tips 24X7.*

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# E-Resource Management in Engineering Colleges in Modern Era

Mr. Raja Ram Sunkari

*Abstract - Engineering Libraries have witnessed a great metamorphosis in recent years both in their collection development and in their service structure. Over the last several years, a significant transformation has been noticed in collection development policies and practices. Print medium is increasingly giving way to the electronic form of materials. This study examines libraries by region within the State of Karnataka, India. It examines the level of effort taken by the engineering college libraries in Karnataka to build electronic resources.*

## Introduction

India has the potential to be a global technology leader. Indian industry is competing globally in software and even in areas such as automobiles, chemicals and engineering equipment. A critical issue for the future success of Indian industry is the growth of engineering education in India. Since independence, the initial focus of government policy was to provide the engineering graduates required for the development of economy. The setting up of the Indian Institutes of Technology, the Regional Engineering Colleges (and their subsequent conversion to the National Institutes of Technology) was targeted at achieving this. Indian engineers established their reputation for engineering and design skills. Engineering in India is preferred option for bright students at the 10+2 level. This has resulted in a spurt in engineering colleges, primarily in the private sector. Despite this, industry leaders complain about the absence of quality engineering graduates for their industry. This is accompanied by significant unemployment rates amongst graduating engineers. India awarded about 2.3 lakhs engineering degrees, 20000 engineering masters' degrees and about 1000 engineering Ph.D's in 2006. India's doctorate degrees are less than 1% of graduate engineering degrees. The percentages of doctorate degrees to engineering degrees are much higher for most of the other countries studied (9% USA, 10% UK, 8% Germany, 3% Korea).

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\* Librarian, Govt Degree College (Womend), Nalگوonda, Telangana

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# The Best English Poetry by Indians is as Good as Indian Fiction

Kandukuri Yadagiri\*

## ABSTRACT

Indian English poetry is remarkably great. Indian English poetry emerges as a powerful weapon for world society. In the beginning, it has a big difference being Indian poets in English. The difference like on linguistic, content and skill levels. It has three phases of development. In first phase, there is a number of developments which is responsible for generating Indian English poetry. Indian English poetry emerges as a powerful weapon for world society. In the beginning, it has a big difference being Indian poets in English. There is nothing as that to say Indian English literature and Indian English language. Everything but hinges on the base of nativity and interconnection, the exchange of thoughts and ideas, Indian English poetry though a misnomer struggled to come out from a vast jargon and juggle of linguistic terms, Anglo-Indian, Indo-English, Indo-Anglican, Indo-Anglian and so on. The westerners read Indian English novels as for culling data for sociology and other studies too. Had Yeats not read and recommended Tagore's Gitanjali, he would not have what he is today. to talk of Indian English poetry is not to give the credit to the ramshackle Indian English poets and poetesses. Mathew Arnold himself had been under the influence of the Bhagavadgita, T.S.Eliot under the Upanishads, Yeats too underwent a course. Aldous Huxley once visited India and wrote pieces on Benares; Kipling dwelt upon Buddha and Buddhism through a narrative framework in the novel Kim. Shelley in the poem "The Cloud borrows from the 'Brahma, Vishnu, Maheshwara' concept. Indian English poets are not English poets & poetesses as there is nothing like Indian English like Canadian variety or the Caribbean, Indian English.

**Keywords:** Indian Culuture, Theme, Post Independence, Tradition Women etc.

## INTRODUCTION

Indian English Literature pertains to that body of work by writers from India, who pen strictly in the English language and whose native or co-native language could be one of the numerous regional and indigenous languages of India. English literature in India is also intimately linked with the works of associates of the Indian diaspora, especially will people like Salman Rushdie who was born in Indian but presently resides elsewhere. Indian English literature precisely conforming to its gradual evolution had all begun in the summers of 1608 when Emperor Jahangir, in the court of the Mughals, had welcomed Captain William Hawkins, Commander of British Naval Expedition Hector, in a gallant manner. Though India was under the British rule, still, English was adopted by the Indians as a language of understanding and awareness, education and literary expression with an important means of communication amongst various people of dissimilar religions. pursuing English literature at the college level is often thought to be about revisiting giants who once walked the earth. Across disciplines, including the humanities, courses with contemporary relevance and those tailored for

\*Asst. Professor in English, Government Degree College for Women, Nalgonda, Telangana State.

job markets have been introduced to woo students of the 21<sup>st</sup> century. Obviously, English literature and language studies have not merely stood and watched. Be it English for mass communication, copy writing or Dalit writing, feminist writing, post-colonial literature and human rights, these have all found their way into the syllabus.

Indian English literature, quite understandably, spurs attention from every quarter of the country, making the genre admired in its own right. Creative writing in English is looked at as an integral part of the literary traditions in the Indian perspective of fine arts. In early times of British rule, the novelistic writing, indeed the Indian English dramas and Indian English poetry, had tremendously arrested attention of the native masses. Every possible regional author was dedicated in their intelligence to deliver in the 'British mother tongue', highly erudite and learned as they were even in such periods. The man that comes to surface more than once in all the genres of Indian English literature is Rabindranath Tagore, who possibly was an unending ocean of knowledge and intellect, still researched as an institution in him. The truthfulness and honesty of the writers writing in English is often made a theme of suspect in their own country and in other English-speaking countries they are indeed addressed as 'marginal' to the mainstream of English literature.

Indian English literature writers are sometimes incriminated of forsaking the national or regional language and penning in a western, "alien" language; their dedication to the nation is considered in much suspicion, a rather unfortunate sensibility for such intelligent and cultured wonders. Indian literature in English dates back to the 1830s, to Kashiprasad Ghosh, who is considered the first Indian poet writing in English. Sohee Chunder Dutt was the first writer of fiction, thus bringing in the tremendous attraction and brilliancy of admiration of Indian English novels. In the beginning, however, political writing in the novel or essay format was dominant, as can be seen in Raja Ram Mohan Roy and his extraordinary output. He had written and dedicated pages about social reform and religion in India, solely in the medium of English.

## **STYLE OF INDIAN ENGLISH LITERATURE**

'Stylistic influence' from the local languages appears to be an exceptional feature of much of the Indian literature in English – the local language construction and system is very much reflected in the illustrations, as is mirrored in the literal translation of local idioms. Yet one more breathtaking and praiseworthy feature of these English Indian writers is that they have not only 'natives' the 'British mother tongue' in terms of stylistic features, but, they have also acculturated English in terms of the 'Indianised context'. A broad view that the mother tongue is the primary means of literary creativity is still generally held across cultural diversity. Creativeness in another tongue is often measured as deviation from this strict norm. Native language is considered 'pure', it is addressed as a standard model of comparison. This however have caused difficulties for non-native writers of Indian English literature and it is more than infrequently that they have to guard themselves writing again, in English.

## **A STUDY OF INDIAN ENGLISH POETRY**

Indian English poetry is the oldest form of Indian English literature. Indian English poetry emerges as a powerful weapon for world society. In the beginning, it has a big difference being Indian poets in English. The difference like on linguistic, content and skill levels. It has three phases of development. In the first phase, there is a number of developments which is responsible for generating Indian English poetry. The early pioneers- Henry Derozio, Michael Madusudan, Toru Dutt, B.M.Malahari, Sarojani Naidu, Sri Aurobindo, R.C.Dutt and others. The first quarter of twentieth century followed Romanticism, Victorianism. Their efforts were imitative and derivative of English poetry, they successfully gave a new direction to Indian poetry English by writing on Indian history, myths, and legends.

This phase is called 'imitative phase'. It is difficult to charter and undertake an in-depth study of the origin, growth and development of Indian English poetry right from the initial days of its inception, going back to, delving deep in, highlighting the background study and the neglected sides with a spectrum of its own, but instead of, something still lies it to be perused and scrutinized in detail. We have neglected in Indology, Asiatic researches, Oriental studies and translation studies which definitely have the bearings and legacy of their own to be stated and known. There were writers of verse even before Nissim Ezekiel whom we suppose to have forgotten and prescribe not their poems in our courses of study. A large body of it still remains unassessed and unexamined. Though P.Lal and his compatriots may refuse to acknowledge Maharshi Aurobindo, but his Savitri cannot be dismissed, whatever say they or their statement is in this regard. Savitri is Savitri, a source of illumination and enlightenment; spiritual elevation to be felt within. The Pondicherry School of Poetry Writing too needs to be studied deeply which we have not. K.d.Sethna as a poet and a critic is no less than, but we have not prescribed his poems and papers of criticism. Nissim Ezekiel, Jayanta Mahapatra, Purshottam Lal, Keki N.Daruwalla, Dilip Chitre, Arun Kolatkar, Arvind Krishna Mehrotra, Adil Jussawalla, pritish Nandy, A.K.Ramanujan, R.Parthasarathy, Gieve Patel, Shiv K.Kumar, Kamala Das, Keshav Malik, Agha Shahid Ali and others are the poets of the modern age.

Nissim as a poet is an alien insider, lives in Indian, but thinks and dreams, like a Westerner. Indian thought, culture and philosophy cannot lure him nor has he striven to understand them. The modern Indian English poets are the writers of the urban space and city centres and their minds cannot dwell anywhere barring these. Kamala Das is mad after sex and sexuality and hers is a personal gone into hysterics. For her, the husband is the root of all troubles and but that she is Sati-Savitri; not so, but a woman of loose character.

The nautanki of Kamala many have failed to understand it. Adil Jussawalla is resurfacing after a shipwreck; a break of some thirty-five years, again back to poetry, which is but good news, but where had he been disturbs the new-practising critic? We have started to talk about Meena Alexander, but is silent about Anna Sujatha Mathai. But apart from, there are some whose names we can hear on the sidelines. K.V.S.Murti, R.R.Menon, Narenderpall Singh, M.n.Sharma, D.H.Kabadi, Romen Basu, Kulwant Singh Gill, Sarbeswar Samal, Pronab Kumar Majumder, Hazara Singh, T.V.Reddy, P.C.Katoch, R.K.Singh, O.N.Gupta, I.H.Rizvi, Charu Sheel Singh, Simanchal Patnaik, Kedar Nath Sharma, Vijaya Vishal, H.S.Bhatia, Stephen Gill, Har Prasad Sharma, Kadar Nath Sharma, Amarendra Kumar, P.K.Joy, etc. are the poets of the contemporary times whether one accepts it or not. The names of O.P.Bhatnagar, R.R.Menon and K.V.S.Murti can still be found in the historical surveys of Naik and Iyengar. People talk about Keki N.Daruwalla, Gieve Patel and Adil Jussawalla, but leave it behind K.D.Katrak who is not less than. I do not understand their politics, the politics of poetry and of poets as politicians, letting not them come out, trying utmost best to suppress talent and genius, where be it dying in harness. The other thing which is most deplorable is this that the small poets as editors like to bring out their own poetry and the subscribing readers too like to cringe them to full.

The poetic space of Daruwalla is grotesque and bizarre, peopled with hyenas, wolves and tigers. The physical beauties of the wolf mythicized and pictured before take us by strike and he has used in beautiful words to describe the animal, the brute and beast of the forest when he relates to as per the narration of his mother. But with the change in times and situations, the wild is already on the path of destruction and it is already the cause of our worries. But we are lucky enough to have a poet of his stature, with the imagery and penetration of his own. His vision is an unsentimental vision of life and the world as it was, as it will continue to be in near future. Nature is nature, as envisaged by Wordsworth and Shelley, marked in the movement of the sly and wily fox as Lawrence sees it differently in the novella *The Fox* and Ted Hughes in his poems laced with animal imagery. The bloody and brutal tiger of God sighted and described by Blake is wildly savage and bestial with

the dangerous paws and symmetry of its own, and to mesmerize with irony and parody, the poet Daruwalla with those from the Scotland Yard, taking a purview of the wilds in their full exotic scenery, seconded by the approach and imprint of the bloody and bestial in-dwellers.

There are different modes and types of taking to Indian English poetry language and to owe allegiance to it and it varies from writer to writer, a tryst with Indianness and Englishness and the poem has born out of this of this assimilation, as how to put it to use. The Mistress as a poem actually is from The Keeper of the Dead collection of poems and it is one which deal with his use and application of the Indian English language though there is nothing like Indian English, nor does it have a feeder dialect of its own, spoken in anywhere in India in the homes. The problem is this that it is a hybrid combination, the language is alien, but the user is Indian. But it has a legacy and a past of its own. The story of the exchange system is strange. In the India or exotic flora and fauna, bearing the heat and dust and humid conditions, they struggled to clutch it along. The English-speaking memsahib of Darwalla is as such as for her lineage may be of a mixed origin. In the land of the rajahs and raanis, the zaminidari system, the purdah and untouchability, how the things could come closer to is the thing of deliberation here. How would it have been when the English came to India and wanted to stay longer! How would it have been the butt of interaction? The poet, Keki N. Daruwalla, while beginning the poem says it that his mistress may be a half-caste genealogically, with the maximum possibilities of a hybrid combination all that he shows to be. Somewhere the origin may be as a Goan cook and somewhere as a Muslim midwife.

The genetics and hereditary elements mix a bit more when the relationship grows in more for a short stint with the Indian babus and professors of English and its gets distroted more genealogically. With the White sahib she has to resort to a sahebi style of living, thinking and dreaming and when in the Indian homes, she transgressing to the purdah is the case with and sometimes a mix of all that, with the heels, bangles and henna going her way. When she walks into the streets, people hiss on looking. Perhaps Daruwalla too is proud of having got such a mistress who is not the hidden dark lady of Shakespeare. The way she uses consonants and the things of her stock, sometimes take to the use of classical vocabulary. Daruwalla's mistress is his love of the language; the one in which he is contributing his poems in. Bur where has he got his love for bombastic words? A poem of some five stanzas, it is a poem of mutual understanding and compromise; exchange and compilation; a development out of the things of discussion here.

Keki N. Daruwalla here is taking a stock of the brown sahib's English. How does he pronounce and use in? Daruwalla's English is like the white sahib speaking with the zamindars or an Englishman taking salad and sauce and Indian chutney and sherbet to adjust with the food-habit and the conditions prevailing in India. White memsahib speaking with the Indian orderly may also be the case here. The black lady who used to nurse and work as a baby-sitter for George Orwell at Champaran too would have been as such. The things, those of the likes and whims which he expresses and counts are those which one can experience it in the people of Goa and Poondicherry. To poem reminds us of Toru Dutt and their conversion to Christianity and the resultant fusion seen in the writing of the poems of Savitri, Dhruva, Sita and so on.

None but Nissim Ezekiel himself is the protagonist of the poem named The Professor, that Geography department teacher using broken English and even in Goodbye Party for Miss Pushpa T.S., he keeps hiding the facts, how regaled and entertained Pusha at the airport seeing her off, a foreign returnee giving tips in as for how to travel and tour foreign and Pushpa the Gujarati girl taking lessons from as for her visit.

Nissim's matter is one of the linguistic lab, a spoken English centre, 'Learning to Write' like Somerset Maugham, we the Indians learning to acquire and speak in a forced way, nay a spontaneous expression at all, a dictionary-consulting link language it is indeed, which but the butt of his joke



and caricature. The poem titled *The Patriot* is actually from Nissim's *Very Indian Poems* in Indian English section of *Latter-Day Psalms* (1982) and is an exercise in humour and articulation. Nissim very often likes to chuckle and grin and is critical enough to mark etiquette, manner and behaviour. The otherwise read patriot is none but an Indian freedom fighter just dressed in whites, khadi kurata, dhoti and a cap and with a lathi into the hands struggling to speak in English as for driving the Angrez and their Angrezi as for a swaraj and home rule is the picture before. To see it otherwise, the patriot's English may be as that of Anna Hazare's. A little-read, just after a tryst with the three R's, he is showing his Gandhism and voluntary service. Again, to see it in a different context, Nissim's patriot is like the ragged man of *The Rising of the Moon* one-act play of Lady Gregory. It is but the fool's English, the villager's which but he is caricaturing together with a mix of Gandhism. Gandhi's pagletgiri too is a question of doubt and or raising suspicion.

Under three broad heads 'The Pioneer,' who presented the "exclusiveness and self-sufficiency" of the age-old Indian tradition; 'The Moderns', who broke with the past; and 'The New Voices', who, like their western counterparts, the post-modernists, destabilised the beliefs and practices of mainstream writing she chronologically analyses the poetic compositions of almost every conceivable poet who finds a rightful place in this triadic division. Notable among the poets discussed are Toru Dutt, Tagore, Swami Vivekananda, Sri Aurobindo among the pioneers, Nissim Ezekiel, A.K.Ramanujan, R.Parthasarathy, Kamala Das, Keki Daruwallah, Jayantha Mahapatra, Arun Kolatkar, among the moderns, and Vikram Seth, Sudeep sen, Hoshan Merchant, Rnajib Hoskote, and Ali Agha Shahid, among the new voices. Thus we have a rich fare wherein the merits and demerits of the poets are weighed impartially, and evaluated cautiously with suitable citations from their poems.

## MYRIADS OF VOICES

Unlike most other countries Europe, for instance India is multilingual and multicultural. Hence we have myriads of voices in Indian English poetry, all of which are of diverse nature. It is none too easy for the poets to imbibe/inherit or create an identity much less a 'tradition' in the Eliotian sense of their own amidst such a wide-ranging cultural diversity. Apart from "Gitanjali", we have not been able to notice even a small body of poems of memorable, lasting, enduring value as we have in the British poetic tradition: "Ode to a Nigtingale", "The Windhover", "Lycidas", "Dover Beach", and many others which we carry in our heads all through our lives. This is not to deny the existence of quite a few good poems by poets of any ear.

## FINEST

'Pritish Nandy's political' poem "Calcutta", "where despair, death, violence, cruelty, deprivation, torture, defiance, dissolution coalesce as interdependent themes, acquires a startling diction, and shocks the reader of his complacency"; Arun Kolatkar's "The Butterfly" which stands in comparison with Wallace Steven's "The Emperor of Ice-cream" as a metaphor for the epiphanic short-lived moments of realisation; Keki Daruwalla's "The Leper at the Taj" in which the ugly, visible disease of the old beggar and the moral decadence of the society contrast with and merge into a seamless whole; Aga Shahid Ali's notable poem "Postcard from Kashmir" showing the discord between the present, war-wrought Kashmir and the past Kashmir of his memory with "the Jhelum waters so clean" are among the finest poems written by anyone in the English language.

Culture in Indian English poetry is the result of sustained, persevering research. No wonder that the reading of the book is a highly rewarding experience. it fulfills a much-needed want in that we have so far only partial studies of Indian poets. We do not yet have a full-length study devoted to a close survey of our poets from the earliest times to the present. In short, the book accomplishes

what it seeks to achieve: "to trace the journey of its growth from nostalgia to contemporacity". Mita Biswas is quite optimistic in her conclusion that "Indian poets who write in English have been able to carve a niche for themselves through their ongoing quest to establish themselves into a stable canon of their own". It is for the future to decide the truth of such a claim!

## THE BEST ENGLISH POETRY BY INDIANS

The point and power of poetry is absolute. It is urgent, inescapable and transcendental. Beautiful writing through pretty phraseology is only a very small fraction of the entire art form. There is much more beyond this narrow notion of aesthetics. Unlike prose, which tends largely to be prosaic, poetry is something we humans resort to in our most intimate and precious moments: birth, death, love, rejection, grief, happiness, prayer and so on. Ironically, poetry is all around us in spite of not announcing that it is so. Often, the book on our bedside table is poetry that we dip in and out of in moments of quietude and reflection. That is why poetry is commonly considered the highest art form.

## MENTIONED INDIAN FICTION IN ENGLISH DEBATES

There are actually more Indian poets known internationally than what might appear. Many have done well professionally on the global circuit. But yes, in terms of sheer numbers compared to fiction writers, this is a lower figure. I'm afraid Indian poets are largely themselves to be blamed for this as they do not put on a concerted front. There are too many mutually exclusive groups who just pat each other's backs. There is petty politics by wannabe mediocre poets, most interested in only promoting their own work. Also, there is little or no high-calibre criticism when it comes to Indian poetry and for the most part, it is taught poorly or barely at all. Indian fiction flourishes more as it has more takers. Publishers are willing to publish novelists and not risk poets. Fiction tends to be more accessible too; it is more reader- and media-friendly by its inherent nature. However, there are plenty of fine poets around and they will eventually get read and known.

Krishna Srinivas" has been a leader of world poetry; He is endearingly called "Krishna" by poets and poetry lovers. The sweet fragrances of the flowers of poem swerve in fact indicating towards a full ripe fruit which is given to us by him in the form of Dance of the Dust. He is rooted with the Indian sensibility and therefore one cannot appreciate his creative genius without a sense of sympathy, spiritual feeling and sensibility for he is intensely committed, dynamic, profound, symbolic, philosophical, prophetic and above all, spiritual. He operates at a high level without attempting at deliberate mystifying. Science, metaphysics and history in his poetry coalesce to form a refreshing imagistic pattern; he makes philosophy take into its fold several sciences. His poetry like Emerson.

R.N.Tagore and Sri Aurobindo have mysticism, classical and prophetic element. His poetry couched in a natural intonation. It has the act of catalyst for spiritual awakening the structure of his pivot ideas provide a sharp ethical and psychological insight into the fabric of the present-day moral culture. His poetic output consists of Dance of Dust, Maya, Everest, Beyond, Void, Sonnets, Five Elements, Sankara, Ramanuja, Madhva, Christ, Mohammad, Vallalar, Mahavir, Tamil Vedas etc. His entire poetry is mystical, metaphysical, spiritual and cosmic. Like Sri Aurobindo he is the exponent of realizing supra-

## NISSIM EZEKIEL

Nissim Ezekiel is an outstanding poet of post-Independence India. A brief survey of this large body of poetry is essential for a proper understanding of the poet's art, of his major themes, and of the evolution of his genius. His poetical works are-A Time to Change (1952), Sixty Poems (1953),

The Third (1959), The unfinished Man, (1960), The Exact Name (1965), Hymns in Darness (1976), and Collected Poems 1952-88 (1989), etc. He is a versatile genius and the most outstanding Indian English poet. He is a great love poet and his poetry reveals a gradual evolution of his art and genius. A number of major themes run through his poetry gaining in depth and intensity with each successive volume that he has published. No theme recurs so frequently as the theme of love and sex. There are highly sensuous descriptions of the human body and of love-making in the bed. His treatment of the act of love, and of the charms of the female body, is characterized by extreme frankness. This has exposed him to the charge of being a poet of the body, of the female anatomy, of wallowing in sex, but such criticism is superficial and unjust. He is certainly neither a Platonist nor romantic dreamer, nor does he object the claims of the body. His all poems have a great impact on the readers. For example: Don't curse the darkness since you're old not to, But don't be in a hurry to light candle either. The darkness has its secrets which light does not know? It's a kind of perfection. While every light Distorts the truth. (Hymns in Darkness) Prof.A.N.Dewedi rightly remarks: Ezekiel's experimental poem, "A very Indian poem in Indian English", clearly visualizes the reality of situation in Indian society. It enacts a Real situation for the use of Babu Angrezi or what we roughly call today "Indian English".

## KAMALA DAS

Kamala Das is one of three most significant Indian poets writing in English today, the other two being Nissim Ezekiel and Ramanujam. She is one of the members of poetic trinity of Indian English poets. The other two are Nissim Ezekiel and A.K.Ramanujam Her important poetic works are Summer in Calcutta, The Descendants, The old Playhouse and other poems most of her poems deal with the theme of unfulfilled love and yearning for love. The Dance of the Eunuchs is a good example of a poem dealing with the theme: It was hot so hot before the eunuchs came To dance, wide skirts going round and round, cymbals Richy, Dashing, and anklets, jingling beneath the fiery gulmohur, with Long braids flying, dark eyes flashing, they danced and They dance; oh they danced till they bled. In the poem she finds an objective correlative in The Dance of the Eunuchs to represent the theme of suppressed desire within.

## JAYANTA MAHAPATRA

Jayanata Mahapatra needs no introduction; perhaps any discussion is incomplete without reference to his poetical works. Physicist, Bi-lingual poet and Essayist. Jayanta Mahapatra hold the distinction of being the first Indian English poet to have received the Sahitya Academy Award (1981) for Relationship. In his poetry, Mahapatra sings of the hearts and minds of many things of nature, on the basis of his sincere love for all creation, poverty, deprivation, social injustice, the plight of the Indian woman prostitute on recur in his verses. he says, all things happen around me. He cannot ignore them and write about the better things of life. –about the lives of upper classes. His belief in poetry as a social reality sets him off from other contemporary poets writing in English. Jayanta mahapatra like many other Indian poets writing in English is bi-lingual. R.Parthasarthy rightly points out, "The true poets among Indo-Anglian seem to be those who write in English as well as in their own language. They are poets in their own Right who have something significant to say, and know how to say it, both in English and their native tongue. They are not out to sell their poetry through a skilful manipulation of words and the employment of Sophisticated techniques. Mahapatra belongs to this small group of genuine poets. He, too, is a bi-lingual writer, the secret of whose success lies in his not disowning his Indian inheritance, and not falling a pray to what has been called a feeling of alienation. He has, by and large, steered dear of the pitfalls listed above and the result

an unmistakable authenticity of tone and treatment. Mahapatras sensibility is essentially Indian, but he does not create the impression of indianness by bringing in such traditional it emsastigers, snakecharmers, jugglers, crocodiles etc.

## CONCLUSION

In sum up, we can say that in the ancient period the body of Indian English poetry has certainly been greater during this period than in any preceding era. Professor P.Lal has brought out a book over 130 poets with the title Indian Poetry in English, An Anthology in which he has composed selected poems of new poets. Less through poetry. His poetry exhibits his vast knowledge of Vedanta, panishads, Bhagvad Gita, mysticism, pantheism, Muslim philosophy, Christainity, history, geography, geology, astronomy, modern science and different languages. His poetry has religious mission mysticism and pantheism is the two important characteristics of his poetry. He condemns the Western materialistic values and holds out the hope of redemption to dust-ridden, lust torn men and women following the spiritual values of the East: Despair not; You and dust a non must Fix the lease of gmarole And hush the wrath of wormy wars and crack its typhus in an iron tomb Its keys buried millions of fathoms deep.

The poetry of this period ranges from personal emotion and lyricism to complex linguistic experiments, dry intellectual tone, pungent statire and nursery rhyme. it has a new note and a new urgency of utterance but even than it is not possible to escape this poetry completely from tradition. This penetrates deeper and deeper into the poet consciousness and influences their observations of the living present and past, thus runs into the present and shapes our future. Our racial traditions, issuing from the Vedas, The Upanishads, The Ramayana The Mahabharata, the devotional saint poetry, the great rivers of India, the treasure house of Indian myth and legend, the memory of our racial or local history have shaped modern poetry Sri Paramhansa Yogananda, Mahanand Sharma and Krishna Srinivas represent the mystical and spiritual tradition of India in their poetry.

They centre themselves within their selves is an attempt to discover their roots, both as individuals and as cultists, and during the process of which Endeavour their poetic personality appears undisguised. Viewed in this perspective the poetry of most of the new Indian poets in English reveals a tension resulting from their acute self awareness and the restraint imposed upon them by the hostile environment and becomes a private quest for values and an effort to peer into the dark abysmal contents of the poet's own mind. "Indian English literature is an honest enterprise to demonstrate the ever rare gems of Indian writing in English. From being a singular and exceptional, rather gradual native flare-up of geniuses, Indian English has turned out to be a new form of Indian culture and voice in which India converses regularly. While Indian authors-poets, novelists, essayists, dramatists- have been making momentous and considerable contributions to world literature since the pre-Independence era, the past few years have witnessed a gigantic prospering and thriving of Indian English writing in the global market.

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