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**DEVELOPMENT OF MARKETING STRATEGIES**

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Abstract

The study develops and follows an organizing framework that served as a road map for assessing different research streams in marketing strategy. The paper found that significant studies in conceptual development and empirical research of marketing strategy have been achieved in a number of areas over the past years. The study concludes that marketing is likely to plan a more important role in charting the strategic direction of the firm. The key lesson the study provides for executives is the visualization should not just be seen as an attractive way to communicate the outcome of the strategic planning process and to monitor its progress, but should also be seen as a powerful process enables that an enable strategizing as a joint managerial practice.

Key Words: Marketing, Customer, Production and Sales

Introduction

Today, marketing is recognized an invaluable tool in all kinds of industries, not just in the traditional areas involving consumer products like fashion accessories, autos and computers, flat screen televisions etc. Marketing concepts and strategies are put use more and more frequently in marketing – people (such as celebrities and political candidates) organizations (such as non-profits and even hospitals and medical practices) places (such as cities vying to host conventions and sports tournaments, attract new business and entice tourists and permanent residents visit) causes (such as environmental protection and gay rights) and events (such as concerts, rallies and sport events).

Production and Marketing of goods and services whether it is new crop of organically grown vegetables or digital cable services, are the economic life in any society. All organizations perform these two basic functions to satisfy their commitments to society, their customers and their owners. They create a benefit that economists call utility, the want satisfying power of a goods or services. The followings are basic kinds of utility like;

Form – conversion of raw materials and components into finished goods and services

Time – availability of goods and services when consumers want them.

Place – availability of goods and services at convenient locations.

Ownership (possession) – ability to transfer title of goods or services from marketer to buyers.

But how does an organization create a customer? A three step approach is involved: Identifying needs in the market place, finding out which needs to organization can profitably serve?, and developing an offering to convert potential buyers into customers. Marketing specialists are responsible for most of the activities necessary to create the customers wants, These activities are include:

- Ø Identifying customer needs.
- Ø Designing goods and services that meet those needs.
- Ø Communicating information about those goods and services to prospective buyers.
- Ø Making the goods or services available at times and places that meet customers' needs.
- Ø Pricing goods and services to reflect costs, competition and customers' ability to buy.
- Ø Providing the necessary service and follow up, to ensure customer satisfaction after purchases.¹

DEFINITION OF MARKETING

The word 'marketing' encompasses such as broad scope of activities and ideas that settling on one definition is often difficult. Ask three people to define marketing, and three different definitions are likely to follow. Continuous exposure to advertising and personal selling leads most respondents to link marketing with selling or to think that marketing activities start after goods and services have been produced.

But marketing also involves analyzing customer needs, securing information needed to design and produce goods or services that match buyer expectations, satisfying customer preferences and creating and maintaining relationship with customers and suppliers. It applies not only to profit-oriented firms but also to thousands of not-for-profit organizations that offer goods and services.

Today's definition takes all these factors into account. Marketing is the process of planning and executing the conception, pricing, promotion and distribution of ideas, goods, services, organizations and events to create and maintain relationships that will satisfy individual and organizational objectives. It assumes that the marketing effort will proceed in accordance with ethical practices and that it will effectively serve the interests of both society and the organization. The concept also identifies the marketing variables product price, promotion and distribution – that combine to provide customer satisfaction. In addition, it assumes that the organization begins by identifying and analyzing the consumer segment that it will later satisfy through its production and marketing activities. In other words, the customer, client, or public determines the marketing program. The concepts emphasis on creating and maintaining relationships is consistent with the focus in business on long-term, mutually satisfying sales, purchases and other interactions with customers and suppliers. Finally, it recognizes that marketing concepts and techniques apply to not-for-profit organizations as well as profit oriented organization or business.

FOUR ERAS IN THE HISTORY OF MARKETING:

The essence of marketing is the exchange process, in which two or more parties give something of value to each other to satisfy perceived needs. In money exchanges, people trade money for tangible goods like DVDs, clothes, a notebook, computer. In other exchanges, they use money to pay for intangible services like dental care, haircuts, or concerts. In many exchanges, people trade for a combination of both tangible goods and intangible services, as in a restaurant where both the food and the service are part of the exchange. Although marketing has always been a part of business, its importance has varied greatly. The following figure identifies four eras in the history of marketing.

ERA	PREVAILING ATTITUDE	APPROXIMATE TIME PERIOD *
<i>PRODUCTION</i>	A good product will sell itself	prior to 1920s
<i>SALES</i>	Creative advertising and selling will overcome consumers' resistance and convince them to buy	prior to 1950s
<i>MARKETING</i>	The consumer rules find a need and fill it	since 1950s
<i>RELATIONSHIPS</i>	Long – term relationship with customer and other partners lead to success.	since 1990s

*(Source: In the United States and other highly industrialized economies.)

The Production Era:

Prior in 1925, most firms even those operating in highly developed economies in Western Europe and North America focused narrowly on production. Manufacturers stressed production of quality products and then looked for people to purchase them. The prevailing attitude of this era held that a good product (one with high physical quality) would sell itself. This production orientation dominated business philosophy for decades; in fact, business success was often defined solely in terms of production victories.

This era did not reach its peak until the early part of the 20th century. Henry Ford's mass production line exemplifies this orientation. Ford's slogan, "Customer can have any color they want, as long as it's black," reflected the prevalent attitude towards marketing. Production shortages and intense consumer demand ruled the day. It is, building a new product is no guarantee of success, and marketing history is cluttered easy to understand how production activities took precedence.

However with the bones of miserable product failures despite major innovations. In fact, more than 80 percent of new products fail. Inventing an outstanding new product is not enough. That product must also solve a perceived market place need. Otherwise, even the best engineered, highest – quality product will fail. It took savvy marketing by some early salespeople and eventually a widespread perceived need to change people's minds about the product.

THE SALES ERA

As result of previous era, manufacturers began to increase their emphasis on effective sales forces to find customers for their output. In this era, firms attempted to match their output to the potential number of customers who would want it. Companies with a sales orientation assume that customers will resist purchasing goods and services not deemed essential and that the task of personal selling and advertising is to convince them to buy.

Although marketing departments began to emerge from the shadows of production, finance and engineering during the sales era, they tended to remain in subordinate position. Many chief marketing executives held the title of sales manager. But selling is only one component of marketing. As marketing professor Theodore Levitt pointed out, "marketing is as different from selling as chemistry is from alchemy, astronomy from astrology, chess from checkers'.

THE MARKETING ERA

Personal incomes and consumer demand for goods and services dropped rapidly during the great depression of the 1930s, thrusting marketing into a more important role. Organizational survival dictated that managers pay close attention to the markets for these goods and services. This trend ended with the outbreak of World War II, when rationing and shortages of consumer goods became commonplace. The war years,

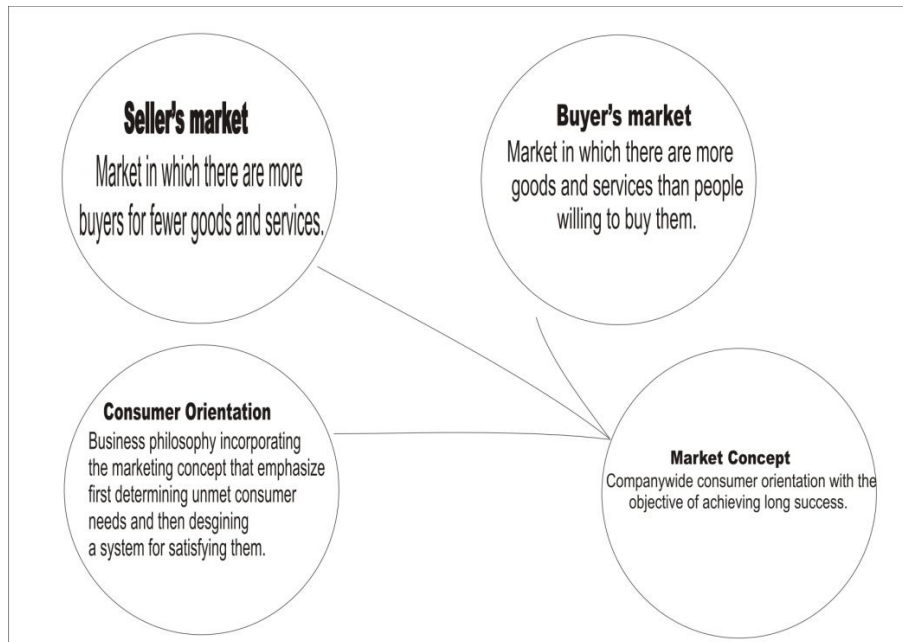
however, created only a pause in an emerging trend in business, a shift in the focus from products and sales to satisfying customer needs.

This concept, a crucial change in management philosophy, can be explained by the shift from a seller's market- one in which there were more buyers for fewer goods and services – to a buyer's market- one in which there were more goods and services than people willing to buy them. World War II ended, factories stopped manufacturing tanks and ships and started turned out consumer product again, an activity that had, for all practical purposes, stopped in early 1942.

The advent of a strong buyer's market created the need for consumer orientation by businesses. The recognition of this concept and its dominant role in business dates from 1952 the concept introduces the marketers at the beginning rather than at the end of the production cycle and integrates marketing into each phase of the business. Thus, marketing through its studies and research, will establishes for the engineer, the designer, and manufacturer what the customer wants in a given product, when price he or she is willing to pay, and where and when it will be wanted. Marketing will have authority in product planning, production scheduling, and inventory control, as well as in sales, distribution, and servicing of the product.³

Today's fully developed marketing concept is a companywide consumer orientation with the objective of achieving long-run success. All facts and all levels, from top to bottom of the organization must contribute first to assessing and then to marketing manager to accountant to product designer, every employee plays a role in reaching potential customers. Even during tough economic times, when companies tend to emphasize cutting costs and boosting revenues, the marketing concept focuses on the objective of achieving long – run success instead of short – term profits.⁴

A strong market orientation the extent to which a company adopts the marketing concept. Generally improves market success and overall performance. It also has a positive effect on new product development and the introduction of innovative products. Companies that implement market driven strategies are better able to understand their customers' experiences, buying habits and needs. The companies can, therefore, design products with advantages and levels of quality with customer requirements. Similar marketing strategies are successful in times of crisis and public need.



THE RELATIONSHIP ERA

In the marketing era the history of marketing emerged during the final decade of the 20th Century and continues to grow in importance today. Organization now build on the marketing era's customer orientation by focusing on establishing and maintaining relationships with both customers and suppliers. Relationship marketing involves. Long-value-added relationship developed over time with customers and suppliers. Strategic alliances and partnerships among manufacturers retailers and suppliers often benefit everyone.

STRATEGIC PLANNING AND THE MARKETING PROCESS

"PLANS ARE NOTHING; PLANNING IS EVERYTHING" 5

Everyone plans; we plan which courses we want to take, which movie we want to see, and which outfit to wear to a party. We plan where we want to live and what carrier we want to pursue. Marketers engage in planning as well. Planning is a continuous process that includes identifying objectives and then determining the actions through which a firm can attain those objectives. The planning process creates a blueprint for marketers, executives, production staff and everyone else in the organization to follow for achieving organization objectives. It also defines check-points so that people within the organization to follow for achieving organizational objectives.

PLANNING AT DIFFERENT MANAGERIAL LEVELS

<i>Management Level</i>	<i>Types of planning emphasized at this level</i>	<i>Examples</i>
TOP MANAGEMENT Board of Directors, CEO, Chief Operating Officer, Divisional Vice Presidents	Strategic Planning	Organization-wide objectives, fundamental strategies, long- term plans, total budget.
MIDDLE MANAGEMENT General Sales Manager, Business Unit Manager, Director of Marketing Research.	Tactical Planning	Quarterly and semi-annual budgets, divisional policies and procedures.
SUPERVISORY MANAGEMENT Zone Sales Manager, Supervisor, Tele marketing Office	Operational Planning	Daily, weekly plan unit budgets, departmental rules and procedures.

“ONE MINOR INVENTION EVERY TEN DAYS, A MAJOR INVENTION EVERY SIX MONTHS”⁶

MARKETING STRATEGY

Originally, the word strategy comes from Greek word ‘strategos’, strictly meaning a general in command of an army, it is formed from ‘stratos’ meaning army and ‘ag’ meaning to lead. Therefore, the concept of strategy was first introduced and defined in ancient military dictionaries.

Strategy is defined in military literature as ‘a plan of attack for winning battle’ or ‘a plan for beating the opposition’. Similar definitions are used today in the business field.¹⁰ The term strategy are well documented with some key components of the military view of strategy having been transferred to business usage.

The word ‘strategy’ appeared for the first time in the business literature in 1952 in a book by William Newman. At that time, strategy was implicitly regarded as a plan for achieving organizational goals. The increasing pace of environmental changes over the past three decades forced management to make their strategies explicit and to change them frequently. Responding to such circumstances, academic interest in strategy has grown rapidly. Cummy’s and Dallenbach (2009) state that there has been much debate

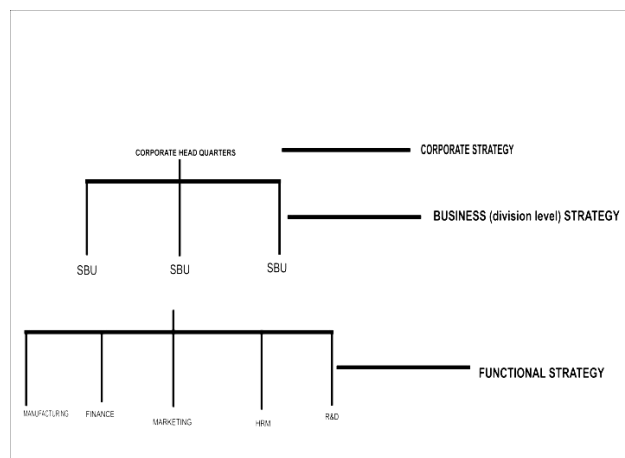
in business literature about 'what strategy really is', and whether one view of what it is better than one other.

Therefore it is not surprising today to find a profession of books and articles on strategic planning, corporate strategy, business strategy and marketing strategy – a fashionable word in business language.

Corporate Strategy

It describes a companies overall directions in terms of its general attitude toward growth and the management of its various business and product lines to achieve a balanced portfolio of products and services. Additionally, it is (a) the pattern of decisions regarding the types of business in which a firm should be involved, (b) the flow of financial and other resources to and from its divisions and (c) the relationship of the corporation to key groups in its environment. Strategy management may be initialized at any are of these hierarchical levels of an organization.

Hierarchy of strategy



Establishing Strategy Business Unit

Once the organization mission, objectives and goals are set, they will provide a framework for determining what kind of organizational structure and business models are a 'best fit' for the organization's marketing efforts. The organization structure for a single product will be simple as it can be designed by management function or geographic territory. But in case of multi-product organization the structure can be very complex. So, companies prefer establishing strategic business unit. The Characteristics of strategy business unit are

- Separate responsibility for strategy planning and profit performance and profit influencing factors.
- A separate list of competitors.

- Single business or a collection of related businesses, which offer scope for independent strategic planning from remaining organization.

The understanding of an strategy business unit is therefore, a convenient structuring point for planning since the companies, strategic business unit have been identified. In practice, big companies in India work on the basis that strategic planning at strategic business unit level has to be agreed to by the corporate management.

Business Strategy

Business strategy is sometimes called competitive strategy, business strategy is usually developed at divisional level and emphasizes improvement of the competitive position of corporation's products or services in the specific industry or market segment served by that division. Business strategy should also integrate various functional activities to achieve divisional objectives.

Functional Strategy

Functional strategy is maximizing resources productivity, within the constraints of the corporate and business strategies around them, functional department such marketing, finance , R&D and production, develop strategies to pull together their various activities and competencies to improve performance.

A recent survey in the United States showed that 94% of the US firms outsource at least one activity . The outsourced activities found are general and administration (78%) HR (77%), Information Systems (63%), distribution (66%), Manufacturing (56%), marketing (51%) and finance and accounting (18%).

Source : Wheelles Y Hunge, 2004)

The 3 levels of strategy form a hierarchy of strategy development within any large corporation. They interact closely and constantly and must be well integrated for corporate success.

The marketing logic by which the business unit hopes to achieve its marketing objectives.

Marketing Strategy enables an organization to understand the environment and achieve its objectives in using its resources to meet the needs of its customers. Strategies are basically about the allocation of people and capital. The essentials of marketing strategies are :

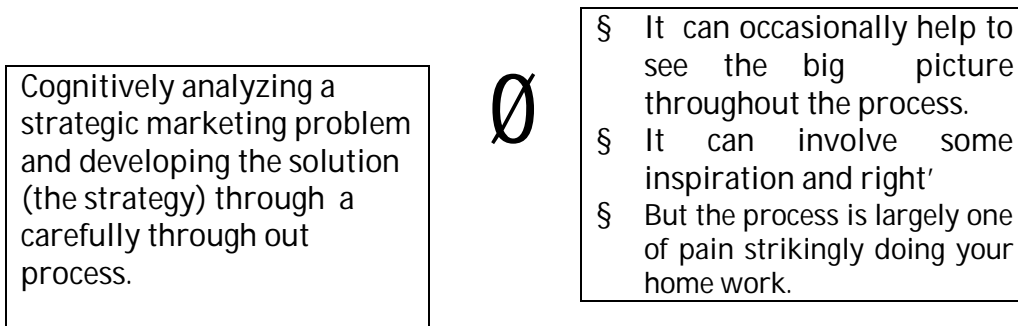
- Understanding the external environment
- Establishing the organizational purpose and objectives and
- Assessing the internal environment in terms of resources and capabilities.

Ultimately it's optimizing strategies that plug the gap between the environment and what the organization wants to achieve and its ability to do so. For example, as the car market inexorably moves towards smaller cars, some manufactures are better placed with their resources and competencies to provide a fit. In particular, car manufacturers with expertise and offerings of relatively small cars are in the best place, whereas those companies producing relatively big cars will need to figure out how to use their current resources to best meet current and evolving needs. It's all about the environment, the organizations missions and objectives and the internal resources and competencies. The role of marketing strategy is to find the fit to enable the organization to survive and continue in business.

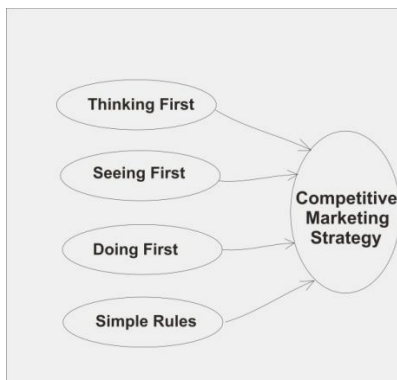
FOUR WAYS OF APPROACHING MARKETING STRATEGY

1. THINKING FIRST

Rational thinking first as the basic for marketing strategy, which is an approach that is primarily logical, sequential and linear.



Thinking First is closely connected to a market driven approach, such as Tesco's and BMW, which stand apart by their devotion to customer value and their culture, process, and abilities, and also its suggests, logic and rationality provides only one perspective. Decisions can be taken from a variety of perspectives and the main alternatives are



SEEING FIRST

Seeing first reminds us that the importance of seeing that the overall decision is some times greater than thinking about individual elements. It's basically insight and often only comes after a period of preparation, incubation, illumination, and verification in the cold light of day. Thus, seeing first is a cognitive process but it relates to the whole picture, rather than to a sequential analysis.

To maintain control of your market Geroski (1999) recommends five steps:

- Begin by identifying who might take advantage of the flows of information from your market.
- After that, you need to imagine that you were the potential new entrant and think coherently about them.
- Then organize your thoughts coherently from the point of view of attaching your own market position.
- Think through the what, who and when aspects of market entry and assess the required competencies.
- Finally, prompt, potential entrants by introducing the new process of product developed in yourself.

Seeing first has most relevance with new ventures or dramatic changes of direction. The reality with seeing first is that, invariably, you need to do your home work. That is, you also need to be able to thinking first. Mozart may have been able to see first before he wrote his symphonies, but for the most part, marketers need to examine the trends and the evidence and be able to develop some sense of what is important which the mass of actions and events. A more accessible alternative approach is to see the "Big Picture", which does involve thinking first. Successful marketing strategy requires the ability to move from tactical details to "Big Picture" overview of the market to place their strategy.

DOING FIRST

Doing first is when marketing managers experiment and learn from the mistakes and success. The process is (i) do something (ii) make sense of it and (iii) repeat the successful parts and the card the rest. Instead of marketing strategy, the reality is often that doing drives. For example, many companies that have successfully diversified their business have done so by a process of figuring out what worked and what did not. It enables organizations to try out marketing strategies and with careful monitoring, assess the results. This is the way to test the boundaries of stretching a brand, the viability of new kinds of distribution channels and so on. However, thinking first is still

a necessary in establishing how you will define and measure the success of any doing first strategy.

SIMPLE RULES

Marketing Strategy as simple rule is about selecting a few key marketing strategy processes. Crafting a handful of simple rules, and 'jumping in' rather than avoiding uncertainty shown in this figure

<i>How to rules keep managers organized to be able to seize opportunities.</i>
<i>Boundary rules help managers to pick the best opportunities based on geography, customer or technology.</i>
<i>Priority rules are about allocating resources amongst competing opportunities.</i>
<i>Timing rules relate to the rhythm to key strategic process</i>
<i>Exist rules are about pulling out from past opportunities.</i>

In many respects, the approach is related to **'doing first'** , except that the rules are predefined. Companies like Vodafone and Yahoo! Have excelled without the traditional advantage of superior resources or strategic positions.

MARKETING STRATEGY DEVELOPMENT

From the above discussion, one could argue that the development of marketing strategy can occur at 3 main levels of a firm. At the top level, the core strategy of the company is selected and marketing objectives and the broad focus for achieving them are identified. AT the next level market segments and targets are selected and the companies differential advantage is serving the customer target better than the competition can be identified.

Taken together, the identification of targets and the definition of differential advantage constitute the creation of the competitive positioning of the company and its offerings. At the functional level, a marketing department, at this stage, is responsible for designing the marketing mix programs that convey both the positioning and the products/services to the target market (Hooley et.al 2004). Applying this structural concept of marketing strategy development to **BA (British Airways)** it is possible to see that at the first level, the companies core strategy and marketing objectives have been set to ensure that BA is the customer's first choice through the delivery of an unbeatable travel experience. At the next level, BA has elected to provide an overall superior service and good value for money in every market segment in which it competes. At the third level, BA's marketing mix programs have been designed to

support its product/service positioning at the forefront of the globalization of the airline industry. BA marketing strategy is geared to sustaining a significant presence in the world market by emphasizing a consistent quality of customer service and the delivery of value or money.

SELECTING AND DEVELOPING MARKETING STRATEGY FOR DIFFERENT MARKET AND COMPETITIVE SITUATIONS:

Different Markets	Important Issues	Major actions/ decision
Product market Definition and analysis	Evaluating the complexity of the product market structure Establishing product market boundaries	Defining product market structure Customer profile Industry/distribution competitor analysis Market size estimation
Market Segmentation	Deciding which level of the product market to segment Determining how to segment the market	Selecting the basis of segmentation Forming segment Analysing
Define & Analysis Industry structure	Defining the competitive area Understanding competitive structure Anticipating changes in industry structure	Sources of competition Industry Structure Strategic Group analysis
Competitive advantage	Deciding when, where, and how to compete	Finding opportunities gaps Cost differentiation strategy/ focus Good/better/best brand positioning strategy
Market targeting and positioning strategies	Deciding market scope Good/better/best brand positioning strategy	Selecting targets Positioning for each target Positioning of concept Marketing mix integration

Source: David W. Cravens (1994) *Marketing strategy* P.325

Cravens (1994) suggested a stepwise approach to the development of marketing strategy for different markets and competitive situation. This approach is shown in

table, which present the sequential steps to developing a marketing strategy a summary of the important issues to be considered at each step, and the major actions decision that are required.

Conclusion

The current view of the development of marketing strategy is consistent with the early literature about the marketing concept, which recognized marketing as not only a set of functions but also as a guiding philosophy for all of an organizations activities . At the functional level, the major task of a marketing manager is to influence the level, timing and character of demand in a way that will help to achieve the organizational marketing objectives. The marketing manager is to organization Primary link to the customer and the competition and must, therefore be concerned in particular with the development of organization positioning strategy and marketing mix programs.

A market – oriented approach that establishes a profitable competitive position for the firm against all forces that determine industry competition by continuously creating and developing a Sustainable Competitive Advantage (SCA) from the potential sources that exist in a firm's value chain.

Foot Note

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**THE KURAVAN: DO THEY FORM A CASTE OR A TRIBE**

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Abstract

In Tamil Nadu 36 Scheduled Tribes are found and they are living in the various districts in Tamil Nadu. For identifying various caste groups and categorise them into the SC/BC/MBC/ST is a great task for the administrators. But there is no Tamil knowing Anthropologist in Tamil Nadu since from 1945. The classification of the communities under SC/BC/MBC/ST is a greater task to the government. Many of communities have got tribal qualities but, they were classified under the BC/SC category. The caste and Tribal Associations fought against the government to include into the ST list. But three decades had passed, no solution was made for them. The Kuravan, is one of the ancient Tribal Communities, which is living in the Southern part of India. Due to their poor economic background and illiteracy they have been listed in the Scheduled Caste (SC) category. The main focus of this paper is the Kuravan Ethnic identity and Ethnological features. The author is tracing the cultural history of the Kuravan Community and how they are eligible for getting the ST status in Tamil Nadu.

Key Words: Tribe, Caste, Cultural Identity, Ethnography

Introduction

Korachas, also known as Koramas or Koravas, are a tribe of hunters, fortune-tellers, cattle breeders, carriers, basket-makers and thieves. They are found all over the Mysore State, in the districts of South Arcot, Tanjore, Trichinopoly, Salem and Coimbatore of the Madras Presidency, as also in Belgaum, Bijapur, and Dharwar of the Bombay Presidency, and in the Native States of the Maratta Agency. (L. K. A. Iyer, 1930). One of the largest of these Tribes is that which is known in the south by the name, *Kuravars* (or) "*Kurumarus*".

This is sub-divided into two branches one of which carries on a trade in salt. "Gangs of men bring this article from the coast and distribute it in the interior of the country, using asses, of which they possess considerable numbers, as their means of transport. As soon as they have sold or bartered this commodity, they reload the asses with different kinds of grain, for which there is a ready sale on the coast, and start off again at once. Thus their whole lives are spent in hurrying from one country to another without settling down in any place.

Economic Organization:

The occupation of the second branch of these *Kuravers* is to make baskets and mats of osier and bamboo, and other similar utensils which are used in the Hindu households. They are obliged to be perpetually moving from one place to another to find work, and are without any fixed abode.

The *Kuravers* are also the fortune-tellers of the country. They speak a language peculiar to themselves, which is unintelligible to any other Hindu. Their manners and customs have much in common with those of the wandering "tribes" that are known in England as *Gypsies* and in France as *Egyptians*, or Bohemians." The "*Kurumarus*" are much addicted to stealing, and from the tribe comes the professional thieves and pick-pockets known by the name of *Kalla-bantrus*. These people make a study of the art of stealing, and all the dodges of their infamous profession are instilled into them from their youth (core Abeis - 1906)

Etymological meaning for Koracha/Kuravan/Kuruman's

- Derived from the Hindustani "Kuri" (sly,) Korinigga (slylook) becoming corrupted into Koracha.
- Fortune-tellers (Woman Prati-tise)
- Another derivation of these terms from a word which means Villian (Bow man) – Tamil-Kurinji, a Hill country. (Kurunji)
- In the Telugu districts, the men of this tribes are called, "Yerukula".
- The root eru (or) 'yerru' which signifies to know (or) divine.
- Koravanji "mukkalu". Many "Koravas" who live in towns repudiate the name and call themselves "Koravanji."

Language:

The Koravas, (or) Koramas speak Tamil, "Telugu", (or) "Canarese", according to the localities in which they live.

- Koravas and Yerukulas speak a corrupt polyglot.

- The origin and tradition of the tribe are buried in obscurity.
- They are an aboriginal tribe in the process of Hinduisation.
- Koravar were originally from the North. The Kurus which were befitting the genius of the tribe such as, the Koravas.
- The Koravas here belonged to one of the aboriginal tribes of south India, and they must have been of the same stock as the Vedans of Ceylon.
- Koravas once ruled South Canara under a chief called "Habushika", the resemblance of his name to Habishi suggests an "Abyssinian ruler". (Buchanam F. 1870).
- A regiment of Koravas known as "Kalla Bant" was employed by Tippu Sultan to spy and rob the enemy.

Habitations:

Korachas were formerly a nomadic people, but many of them here now settled in towns and villages.

Endogamous Groups:

They are

- a) Uru/Dabbe Korachas
- b) Uppu Koracha
- c) Ettina Koracha
- d) Kinchige Koracha

There are also other endogamous groups based on occupation and in Tamil Nadu at present, they are found and classified under 26 divisions.

They are:

1. Attur kil Nadu Kuravan
2. Attur MelNadu Kuravan
3. C. K. Kuravan (cat killers)
4. Changayam Pudikuravan
5. Thaba Kuravan
6. Tongo Y. R. Kuravan
7. Thabbai Kuravan
8. Tappi Kuravan
9. Kantharvakkottai Kuravan
10. Innji Kuravan
11. Kuravan
12. Kal innji dappi Kuravan

- | | |
|---------------------------------------|-----------------------------------|
| 13. Kal Kuravan | 20. Thalik Kuravan |
| 14. Munda Kuravan | 21. Thokam Kuravan |
| 15. Ponnai Kuravan | 22. Uppu (or) Chettipalli Kuravan |
| 16. Salem MelNadu Kuravan | 23. Vayal bot/Naval pet Kuravan |
| 17. Salem Uppu Kuravan (salt sellers) | 24. Vaddhu Patti Koracha |
| 18. Sakkarai Thanda Kuravan | 25. Vettai |
| 19. Charankappalli Kuravan | 26. Varaganari |

The Korachas of Mysore, like their brethren Koravers of Madras Presidency were one of the aboriginal tribes of south India. They must have developed themselves into one of the robber tribes in Madras Presidency. They are found all over India in small gangs. They are a kind of gypsy tribe, and they are registered in police **records as a Criminal tribe** (in 1935). The Criminal Tribe Act was implemented by the British. The Maravar, Kallar, Kuravar, Irula, Yerukula, Lambadi's, Ambalakarar, Boyas, Chakkala, Valayar's, Dombs, Devagudi Talayari's, Togis, Kaladis, Kal oddars, Padayachi (Cuddalore), Thirucharapalli D.T. Vettava Gounders, Servaai, Thottia Naickers, Urali Gounders, Vettaikarar, etc., are considered to be Denotified Community (DNC). There are 68 communities which fall under this category.

In 1950's these were treated as communities but, only a few communities are among the 68 categories in the list. Many of them have tribal characteristics. It is a fact that even after India's Independence, the "Kuravar" 26 sub divisions/have been ill-treated. The Kuravan is an umbrella name. The Kuruman (Manabati, Sattapadi, Kavadi and Mendragutti clans only). Yerukula (Telugu is their mother tongue) are one (or) same. They are inter- marrying communities. Clan Exogamous and village Endogamous are found among them.

Their *gotras* or clans or divisions are found in considerable number and or in accordance with their gradation. They are Sathepati, Kavadi, Manapati, Mendrugutti. These are all corrupted Tamil words: 1. Sathepathi is a corruption of *sathupadi*, which means adorning a Hindu deity with flowers and jewels and vestments; 2. Kavadi shortly pronounced is *kavadi*, meaning a pole carried on the shoulders, with two basket pendants hanging from both its ends in which are kept the offerings for a deity or temple; 3. Manapati is a corruption of *manpadi*, means singing in praise of God, when He is worshipped in a temple; 4. Mendragutti is a corruption of *menrikutti*, which means stitching a pair of shoes and presenting it to the temple, a custom still prevalent in Tirupati, at Sri Venkateswara shrine and other temples. Of these four major divisions, the first two are, rather considered superior to the other two, a Kavadi man being styled *pothuvadhu* (male) and a Sethepati women, *pente* (female), meaning thereby in the Telugu language that they are endogamous with a

preference to Kavadi men and are more entitled to marry Sathepati women than Sathepati men. But this custom gradually died down.

They have innumerable family or house names, such as Wayyalu, Bandi, Ambojala, Avula, Mekala, Merameai, Mote, Devara, Bochu, Malle, Kampa, Gajjala, Pula, Samudrala and so on, consequent on some peculiar incidents in their families. They are also subdivided into different group in different Provinces according to their professions and means of livelihood. Though these *gotras* or house names are found in every one of them, some of these sub-divisions are exogamous; but in their common pursuit of robbery, they are indistinguishable. A gang of Koravas in Southern India embraced Islam and there after they are being called as Mohammedan Koravas. Some Yerukalas, who have become educated and respectable members of society, call themselves as Balijas or Naidus to get a respectable place. Two subdivisions of Yerukalas, Kavadi and Wooyaloo, do not inter-dine or inter-marry amongst themselves. As has been learnt from the interviews, they claim their origin from some important incidents in their family.

Captain Harvey mentioned about five classes of the Kaikaries in his report, viz., Gam Kaikaries, Koonchee Kaikaries, Koot Kaikaries, Sursal Kaikaries and Ran Kaikaries. Their language is peculiar and seems to be distinctly of a Tamil origin. They are however conversant with Tamil, Telugu and Kannada dialects which are spoken according to the locality they visit. They use slang expressions which are perfectly unintelligible to the outsiders. (Lalitha, 1995). For relieving from police torture and ill treatment from other communities, now they got "Kattu nayakan" community certificates. The Shikaris (the lifters of palanquin for jagirs in older days). Shikari means hunter before the year 1977. They hunt small animals like rabbit, squirrels, udumbu, porcupine, mongoose, and various birds and ducks but, the Forest Act restricts them not to hunt any bird (or) wild animal in the forest areas. The kattunayakan of Nilagiri is totally different from kattunayakan of plains in Chengalpattu and Kanchepuram districts. But both are Indigenous people (Tribes).

In 1970, the Ambasankar Commission also wrongly classified the Yerukula and Kuravan listed in the BC and the SC categories, respectively. Due to absence of qualified native Anthropologist in Tamil Nadu since from 1940, the inclusion and exclusion of community identification are totally going in the wrong way. The native communities are suffering even today. The Kuru is considered to be the language of "Kuru" an ancient language even before the Dravidian Language came into existence. In Telugu "Kuru" means, mountain, and the people who inhabit the hills, are called as Kuruman (hill people). The tribe has a well defined organization and unity.

The Yerukula also identify themselves as Kuravan (or) Koravan. In some areas they are known as Koracha (or) Korama (Koramans). Kurru – means hills, man means – manidhan in Tamil, hill man = kuruman. All these are **the same communities** but spread over Tamil Nadu, Andhra Pradesh and Karnataka **with different names. Yerukula, Kuravan, (or) Koravan, and Koracha** Kuruman are

wandering gypsies, who lived by basket making and fortune-telling and might have sprung from the **same stock**. The dialogues spoken among themselves by the Yerukula and the /koravan inhabiting the districts bordering Andhra Pradesh, namely, "**Kuru**" and "**Kurruvattha**" are one and the same.

During the Sangam Age (2000 years) before the ancient Tamil communities (Kudigal) were classified under – Kuravar Kudi, Veduvar Kudi, Ayaar Kudi, Velalar, Ulavar, Bharathavar, Malayar, Eiyavar, Pallar, and Maravar, etc., the Kuravar were considered the earliest community in Tamil Nadu (Ref. The Tamil Sangam Literature - Akananooru). Kuravar are a migrating hill tribes. They speak pile and Kuru Basha. They make baskets, and are also Fortune tellers. During the time of marriage, they tie yellow robe *Pottu thali*. Men and women doing Tattoo their bodies. Married women wear black beads in their neck (Kanthaiyapillai).

Koracha and Erukala communities found in the Telugu districts:

- Kurava tradition has connection with Lord Muruga, the Tamil Hero God, through Valli, a kurava girl whom he married.
- the Koravas of Erukalas talk a dialect of Tamil and are ethnically cousins of Tamils and Telugus of plains. They were classified as aboriginals (A. Aiyappan – 1940).

The Yerukula of "Cittral" village (Andhra) were born listed as criminal tribe in the past. They were also once known for highway robberies and burglaries. They have now been rehabilitated by the government, and inhabit in "Stuart puram" of the Prakasam District. As their settlement were managed by the Christian Missionaries, most of them converted into Christianity. Yerukula, a nomadic and dominated community of Andhra Pradesh. They found in Guntur, Ongole, Nellore, and Ananthapuri districts of Andhra Pradesh state.

They have several synonyms such as,

- | | |
|-----------------------------|----------------|
| 1. Kuravan | 7. Kura Setty |
| 2. Korva | 8. Kurruvandlu |
| 3. Korava | 9. Koravanji |
| 4. Koravan | 10. Kuru-Man |
| 5. Malakuravan (Travancore) | 11. Kourmas |
| 6. Malai Koravan | |

During the month of Pankuni (March-April) the Lord "Murugan and Valli" Thiru Kalyanam will be held in "Velari Mulai" / Vallimalai in Thirunelveli District southern Tamil Nadu. During that auspicious day the Kuravars remember the Lord Muruga because Lord Muruga fell in love with "Valli" a Kuravan girl and got married. The Lord Muruga and Valli deities (icons) are found only in this temple. After marriage they lifting Pallaku (Palanquin), and Lord Muruga appear to the public during that time and the Kuravars fight with Lord Murugan and they are defeated. Later, they surrender under Lord Muruga because, "Valli" belongs to Kuravan community. They

do not like to get marry a "Vedan" boy, but the Kuravars do not know the "Vedan" (Lord Murugan came in a vedan form). Later they came to know that the vedan was Lord Muruga.

The Kuravars is a hill tribe having got 3, 000 year old history.

SI No.	Names	Occupation
1.	Uru Kuruvas/ Dabbe Kuruvars	Agriculturalist, basket makers. Tattooing (women) Fortune-telling (women).
2.	Uppu Kuravars	Trade in salt.
3.	Ettina Kuravars	Bullock carts/donkey cattle lifters.
4.	Kunchige	brush
5.	Sonai	Wind instrument

Exogamous Clans:

They have eight exogamous clans:-

1. Satpadi
2. Kavadi (followers of Lord Muruga).
3. Menpadi
4. Mendragutti.
5. Satapadi – Kakkeplant (sacred)
6. Kavadi – Margosa plant (Kavadi – carrying offerings to their God).
7. Menpadi – Praises their God before the idols.
8. Mendragutti – offer shoes to the idols.

Marriage Customs:

These people avoid girls among their agnatic relations and others born in their own group, marriage with an elder sister's daughter is allowed. A maternal uncle's (or) a paternal aunt's daughter may be married. The Koravan are said to be divided into two large families which they call Pothu and Penti meaning male and female. The amount of bride-price (or) tera (oliin Telugu) in twenty pagodas, (or) Seventy two rupees. When a girl attains puberty, she is considered as impure for four days. Widow marriage is freely allowed. The head of the caste named "Nagak" is invited along with the other caste men. Divorce is permitted on account of the wife's adultery. The Korachas seem to have traces of the custom called "Couvade."

Tribal Organization:

The Uru and other settled divisions of the Koracha have a Setti and a Yajaman as their tribal functionaries. They are said to belong to the right hand division. The Koravas are firm believers in Omens and other superstitions, and they take a careful notice of good or bad omens. They hold a feast in honour of the goddess "Kalpuramma", Lord "Perumal" Korachas are classed as animists. Their principal God is Venkatramana of Tirupati.

Religion:

They worship Durga, Gangamma, Yellamma. They also worship a spirit known as Munisvaran. The Koracha women are professional soothsayers, the Koravas of southern districts of the Madras Presidency worship the God named as "Sathuvu." The principle goddess of the Koravas is said to be Muthevi. The dead are buried.

Occupation:

The groups named alone are occupational. Uru-korachas used to trade in earth, salt. Now, they have settled down to agriculture. The Koravars make mats, sinnow, sieves, crudles, and baskets of all kinds and sizes. Tattooing is done by the woman of the Koracha caste.

Social Status:

Kuravas occupy a place only next to the barber, and agasar (washerman). They are lower in status than the "Modas" (SC).

Food:

They eat squirrels, tortoise, rabbits, porcupines, bat, mangoose, udumbu, wild pig, sheep, goat, pig, and fish of all kinds. They do not eat beef, (or) kill snakes and monkeys. They indulge rather excessively in drink. Korachas get themselves Tattooed.

Conclusion:

During the colonial period the French, the Dutch, the English people came to India, and they started trade with Indian natives. After, they fought with local dynasties including a few Mughal provinces. The princely states and all other Dynasties were destroyed; they brought all areas under their rule. Since 1600 the war between the English and natives started in India. The last Mughal king warrior the Tippu Sultan was killed in the battle at Mysore plateau (1799). The British civil

servants and Administrators and the religious heads (Christian Baptist) also came to India and converted the natives into Christians and they started/ New English Medium Schools and other business establishments in the Indian soil (like colleges, Universities, railways, dams, hydro power stations etc.). Since 1850, the British Administrators prepared the Manuals, Gazetteers about each province. During that time India was classified under 3 main Presidencies.

They were:

1. Madras Presidency
2. Bombay Presidency
3. Calcutta Presidency

The North East province and the princely states were also looked after by the British. The British started to collect Ethnological profile of each groups/castes from all provinces. During that time, some tribal communities, and a few caste groups (Kallars, Maravar, ottars etc.) in the South Tamil Nadu, and the Koravars, Koracha and Kurumans, were disobeying the British rulers. They worked against the British and damaged and stolen the government properties for survival. The British people classified and treated them as criminal tribes/denotified communities of Indian people. Originally, the British only looted our property and wealth and spoiled our native cultures, they were the original criminals!

Even after, Indian Independence, the criminal Acts and the name were not erased from the Indian minds. The innocent tribals and communities (Ex criminal tribes) were ill-treated by the other caste people and Police. Even after bifurcation of linguistic states, Tamil Nadu, was the most victimized state in India. The Telugu people dominated politically, and the natives were marginalized. Even a single Anthropologist (from Tamil speaking persons) could not hold/get any post in Tamil Nadu. Monopoly of particular group (Andhra) and linguistic parochialism is still spoiling the development of natives in public sector jobs.

The Kuravars of Tamil Nadu were wrongly classified and listed in the Scheduled Caste and the Most Backward Class. Anthropologically and Ethnologically they are having tribal characteristics due to the non-availability of Tamil knowing Anthropologist in the University of Madras (since from 1945). The native people of Tamil Nadu, had lost many privileges and concessions. Even 65 years after freedom the great injustice happen to this community. The Policy makers, the Collectors, the Anthropologists (whose mother tongue was not Tamil) treat the Kuravars (all 26 types) as the Scheduled Tribe, and to issue Certificates to them, immediately. The Koraga (13) and Kurumans (18), Yerukula, and Malakuravan (23) also have the similar synonyms for the same community.

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**COMBATING PATRIARCHY: A READING OF WOMEN IN SHAKESPEARE'S
THE TAMING OF THE SHREW AND AS YOU LIKE IT**

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Abstract

The Renaissance was a period of transformation: a period when the old system was changing and the new system was taking form and the society seemed to be combating contradictory ideas of the two systems. The aspirations of both men and women were changing. Where men were involved in intellectual development and hierarchical ordering everything in the cosmos, the women aspired to be an obedient, modest, chaste, silent and passive creature never forgetting their subordination to men, especially her father and husband. However, in the reading of Shakespearean plays, especially comedies, women characters seem to be emancipated and admired for their wit, self-confidence and self-reliance. Women of Shakespeare's comedies are women possessing all qualities, nearly all qualities women are expected not to possess in the Elizabethan Age: they were dynamic, active both physically and verbally, assertive, independent.

Key Words: Shakespeare, Women and Comedies

Introduction

In a reading of Shakespeare's major comedies we witness some women in Shakespearean comedy are strong and independent, others are completely submissive, and it seems that the behavior of either seems to be influenced more by theme or plot than by any qualities within the characters themselves. In this paper I will discuss these women in Shakespearean comedies and highlight how they enjoyed greater autonomy and personal power than one would expect in a

patriarchal society of the time. The autonomy did not come to them easily—they had to pave their way through: they had to manipulate their relation with men in their lives: fathers, uncles, suitors, husbands. A reading of Shakespeare's comedies thus sends us mixed signals regarding the notion of female empowerment. I would explore the role of women in Shakespeare's *taming of the shrew* and as you like it, how these roles are controlled by patriarchy of the time and the strategies adopted by them when it came to confrontation.

Women in Shakespearean Comedy have drawn a lot of critical attention since Elizabethan days and volumes have been written on different aspects of the comedy heroines: their glory and glamour, their sparkling and vivacious wit, their catholicity and wider understanding, more so their greater participation in the celebration of life and the world. It is customarily believed that the heroes dwarf into insignificance before the towering personality of these women which led to the oft-quoted statement that Shakespearean comedies have no heroes but only heroines.

They have been studied adequately from the viewpoints of historicity, culture and context and Elizabethan world order; in such a vast canvas of critical literature, the present paper makes an attempt to study them from a new perspective, making them a part of a conventional order of the Elizabethan society, not domineering and dashing but being dominated and dictated by the male-dominated society. Renaissance ushered in a new awakening and an attitudinal transformation to life, yet it was a period of transition. The authority of the old system was changing, a new system was not fully established yet, and the society was trying to cope with an amalgam of contradictory ideas. The ideal to which a woman of that period was to aspire was of an obedient, modest, chaste, silent and passive creature never forgetting her subordination to men, especially her father and husband. Women in Shakespeare's comedies, however, seem to be emancipated and admired for their wit, self-confidence and self-reliance. A reading of Shakespeare's comedies we find different heroines were nearly everything a woman should not be in the Elizabethan Age—dynamic, active both physically and verbally, assertive, independent.

Depiction of women in taming of the shrew:

In *The Taming of the Shrew*, Kate is a willful daughter of the Baptista. She is a wilful daughter but her defiance provides the momentum for the play's action. On contrary, Kate's sister Bianca is presented as a dutiful daughter throughout the play: "[W]hat you will command me will I do/So well I know my duty" (II.i.6-7). Even the play's minimal stage directions emphasize Bianca's submissive nature: Bianca enters and exits scenes only at the behest of a male character (or Kate, in Act II and

again in Act V). Her subjugation to her father is especially evident with regard to her potential suitors. Baptista declares in his first lines that Bianca may not be courted until Kate is married (I.i.49-51). Bianca, in fact, is outwardly so submissive that she even professes to be willing to stand aside and allow Kate her choice of Bianca's many suitors (II.i.10-18). The final scene of the play reverses these archetypal characterizations completely. Once married to Lucentio, Bianca immediately becomes wilful and disobedient, refusing to respond to his summons:

Bion: Sir, my mistress sends you words that she is busy and she cannot come.

Ret: How! She's busy, and she cannot come!

Is that an answer?

Gre: Ay, and a kind one too.

Pray God, Sir, your wife send you not a worse." (V.ii.79-85).

Kate, on the other hand, emerges dutiful when Petruchio calls for her. At his request, she fetches

Bianca, and delivers her long speech regarding wifely duty:

And in no sense is meet or amiable,

A woman mov'd is like a fountain troubled—

Muddy, ill-seeming, thick, bereft of beauty;

And while it is so, none so dry or thirsty.

Tis a good heaving when children are toward.

But a harsh hearing when woman are forward." (140-183).

Bianca poses as a dutiful, obedient "daughter" to attract a husband of means; once she has done so, she can drop the façade and become the pampered, petulant child she has always been. Kate, on the other hand, wields her shrewdness to rid herself of suitors whom she cannot respect. When Petruchio resolves to wed her anyway, she realizes that he is just the sort of husband she can be happy with, and so becomes a loving, obedient wife (whether to please him, or because that is the sort of relationship she desires). It is fitting, in a play so concerned with disguise that both Kate and Bianca exercise power by exploiting the guises provided by their respective archetypes.

Portrayal of women in *As You Like It*:

In *As You Like It*, Rosalind and Celia are the ones who take the lead role. Like Beatrice with Benedick, Rosalind is able to dictate completely the terms of her relationship with Orlando; through the play, he obeys her every whim – and this despite his belief that she is only a simulacrum of Rosalind.

Rosalind: You must say first 'Orlando, are you willing'

Celia: That will do, Orlando, are you willing to take this Rosalind as your wife?"

Orlando: Certainly.

Rosalind: Yes, but when?

Orlando: Immediately, to be ure, as quickly as she can perform the ceremony.

Rosalind: Then it is necessary for you to repeat 'I take you, Rosalind as my wife.

Orlando: 'I take you Orlando as my wife.'

Rosalind: I might inquire 'who gave you permission to do so,' but I'll stay instead, 'I take

you, Orlando, as my husband.' There, I have been running on before the priest; well, a woman's thoughts anticipate her deeds. (Act IV Scene I 389)

In a time when marriage was customarily a business arrangement between the groom and the bride's father, Rosalind actually arranges her own union with Orlando, albeit in disguise (V.iv.5-10); further, she even arranges the marriage of Silvius and Phoebe (V.ii, V.iv.11-25).

The dramatic irony of this chain of circumstances, in fact, is the basis for the play's comic action: Ganymede, who exerts such control over the lives of others, is really a woman. Despite her liveliness Rosalind gets what she wants not because she is a truly empowered woman, but because she dresses as a man. Duke Frederick, to whom Rosalind is a literal as well as archetypal niece, seizes her of control over her own fate when he summarily banishes her from his court (I.iii.39-87). Even here Rosalind displays potential to become empowered. When asked why she is sentenced to exile, the duke replies, "Let it suffice thee that I trust thee not . . . Thou art thy father's daughter" (I.iii.53, 56). The duke, rightly or wrongly, views

Rosalind as a threat, and only an empowered woman would pose a threat to him. Viewed in this light, the masculine disguise only unlocks the latent power the women already possess. Celia's sole act of volition in the entire play comes when she

determines to join Rosalind in exile (I.iii.83-103), and even this one act of defiance is motivated more by Celia's loyalty to her cousin than by any desire of her own. When, in the play's final act, Oliver determines to marry

Celia, only Orlando is given the right of decision over her lot (V.ii.1-15). Celia has apparently consented to be wed, but is not really a party to the negotiations.

The feminine and the masculine discourse are intertwined in Shakespeare's plays. In *As You Like It* Rosalind exercises some control over her own destiny, but only after she disguises herself as a man; lacking such a guise, Celia is virtually powerless to determine her own fate. The Ganymede disguise – indeed, the entire journey to Arden – is the crucible that releases Rosalind's latent personal power, but the power has always been there; like Kate and Bianca. Celia remains subjugated not because she chooses to travel as a woman, but because she is, at heart, a dutiful daughter.

The picture that we get of women from the play discussed above is not of self-destruction but as forces of renewal and harmony. They are simultaneously adopting and deriding the conventions of the male dominated culture. Their motivation for active behaviour differs— some are active for the fun of it, some have no other choice but to defend their life or their rights in the hostile world, some assert their right to be treated like partners or to choose their future husband themselves. The motives are often combined within one character. The strategies of active behaviour are basically four—verbal activity (being a shrew), clever manipulation (may be disguised as sweetness and obedience), open defiance (including elopements) and disguise (especially a specific type of disguise, cross dressing).

The last strategy – the strategy of cross dressing in the Renaissance had an important aspect: women found it an appropriate strand to combat the domineering males of the time. The intersection of the male and the female appears most frequently in his romances, and it is in these works that commentators find some of the dramatist's strongest heroines—who often make their mark while disguised as men or boys. This device of a woman assuming the guise of a man has interested many feminist writers, such as Juliet Dusinberre (1975), who argued that it allows Shakespeare the means to present the strengths and weaknesses of his feminine characters more fully, as well as an opportunity for the critique of gendered social mores. (1988), in contrast, viewed the process of gender inversion through disguise as potentially radical,

but ultimately unable to effect social change. She argues that though female characters such as Rosalind and Viola assume a masculine gender for a time, they eventually return to their proper positions in society as (married) women. If a

woman pretended to be a man, she was, in fact, assuming more rights than she was entitled to, thus threatening the order more dangerously. Cross dressing was allowed as a temporal escape from everyday reality. If a woman is cross dressed, she usually becomes a boy of a lower status (Rosalind, the heiress to the dukedom, becomes the humble owner of a herd of sheep; the rich heiress Portia becomes a junior, though wise, lawyer; the noblewoman Viola becomes a pageboy). Although generally a cross dressed man was more acceptable than a cross dressed woman, in Shakespeare's comedies we seldom encounter men in women's clothes.

Conclusion:

The plays thus discussed reflect its era, the Renaissance, which witnessed a transition in attitude towards women. This changing attitude enabled playwrights to choose heroines who could go against men's wishes. Though the female characters in these comedies appear to be manipulated by the men in their lives, whether they are fathers, uncles, husbands or suitors, however in contrast, they seem to indulge in a rebellion against this patriarchal society, which proves Shakespeare's comedies to be problematic in regarding the notion of female empowerment. The female character is able to play into several roles and play along expected female roles, thus establishing the position of women in the discourse of power that women's biggest power is the ability to play into any role they are expected to perform. Shakespeare through his comedies tried to advance these ideas of his on the politics of gender but was limited by the conventions of his time, a time when power meant patriarchy.

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**AUTOBIOGRAPHICAL DISCOURSE AND THE INDIAN WOMEN: HISTORY
AND ISSUES**

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Abstract

Women autobiography has developed into a distinct branch of itself and is famously referred to as 'Autogynography' by Domma Stanton. It has become the best medium to expose the status of women within the society at large. Indian women autobiographies deliberate the Indian society, known for its numerous social customs and prejudices. The growth of women from childhood to adulthood and old age goes through an array of changes. The politics implicated in their identity as a girl, education, profession, marriage, child bearing, aging, etc. are discussed. Even the most educated and the most affluent women of India are deprived of the psychological freedom to expose their inner selves. There are still lots of inhibitions within the female psyche to 'self-life-writing'. This paper traces several Indian autogynographies to study the "structure" of Indian women autobiographies at large.

Key Words: Autobiography, Autogynography, Indian women.

Introduction

Autobiography/'self-life-writing' is a literary form that is astoundingly interdisciplinary. It is a literary work narrating a political history, social history, cultural history, etc. It unveils philosophy, political science, auto geography, and the psychologies involved. This high level of interdisciplinary is a source of its richness and at the same time explodes traditional boundaries. As Sidonie Smith and Julia Watson say,

"Life writing, as act and text, seems transparently simple. Yet it is intriguingly complex" (Smith 21).

This has amplified the significance of autobiography as a literary form of the present times. Its arbitrariness has also opened interesting avenues of thought: One being, the feminist readings and the other being the position of women autobiographies in the entire schema of human perception and speculation.

Autobiography has already grappled with issues like subjectivity, knowledge, power, differences, and collective identity. The concept of the unreliable narrator and deep skepticism on the part of the reader has become a testing time for the literary form of autobiography. These speculations regarding the authenticity of the text are a fall out of the modern and post-modern thinking. Thus having opened up the argument regarding the so called authenticity of the text, the position of women autobiographers in relation to their both internal as well as the external freedom to write their autobiographies greatly commends an investigation. The aspect of gender and feminism has developed a new axis of thinking which has opened up the Pandora box which would ultimately benefit every discipline associated with this literary form. The initial concern of the feminist critiques was the non-inclusion of women autobiographies into the canon. Women were considered as marginalized and the dispossessed who would not fit into the traditional construct of an ideal autobiographer. It was not just a political issue but a much larger conspiracy to keep the women in the dark. Later, after the inclusion of women autobiographies, the focus shifted to the revelation of their relationally fragmented selfhood. The feminists challenged the perspective of universality and objectivity which are both male-centered. For a women autobiographer her race, class, nationality, age, profession, culture, sexual orientation, etc. influences her presumption of universality. Thereby the tenets of universality and objectivity are blatantly challenged. These developments has both enriched and convoluted the apprehension of autobiographies. The focus has shifted to 'self', 'life', and 'writing' as individual aspects. Even though, the genre of autobiography has been problematized by feminists; it has become an appropriate genre to reflect the complexities associated within their life. It has become a privileged genre to intrigue about theories relating to feminism, post colonialism and also post modernism. It has brought to the forefront studies like gender, ethnic, and area studies.

Even though autobiography as a literary form came into existence from ancient times dating back to St. Augustine's *Confessions*, the form went through lots of metamorphosis down the ages. It has predominantly been a male arena. It has been a self-exploration and unraveling of the inner most feeling of the 'male' writer. The never ending list of autobiographies and various manifestations of the form as memoirs, dairies, journals and reminiscences are outcomes of the indomitable inner urge of the powerful male psyche to unravel itself. This unquenched thirst for self-expression has no doubt provided us with some of the best literary texts. The point of inquisition is regarding the position of women in their ability to self-express as the men do. The politics associated with the internal as well the external factors is

the point of inquiry. The first autobiographical work by a woman was by Margery Kempe in the 15th century. She was a religious mystic of Norfolk. *The Book of Margery Kempe* was a spiritual and social autobiography of the middle ages. The proportion of women autobiographies were relatively very minimum when compared to the proportion of male autobiographies written. Many autogynographies failed to find a publisher as they were perceived as 'irrelevant' and 'controversial'-the two terms always seen synonymous with women. It was only in the twentieth century that women were able to free themselves from these grapples of prejudiced perception of worthlessness both for her text and thereby for herself.

Twentieth century has witnessed renewed interest on the part of the writer as well the reader to recover and understand the 'lost lives'. Women autobiography has soon evolved into a distinctive form with a uniqueness of its own. They are unique in three ways: First, their focus is on their personal lives, their family, friends, and domestic issues unlike the male autobiographers whose focus as on history of their religion, state and profession. Secondly, their style is marked by irony, humor, understatement and straightforward style while the male autobiographers used an idealized, self-confident, exaggerated and nostalgic style. Thirdly, women autobiographies are seldom chronological but highly segmented, disconnected and fragmented while male autobiographers aimed at a chronological unfolding of the narratives. And finally, it is the women autobiographers, who have opened up the inventory of documents that can be associated with the regular text. Documents like journals, legal documents, receipts, letters, etc. were incorporated alongside with the text in order to reaffirm themselves of the discovery and rediscovery of their selves. They did not write retrospective memories as the male autobiographers. They saw their autobiographies as a process of discovering their 'self' rather than as an expression of their evolved 'self'. For them, it was an evolution by itself. Thus women autobiographies have carved a niche for themselves in the twentieth century literary canon for their uniqueness. Traditionally, autobiographies are categorized into four broad types: thematic, religious, intellectual and fictionalized autobiographies. This broad classification is entirely phallogentric. The classification has been made based on the body of autobiographies written (predominantly male). But women autobiographies challenge this literary classification and it has evolved a completely new set of classification based on their subject of introspection. Maya Angelou, Annie Dillard and Simone de Beauvoir has written childhood and education autobiographies. Vera Brittain and Neill Cheng has written political and war autobiographies. Anne Morrow Lindberg and May Sarton have written midlife and aging autobiographies and so on.

Domna C. Stanton who is a renowned French feminist coined the term "autogynography" in her text *The Female Autograph* (1987) in order to address the issues regarding women autobiographies. This marks the separation of this new literature from the phallogentric term and form of autobiographies. The politics involved in the women autobiographies compel us to study certain sections of the

autobiographies that are determined by the socio-cultural imperatives. The Indian autogynography is a field that is unique by itself within the largeness of autobiographies as such. The socio-cultural, historical, economical and religious imperatives are very complex, changing, and very volatile in the Indian context. These imperatives basically determine the gender construction and most importantly the position of women within the family, society and the state. Sidonie Smith and Julia Watson has discussed about the concept of memory which is modeled by the context they live.

“Similarly, the memory invoked in autobiographical narrative is specific to the time of writing and the contexts of telling” [Smith 24]

The Indian women ironically enjoy a wide range of positioning within the spectra of their culture. They are worshipped as goddesses on one extreme and on the other end they are placed alongside the cattle held by the male member of the family. She is seen as commodity specially trained for several role plays as a daughter, wife, mother, sister, daughter-in-law, sister-in-laws, etc. All these role plays are constructed around the family. The entire responsibility rests on her shoulders. The other facets of her life such as profession, creativity, administration and innovation are only placed at the second and third peripheries which are attainable only by the lucky few. Therefore a few Indian autogynographers are real champions who are able to liberate themselves not only as creative writers but also for satisfying their basic psychological and spiritual urge to write and rewrite their “self”. She has escalated to a level to defend her self-hood and narrate her story to the world with her head held high. The Indian women autobiographers have expressed their true and complete female experience. The amount and kinds of pressure that the Indian autogynographers have to endure through is tremendously very high and intimidating with compared to their counterparts of the west. This is a country known for its rigidity in socio-cultural imperatives. This rigidity can in a way prove to be a hard launch pad for the women autobiographers to explore the most unexplored arenas of the great Indian psyche. India could not get a better voice than that of its woman autobiographers. It can introspect for its own benefit as well for the world to know about the framework of its culture.

The first Indian autogynography is Sunete Devi's *The Autobiography of an Indian Princess* (1921). She was the ‘maharani’ of Cooch Behar, which might have provided her the needed support in writing the text. But towards the late twentieth century with writers like Amrita Pritam, Kamala Das, Shobha De, Mrinal Pande, Tasleema Nasreen, Dilip Tiwana and few others, political, social and philosophical autobiographies were written. Their autobiographies are expressions of their innermost emotions and feelings. They had an unquenchable thirst to express their inner selves to the public. Their autobiographies largely dealt with various types of relationships both within and outside the magnum corpus of the family. They tried to establish their identity of the basis of their relations in their lives. Cornelia Sorabji, who was India's first women lawyer, wrote her autobiography entitled *India calling* in 1934. Her book depicts the sad condition of women in the Indian society. She also questions the sexual discrimination encountered by her not only in India

but also in England. Krishna Huteesing, the youngest sister of Jawaharlal Nehru wrote her autobiography *With No Regrets: An Autobiography* in 1943. Nehru's another sister Vijayalakshmi Pandit also wrote an important autobiography called *The Scope of Happiness* in 1979. This book revealed the affluent lifestyle of the Nehru family. Nayantara Sahgal, a reputed novelist and a columnist from the Nehru family has written two autobiographies *Prison and Chocolate Cake* (1954) and *From Fear set Free* (1962). These two books expose the personal experiences of Nayantara Sahgal and the politics of India.

Girl In Bombay (1947) is an autobiography written by Ishwani Pseud who was a Khoja girl. The book exposes the pressure of religion on Indian women. Princess Brinda of Kapurthala's *Maharani: Memoirs of a Rebellious Princess* (1953) once again exposed the male supremacy of the royal families of India. Her book also depicts the conflict between two opposite value systems of the oriental east and the continental west. Gayatri Devi's *The Princess Remembers* (1975) also narrates the politics in royal families and the case of inheritance to the women heirs. Vijaya Raje Scindia's *Princess: The Autobiography of Dowager Maharani of Gwalior* (1985) gives an account of the plight of the royal women in a completely male chauvinistic society. Savitri Devi Nanda's *The city of Two Gateways: The Autobiography of An Indian Girl* (1950) rebelled against the sex-role expectations of the Indian culture. Shoila Das's *A look Before and After* (1956) is a very powerful autobiography which also raises serious questions regarding gender discrimination which is very prevalent in the Indian society. Kamala Dongerkery's *On the Wings Of Fire* (1968) deals with harsh Indian customs and traditions. Sita Rathnamala's *Beyond the Jungle* (1968) exposes the cruelty of caste system and the discrimination faced by the Indian tribes. Urmila Haksar's *The Future That Was* (1972) is a very powerful autobiography which rejects the ideology of beauty. Kamala Das's *My Story* (1976) is one of the most important autobiographies of the literary canon. It is one of the most read women autobiographies. This book is considered as a representative of women autobiography. She boldly rejects the phallogocentric Indian society which fails to pay due recognition to its womenfolk. Kamala Das demolishes the dominance of male in the sexual partnership between the husband and wife. Sudha Mazumdar too felt the same way in her autobiography *A Pattern of Life* (1977). She was aware of being a girl and was taught that the women are inferior to men. She too defied many social norms and adapted new ways of life. ShobaDe's candid autobiography *Selective Memory* (1998) narrates that she was unwelcomed when she was born and the pressure to produce a boy heir for the family is too profound that it has been imbibed deeply into the unconscious of even highly educated and intelligent women like Sobha. Such is the force of negative attitude against girl children. Dilip Tiwana's *A Journey on Bare Feet* (1990) also portrays the gender discrimination. Her mother was neglected by the family for not giving birth to a son. Sharnjeet Shan's *In My Own Room* (1991) is also concerned about the politics of boy versus girl child. She is subjugated as inferior to her younger brother. Mirnal Pande's *Daughter's Daughter* (1993) also runs on the same tune.

These autobiographies expose the shocking disbeliefs of the Indian society. Gender discrimination is the most evident and catastrophic. This discrimination becomes even more damaging in the institution of marriage. Indian culture is proud of its monogamous marriage system and less percentage of divorces, but at whose cost? The darker side of the Indian marriage system is the deprived women who endure all the pain and agony for the cause of the phallogocentric system. Women not only lose their first name but all their identity in marriage. Considering the population of India and its numerous unsettled social issues, the number of women autobiographies is extremely very low. Many of the social stigmas faced by Indian women has not yet been exposed and brought to the forum. It has only been the privilege of a few successful and affluent women to exhibit their autobiographies. There are innumerable social stigmas associated with women. These issues are yet to be exposed. Women autogynographies will definitely be a powerful medium to expose them. They will become instrumental in bringing about the much needed social changes for the enhancement of the status of women. As Julia Swindells quotes,

The autobiographies which she writes, her place within history, is produced by difference and reproduces difference, and because the past comes to us as a series of contested, mediated and negotiated versions of events, the denotative and referential aspects of personal narratives are crucial in helping the feminist reader to understand much about the forms of women's resistance to patriarchal values. [Swindells 33]

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**TOOLS AND TECHNIQUES FOR ENGLISH LANGUAGE
TEACHING IN INDIA**

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Abstract

English language teachers must be innovative, imaginative, and resourceful and have thorough knowledge of the subject and adopt new techniques to change socio, economic status of the country. Due to globalization the world is changing rapidly, hence a teacher has to improve and update knowledge of innovative techniques to meet the demands of changing era. Various innovative materials and strategies will assist for the betterment of students. The present paper explores the use of innovative techniques for teaching English to learners. Novel methods such audio video aids, mimicry, group discussions, dialogue construction, enactment of drama would pave way for learning the language and boost the confidence of the learners. Traditional method of teaching is completely discarded. "Chalk and Talk" method of teaching isn't considered effective method to meet the challenges of the knowledge and understanding of the core areas of learning and inspire learner's creativity. In lieu the blurred and irrelevant teaching methods, new teaching methods with innovation are adopted in the educational institute, college and university. Adaptation of new ways of doing things into exiting practice has become the need of the time. Teaching methods nourish the efficiency and satiate learners' curiosity. With the advent of new millennium the classroom environment has changed vastly. Consequently teachers are bound to concentrate on the new teaching methods to focus on the creativity in classroom teaching. With the adoption of the new methods teaching is not easy but invites efficiency manifold. Learners' oriented teaching invites many innovative methods. Students should be engaged with the creative tasks which assume their minds. Being knowledge facilitator teachers encourage students to use language freely, exploring opportunities for creation and innovative creative tasks. It confers teachers and students platform to come together with full co-operation and interaction. Teachers place the choice before students to go with strategies of their own choice. Therefore, the present paper converses the need of creative approach and innovation in teaching English to meet substantial objectives of teaching.

Key Words: Innovative Techniques, Creative's method of ELT. The current status

Introduction

English has become very effective tool of communication everywhere. So responsibility goes on the shoulders of English teachers to pace them self and their students with the changes occurred in the world. Traditional methods are not sufficient to cater the needs of students. Methods that required are creative oriented with innovative thoughts. Creative approach invites students to go with the teacher's directions. Generally it is seen that there is dearth of relevant approach in the classroom. While with a revolution in IT sector, there is significant change in ELT. The aims of teaching and learning English language have changed. As regards General English which is meant for teaching English language, the emphasis is shifted from a study of English literature to the acquisition of language skills. Even though there is a demand for need-based courses which are also called English for Specific Purposes (ESP). As we examine the condition of English language teaching in India it is very challenging. The Reasons are: much emphasis on literature rather than language, lack of original atmosphere, English as an addition to the already existing multilingual context, its minimal use in the society, problem of language policies, lack of clear objectives, poor condition of facilities and so on. In such condition suitable and necessary methods driven by the creative approach should be adopted at all levels. Approach is a particular way of thinking about or dealing with something. It refers to different theories about the nature of language and how to teach language. The Creative approach creates opportunity to students to involve in some activities which appease their thrust and fulfill their needs. Any kind of creative task needs innovation. In absence of innovation nothing fruitful can be adopted successfully anywhere. To motivate students to learn and polish English creativity should creep in the method of English teaching. The method helps the teacher to plan his job. He selects grades and presents in a systematic way method indicated the teaching procedures. Method contains classification. It's a way of doing something especially a planned or established way. It is an application of views on how a language is taught and learnt. In all these relevant techniques are adopted by teachers which cover all tricks, strategies and skills. When teacher goes in the class with new method, is well entertained by students. He should be acquainted with the methods with which he/ she can motivate students to get and do something new for their development. Teachers' new methods impart more knowledge and better atmosphere. They design even the course works for students keeping the point of individual difference in the mind.

The Current Status and Innovative Techniques

The current situation is that, in terms of availability of talent, the numbers are good. The problem lies in the suitability of people. The industry has moved forward rapidly and technology also has changed but the educational institutions and the curriculum have not changed that rapidly. So, we have to bridge the gap by providing additional training to the people who are coming out of colleges so that they are industry- ready. Purpose gives any task a direction to achieve target and makes ESP an interesting and exciting area.

With the implementation of innovation and creation in teaching methodology can unveil the innermost talents and bring out the best by making him/ her feel great which boost his confidence level. An insight into out of the box approach of teaching would shift a teacher from teacher centered to learner centered classrooms and promote students to refashion and ameliorate the methodology of teaching. When there is lack of humour, class becomes dull which creates aversion. So to afresh students, methodology should be updated. Small dose of humour is mandatory and enhances teacher pupil rapport. With inclusion of humour class becomes more interactive and interesting. An interactive atmosphere inspires students to do so with tasks and activities directed by the teacher. It means they are bound to get involved. Teaching learning becomes more satisfactory and fruitful both to students and teachers. Today, " Teaching is no longer a stagnant process where the same dead pedagogy is flogged by the teacher year after year irrespective of the changes rocking the world outside the classroom" (V. Arora: 20). In this paper Activity oriented tasks which reflect innovative thoughts and creative approach will be discussed. Among above tasks are Word association, Narrating story, activity to teach LSRW, word game, press meet, designing of greeting cards and so on. Differences among the methods at the level of approach manifest themselves in the choice of different kinds of learning and teaching activities in the classroom. When learners find friendly atmosphere, really feel happy and proceed with the enthusiasm. When teachers decide to polish the skills, adopt the method how to brush listening, speaking, reading and writing. For that they can collect insightful pieces of thoughts, article written by scholars, newspapers cutting and so on. They can distribute those with the instruction to do something. First they can present demo of reading then should ask to read carefully so that they can receive the theme of the given piece. After that they should be told for brief interpretation as appreciation or criticism. In this way they would be free to incorporate their thoughts. One thing should be carefully considered that students should be left free in the selection of topics. Then they can give their best on their own choices. Topics should be related to current affairs and values in life. Having got the student's output, finally grading should be done on the basis of fluency, accuracy and pronunciation. Through this kind of tasks language can be brushed and examined too. Because with the help of language man communicate his ideas and thoughts, and conquered every field of life. Kumar (1996) in his book *Methods of Teaching English skills in Language Learning and Use* exhibits that teachers can prepare material for all skills. With the help of the material students' curiosity can be aroused appealing to their imagination and by creating information gap in their minds. To make students sharp in reply Teachers can teach on game pattern. They can make students to answer the questions at stretch upto the end of stipulated time. In one minute they should be placed to answer all questions posed by teachers. This makes them prompt to meet all queries. This way they are made able to think and respond fast. Aforesaid session is called JAM (Just A Minute) session. Time limit creates more excitement in the learner and brings out their best potential for presentation. With all this teaching and learning becomes more interesting.

At the initial stages expression in English language is difficult task. So to remove hesitation of learners teachers prepare list of questions based on "Yes" or "No" and go with that to enable them at least in yes or no with right gestures. Teachers observe how far they are going with the demanded gestures and body language. Teacher should point out other person of his choice and game goes on until everyone gets the chance. When such game is over, the whole class is seen on the full swing of zest. Everyone intends to use English in his professional life as well as in everyday situations. Due to hesitation they don't feel easy with speaking English. With various methods they can be made comfortable with general English at common places. They must take part in real life events- to ask questions and to answer them demonstrating his knowledge.

Creative methods of teaching English

Method of narrating story also evokes the student's imagination. In this method Teachers weave the beginning lines of stories and plan to distribute among groups. First of all teachers divides the whole class into groups and provides stories for further development. Students are directed to proceed in weaving stories one by one. When any group is seen weaving story negatively, is asked to do positively. Thus positive outlook can be erected too indirectly. After all members in group have taken the chance teacher should grade them on the basis of pronunciation, gesture and expression. Teacher observes how learners have woven the story handed over. As students are instructed to assign imaginary names to the characters and the rest is left in their hands to shape their future. Thus they become capable to imagine positively and learn communication skills which increase, analytical skill, confidence, time and stress management, relationship and emotional management, team building and body languages. When teacher steps forward to meet with students' expectation, carves and plans something new for them. Among many methods press meet is also very effective to make students more brushed and creative. Students are asked to follow the press activity. At least which character they are pursuing in the course is asked to live. Situation and make up everything should be in accordance with the context. If a student acts as Mahatma Gandhi, an arrangement is made such that he is live and ready to face people. People will be from students who will sit ready to pose questions regarding his life style and mission. He will make a short speech addressing the whole gathering. He welcomes very smoothly and indicates them to show their curiosity. Then Students sitting in the audience queue come one by one and ask questions. His answers will sketch the picture of his consensus and personality. A question from the subject intensifies the subject knowledge whereas question beyond the lesson is a test to their presence of mind, speaking, skills and level of confidence.

Word game is also one activity which enriches students with strong vocabulary. Students are instructed to find out given words' synonym and antonym too with the clarity of meaning. They would be free in selection of words of their choice from the dictionary and speak about its meaning, its usage, part of speech, examples sentences and so on. Teacher rates on the basis of pronunciation and clarity of the

speaker, second judge grades on other basis and same does the third judge. The best speaker can be graded based on the points scored and rewarded duly. Teacher monitors the activities, notes down the errors and inform about the corrections after judges' assessment. Designing the greeting and invitation, and word association are also helpful to evoke the creativities of the students. Giving various occasions they can be asked to draw invitation letter. On the basis of their individual differences different types of greeting and invitation letters are drafted. No matter there will be differences but will evoke the curiosity, imagination and creativity at different levels. Thus according to needs materials should be selected which will help in getting objective. Selecting the appropriate material regarding the main criteria is an essential phase in organizing each course. It may happen that learner's needs and expectations are not met due to wrong choice of material. Material provides a stimulus to learning. Good materials do not teach: they encourage learners to learn. (Hutchinson and waters, 107) Creating creative and positive atmosphere to learn in the classroom is primary step for achieving objectives and goals. Creative positive learning atmosphere is closely linked with motivation. Motivation in everything in life of students as there is nothing but motivation is which secure the success and failure. Before directing students to any activity or task teacher should motivate them. Obviously noticing the nature of activities teacher should create the environment. There are various types of activities like warming up activities, Receptive Activities, Productive Activities, and Follow-up Activities. As teacher is considered the major factor in the process of motivation, should not fail in motivating them for the activities. Lack of motivation may lead to lack of students' interests in studying subject that is why a teacher should be careful about organizing the course in general. Students will acquire English as they work with materials which they find interesting and relevant and which they can use in their professional work or further studies. Hence, the present paper elaborating the innovation and creative approach shows that by adopting aforesaid methods and materials the scenario of the classroom can be changed. Traditional chalk and talk method is replaced to well innovative methods which would be very relevant in smart classroom.

Conclusion

Teaching methods nourish the efficiency and satiate learners' curiosity. With the advent of new millennium the classroom environment has changed vastly. Consequently teachers are bound to concentrate on the new teaching methods to focus on the creativity in classroom teaching. With the adoption of the new methods teaching is not easy but invites efficiency manifold. Learners' oriented teaching invites many innovative methods. Students should be engaged with the creative tasks which assume their minds. Being knowledge facilitator teachers encourage students to use language freely, exploring opportunities for creation and innovative creative tasks. It confers teachers and students platform to come together with full co-operation and interaction. Teachers place the choice before students to go with strategies of their own choice. Therefore, the present paper converses the need of

creative approach and innovation in teaching English to meet substantial objectives of teaching.

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