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Research Methods and Materials in English

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INTRODUCTION & TYPES OF LITERARY RESEARCH

Research in literature is different from that in natural and social sciences. It depends more on the literary scripts than on field surveys, experiments and social surveys. However, any literary work of art is incomplete without reader's response. A work of art is born as an aesthetic entity after the reader's response. Its journey through the appreciation process is a cultural phenomenon. The literary taste takes its own shape through the reader's response. In literary research it is necessary to take into account the transformations in the literary taste. In this sense, research in literature is necessarily a culture-centric study. Therefore, a researcher has to study not only good works of art, but the average or ordinary works of art also. Perhaps the representative works of art of the respective cultures may be found among such average and ordinary works of art. The investigation of the literary culture of different ages can be done through the study of the reader's response to the classical and popular literature.

The matter of research in literature is of the nature of imagination or talent. Therefore, reality cannot be its base. The language of poetry is different from that of ordinary life. It is expressed through myths, symbols, and suggestions, obliquely. Therefore, the pursuit of meaning suggested in literature is the main domain of literary criticism and research. Phenomenology and hermeneutics are the fundamental tools of literary criticism and research. Literature is a dialogue. It is an autonomous system of the language of signs and imagination. The search of the meaning of a work of art is to be conducted by taking into consideration the rules and the 'frame of reference' of the autonomous system.

Realism in literature is 'relative' and imaginative. The reality is illuminated through the blending of the real with the imaginative. Though it is a symbolic reconstruction of the real world, its reality is truer than that of the real world. This imaginative world of cultural reality and conceptual dimensions directly face the human values. However, it generates new human values also. This visualizes the nature and colors of the future culture. This culture-centered and speculative research is a new direction of literary research.

Language is also an equally wider area of research. We emphasis structure, grammar and syntax while teaching language. But due to Sapir Whorf hypothesis the very perspective of language is changed. Language itself is a social reality. There is no world outside language. So

teaching a language means teaching the culture, values, nature and the way of looking at life of the people that speak the language. In order to co-ordinate the grammar of culture and the grammar of language it is necessary to widen the horizons of culture-centered language research. Language is a living and continuously flowing process. It is a living operation. Hence teachers have the challenge of the creation of virtual language laboratory that acquires imaginative perspective and goes beyond the tools of books and journals. It is necessary to develop such new equipments for teaching a foreign language and it requires research.

TYPES OF LITERARY RESEARCH

Scientific research requires laboratories, research in social sciences requires social contacts and social institutions but literary research requires libraries as their essential tools. Scientific research develops our civilization, our material life while literary research enriches our perception of nature and of human life. It enriches our culture and our emotional world with the unique combination of knowledge and aesthetic pleasure. Pleasure from artistic creation and that from knowledge can be united together.

Literary research is generally classified into four major parts:-

- Bibliographical or Textual research
- Biographical research
- Theoretical research and
- Interpretative research

BIBLIOGRAPHICAL OR TEXTUAL RESEARCH:

- It is necessary to note the meaning of the term 'bibliography.' First it means, 'A list of writings on a single subject.' But its third meaning is significant in the present context. It means, "Descriptions and identification of the editions, dates of issue, authorship and typography of written material, as books. (*Webster's II New College Dictionary*)" The third meaning is relevant here.

- An appropriate study of a literary work or that of an author is possible when the text under discussion is clearly valid or authentic, and the authorship is also beyond any

doubt. Sometimes the necessary information about the author concerned is also not available or if it is, it is controversial and debatable – hence disputable; for example, Shakespeare's cantos and folios. In other languages also, especially in the cases of Indian languages, we often confront such situations. For example, the controversies over the dates of the writings of Mukundraj, Dnyaneshwar Mahanubhavies and even before them the Sanskrit Scholars like Bharat Muni, Bhatta Nayaka, Bhamaha, Anandwarthana Mukteshwar etc. are still unsettled. Their texts are also disputable as they have been written and rewritten during the centuries by several persons by hand. Today it is not very easy to get 'the original' manuscript. The manuscripts now available (even the editions) do not match with one another. This has created problems of time, authorship and meaning of the texts. Sometimes unpublished works are also searched for. Their authenticity is in question. A research that carries out investigations in such areas is called bibliographical' or textual research.

BIOGRAPHICAL RESEARCH:

- This type of research is based on the biographical criticism. It believes that there are connections and relationships between the events in the life of an author and his works. (New criticism – the formalists do not consider this as valid. They concentrate on the text itself). This type of study reveals the autobiographical element in works of art. The critics attempt to discover analogies between the work and the writer's life by identifying such elements as characters depicted after real people and incidents derived from personal experience (Joyce's *A portrait of the Artist as a Young Man*).

- Research is conducted here to explain, interpret and evaluate some disputable issues in a work of art. Sometimes the friendship among Wordsworth, Coleridge and Dorothy Wordsworth is studied in order to explain some lines in Wordsworth's *'Tintern Abbey.'*

THEORETICAL RESEARCH:

- Theoretical research is concerned with theories of literature and literary criticism. Literature and human instincts go together. So we have 'romanticism,' 'classicism'

'realism' 'expressionism,' 'imagism' etc. Such 'items' are studied theoretically in order to have a disciplined theory in terms of literary creation and criticism.

- There are various ways of analyzing, interpreting and evaluating literary works. These '*Ways*' forms critical approaches or theories. For example Keats' 'negative capability,' Eliot's 'Objective co-relative' or Tradition and Individual Talent.' New criticism and formalism, feminism and eco-criticism, deconstruction and reader responce theories, Bhalchandra Nemade's 'nativism,' B.S., Mardhekar's 'Laya Theory,' 'Rasa Siddhant' and 'Dhwani Siddhant' in Indian Poetics etc.

- Theoretical research may propound a theory of literature or modify and improve a theory already in existence.

- Another dimension of theoretical research is theories about teaching of any language. Theories of receptions and influences in terms of literature and language are also of the theoretical type. Coleridge's thesis about imagination and fancy, his theory of the primary and secondary imagination, I.A. Richard's theory of impulses, Empson's "Seven types of ambiguities,' J.C. Ransom's theory of the ontology of poetry,' Allen Tate's theory of 'tension in poetry' R.P. Blackmur's theory of 'language as gesture' Wimsatt's theory of 'verbal icon' are the examples of theories of literary criticism. The research in such areas is called theoretical research. It examines analyses, compares, interprets, and evaluates theories of literature and literary criticism.

INTERPRETATIVE RESEARCH:

- Interpretative research often tends to be applied research. A text or an author is studied here with reference to certain theory of literature or literary criticism. That means in the interpretative research a theory is applied to a text. For example, the New Critics have analyzed many poems with reference to the canons of New Criticism. *Hamlet* is interpreted with the help of Freudian psychology. Eugene O'Neills's *Mourning Becomes Electra* is also studied in terms of Freudian Psychology.

- It may be noted carefully that 'interpretation' may not be always with a set theory. One is free to interpret a text or a part of it (thematically) with his own point of view. For example E.M. Forster's '*A Passage to India*' has three sections – Mosque, Caves and

Temple. The significance of the third section, 'Temple,' has been a matter of curiosity and debate. A research paper may try to interpret it with a specially invented frame of reference. (See Deshpande H.V. *Journal of the University of Bombay,* Arts number (No. 83 of vol. XLVII, 1978), Here the views (interpretations) of V.A. Shahane, Lionel Trilling, Wilfred Stone and K.W. Gransden are discussed and their limitations are outlined; and then an Indian view befitting to the significance of the third section, "Temple," has been made out and applied. The whole exercise involves research.

OBJECTIVES OF LITERARY RESEARCH

Mostly, the research in literature is undertaken by the teachers in the universities and colleges. In the context of the UGC rules and regulations and service conditions laid down by the central or state governments a research degree is essential for any promotion in service for example, promotion from lectureship to readership and for the appointment as a Principal in a College. The M.Phil is also useful for the stability in service or at least for normal academic development. Therefore, obtaining a research degree is one of the main objectives of research. Those for whom a research experience is not compulsory also undertake research because, for them (and for others also), a research degree is a mark of honor and dignity.

- Sometimes, research is undertaken to acquire specialization in a subject. Some of the posts in the universities and colleges are reserved for certain subjects like Linguistics, American Literature, and Commonwealth Literature etc. The candidate with the required specialization is selected because it is the requirement of the department in the context of the distribution of the teaching work, research areas and formation of the syllabi of the courses.

- Research is undertaken even to face the competition in the academic field. 'NAAC' has been striving hard for the enhancement of quality of our higher education, and 'GATS' has pushed us into the relay race of world competition. There is competition within the college, within the department and outside. The survival depends on the improvement of quality and accountability also. This has now made a research degree almost compulsory part of the career. The new academic slogan is "Publish or Perish" and publishing requires research.

- Research and teaching go hand in hand. The modern information technology, like the websites on the internet and e-mail, has brought about the Information Explosion. This has enabled the students to acquire more information than their teacher has. The information available requires being classified, sorted, analyzed, interpreted and co-related for effective teaching. Thus, research improves teaching.

- Curiosity is a strong motive behind research. A conscious reader or an alert teacher often comes across a phenomenon or a situation that strikes him suddenly, both intellectually and emotionally also. For example, T.S. Eliot of *'West-Land'* and T.S.

Eliot of *"Four Quartets"* are remarkably different. Or while reading the theory of 'Eco-criticism' one may remember (Suddenly) Shakespeare's '*The Tempest,'* or Wordsworth's *'Tintern Abbey'* and he may get a strong motivation to explore these topics by way of research. While reading extensively in the realm of 'New Criticism' one may remember prof. Vasant Davtar and his writings in his '*Alochana*.' This may lead to conclude that Vasant Davtar was a real 'formalist' in Marathi. In fact, this is the way a research student should catch hold of a suitable topic for his research.

- Research is also conducted to contribute to the collective efforts for the advancement of knowledge in a particular area; for example, the theory of 'New criticism' and its application by the new critics or Reader Response theories. General human tendency is to assign a particular reason to a phenomenon or an event, fact, effect or a situation. Research reveals the multiplicity of causes of an effect. Hence one of the objectives of research is to find out as many causes of an event, fact, situation, effect, as possible. This is widening of our perspective of the subject, our knowledge that enlarges our horizons of perception.

- One of the objectives of research, inherent in the research process, is to gain the sense of continuity of research, an awareness of incompleteness which is a mark of a scholar. A researcher has the just and necessary sense of imperfection or incompleteness which nobody else can obtain easily. This sense of imperfection is the mother of research motive, so a research degree is the beginning and not an end. First research degree is the visa for the untraveled world.

- The purely academic objective of research in literature is to sharpen the critical insight and literary sensibility. We have a very glorious tradition of such research in English. Even in recent times we see it from A.C. Bradley to Rene Wellek. Their research has not only sharpened their own critical insight and literary sensibility but it has also widened the literary perceptions of readers, teachers and scholars also.

- A still higher objective of literary research is to develop or cultivate one's own ability for abstract thinking. The ability for abstract thinking has been recognized as the mark of scholarship and knowledge. Research provides the students the ability for abstract thinking because it is the essential feature of 'research activity.'

- Thus, research influences the whole personality of the researcher. That is the mark of a learned person or an educated one. Such a person is different from his other fellows who do not have research training. Research is an enrichment of personality and of quality of life. This is, and ought to be, the main objective of research. Such men are engaged in the pursuit of knowledge and they are the pioneers of the social change.

- Objectives of research have direct bearing on the procedure of research, because in literature, procedure is topic-specific. Clear objectives help to streamline the procedure. It is significant to note that objectives are promises to be fulfilled in the procedures and proceedings of research.

QUALITIES OF A GOOD LITERARY RESEARCHER

If both, the researcher and the guide, wish the exercise to be fruitful, rewarding and meaningful, they have to consider the qualities of a good researcher at the initial stage. The guide should consider them to have a "qualified student" and the student, should consider them to make himself the "qualified student" for the guide.

- A researcher must be a good reader. This statement is deceptively simple. It is not as easy as it appears to be at its surface level. Ideally a researcher is expected to come to the supervisor with a topic of his choice which is an outcome of his previous reading. That 'previous reading' should have created certain curiosity in his mind; and that should be reflected in the first dialogue between the student and the guide. A researcher has to read before the selection of his research topic, during the process of research and even after the submission of his/her thesis. The last type of reading is spontaneous since the researcher has developed a keen interest in the subject; and for this very reason he is invited as an expert in that subject (For examining, commenting, making a speech or for writing on that subject). It is to be noted carefully that good reading improves writing. Good reading requires the knowledge of punctuation marks, sentence structures, literary devices like image, metaphor, simile, symbol, irony, humor and satire etc. Good reading is a way to establish meaningful dialogue with the writer, through his words. Naturally these things are taken care of while one writes. Reading improves style. A good reader develops his/her own style; because reading influences the choice of words, intonation and niceties of language.

- An extrovert person who is easily and quickly carried away or moved by emotions, feelings and instincts finds it rather difficult to complete his thesis writing, within the normal span of time. Research work requires 'stable mind,' rather cool and patient. Patience really pays in research. Curiosity is a mark of research temperament. Research is a kind of 'pursuit' and without curiosity one cannot 'pursue' the matter up to its logical end. Curiosity and enquiry go hand in hand. Only curiosity is not enough; the enquiring should follow it. However, research temperament does not get satisfaction until the logical and rational solution is found out.

- Constant dialogue with the 'self,' in fact a kind of monologue is the soul of research temperament. The process of research is the cultivation of this 'habit of mind.' The actual exercise of research temperament is seen right from the back-ground reading to the last chapter of 'conclusion' or epilogue. It is said that there is no 'conclusion' in research. One research work gives rise to further research on the same subject. Therefore, the last chapter is named as 'Epilogue.' This epilogue is the real manifestation of research temperament. It realizes its limitations and its incompleteness. An epilogue of a finished research work is a kind of invitation or even beckoning for further research. It is a sign of research temperament.

- It is really interesting to note how much of a research project is 'intellectual,' how much, 'creative' and how much of it is 'clerical.' The third is always more than the first two. What we call 'hard work' is actually the clerical work. In a thesis it is required every now and then. It is in:

  ✓ Data collection
  ✓ Taking down the notes
  ✓ Preparing the drafts
  ✓ Preparing the bibliography
  ✓ Documentation and references
  ✓ Making the revisions, redrafting and corrections.
  ✓ Proof reading
  ✓ The writing itself

  Thus a lot of hard work is required to communicate the 'intellectual' and the 'creative' in a thesis. The writing process of a thesis is not fluent and flowing. It is constantly interrupted by a number of checks and balances. Foot-notes and references, page numbers and publication details are the necessary and significant evil supervisors. The 'intelligence' and creativity of a researcher are always in the custody of such policemen or guards. It is only the capacity of hard work that takes the 'meaning' of the research from the beginning to the end.

- Hard work is necessary particularly for 'data collection.' One has to spend hours in a library, take down notes and details of the sources, find out these sources like

encyclopedia, dictionaries indexes, periodicals, journals, history books, internet and e-mail information, etc. This work cannot be finished in a short span of time. It takes longer time (more than two years). When a draft is submitted to the guide for his approval, it is, when necessary, returned with "instructions' or "suggestions;" and to incorporate these suggestions and to revise the entire draft really requires willingness for and capacity of hard work. Sometimes the process makes you to be angry with yourself, because certain knowledge or techniques, if would have been known to you earlier, would have saved much of your trouble. In research it is a common thing, but it pinches to a beginner more.

- Research work cannot be carried out up to its intended end in a short span of time; and for such a long sustenance the researcher needs a strong motivation. The psychology of one's motivation is really a mysterious thing. Ambition is one of the strong motivations; because ambition is a driving force behind human activity. There are a number of agents or factors that provide motivation. – a good teacher, a rival, and ideal person, good salary promised, aspiration for a position, a person who is dearer and nearer, thirst for knowledge and scholarship. Research work without any motivation is a hard nut to crack.

- It is really very difficult to separate "intellect" from "imagination" in practical matters. It may be pure imagination and intuition that is essential in poetry; but even in poetry they are controlled by a certain amount of logic and reason. Imagination controlled by reason can be called "intellect." Imagination plays a very significant role in research. A close consideration of the process of research reveals that in analysis, comparison, interpretation and evaluation also imagination is at work. In the formation of hypothesis, even in science, imagination has its significant role. Newton must have the necessary power of imagination for his invention of gravitational force. Imagination helps to visualize causes of effects. Therefore, hypothesis is possible. Hypothesis is not a product of calculation; it is the mysterious power of our mind. Research is possible because sudden thoughts or ideas strike our mind in the process of research. But instead of accepting these sudden revelations at their face value, a researcher has to analyze interpret, evaluate and verify their validity.

- In a sense, we conduct research to improve our sense of relevance. Education and intelligence means sense of relevance. In research the student should know what is relevant for his purpose and what is irrelevant. This quality of mind keeps the irrelevant matter out of consideration and saves time, energy and sometimes money of the researcher. In research, sense of relevance is necessary for:

✓ Drafting the initial synopsis

✓ Preparing the design of the research work

✓ Drawing conclusions or findings

✓ Drafting the final synopsis

✓ Preparing the abstract

  If the findings and the hypothesis have no logical connection the entire exercise becomes futile. It is this sense of relevance that is seen by the examiners of the thesis and by the experts at the time of the viva voce. Any irrelevant matter in the thesis is supposed to be a defect. Everything in a thesis must have some meaningful function to perform.

- The nature of research is basically scientific; it is a systematic and well planned study. Scientific attitude is always free from any bias. Today, arguments are often prompted by certain implied motives and partial views. In effect they are half truths. Other sides are deliberately suppressed. The danger of such research is all the more when social, political, racial issues are involved in the research process. It is necessary for a research student to judge the data or the information available to him or the information made available to him. He may start with certain hypothesis but the investigation may reveal something otherwise. In such a situation the researcher must adhere to the logical and rational approach and accept the natural result. A good researcher, therefore, should have scientific attitude.

- Language is the medium of research and research in literature and language requires higher proficiency in the language concerned. There are two basic factors involved here: i) the understanding of literature and language and ii) drafting the research thesis. Literature is an expression that is subtle, implied, symbolic, connotative, ironic and often full of satire and humor. Moreover, the author's vision of life is inherent in his

work of art. A researcher in this field should have the proficiency in language skills; otherwise he may not understand these subtleties and complexities of language which is the subject and material of his research. In the drafting of a thesis the research student should ensure clarity and brevity in order to be comprehensive and effective also. The sense of style and the understanding of a 'language behavior' are very essential qualities of a researcher. Research students should know such things in order to interpret and evaluate literature.

- A good researcher should have courage. He requires it for three reasons:

✓ His research may lead him to some conclusions or findings that may not match his expectations. Here he needs moral courage to accept the findings.

✓ It may be necessary for him to reveal certain drawbacks of his favorite author or of some other person of high esteem, position or respect. It is here the researcher may find himself in two minds. In such a context he should have the courage to present the truth.

✓ It is likely that his views, when his research is published, may be criticised by others. At this point he should have the courage to make suitable amendments in his view, if it is necessary in the light of that criticism. This requires courage and open-mindedness. But at the same time, if he feels that there is no any necessity to make amendments and the criticism is prompted by nonacademic considerations, he should not budge at all. On the contrary he should defend his position, his point of view appropriately with courage.

METHODS OF INTERPRETATION OF LITERARY WORKS

This area is very popular and a large part of present research is occupied by it. This type of research directly studies the works of literature to analyze, interpret and evaluate them or their authors. This research is, more or less, of applied nature.

- **THEMATIC STUDIES:**

    This type of research usually selects some theme and it tries to interpret and evaluate the works of art in terms of that theme. For example:

    ✓ The Spiritual Quest in the selected novels of Pearl S. Buck.

    ✓ The theme of conflict in R.K. Narayan's novels.

    ✓ The theme of alienation…………

    ✓ The search for identity……………

    ✓ The role of fate in the novels of Thomas Hardy.

    ✓ The theme of Poetic Pantheism in the poetry of William Wordsworth etc.

- **STUDY OF STYLE:**

    A particular author or a poet is selected and his style is studied in detail; or the development of prose style in a given period is examined. Many times such studies take the help of linguistics and stylistics. It is also possible to study particular devices of style in relation to the theme of the work of art for example:

    ✓ Humor and Pathos in Charles Lamb's essays.

    - The use of blood imagery in Shakespeare's tragedies etc.

- **VISION STUDIES:**

    Research to analyze and interpret the works of an author to define his 'vision' in terms of his perceptions of life is very common. For example:

    ✓ Tragic vision of Eugene O'Neill with reference to his plays

    ✓ Dramatic vision of Vijay Tendulkar with reference to his plays (in Marathi)

    ✓ Kafka's vision of life

- ✓ Forster's novelistic vision
- ✓ Robert Browning's poetic vision with reference to his dramatic monologues
- ✓ The gothic vision of Emily Bronte
- ✓ Shakespeare's comic vision with reference to his comedies

- **FOLK LITERATURE:**

  Folk literature may be in print, but mostly it is available in oral tradition. In India, there are a number of dialects spoken by a number of tribes in remote areas. Many of them have no literature worth the name in print; but they have folklores and folk songs that throw light on their culture and beliefs (sometimes superstitions also). Folk literature is studied from the sociological point of view but at the same time it can be studied from the aesthetic point of view also. In Marathi, Sarojini Babar and Shanta Shelke have studied folk songs in rural areas. Various methods for research on folk literature have been evolved recently. The use of audio-visual technical tools is very common in this type of research. Religious festivals and folk songs are closely connected together.

- **SPECIFIC APPROACHES:**

  In literary works of art, literary devices are combined with characters, incidents, situations and settings. Such combinations perform specific functions in the work of art. For example, the clowns in Shakespeare's plays, Hardy's heroines, chorus or sutradharas in plays, the animals in *Wuthering Heights*, the idea of a 'gentleman' in the novels of Dickens, The role and image of a Patil in the novels and short stories in Marathi, etc. Such factors are instrumental to the development of the theme and the plots of the works of art. Research to define and interpret the functions of these specific factors is interesting and rewarding also in terms of the understanding of the works of art.

- **TEXTUAL OR BIBLIOGRAPHICAL STUDY:**

  As already discussed earlier in the 'Types of Research' in Literature, this study seeks to establish the authenticity of a text or that of an author. Interpretation is possible if

the text is authentic. The debate on the authorship of certain Elizabethan plays is also a matter for research. A lot of efforts are needed including some field work to establish that 'authenticity.' Past records, cross references, reliable proofs, confirmations are necessary to decide the authorship of a work of art in the remote past. In the same way they are necessary to rectify errors and to eliminate intrusions in a work of art. For example, there are a number of versions of *Ramayana. Tulsi Ramayan* and *Valmiki Ramayan* are not exactly identical. All the Abhangas in the *Gatha* of Tukaram are not his own, it is said, and a research is necessary to decide them. The 'pathbhedas' (deferent terms used creating ambiguity of the meaning) in *Dnyaneshwari* has been a very difficult job, since we have several versions or scripts of it. Here it is a matter of interpretation of the meaning with proof and rational coherence. For the just understanding of the ancient Sanskrit poetry one requires the knowledge of Sanskrit philology and derivations.

RESEARCH IN TRANSLATION

Translation of a work of art from one language into another is one thing and study of the literature of one language translated into another is another. Yet the second is possible if only the first is available. We study Dostoevsky, Pushkin, Ibsen, Emily Zola, Kafka, Dante, Goethe, Cervantes etc. only because their writings have been translated from their own languages into English. It is said that any significant book published in any other European language, other than English, is translated into English within a span of six to ten months. Though we have not the exact authentic record, it shows the general tendency of the British. That is the reason English has now become a world language. Our efficiency in translation work cannot be compared to that of the English, since we do not have minimum qualifications to participate in the competition. One of the reasons of non-receipt of Noble Prize for literature, after Tagore, is our lethargy in translation work. Many excellent works of art and deserving authors in several Indian languages have not received even Sahitya Academy Awards only because their worth has not been communicated to "that committee" that requires communication in English. Had it not been for W.B. Yeats, Tagore would not have been chosen for the Nobel. Somehow the feeling has gathered significance that to be "noticed" is to write in English. That may be one of the reasons why many writers in India prefer to write in English. Shankar Patil and R.K. Narayan have several things in common and G.D. Madgulkar and Tennyson have remarkable similarities in writing lyrical poetry. Tennyson is known to the world but Madgulkar is still unknown to India. It is here we feel the need of translations.

Globalization, computerization, commercialization bring all the countries in the world together. In this unprecedented and unique situation in the human history every nation wishes and tries to know the other ones. Knowing each other and knowing the entire global scenario in a given field (here literature) is necessary for two reasons; the compulsion of the interaction and the need for trade and commerce. Translation is required for both. It is also believed that translations can bring the necessary harmony among nations Translation has been a major shaping force in the development of world culture. In the Indian context, translation has a special significance. Indian literature can reach all the people in India only through translation. So this is a significant area of research.

Translations not only communicate or 'inform,' they enrich literatures and languages and thereby personalities and societies. It is because of this reason that Indian Sahitya Academy has been selecting good works from Indian languages and translating them in other Indian languages.

Translation has not only an academic importance but it has a very practical significance also. A rich tradition of translations has been cultivated in Maharashtra right from the 19th cen. That was the era called "Bhashantar Yug" (Period of translations).

Research in translation is of two kinds – i) Research that studies the process of translation from one language to another and ii) The actual work of translation – i.e. producing a book of translation. Many universities in India, like the Yashawantrao Chavan Maharashtra Open University (YCMOU) have accepted to grant a good translated work for the award of a research degree (M.Phil or Ph.D.)

Research in translation can be of two types – i) Translation from a foreign language into one of the Indian languages and translation from one of the Indian languages into foreign language. Indian literature in English translation provides another significant area for research. Even at school level our English medium (Convent) students need Indian myths, epics and literary material in English – that is translated into English. There are many regional writers who wish that their works be translated into English.

In the colonial phase even English Scholars learnt Indian languages and *they* have written our regional language grammars, history and have translated our best literary works into English, for example, William Jones translated Kalidasa's *'Shakuntal'* into English, Bhavabhuti, Bhasa, *Gita* etc. were translated into English, some by English or American scholars, some by Indian ones. Since then the Indian Literature in English Translation has been a major literary activity till today. This area requires a genuine research attention.

Translation is the tool for the development and enrichment of literatures and languages. It enlarges our vocabulary; it adds to our idioms and modes of expressions, it gives us the knowledge of how other languages function.

The significance and functions of translation is expressed by E.V. Ramakrishnan in the following way:

The role of translation in the creation of regional/national literatures has not received adequate attention in the Indian context. The rejection of mimetic and positivistic concepts of language has enabled students of translation studies to move beyond the narrow confines of linguistic and semantic equivalence. It is also necessary to look at translation from the interdisciplinary perspective of Culture studies. A rewarding area of enquiry could be the contribution of translation towards redefining literary forms. Translation addresses that which is latent in a culture, something for which no vocabulary discourse, image or metaphor exists. (Badode, Khan and Mardikar: 114).

RECENT THEORITICAL DEVELOPMENTS IN THE AREA OF LITERARY RESEARCH

Recently literature has been reviewed and studied in various ways. Though comparison is a very old method of study, comparative literature is a recent development in the field of research in literature. Interdisciplinary research and study of diaspora literature are also very recent developments. In the same way reception and influence studies and reader response theories are also recent developments. Since these are significant components of research in literature they require some mention, here, however brief.

COMPARATIVE LITERATURE:

The term 'comparative literature' has been widely discussed, criticised and explained. Comparative Literature as an intellectual discipline arose in the 19th century as a counter part of the equally new fields like comparative anatomy, comparative law and comparative philology. Comparative Literature acquired its name from the series of French anthologies for the teaching of literature, published in 1896, for example, "Cours de Litterature Comparee." But the term 'comparative literature' became popular in France in 1820s and 1830s. The German usage of the term, 'Comparative Literature', first occurred in 1854 in a book by Moriz Carriere. Mathew Arnold first used the term in English and he popularized it through his lectures in 1848 and 1857. The term 'comparative literature' really means a comparative study of two (or more) literatures (actually, literary items, fragments). It received wider attention because it provides more balanced view, truer perspective than is possible from the isolated analysis of a single national literature, however rich in itself.

This discipline is based on the assumption that the study of single text and culture is greatly enriched by the knowledge of other texts and cultures around them. Comparison can be made through such perspectives as literary genres, periods and movements in literary history, dominant themes and motifs or it can be made in the context of mutual impact of two national cultures or Entire civilizations. Comparative literature offers extraordinary possibilities of exploring the inter relations between literatures.

Comparative literature in India has to face two challenges: To study the elements of the native literary tradition with reference to foreign influence, and to study the various and regional

national literatures in the context of reciprocal influences. Again such reciprocal influences have certain common historical bonds. This situation provides a large area for research to our young scholars. Influence/reception, analogy, thematology, genology, 'placing,' historiography and translation have been some of the main concerns of comparative literature studies. Research in such areas, if conducted in English will go a long way in introducing Indian literatures to the outsiders and to all of us also.

INTERDISCIPLINARY RESEARCH:

Interdisciplinary approach is a recent concept. At first people were happy with the 'general knowledge 'of the things around. Then the time of 'Specialization' has arrived. Expertise in one subject or one discipline of knowledge was the next step. But today one sided expertise is not enough; one should have knowledge of the related subjects also. This means two different subjects or disciplines are studied together. This widens the area of our understanding and perception. This approach has a great applied significance. Interdisciplinary study and development go hand in hand, for example, bio-chemistry, biotechnology, political philosophy, economics of education, educational psychology, eco-criticism, environmental management, agricultural marketing, etc. A person having expertise in more than one branch of knowledge is now the need of the hour.

It is to be noted carefully that literature is not at all an isolated activity. Its nature itself is as wide as life. Nothing is out of the preview of poetic imagination or author's experience. Scientific fictions are the best of its example.

- Some of the examples of interdisciplinary research are as follows:
- Political Encounter in Forster's *A passage to India*
- The Victorian Idea of a Gentleman in the Novels of Charles Dickens
- Economical and Social life of Muslim Women as Reflected in the Hindi Novels after Independence.
- The Social Reformation and the Plays of Ibsen and Acharya Atre

DIASPORIC LITERATURE:

Diasporic literature is the literature produced by globally dispersed minority communities that have common ancestral homelands. Jews were scattered all over the world. Today there are about 20 million, people of Indian origin spread over 138 countries. They speak different languages and have different vocations and professions. Diaspora is a process by which people of a particular country become scattered and settled in other countries. Such transportation takes place by various reasons. British rulers had to promote such transportation of people for their political and economic reasons. Wars, racialism, natural disasters etc. are some of the reasons of dispersment. Diaspora is not only a scattering or dispersion of a people but an experience made up of collectiveness and multiple journeys. The British had colonies in Africa, Asia, South Pacific and Caribbean islands. They needed cheap Indian labor to build up their economies. The laborers left their households as they were taken by the Britishers out of India to prepare railroads, factories, sugar plantation, farming and other manual work. They were followed by teachers, researchers, doctors, lawyers as well as engineers and managers. In some countries slaves were taken to other countries. Indians going to the Middle East for 'petro dollars' and to the USA, Canada for higher jobs has been a common phenomenon.

This displacement or dislocation created feelings and experiences fit for 'diasporic literature.'

The common themes are as follows:

- ✓ Dislocation
- ✓ Multiculturalism
- ✓ Isolation, loneliness, alienation
- ✓ Marginality
- ✓ Nostalgia, homelessness
- ✓ Sense of loss
- ✓ Dismemberment and the problem of assimilation
- ✓ Frustration
- ✓ Hybridity, excile, cultural displacement
- ✓ Emigration
- ✓ Language grievances

✓ Loss of the sense of belonging

Mauritius, Caribbean, Fiji, Malaysia, UK, USA, Canada, West Asia, Singapore New york, Johansburg and Toronto are the countries and cities where we have the problems of daisporic people. V.S. Naipaul, M.G. Vassanji, Salman Rashdie, Bharati Mukhargee, Vilas Sarang, Rohinton wrote about diasporic experiences of West India, Africa, UK, USA, Middle East and Canada respectively. Writers like those mentioned above, have been expressing the feelings and experiences of the dispersed people in their literary works. As it has now become the way of classification of literature with reference to the race, colour and nation of the writers, we have diasporic literature, black literature, dalit literature, Jewish literature, minority literature, feminine literature, etc. This seems to be an era of dissection. A natural reaction against this tendency is bound to come in near future. At that time there will be a need for synthesis. We should know the analysis and its pieces in order to synthesize them into an harmony of the 'national' and 'world literature.' After all, literature has only one final end – to understand the nature and meaning of the universe and of human life. A researcher in literature should ask one question to himself, 'Can civilized and developed humanity give some meaning to the universe and the life?' It may be, perhaps, like appreciation of a good poem by assigning one's own meaning to the poem. Civilized societies should 'create' life for themselves and strive hard to make it meaningful and enjoyable. For that, they have to choose between Wordsworth's 'Daffodils and Eliot's Waste Land, though it is not as simple as it appears to be. Research in diasporic literature will lead us to some such considerations which, at least, make us aware of our gospels of humanism in terms of the hard reality – man made reality?

RESEARCH METHODOLOGY IN THE FIELD OF LITERATURE

- ## SELECTION OF A TOPIC

Earl Doren in his article, "***Choosing a topic for Research***" has remarked: "*You can tell a young man that he ought to love a certain girl, and you can point out all the advantages of your plan; but it may not convince him. His choice must come from his own instincts and his own experience. If, however, he goes ahead and makes a dull marriage of convenience that is, chooses a dull topic because it is handed to him he deserves all the discomforts he gets*". (*English Institute Annual*, 1939–40, 29–30)

One should choose a topic in which one already has, or can easily create an interest. The topic should be interesting to the readers also. A research is some possible solution to a problem or it is a systematic response to an opinion, argument or a proposition. Such opinions, arguments, or propositions are generally discussed in learned conferences, seminars, workshops or even in some committee meetings on syllabus formation, deciding conference themes or policy making of departments. If one is attentive enough, one can find such 'area of concern' in the paper presentations or lectures also. On such occasions, topics for 'concern' are discussed and debated. If one consults one's guide in this connection one can find a good topic for the research endeavor. There is nothing final in literature as it is in mathematics. Literary debates continue and very significant statements are made during them. They provide good topics for the researcher. However, it requires the student to be the insider, at least for awhile. For this, certain amount of pre-reading is essential. Ideally the selection of a topic should be the natural outcome of the reading by the researcher. It creates genuine interest in the topic, because the reading generates the necessary curiosity, the motivation to find out some solution to the problem emerging from such reading. It should be noted carefully that prior reading simultaneously provides the researcher two things 1) the topic for further exploration and also 2) the objectives of such exploration. It is better if the topic selected is 'slightly familiar' to the reseacher, who has been waiting for its just understanding for a considerable span of time. It should not be completely alien or new to the researcher and also very familiar to him since it will lose the thrill in its pursuit. When the 'topic area' is decided, it asks for its appropriate wording. The

wording means the final 'Title' of the reseach work. It should be clear, precise having direct bearing on the procedure or proceedings of the research. For example, note the difference between the following two wordings: "Various religious conflicts in the fictional works of Pearl Buck." "The religious encounter in the selected novels of Pearl Buck." The first one is loose, rather ambiguous and without any clear boundaries, while the other is clear, precise and explanatory of the clear limits of the proposed study. There are some practical considerations also, involved in the selection of a topic. The topic should be, relevant, useful and of the required magnitude. It should be befitting to the degree to be awarded or to the research paper to be presented and published. It should not be too small or too big for the thesis or the paper for example, the topic "E.M. Forster's *A Passage to India.* The significance of the third section, 'Temple' " is appropriate for a research paper. But the topic, "The Theme of Conflict in E.M. Forster's *A Passage to India"* is suitable for M.Phil Thesis, because it provides larger scope for inquiry. It may deal with religious conflict, social conflict, political conflict and psychological conflict in the novel. Each type of conflict can be a separate topic for an independent chapter. At the same time, the topic, "The Fictional World of E.M. Forster: A critical study" can be a suitable topic for Ph.D. research. It will provide scope for thematic study of Forster's Novels. It will cover Forster's idea of the Novel as a form of literature. It will study the techniques and tropes used by Foster in his novels commenting on his style. It will finally define Forster's vision of life. Even his novels can be studied with reference to the theory of 'Eco-criticism' also.

Thus the selection of an appropriate topic depends on:-

✓ Previous reading in the area of the topic

✓ Defining the purpose and the objectives in the context of the topic

✓ Wording the topic in the proper form

✓ Checking the availability of the required material (data/information)

✓ The guide's area of specialization or interest

✓ The need and suitability of the publication of the research work when completed.

✓ Knowledge of the previous work done on the topic

✓ The time available for the work

✓ Application of the research

✓ Self satisfaction

- **SIGNIFICANCE AND OBJECTIVES OF THE STUDY**

Significance, objectives, hypothesis and method of the study are closely related to each other. It may be noted here that the significance and objectives of research in general are different from those of the topic selected for a particular study. The wording of the selected topic is very important because that decides the area or the premises of the proposed investigation or exposition. The evaluation of the thesis or the paper is also based on the wording of the topic. So the objectives of the proposed study should be formulated with reference to the exact wording of the topic. The objectives illuminate the significance and the significance prompts the objectives. A hypothesis is the result of a long consideration of the objectives in terms of the methodology; and the methodology or the particular method to be adopted for the study depends on the objectives. A research student has to comprehend this internal 'network' very carefully. A sense of this internal dynamics is necessary if the research is to be a good 'formal' composition. It is therefore, necessary to enumerate the objectives of the proposed study at the beginning of the thesis. Generally, they are mentioned in the first chapter called 'Introduction.' As Paul Olive has pointed out, the objectives "Provide a rationale and frame work for the reminder of the work" (Paul Oliver, 2004, p. 12). The entire theoretical perspective of the study is determined by the objectives. Naturally, the conclusion at the end of the thesis also has to be 'relevant' to the objectives. The entire thesis is the way in which the student has "addressed the objectives." Objectives and significance have close relationship with the 'scope' and 'limitations' of the study. Generally the scope and the limitations are also determined by the objectives.

- **HYPOTHESIS AND THE APPROACH**

Hypothesis is an area where scientific research differs from the research in literature, since formation of a hypothesis in literary research is not as easy as it is in scientific one. Literary research is not conducted in a laboratory and its findings cannot be used to verify the hypothesis in 'that scientific' way. Therefore, in literary research hypotheses are rarely mentioned

separately in the body of the thesis. Howerer that does not mean it is totally absent in the thesis. Every research has its own area and degree of speculations and guessing.

Selection of a topic is followed by formulating the objectives of the study and the objectives accompany the hypothesis and the whole combination gives rise to the method to be used for carrying out the research. Every research topic requires its own method at the back of which there are the principles of 'scientific method.' The principles or the aspects of scientific study are:

- ✓ Observation
- ✓ Hypothesis
- ✓ Collection of data
- ✓ Experimentation
- ✓ Observation
- ✓ Analysis
- ✓ Interpretation
- ✓ Verification
- ✓ Evaluation and
- ✓ Conclusion

These aspects (steps) of 'scientific method' usually govern the entire research process in literature also. The research student has to 'visualize' the steps of the study before they are put on paper. Moreover, one has to revise and rewrite the 'plan' or the general 'outline' of the thesis until one is sure of its logical sequence and its fidelity. Here logical sequence and flow of the argument are the criteria for making decisions.

- **INITIAL SYNOPSIS WITH CHAPTER SCHEME**

After selecting the topic, enumerating the objectives, contemplating and forming the hypothesis, making the rough outline of the thesis, deciding the method to be used and defining the key terms and concepts, the research student is ready to draft his initial synopsis which necessarily includes the chapter scheme. The initial synopsis is required by the university in order to approve the topic and to register the student's name for the research degree. It is to be

countersigned by the guide. The initial synopsis is to be attached to the application form for the registration along with other documents.

There are two different synopses in research to be submitted to the university – i) the initial one which is a brief frame-work or outline of the proposed study with the brief information about the topic selected, its objectives, significance, scope and limitations, its method and sometimes (Some universities require it) the initial bibliography. ii) The second is the 'final synopsis.' It is the actual synopsis of the work already completed – a brief summary type account of the work done (the thesis).

The basic question, for a beginner, is how to draft the initial synopsis? Obviously, each topic will have its own initial synopsis appropriate to its own nature. However, the following guidelines will render some help to the research student in drafting the 'initial synopsis':

- ✓ The total length of the initial synopsis should not excecd the limit of 15 pages – typing on one side of the paper (A/4 size) – including the 'Tentative Bibliography.' It is for Ph.D. degree thesis; and for M.Phil dissertation, the limit should be less than 10 pages.
- ✓ The title page.
- ✓ A few introductory paragraphs regarding the choice of the author, text or the topic.
- ✓ A very brief account of the life and works of the author selected for the study.
- ✓ A few paragraphs regarding the significance of the topic, its relevance or its applied value, if any.
- ✓ A few paragraphs about the scope and limitations of the study.
- ✓ A few paragraphs about the approach (that is the method to be used) of the study.
- ✓ A few paragraphs about the survey of the criticism (critical opinion) available upto the date. This is a very brief account (the gist) of the criticism (already in print) on the selected work/author/topic.
- ✓ The proposed chapter scheme may be with a brief comment.

- **COLLECTION OF DATA: PRIMARY AND SECONDARY SOURCES**

Approval of the initial synopsis and registration of the topic with the university is the end of the first phase of research, and the registration letter is the inauguration of the second. The second phase starts with the 'Collection of Data.' It is the collection of the relevant information

to be used in the body of the thesis. The entire thesis is made of the information collected with labor and with a sense of relevance. The 'collection of data' depends on two principles: i) The principle of selection and omission and the ii) the principle of classification as primary and secondary sources. In the past, research students had to face the question where to find the information? Today they have to face the question how to select the 'data' (information)? Here the internet and the encyclopedias, author and subject catalogues in the libraries, annotated bibliographies and year books, histories of literatures and dissertation abstracts, current and past issues of journals and periodicals, published letters, diaries, interviews and lectures, special collections of manuscripts – a number of avenues and resources are available. Today big libraries have reference experts and Xerox machines, Microfilms and vertical files (collections of articles on specific topics), Inter – library, loan library and 'sharing' systems of information etc. The research student is required to prepare his own plan for his data collection. It needs 'time management' and cooperation of several people like the librarians, computer experts, library assistants and friends abroad if necessary. The data is of two types primary and secondary. This distinction is useful for preparing bibliography. The primary sources include all the writings of an author – his literary texts (poems, novels, plays, essays) autobiography, diary, letters, memoirs and other documents having first hand and authentic value. The secondary sources include books on the works of that author. Such books are generally research works, critical books, reviews of literary works of art or of literature that includes the author's works, comments etc. It means such sources are of secondary importance since they are created by 'others' and not by the author himself. The basic difference between the primary and the secondary sources is that 'primary' sources form the proper subject matter of investigation or enquiry, while the secondary sources help us to understand, analyze and interpret the primary sources. Both are significant for research purpose.

- **DOCUMENTATION: CITATION OF REFERENCES**

To document is to "*record the details of something*" or "*to prove or support something with documents; and 'documentation means.' the documents that are required for something, or that give evidence or proof of something.*" (*Oxford Adavanced Learner's Dictionary,* 7th edi. 2005).

To 'Cite' means "to mention as a reason or an example, or in order to support what you are saying" or "to speak or write the exact words from a book, an author etc., to quote" and 'citation' means words or clines taken from a book or speech, quotation," (ibid).

Joseph Gibaldi has made a very comprehensive statement about documentation. He says:

Nearly all reasearch builds on previous research. Researchers commonly begin a project by studying past work in the area and deriving relevant information and ideas from their Predecessors. This process is largely responsible for the continual expansion of human knowledge. In presenting their work researchers generally acknowledge their debts to predecessors by carefully documenting each source, so that earlier contributions receive appropriate credit. (*MLA Handbook*… 5th edi, 2000, 114).

So every borrowing must be clearly documented. If it is not done the researcher incurs on him the charges of 'Plagiarism' the word "Plagiarism" is derived from the Latin word 'Plagiarius,' meaning 'Kidnapping.' In research plagiarism means, "…The wrong act of taking the product of another person's mind and presenting it as one's own." (Alexander Lindey, *Plagiarism and Originality,* N.Y. Harper, 1952)

Though everything borrowed by the researcher must be documented (quotations, paraphrases, concepts, ideas and information etc.) Well known facts proverbs need not be acknowledged.

Documentation has two major types – i) Bibliography at the end of the thesis or paper. But it is not sufficient since the exact page numbers etc. useful to locate the information, are not given in the end of bibliography. ii) The second type is the citation of the reference in full. It is either in the 'foot-notes,' or in the "Notes and References" given at the end of the every chapter. Short parenthetical notes within the text are also used. The citation in the References' given at the end of every chapter ensures the exact place from which the borrowed material is taken. The citation must be accurate and as precise as possible. If the book is in more than one volume, the citation should indicate the Vol. no. along with the page no.

A thesis should be suitable for good reading that means the flow of the reading; its pace should not be disturbed every now and then. In order to achieve that the parenthetical citation should be kept, as far as possible, to the minimum and it also be made as brief as one can do it, without sacrificing its clarity.

It is possible to make abbreviations of the text names or of the names of institutions etc. which occur often in the text. In that case a list of the abbreviations and their long forms should be given at the beginning of the thesis.

If more than one reference occur in the thesis, from the same book in succession or sequentially the name of that author need not be repeated every time in the parenthetical matter. In that case just page number citation is sufficient. The parenthetical reference is always written before the full stop. For example-

Hardy has described Tess in the following way:

"She was a fine and handsome girl-her mobile peony mouth and large innocent eyes added eloquence to color and shape (*Tess* 1995:7)..." She was fresh, fine and picturesque country girl. She was so modest, so expressive that Angel felt stupid for not having danced with her. Both Angel and Alec are greatly affected by her physical charm. Her lips and teeth could be compared to roses filled with snow. To Angel she is 'a fresh and virginal daughter of Nature (140).

The citation principle is that any brief parenthetical citation must be justified by the complete bibliographical entry in the final bibliography.

When the author's name is mentioned in the parenthesis followed by the page number, there is no punctuation mark between them, for example: (Tate 115) the letter 'P' or 'PP' is not at all required here.

In rare case when the original source cannot be made available and the matter is taken from another or secondary source, the abbreviation 'Qtd in' should be used. It means 'quoted in.'

Very commonly used abbreviations in citation are:

- ✓ ibid – means in the same place
- ✓ idem – means the same.
- ✓ loc. cit. – means in the place cited.
- ✓ op. cit – means in the work cited.

Generally in humanities the **MLA** Style has been used as it is widely known and accepted form of documentation. 'Modern Language Association of America has evolved the style that is called MLA style of documentation.

- There is another style called APA style prepared by the American Psychological Association.' MLA and **APA** styles are not the only styles of documentation. Many disciplines have their own documentation style. However, MLA style is very convenient and as precise as possible hence it is used widely. Once a researcher knows MLA style, it becomes easy for one to know other styles also. MLA bibliography documentation is as follows:

  Forster, E.M. *Aspects of the Novel*. New Delhi: Atlantic Publishers and Distributors 1995.

- The same entry in APA style will be as follows:

  Forster, E.M. 1995. *Aspects of the Novel* New Delhi: Atlantic publishers and Distributors.

- The only difference between the two styles is the difference in the place of the year of publication. In MLA style the year of publication occurs at the end, but in APA it is immediately after the name of the author. In any style the author's last name is taken first followed by a comma and then by his initials or the first name. If the author's name is mentioned in the text itself only the page number appears in the citation (in the text) in the parenthesis.

- For example, if Hardy's novel is mentioned earlier and his brief quotation is mentioned in the text, the parenthesis will have only page no. as:

  "Hardy Says, "When they were together, the Jacobean and the Victorian ages were juxtaposed (15)." Here the name of the book is already mentioned in the text earlier.

- When the author's name and the name of the book is not mentioned in the text the citation is as follows:

  (Cross, W.L. *Develop. Eng. Novel*: 85)"

- When a reference is taken from an article included in a book edited by someone the citation at the end will be as follows:

  Tate Allen: 'Tension in Poetry' in *Essays in Modern Criticism* ed. by West Ray B, New York: Hold Renchart and Winston, (1962, 272); this is not the citation in the text. It is the citation at the end of the chapter under the title 'Notes and References.'

- In the case of translation:

  "Homer. *The Odyssey*. Trans. Robert Fagles. New York: Viking, 1996."

For 'ibid' in English, the Marathi abbreviation is 'tatraiv' and for 'op-cit.' in English the Marathi 'uni' is used. For 'ibid' we have 'vahi' in Hindi. It is interesting to know that the modern research 'documentation science' is developed by the English and the Americans and the Scholars in Indian languages and literatures have heavily relied on the English system of citation and documentation.

- **PREPARATION OF THE FIRST DRAFT**

Selection of the topic, finalizing of the objectives, and the methodology of study, preparing the initial synopsis, collecting the relevant data by taking and making notes and learning the set discipline of documentation and citation of borrowed material make the researcher fit to sit down for drafting his first draft.

Experience has shown that the following logical and sequential steps render a great help for preparing the first draft:

- ✓ Taking the stock of the preparation made so far
- ✓ Preparing the outline of the thesis and of the chapters – a second thought
- ✓ Arrangement of the material/cards data according to that outline or plan
- ✓ Arrangement on the writing table
- ✓ Actual writing
- ✓ Revision of the draft
- ✓ Approval/amendments/suggestions by the guide
- ✓ Rewriting of the first draft

- **FINAL DRAFT, CONCLUSION, FINAL SYNOPSIS AND EPIGRAPHS**

When all the chapters are approved by the guide separately and with certain intervals, it comes to have a total comprehensive view of the entire thesis. Now the clean copy of the entire thesis is to be finally checked by the research student and by the guide also. Generally following things are seen or checked by the guides:

- ✓ The introduction sets out the research problem clearly.
- ✓ The aims and objectives are stated clearly and they are 'achievable' in the given context.
- ✓ The literature review is adequately comprehensive and up to date; it is relevant to the topic.
- ✓ The methodology is right and its understanding and application are just and adequate.
- ✓ The method stated/proposed is sincerely and consistently carried out up to the end.
- ✓ The data collected is sufficient and its analysis is proper and adequate.
- ✓ The issues inherent in the topic are all dealt with appropriately.
- ✓ The argument has the proper academic level and quality.
- ✓ The language used in the thesis is appropriate, clear and lucid in accordance with the research requirements.
- ✓ The citations, documentation, references are correct, up to the mark and complete.

CONCLUSION:

A conclusion is a brief comprehensive reflection on the entire research conducted. It is an attempt to draw together all the threads of the argument. The function and the nature of the first chapter (Introduction) and those of the conclusion-chapter are generally related to each other. But their mode of expression is different. In the introduction everything is presented (Significance, objectives, scope and limitations, method to be used etc.,) in terms of a proposal. In the conclusion everything is presented in terms of its fulfillment.
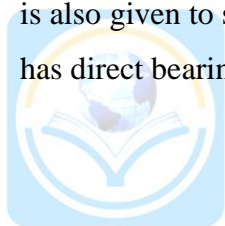
The conclusion is the final chapter that provides the final opportunity to the research student to explain his 'findings,' his point of view, his thesis which is the outcome of his entire endeavor hitherto. It summarizes the entire process in the light of the objectives set and also highlights its achievement in a brief way. A conclusion should be basically evaluative—evaluating the merits and the limitations of the thesis. The conclusion is thus a summary, a polite statement, the merit or the achievement and the critical evaluation of the work done in the form of the thesis. Usually the last chapter of a thesis is 'conclusion' and it is followed by the Bibliography, Appendixes and the Index. Maps, diagrams tables, if any, which are meant for some explanation of certain points are included in the text are given in the 'Appendixes.'

THE FINAL SYNOPSIS:

Preparation of the final draft and making the sufficient number of copies of the thesis is not enough. The research student is required to submit certain number of copies of the final synopsis to the universities. Some universities recently require an 'abstract' even at the beginning of the thesis. That is before the first chapter. It is usually after the acknowledgement and before the content page. The final synopsis performs two kinds of functions. i) Academic and ii) Administrative.

EPIGRAPH:

An epigraph is defined as- "An inscription as on a statue or a building. 2. A quotation usually at the beginning of a literary composition that suggests the theme (Websters II, New College Dictionary,1995)." Some times (as it is not at all compulsory) suggestive epigraphs are used at the beginning of a thesis or even at the beginning of every chapter in the thesis. A separate page is also given to such epigraphs. An epigraph may consist of a brief quotation or a thought that has direct bearing on the thesis or chapter contents or the method.