

position is contrary to the received wisdom that maintains that L2 development occurs when it is used exclusively.

In Chapter 6, the author deals with the roles of participation and active reception in L2 development, with a focus on the classroom and pedagogical context. He highlights how and why communicative events need to be understood in terms of how participants use the resources (language, gestures and objects) at their disposal. The inadequacies of the traditional notions of speakers and hearers for understanding interactions are also highlighted.

In Chapter 7, the relation between interactionism and L2 development in the context of dynamic assessment is explored.

The mediational nature of interaction competence that is co-produced through a variety of tools forms the theme of Chapter 8. The theme addresses the issue of supporting interactions through new mediational means.

In the ninth chapter, the author concludes by synthesizing and providing directions for further research and pedagogy.

In this book, the theoretical, methodological and analytical discussions are directly linked to pedagogical implications in each chapter. It also provides relevant excerpts at various points that help readers to engage with the concept under discussion. The data sessions given at the end of the chapter are useful for practical engagement with the themes. Video clips of a few data sessions (Session Nos.: 1, 2, 5, 6 and 7) are available at <https://benjamins.com/#catalog/books/l1lt.44/video>. The questions that accompany the data sessions provide clear analytical directions that are helpful for those who are interested in undertaking an interactional analysis from a socio-cultural perspective. This makes the book extremely useful to a variety of

audience such as researchers working in socio-cultural tradition, scholars working in second language acquisition outside the framework of socio-cultural theory, students working in second language as well as socio-cultural traditions and lastly second language teachers.

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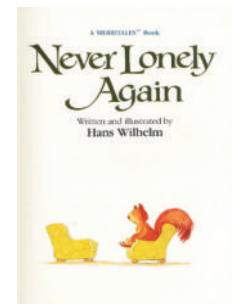
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Never Lonely Again

New York, NY:
Random House

Hans Wilhelm (1988)

Reviewed by:
Meenakshi Khar



Stimulating children's literature motivates children to share their experiences with others. The most effective impact is that children learn to resolve their conflicts and issues by relating to them and thinking critically. Children find connections among books, and relate the books to their own lives.

Never Lonely Again is a children's story book, written and illustrated by Hans Wilhelm. The story is presented by Waldo, a shaggy dog who is loved by children. It is a touching story of a squirrel, Chestnut, who has nothing exciting to look forward to in life. He feels lonely because he has no friends. This makes him listless and unenthusiastic about life. The story is a sensitive portrayal of what it means to be lonely, an issue that is generally not associated with young children

because children are thought to be friendly and full of life. Children's books generally do not address the unsaid feelings and emotions one undergoes when one does not have friends. Chestnut therefore represents many young children who suffer from loneliness due to lack of friends.

Through the book, the author very skilfully shares with the readers, his personal experience of loneliness as a child. He further adds that most grown-ups have experienced loneliness in their childhood, but have forgotten their experience because they are so busy in their everyday lives. However, for the author, this is something unforgettable and through this book he has shared it with children.

There are whispers of manifold thoughts in this book. We can be friends with stones, rivers, clouds and meadows. How can one be lonely when one is surrounded by nature? It is a pleasure to read this book for many reasons. Chestnut and Morris are the two main characters who are very different from each other. Morris, the otter, is a lovable character who finds happiness in whatever comes his way, unlike the bored Chestnut. Morris is caring and befriends Chestnut in spite of him being sullen, as he feels sorry for him. He takes Chestnut on a trip around the gardens, rivers and hills, and tells him how they can be friends with stones, flowers and butterflies. Life is full of happiness if one enjoys whatever one has. According to him, happiness is a state of mind and it springs from anything that gives us joy. Chestnut soon has many friends but Morris is his best friend. At the end of the trip, Chestnut becomes emotional and asks Morris if he could become his friend. This is the most poignant moment in the book; and it is beautifully illustrated. Chestnut probably suddenly realises what Auden remarked in

the context of the quality of meaningful literature that "until now, I never knew how I felt...thanks to this experience, I should never feel the same way again."

The experience narrated in the story will urge children to be compassionate towards others and help them get an insight into their own behaviour and feelings. What makes this book a perfect piece of children's literature is that neither have the concepts of truth and beauty of feelings been complicated by preaching, nor have they been portrayed in a way which makes them go beyond the young reader's ability to understand.

Story Grammar

In keeping with a story grammar, besides the plot and the characters, there is a conflict at the beginning of the story, which continues right through the book and is resolved in the end. The narrator builds up the context of the story in the very beginning when he says that he had experienced loneliness in his childhood, but unlike many adults he still remembers it. The tone of the story is relaxed and spontaneous. The meaning is implicitly woven into the story and readers will be able to not only understand what the words say but also go beyond their meaning. For example, the following lines in the story:

"Then they watched the different clouds going by

The sun was getting low,
and it was time for them
to return home."

Chestnut and Morris watched the clouds while sitting on the branch of a tree. Actually they saw the shapes of various animals in the patches of the clouds. This is depicted not in words but through the contoured illustration of the clouds. The description of the sun

getting low brings to the mind of the reader an image of the setting sun; it is the time when children are expected to go back home.

Lifelike Illustrations

A good children's book does not only have an authentic story, but the illustrations also contribute in making it a lifelike experience. In fact, illustrations have a significant role in children's literature. They are not just colourful decorations, but are like scaffolding for young readers and help them to comprehend what they are reading. Illustrations are like pedagogical tools for understanding the text and also have an aesthetic value. In this story book, the action and events of the story are depicted through well-defined illustrations. The drawings are not just static pictures; there is mobility in the expressions of the characters and their actions. The colours of the drawings are pleasing and add to the aesthetic dimension of reading. The cover page of the book has an illustration of Chestnut sitting in a sofa chair in front of an unoccupied chair. This illustration can be used for playing guessing games with the children by asking them to guess what the story could be about. The clouds in the shapes of animals heighten the imagination of the readers; it is also an implicitly built lesson to help children recall the animals they have seen or heard about. The silhouettes of a squirrel and an otter on the hilltop and on the branch of a tree are particularly appealing.

A New Beginning

The story ends on a very positive note. Chestnut is excited with his new found friends and he also realises that he has a purpose in life. He hopes the following

morning will bring something new and exciting for him.

"After all, he couldn't disappoint all the friends

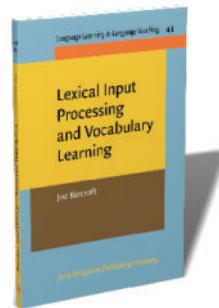
Who would be waiting for him!"

Never Lonely Again has an inherent humane touch that young readers will connect with spontaneously. This is said to be the characteristic of a good children's book.

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Lexical Input Processing and Vocabulary Learning.
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In recent publications pertaining to second language acquisition, much attention has been paid to vocabulary learning. Traditionally, vocabulary comprises a body of words in a particular language. However, these days it includes groups of words used as