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ELT Quarterly

An International Peer-Reviewed Journal

Volume: 22 | Issue: 4 | December – 2023



Published by

**H. M. Patel Institute of English Training and Research
Vallabh Vidyanagar, Dist. Anand, Gujarat, India.**

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Chief Editor

Dr. Mayur Parmar

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Revolutionizing ELT: A Comprehensive Exploration of Next-Gen Online Teaching Frameworks

Amine Bouhzam

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Introduction

In the rapidly evolving landscape of education, the role of online teaching in English Language Teaching (ELT) has become more pronounced than ever. The traditional classroom model is profoundly transformed, driven by technological advancements and the global shift towards digital learning environments. As educators and learners grapple with the challenges posed by this paradigm shift, there is an increasing recognition of the need for innovative frameworks that can effectively navigate the complexities of online language instruction. The pedagogical landscape is no longer confined to physical classrooms, and the potential for enhancing the quality and accessibility of English language education is vast in the digital realm. In this context, this article delves into the theme of "Revolutionizing ELT: A Comprehensive Exploration of Next-Gen Online Teaching Frameworks," aiming to thoroughly examine the transformative trends and emerging technologies shaping the future of English language instruction.

The Current Landscape of Online Teaching in ELT

The contemporary landscape of English Language Teaching (ELT) is inextricably linked to the rapid evolution of online teaching modalities. According to recent statistics by the International Association of Teachers of English as a Foreign Language (IATEFL, 2022), the global surge in demand for digital language instruction has led to a notable increase in educators turning to online platforms. As a testament to this trend, a study conducted by Hockly and Dudeney (2018) observed that over 70% of language teachers globally now incorporate some form of online component in their instructional practices. This marked shift indicates the pervasive influence of technology on language education, necessitating a critical examination of the current state of online teaching in ELT.

Emerging Trends in Online Teaching Frameworks

The landscape of online teaching in English Language Teaching (ELT) is witnessing transformative trends, with emerging frameworks reflecting the dynamic intersection of technology and pedagogy. One of the prominent trends is incorporating adaptive learning systems, as highlighted in the work of Haque et al. (2023). Adaptive learning leverages artificial intelligence algorithms to tailor

educational content to each learner's individual needs and progress. This personalized approach enhances engagement and efficacy, addressing students' diverse learning styles and paces in the online environment. Moreover, a study by Brown (2021) emphasizes that adaptive learning technologies contribute to improved learner outcomes, including enhanced language acquisition and proficiency.

Pedagogical Shifts and Next-Gen Frameworks

The evolving landscape of English Language Teaching (ELT) is characterized by transformative shifts in pedagogical approaches, with a discernible emphasis on learner-centric methodologies within next-generation online teaching frameworks. Pedagogical paradigms have gradually moved away from traditional teacher-centric models to accommodate a more learner-driven approach, as elucidated by Vygotsky's sociocultural theory (Vygotsky, 1978). This evolution is exemplified by the increasing adoption of constructivist principles, which posit that learners construct knowledge through meaningful interactions and experiences (Alpaslan, 2021). Integrating learner-centered methodologies in online teaching empowers students to take ownership of their learning journey, fostering autonomy and intrinsic motivation in language acquisition (Ezell & Rosenbloom, 2021).

Case Studies: Successful Implementations of Next-Gen Frameworks

Exemplifying the practical implications of next-generation online teaching frameworks, case studies of successful implementations offer valuable insights into their efficacy and impact on English Language Teaching (ELT). The Open University's implementation of a Massive Open Online Course (MOOC) for English language learners provides a compelling illustration. The MOOC, designed with principles of adaptive learning and personalized instruction, significantly improved learner retention and engagement (Moore et al., 2023). The success of this initiative underscores the transformative potential of next-gen frameworks in reaching a diverse and geographically dispersed learner population, aligning with the findings of Pankowska (2018) on the benefits of MOOCs in broadening access to language education.

Challenges and Considerations

Implementing next-gen online teaching frameworks is challenging, necessitating a meticulous consideration of the obstacles inherent in their adoption within English Language Teaching (ELT). One paramount challenge is the digital divide, which exacerbates existing inequalities in student access to technology. Cassata and Allensworth (2023) highlight that disparities in internet access and digital device availability contribute to differential learning opportunities. Bridging the digital divide is imperative to ensure equitable access to quality language education.

Moreover, the socio-economic dimensions of the digital divide necessitate targeted interventions and policies to mitigate its impact on language learners from diverse backgrounds (Nunan, 2022).

The Future of ELT: Anticipating Further Developments

Anticipating the future trajectory of English Language Teaching (ELT) involves exploring potential developments and advancements in next-gen online teaching frameworks. Integrating artificial intelligence (AI) and machine learning (ML) is poised to play a pivotal role. By analyzing learner data and adapting content in real-time, AI-driven platforms promise to provide highly personalized and responsive language instruction. This aligns with the insights of Rood and Madden (2022), who underscores the potential of intelligent tutoring systems to enhance learning outcomes. As AI continues to evolve, its application in language education will likely burgeon, offering educators and learners sophisticated tools for tailored and efficient language acquisition experiences.

Conclusion

In conclusion, exploring next-generation online teaching frameworks within the realm of English Language Teaching (ELT) underscores a transformative trajectory for the future of language education. As technology continues to evolve, adaptive learning, gamification, and immersive technologies such as virtual reality (VR) and augmented reality (AR) stand out as pivotal components shaping the landscape of online language instruction. When effectively implemented, these frameworks offer personalized, engaging, and contextually rich learning experiences, contributing to enhanced language acquisition and proficiency.

The academic literature reviewed in this article highlights the substantial benefits of next-gen frameworks. For instance, studies by Bennani et al. (2022) and Borotić Jagušć (2022) demonstrate the positive impact of adaptive learning and gamification on learner engagement and language proficiency. Moreover, research by Rood and Madden (2022) underscores the potential of immersive technologies like VR and AR in creating authentic language experiences. However, successfully implementing these frameworks necessitates addressing challenges such as the digital divide, quality assurance, and teacher training (Cassata & Allensworth, 2021; Borotić & Jagušć, 2022).

Looking ahead, the integration of artificial intelligence (AI), blockchain technology, and further advancements in immersive technologies emerge as promising trends in the future of ELT. The potential for AI-driven platforms to deliver personalized language instruction aligns with the insights of Ezell and Rosenbloom (2021). Additionally, the application of blockchain technology in credentialing and

assessment, as explored by Haque et al. (2023), presents an innovative solution to enhance the authenticity and reliability of online language proficiency verification.

In navigating this dynamic landscape, educators and policymakers must remain attuned to the opportunities and challenges inherent in next-gen online teaching frameworks. Continuous professional development for educators, efforts to bridge the digital divide, and a commitment to quality assurance are crucial for realizing the full potential of these frameworks in revolutionizing English language education. As we strive to meet the diverse needs of a global student population, the judicious integration of technology into language instruction will undoubtedly shape a more inclusive, effective, and learner-centric future for ELT.

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Psycholinguistics and Vocabulary Acquisition in ESL

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Abstract

Psycholinguistics is the psychology of language. It's a discipline that studies how a human being acquires, comprehends, produces and perceives any language in oral and written form. It is concerned with cognitive faculties and processes which are necessary to learn grammar, language skills and vocabulary as well as formation of structures of language. For the development and learning of any language vocabulary plays a pivotal role. Vocabulary is a significant indicator of both one's language learning and one's ability to learn language. An adequate vocabulary cannot be taught and learnt without concept. Most of the learners find vocabulary acquisition as a tough task specifically as L2 learner. There are strategies and techniques for this, which enables the cognitive process and make it easier. A variety and range of English-teaching situations prevail here owing to the twin factors of teacher proficiency in English and pupils' exposure to English outside school. Hence, English Language Teaching (ELT) has been progressively gaining ground over the years i.e. tracing back to Macaulay minutes (1935) to present NEP (2020). There's dire need among ESL (English as Second Language) learners to learn words in easier and faster, more enjoyable, more self-directed and in a more effective manner. Thus, herein the paper, the author specifically focuses on psycholinguistic aspect of vocabulary acquisition with regard to ESL in present classrooms.

Key Words: Psycholinguistics, Vocabulary Acquisition, ESL (English as Second Language), strategies and techniques

INTRODUCTION:

Every language is a temple in which the soul of those who speak it is enshrined.

- Oliver Wendell Holmes Sr.

Language is the expression of human personality in words whether written or spoken. It plays a prominent role in the preservation, advancement and transmission of culture.

When it comes to English, we are aware about the metamorphosis of the English language from a colonial power to a global market player. English has amalgamated

several languages and turned up as a global power-broker. It has created a need to learn English language as an instrument for attainment of knowledge in various fields of study. Although learning a language doesn't mean learning about a language only: acquisition of structures and vocabulary. It means communicating and when it is about the second language, it demands lots of efforts and practice.

English Language Teaching (ELT) has been progressively gaining ground over the years i.e. tracing back to Macaulay minutes in 1935 to present NEP 2020.

However, herein the paper, the author specifically focuses on psycholinguistic aspect of language acquisition with regard to English as second language (ESL) in present classrooms.

PSYCHOLINGUISTICS AND LANGUAGE ACQUISITION:

Psycholinguistics is an integration of two disciplines; psychology and linguistics. Psychology is the study of mind and behaviour; linguistics is the study of language. So, in general, psycholinguistics can be defined as the study of mind and language. It is concerned with the relationship between the human mind and the language as it examines the processes that occur in brain while producing and perceiving language.

Psycholinguistics enshrines 3 main points; **language production, language perception and language acquisition**. Language production means the processes involved in creation and expression of meaning. Language perception means processes involved in interpreting and understanding both written and spoken language. **Language acquisition refers to processes of acquiring a native or a second language.**

Psycholinguistics as a study of the psychology of language is realized in language teaching. It helps to study the psychological factors that are possibly involved in languages learning.

Language acquisition, or to acquire something is coming to own something. Acquiring a language means to come to know it intuitively, like one does with their mother tongue.

ROLE OF PSYCHOLINGUISTICS IN VOCABULARY ACQUISITION:

Psycholinguistics is a cross-disciplinary field that amalgamates psychology, namely, cognitive psychology with linguistics. **One of the jobs of psycholinguists is to study the cognitive processes of the brain in acquiring and generating grammatical and meaningful sentence out of vocabulary and grammatical structures, as well as the processes that make it possible to understand utterances, words, text, etc. (Steinberg and Sciarini 2006).** Knowledge of psycholinguistics is, however, not strictly restricted to the domains of psycholinguistics as it can be applied in language pedagogy vis-à-vis receptive skills; reading and listening skills and vocabulary acquisition (David 2006). Hence, teachers must realise the importance of cognitive processes and their influence on language learning.

Using magnetic resonance imaging (MRI), neurolinguistics has shown through aphasias that specific areas of the brain play important roles in both language production and comprehension. Broca's area, which lies in the frontal lobes, deals with language structures (i.e. sentences, words) while the Wernicke's area, which comes in the temporal region area, addresses semantic coherence, meaning and schema. Studies (Gardner et al.: 1975) have shown that damage to the Broca's area will affect the production of speech. In short, the Broca's area is in charge of top-down processes. Damage to the Wernicke's area, however, will render the speech of Wernicke's aphasics unintelligible as their utterances will be void of content and coherence despite the well-formed grammatical morphemes and complex sentences.

Top-Down Processes:

Top-down processes are frequently known as processes that deal with information output. Language knowledge as well as schemas (triggered through bottom-up processes) are used in top-down processes to convey messages through words arranged in sentences / phrases as well as non-verbal cues.

At this juncture, it is perhaps imperative to note that top-down and bottom-up processes are not exclusively divided as they work hand-in-hand in both language reception and production.

From the psycholinguistic perspective, the Wernicke's and Broca's areas are involved in top-down processes. Firstly, before language is produced, the abstract meanings are formulated in sentences. If the Wernicke's area is damaged, the message will be unintelligible.

Next, the Broca's area directs the necessary body parts to produce the meaning. If the individual is going to produce the meaning aurally, the Broca's area will direct the lungs to exhale air, the glottal to modify the air into sounds, and nasal and oral cavities to further modify the airflow. If the individual is going to produce the meaning in written form, the Broca's area will direct the fingers muscles (or other body parts if fingers are absent) to formulate shapes by manipulating the movements of the pen / pencil or coordinate the fingers to press certain buttons on the keyboard. Should the Broca's area be damaged, words will be slurred if spoken and letters will be laboured, uncoordinated, and take on a sloppy appearance (**Strub and Geschwind 1983**)

Bottom-up processes

These are processes that deal with information input. According to **Westen (1996)**, bottom-up processing refers to the process that begins 'at the bottom' with raw data 'feeding' up to the brain (p. 165). Information received through sensory motors (e.g. eyes, fingers, and ears) is encoded in the brain for comprehension. As mentioned earlier, both bottom-up and top-down processes in reality are not exclusively divided. The top-down processes also play a role during information input. Information received from sensory perceptions is filtered and categorised accordingly to the existing schemas and knowledge of the real world. Hence, individuals do not input every bit of information they receive, but they are selective. The top-down processing can, thus, be seen as a means of preventing information overload.

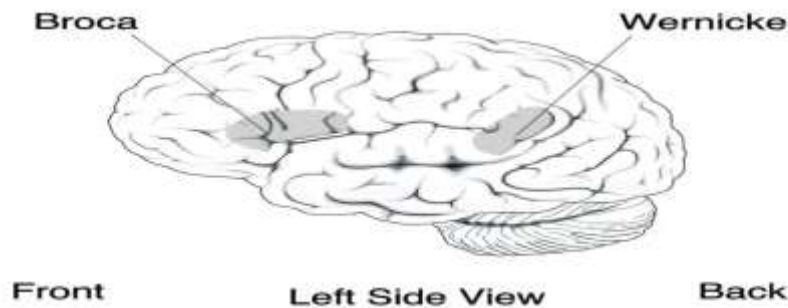
In terms of language processing, the Broca's area identifies and deciphers the input, both words and sentences. Then information is passed on to the Wernicke's area where the contents are analysed and organised. Thus, the bottom-up processes are especially important in language acquisition.

The Brain Deals Differently with Acquiring and Learning:

The difference between language learning and language acquisition is not just theory. It's something that one can clearly notice in the brain when neurologists look at it with various brain imaging techniques, while at the same time making the individual being scanned either do learning or acquisition tasks. When these tests are performed, it's clear that two different areas in the brain are used for the two different language techniques.

One is Broca's area, which is active while the individual is performing language acquisition tasks, the other is Wernicke's area, which is active for analytic tasks more in the lines with language learning.

(<https://autolingual.com/learning-acquisition/>)



By the time a child is five years old, s/he can express ideas clearly and almost perfectly from the point of view of language and grammar although parents never sit with children to explain them the language workings. This posits that it is through apt exposure to the language and meaningful communication that a first language is acquired, without the need of any kind of systematic studies. When it comes to second language learning in children, one notice that this happens almost identically to their first language acquisition. Also, teachers focus more on the communicative aspect rather than on just rules and patterns for the learners to repeat and to memorize. In order to acquire language, the learner needs a source of natural communication.

A student who has memorized the language / grammatical rules may succeed on a standardized test of English language but may not be able to speak or write correctly.

Thus, as teachers, it is our duty to make sure that our students “acquire” rather than “learn” the language

VOCABULARY ACQUISITION IN ENGLISH AS L2/ FOREIGN LANGUAGE

Vocabulary learning is an essential part in foreign language learning as the meanings of new words are very often emphasized, either in books or in classrooms. It is also pivotal to language teaching and is of paramount importance to a language learner. Vocabulary is a prerequisite for us to understand and use any language. In other

words, it is an important component which requires to be mastered for developing the four language skills: listening, speaking, reading and writing.

In ELT literature, there are a spectrum of Vocabulary Learning Strategies (VLSs) proposed by various linguists and researchers (Stoffer, 1995; Nation, 2001; and Gu, 2003, Zhang & Changyu, 2011). Vocabulary Learning Strategies are different techniques or steps taken by language learners to make learning words easier and faster, more enjoyable, more self-directed and more effective (Oxford, 2003, Nation, 2001). They constitute knowledge that enables learners to find out the meaning of new words and their use (gathering information about words, retaining them in long-term memory (storing), recalling them when needed in comprehension (retrieving), and using them in language production (Ruutemets, 2005).

STRATEGIES AND TECHNIQUES FOR VOCABULARY ACQUISITION:

Vocabulary Learning Strategies VLS

They are language learning strategies used in learning vocabulary.

An investigation of vocabulary learning strategies as a whole was conducted by Stoffer (1995), who developed a Vocabulary Learning Strategy Inventory (VLSI) containing slightly fewer items than Schmitt's taxonomy. Stoffer grouped Vocabulary Learning Strategies into nine categories: (1) strategies involving authentic language use, (2) strategies used for self-motivation, (3) strategies used for organizing words, (4) strategies used to create mental linkages, (5) memory strategies, (6) strategies involving creative activities, (7) strategies involving physical action, (8) strategies used to overcome anxiety, (9) auditory strategies.

Other notable classification scheme has been proposed by Nation (2001:218). Presenting this division, he intended to separate the aspects of vocabulary knowledge from the sources of vocabulary knowledge and from learning processes.

Schmitt (1997) first classification proposed was adopted from Oxford, who grouped strategies, as mentioned earlier, into six categories, namely: social (SOC), memory (MEM), cognitive (COG), meta-cognitive (MET), compensation (COM), and affective.

Schmitt's Taxonomy of Vocabulary Learning Strategies (VLS)

Schmitt (1997) attempted to present a comprehensive list of VLS and primarily referred to Oxford's (1990) classification scheme and adopted four strategy groups

(Social, Memory, Cognitive, and Metacognitive) which seemed best able to demonstrate the wide variety of VLS.

Social strategies involve learners using interaction with other people to facilitate their learning. Memory strategies consist of those approaches helping relate new materials to existing knowledge system. Skills which require “manipulation or transformation of the target language by the learner” (Oxford 1990:43) comes under the Cognitive strategies. To end, Meta-cognitive strategies “involve a conscious overview of the learning process and making decisions about planning, monitoring, or evaluating the best way to study” (Schmitt 1997, p.205). while Oxford’s system deals with LLS in general and as a result seems not to be capable to cover certain specific strategies used in vocabulary learning, Schmitt created a new category for those strategies learners employ when discovering a new word’s meaning without consulting other people, namely Determination Strategies. That is, in terms of the process involved in vocabulary learning, strategies may be divided into two groups: (a) those for the discovery of a new word’s meaning and (b) those for consolidating a word once it has been encountered.

Schmitt 1997 taxonomy of VLS:

Schmitt (1997: 207-208) categorized VLSs into 6 main groups with 58 individual strategies in total: (1) discovery determination Strategies: analyze part of speech, affixes and roots, check for L1 cognate, analyze pictures and gestures, guess from textual context, bilingual / monolingual dictionary, word lists, flash cards. (2) discovery social Strategies: ask teacher for L1 translation, paraphrase or synonym of new word, for a sentence including new word, ask classmates for meaning, discover new meaning through group work activity. (3) Consolidating social strategies: study and practice meaning in a group, teacher checks students’ flashcards or word lists for accuracy, interact with native speakers. Then, (4) Consolidating Memory strategies: study word with a pictorial representation of its meaning, image word’s meaning, connect word to a personal experience, associate the word with its coordinates, connect the word to its synonyms and antonyms, use semantic maps, use ‘scales’ for gradable adjectives, pegword method, loci method, group words together: to study them spatially on page, use new word in sentences, group words together within a storyline, study word spelling, study sound of word, say word aloud, image of word form, underline initial letter, configuration, use keyword method, affixes and roots/parts of speech, paraphrase word meaning, learn words of an idiom together, use physical action, use semantic feature grids.(5) Consolidating

cognitive strategies: verbal/written repetition, word lists, flash cards, note-taking, use vocabulary section in textbooks, listen to tape of word lists, put L2 labels on physical objects, keep vocabulary notebook. (6) Consolidating metacognitive strategies use L2 media, testing oneself with word tests, use spaced word practice, skip/pass new word, and continue to study word over time.

The importance of Vocabulary Learning Strategies “Without grammar, very little can be conveyed. Without vocabulary, nothing can be conveyed” (Wilkins 1972:111). “Vocabulary is central to language and of critical importance to the typical language learner” (Zimmerman 1997:5). Lack of vocabulary knowledge will result in lack of meaningful communication. The main benefit that can be obtained from all learning strategies is autonomy, students can take charge of their own learning (Nation, 2001:222) and gain independence and self-direction. Nation (2001:222) believes that a large amount of vocabulary can be acquired with the help of vocabulary learning strategies and that the strategies prove useful for students of different language levels.

SUMMING UP:

In the light of above discussion, it can rightly be posited that several strategies or mixed method / style can be employed by teachers in ELT classrooms. And, preferably the vocabulary acquisition can be efficiently handled while involving sensory skills of children like actively using:

1. Pictures, pictorial illustrations, visuals
2. Dance, action songs, role plays
3. Rhymes, poems
4. Language games revolving around more of repetition and recapitulation.

Moreover, their active involvement can be ensured with more relatable and enjoyable references to make the vocabulary acquisition long lasting. Also, it would enable the learners to embark on this new journey of vocabulary acquisition on their own. And this, to sum up, would enable our ESL classrooms to strive more in practical sense and become participatory to make every learner feel more involved.

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A Study of Professors' Perception and Challenges towards Online Classes in Engineering Discipline

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Abstract

University leaders can better implement institutional strategic plans for the promotion of online programs if they understand teachers' perceptions about online education. Purpose – The study aims to analyse professors perceptions of online classes. The work attempts to explain the faculty's perspective on the impact and usability of online classes, as well as the professors opinions on the challenges they encountered while teaching in online classes, along with their opinions on the efficiency, teaching practise followed, and training received for an online class.

Design/methodology/approach- A quantitative and sample survey methodology is used in the study. The study's population included all engineering faculties at Parul University. The data for the study was gathered using a random sampling technique. Data was collected from 100 engineering professors at Parul University using a Google Form Questionnaire.

Findings – Based on the study, professors are not comfortable with online classes and are not receiving adequate support from students, and they do not believe that online classes will eventually replace traditional classroom teaching. It also finds that they are experiencing difficulties conducting online classes due to a lack of proper training and development. The primary issue of the effectiveness of online classes is technical issues.

Practical implications- The study's findings would persuade educational institutions and policy makers to enhance the quality of online teaching by embracing new instructional strategies and providing teachers with ongoing training.

Originality/value - As the Internet and new technologies gained prominence in all fields, including education, the opportunity for online classes grew. Furthermore, the global COVID pandemic has increased the relevance of online classes. In this regard, it is critical to comprehend faculties perceptions of online classes. Several studies described obstacles encountered by instructors in virtual teaching in higher education during the Corona virus outbreak, while ignoring engineering professors' perceptions and challenges toward e-learning in an ongoing outbreak. The current study fills this gap.

Keywords: Online class, professor, Perception, Online tools, professor challenges

Introduction

As change is continual and unavoidable, everything in this world eventually becomes outdated as a result of new discoveries and developments, and intelligence is the capacity to adjust to change. Using technology and network connectivity for teaching and learning is commonly referred to as e-learning. For teachers and students online classes offers both benefits and drawbacks. Due to their lack of prior online teaching expertise, the overwhelming majority of professors had challenges in e-learning. Engineering professors confronted a variety of difficulties. Since engineering classes did not carefully plan and construct their online methods. This situation, which applies to all educational levels, has particular implications for technical education and, in particular, engineering studies. It is marked by the high demand and difficulty of the content taught, the demands of developing professional skills with a high level of social responsibility, as well as the requirement for hands-on practical experiences, which cannot always be replaced by online alternatives.

The faculty was skeptical that the significant time and energy spent adjusting to online instruction would be repaid by the students' acceptance of the new approach and, more importantly, by their medium- and long-term academic performance. Although younger professors, particularly those who teach technical material, are seen as digital natives, this does not imply that they have received any formal training. They must be able to choose from a variety of its instructional potential and apply them in its active, critical, and educational application.

The teaching staff members who are primarily responsible for the training of engineers have been the subject of this study's research focus on their perspectives and experiences.

Since teachers are the frontline staff of any educational foundation, it makes sense that understanding their positive and negative perspectives of e-learning as well as the challenges they confront is necessary for online teaching to be effective. With this

context in mind, the current research aims to examine professors of engineering disciplines' perceptions as well as difficulties with online teaching so that engineering educational institutions and policymakers can use their experiences to implement the necessary changes through incorporating newer methods and techniques of teaching and learning.

Limitations of the study

It would not be proper to draw the conclusion from the research findings that the viewpoints expressed represent those of the entire professorship in the state or nation because the research was limited to Parul University's engineering professors. Also, all of the respondents were actively teaching in a traditional classroom environment when this study was being conducted; this fact might have had an impact on the researcher's findings about online learning. The outcomes of a similar type of research can be extrapolated to other states or nations in the future. Future research can examine how both teachers' and students' opinions of online learning have changed over time.

Methodology and Population

The study's sample included all engineering faculty of Parul University. Data for the study were gathered using the Sample Convenient Random sampling technique. The researcher created a questionnaire and sent it using Google Forms to the professors. 150 professors responded, and this served as the study's sample.

Data Collection and Analysis of the data

The information was gathered using a questionnaire that was self-created. In order to gather data for the study, the researcher produced a questionnaire and disseminated it to the professors via Google Forms. The data was analyzed using a descriptive statistical model that included weighted averages and weighted average percentages.

Objectives of the Study:

1. To study the impact of online education on the academic performance of engineering professors
2. To analyze the perception of professors on online teaching.
3. To study the future scope of online teaching.
4. To research the benefits and drawbacks of online teaching.
5. To study the issue faced by the faculty during online teaching.
6. To investigate how professors perceive on students participation and focus in online classes.
7. To research the workload pressure on faculty in online classes.

Data Analysis and Interpretations:

1. 65.5% of faculties mentioned that traditional teaching is better than E-classes this indicates that faculties are uncomfortable with online teaching
2. 68.6% of faculties believe that the quality of traditional teaching is better than E-teaching this proved that majority of faculties are in favour of traditional teaching.
3. 45.5% of professors felt they had a time management issue when teaching online because they were constantly monitoring students' attention in the classroom.
4. 65.5% of faculties believed that they feel isolated in online teaching above data indicates that they require a human touch while teaching
5. 79.4% of them stated that the scope of placement is highly limited as a result of online teaching because It is clear that there is a challenge for faculties to meet the career aspirations of students.
6. 80.2% of faculties are uncomfortable with online teaching compared to offline teaching which shows that they found offline classes more interesting

7. 70.2% of professors report difficulty delivering some topics during online instruction, which suggests they are dissatisfied teaching through online mode.
8. 80.6% of faculties are not able to follow the schedule of online classes this defines that they are unable to balance social life and education together.
9. 65.2% of faculties agreed that they have the benefit of saving travelling time this specifies that they would have more time to prepare for lectures..
10. 75.2% of professors concurred that they are not satisfied with the knowledge they deliver through online classes this imply that online teaching is tedious.
11. 70.8% of faculty members thought that online classes increased the ratio of online classes this showed that they only improved their understanding of using technical aids in online classrooms.
12. 79.3% of faculties report network troubles in online classes this hampered online teaching learning process.
13. 76.5% of faculties agreed that they have not heard about online education before pandemic this is a hint that they are not psychologically prepared enough to accept online teaching.
14. The statistics show that 69.3% of professors thought that classroom activities held offline were more fascinating, demonstrating that professors truly enjoy conducting in classroom activities held offline.
15. 77.2 % Faculty members reluctantly favour offline classrooms because they believe that offline instruction is more effective than online instruction
16. Due to their inability to provide students with feedback in person, 68.9% of professors are dissatisfied with the tasks and materials offered to students in online classes.
17. Due to network concerns, time management challenges, a sensation of being distant from the respondents, social disturbance, and other factors, 71.5% of

- faculty favoured offline instruction over online instruction. This suggests that professors rely more on traditional classroom settings.
18. Online teachers cannot interact one-on-one with their students between lectures in 76.8% of cases, indicating that this is a barrier to student-teacher interaction.
 19. 65.5% of faculties believed that they are unable to help them in their projects during online classes compare to offline classes this indicates that it affects their project work in which they need the presence of a students to observe their projects and not only instruct them properly but also instill practical skills.
 20. 75.7% of professors are uncomfortable with online instruction demonstrates how difficult it is for them to spend extended periods of time in front of a screen and how damaging it is to their health and eyesight.
 21. 78% of faculties need one hour break between two classes. This suggests that faculty cannot virtually concentrate on teaching for a longer time.
 22. 68.2% of faculties think that the break given in online classes was not sufficient this proves that they feel exhausted in online teaching.
 23. According to analysis, 71.7% of professors find it difficult to communicate with their studets in an online classroom, which limits the flexibility of communication.
 24. 72.3% of faculties have a positive attitude towards using technology in online teaching this shows that students can only gain knowledge by using technology in online teaching.
 25. 69.2% of faculties need a break after every class in online teaching this indicates that faculties lose energy and feel fatigued after every class.

Major Findings of the Study

Due to numerous distractions at home, it was discovered that the majority of Parul University teachers claimed there is little engagement with students in online classrooms for academic purposes. Some professors experience isolation, and some professors find it challenging to teach without the human touch of their students. Online classes were also discovered to be a barrier to their rigid communication with their students.

The majority of instructors reported feeling weary during online classes, and many also expressed dissatisfaction with the break time provided. Also, it was discovered that they were dissatisfied with the students participating in the practical lessons since, in their opinion, they were unable to train the students properly and instill in them the practical skills that are crucial in engineering classes.

Conclusion

This study's main objective was to investigate engineering professors' preferences and opinions on online courses. The study found that while virtual classrooms can save on travel time and help teachers become more tech aware, they are not as pleasant as traditional classroom settings. The majority of teachers are opposed to online classrooms because they believe that they cannot concentrate to teach for a prolonged period of time virtually in online learning. They need to interact personally with their students, usually during practical sessions, and they also need a break after each session. The results of this study showed that academics in online learning experienced network problems, time management problems, and social disruption.

Hence, the study's policy recommendation is that educational institutions and policymakers will only benefit from online-based learning when they adopt the most up-to-date instructional methods and continuously train teachers and students in this new technology. This will make the teaching and learning process more enjoyable and effective. To overcome the obstacles in online classes and close the

digital divide and ensure that all academics are included, management must use some remedial actions. If future support for online education is required, the management must make sure that all relevant infrastructures and online classroom setup are taken care of. Only the human touch would prevent internet education from being successful.

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Exploring Mythological Influence in Amruta Patil's Adi Parva: Churning of the Ocean

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Abstract

*The impact of mythology in Indian graphic novels is a fascinating exploration of storytelling, successfully merging mythology with modern visual narratives. Ancient myths are creatively reinterpreted and presented in these vibrant graphic novels, which appeal to contemporary readers by providing new insights and meanings. Indian mythology offers a vast array of characters, epics, and symbols that graphic novelists adeptly use into their works. These graphic novels revitalise mythical stories by using complex visual components and unique storytelling strategies. Indian graphic novels invite readers to explore the enduring relevance and evolving interpretations of mythology in the dynamic realm of visual storytelling. This research paper explores the complex progress of mythology and visual narrative in contemporary Indian literature, specifically examining Amruta Patil's *Adi Parva: Churning of the Ocean* (2012). The research begins by analysing theories of visual language, investigating the ways in which symbols and visual elements enhance the narrative in graphic novel. The study covers the examination of how graphic novels are received, assessing their influence on popular culture and their evolving interpretation of Indian mythology. This study offers a comprehensive understanding of how Indian graphic novels function as vehicles for cultural reinterpretation and contribute to the continuous development of mythological narratives in contemporary literature.*

Key Words: Visual Narratives, contemporary society, Indian graphic novels, Mythology

Mythology has great importance in Indian culture, exerting influence on a wide range of ideas, themes, and narratives. Indian literature has been profoundly impacted by it and has been transmitted across centuries via oral traditions. Myths are intricate narratives that provide profound insights into the nature of the world and human existence, serving as symbolic representations of primal impulses and comprehension of the cosmos. The resurgence of interest in ancient myths among creative writers has been ignited by the recognition of mythology as a source of universal emotions. Indian authors have incorporated mythological elements into

numerous genres of literature, drawing inspiration from Vedic scriptures, Epics, and Puranas. The advent of globalisation in today's day provides an opportunity to reinterpret and re-examine myths, thereby offering new perspectives. Mythofiction, also known as mythic fiction or mythological fiction, is a contemporary trend that involves the reinterpretation, recreation, retelling, remembrance, reintroduction, and reinvention of tales from a contemporary standpoint. Authors such as Anand Neelakantan, Amish Tripathi, Ashok K Banker, Devdutt Pattanaik, Nilanjan P Choudhuri, Chitra Banerjee Divakaruni, Kavita Kane, and Amruta Patil use mythology as a means to discover fresh avenues for artistic representation and build a novel narrative in Indian literature produced in the English language.

Writers innovate semiotics by developing new approaches and styles, aiming to portray the irrationality of existence, its fundamental drives, and ceaseless battles via the use of myths. Ancient myths provide the foundation of history, philosophy, and psychology in contemporary popular culture. Through their involvement in creative processes, they evaluate, examine, and evaluate modern society. Currently, there is a growing trend of experimentation and innovation in several genres of Indian fiction, including graphic novels, science fiction, chick literature, and diaspora writing. Their approaches to examine Indian literature provide a formidable obstacle to our traditional technique, particularly due to the emergence and widespread adoption of novel forms in the contemporary era.

Contemporary graphic novels, which blend text and art to create a compelling tale, have grown to be an important part of Indian mythology. These novels bridge eras and cultures, enabling readers to understand and interact with India's rich mythology. The visual aspect of graphic novels is essential in depicting deities, divine entities, mythological creatures, and the complex symbolism found in Indian mythology. Furthermore, the visual features provide an aesthetic charm that may fascinate a wide range of readers, even those who do not often interact with conventional texts.

Graphic novels provide a distinct platform for reimagining and retelling tales, showcasing the cultural backdrop of contemporary society. Artists and writers have the ability to include their own perspectives into these tales, while still acknowledging the essential themes and principles of Indian mythology. Adaptation is crucial for preserving the significance and applicability of myths in contemporary contexts. Indian myths are characterised by their elaborate story frameworks and the presence of several characters. Graphic novels effectively convey these narratives via unified visual storytelling, hence improving accessibility and understanding for readers. Graphic novels facilitate the dissemination of Indian mythological concepts to a worldwide audience by surpassing language boundaries, so promoting a more extensive comprehension of Indian culture and mythology.

Graphic novels often consist of multimodal tales. They communicate their narratives by using both verbal and visual mediums to establish significances. Will Eisner, a renowned figure in the comic industry, used the term "sequential art" to encompass both comics and graphic novels. He defines it as, "a means of creative expression, a distinct discipline, an art and literary form that deals with the arrangement of pictures or images and words to narrate a story or dramatize an idea" (11). Indian Graphic Novels, originating in the latter half of the 20th century, depicted mythology, everyday life, and imaginative elements, providing profound insights into the culture and customs of India. Anant Pai released the first Indian comic book, *Amar Chitra Katha*, in 1967. The development of Indian graphic novels has progressed swiftly during the 21st century, marked by the emergence of the first Indian Graphic Novel, *River of Stories*, authored and drawn by Orijit Sen in 1994. The genre has undergone a transformation from its origins as comic book series to books, effectively exploring and discussing social, cultural, and political matters. In the present time, a number of authors are making significant contributions to Indian Graphic Novels. Some notable examples include Sarnath Banerjee's works such as *Corridor* (2004), *The Barn Owl's Wondrous Capers* (2007), and *The Harappa Flies*

(2011). Additionally, Naseer Ahmed's *Kashmir Pending* (2007), Saraswati Nepal's *Sita, Daughter of the Earth* (2011), *Draupadi: The Fire-Born Princess* (2013) and *Chhotu: A Tale of Partition and Love* (2019) are also worth mentioning. The recent surge in popularity of Graphic Novels may be attributed to the contemporary preference for novels that include visual elements. The presence of image illustrations in a book also has a big impact on capturing the attention of readers.

Graphic novels typically have a structural framework consisting of a panel, voiceover, speech bubbles, emanta, expressions, gutter, narration, colour, graphic weight, foreground, midground, background, and transitions. The panel provides a perspective for the reader, similar to adjusting the focus of a camera. Voiceover establishes a direct communication channel with the reader, allowing for a discourse about the story. Speech bubbles visually represent a character's thoughts or utterances, while emanta uses symbols like hearts, question marks, and tears to convey emotions. Expressions convey facial or bodily gestures to convey emotional states. The gutter, the space between two panels, prompts the reader to infer events throughout the temporal gaps. Narration uses textual elements and visual imagery to convey the storyline, leaving little room for the reader's interpretation. Colour enhances dramatic elements within narratives, while graphic weight defines how a picture differs or contracts. Foreground, midground, and background provide a comprehensive understanding of the topic, while transitions, such as the gutter, serve as the space between panels in comic or graphic novels. Overall, graphic books effectively convey their intended message and engage the reader.

When analysing a graphic novel, it is crucial to focus our attention on the specific characteristics pertaining to the text, such as,

- the perspective it takes.
- The balance between the written information and its visual features
- Elements of colours and brush strokes.
- Plot: The sequence of events in a story or narrative.

- Grammatical organisation of sentence: The structure and organisation of words and phrases in a sentence.

Amruta Patil is an author of Graphic Novels who gained acclaim for her visual arts and use of new methods in her artwork. Her works not only include modern subjects, but also showcase the display of graphic arts that dynamically convey the depth of her characters and the tale. Amruta Patil, born in Pune in April 1979, gained recognition as the pioneering female Graphic Novelist from India. Her Graphic Novels are enhanced by her independent and traditional visual style, which encompasses watercolour, charcoal, acrylic painting, and collage, resulting in a more aesthetically pleasing outcome. She has used bold portrayals to depict figures from Indian mythology in order to reveal contemporary social concerns, political dilemmas, and environmental abuse that are pertinent to present-day audiences.

Graphic novels, which combine text and images where the images serve to support and offer context for the tales, continue to be both captivating and easily comprehensible. Amruta Patil has used graphic novels as a means to reveal reoccurring motifs such as mythology, sustainable lifestyles, sexuality, identity, the environment, and oral traditions. Through this method, some crucial topics of society are disseminated to the general public and are also relevant to contemporary society. Furthermore, delving into mythology not only simplifies the process of reading, but also provides a profound understanding of the narrative, allowing readers to acquire information about India's ancient history, traditions, and culture.

Adi Parva: Churning of the Ocean (2012) is the second Graphic Novel authored by Patil. Many individuals are drawn to reading epics when they are presented with visual depictions, which is why a significant number of people are familiar with epics via various forms of visual media rather than primarily through books. Amruta Patil's *Adi Parva: Churning of the Ocean* showcases captivating images, the artist's ingenuity, and imagination as it presents the many characters and history of the Mahabharata. Patil included the intellectual elements of Mahabharata

that resonate with contemporary audiences. The Mahabharata narrative is framed by a meta-narrative in which a woman, who is subsequently revealed to be the goddess Ganga, narrates the story to the audience. The story presents events from the Mahabharata in a non-teleological or chronological fashion. The Adi Parva employs a narrative style that alternates between two levels, progressing thematically rather than only depending on the chronological sequence of events. The narrative's levels are visually distinguished by the deliberate use of lines and colours. The chosen selection emphasises the diverse tones and spatio-temporal characteristics of both the narrative and the actual setting where the storytelling takes place. The first chapters of Adi Parva fulfil the function of creating separate narrative places and levels. One of these areas is a dynamic and referential palimpsest, distinguished by vibrant hues, that forms the narrative universe. In comparison, the other region seems external and devoid of vibrancy, giving the impression of being blurred and mundane, with a prevailing hue of charcoal grey. (Fig 4.1)



Fig 4.1 Free-point (12)

The first chapter, titled "Sutradhar," begins with the culmination of the Kurukshetra conflict, signifying the epitome of the Mahabharata narrative. However, the story then shifts to the investigation of the beginnings of the universe. The first panel features an illustration of a vulture, which is then followed in the next four panels.

The next image shifts to a broader perspective, revealing the existence of white people distinguished by ultramarine contours, symbolising departed persons and those in a state of grief. The background is adorned with an assortment of crimson hues. Page five has a remarkable similarity to the morphology of blood cells inside a blood artery. Prior to reaching the last page of the chapter, there is a full-page panel that shows a metamorphosis taking place. In this transition, the white individuals and scarlet background take on the look of blood platelets. Positioned at the top left corner of the visual composition is a representation of a dead person, showing the head and upper body, with visible blood flowing from the area around the skull. Patil skilfully used visual elements to properly communicate the significance of blood throughout her narrative. (Fig 4.2)



Fig 4.2 Begging (24)

The latter portions of the chapter reveal the noticeable existence of anchoring textual bubbles. The bubbles are created by an anonymous narrator and are penned by hand without any noticeable emphasis. The chapter relies on Patil's analysis of Paul Gauguin's Vision after the Sermon, which sparked her investigation into different shades of red and their contrast with ultramarine blues.

Patil's *Adi Parva*, explore the complex influence of mythology in contemporary society, taking inspiration from Roland Barthes' influential text, "Mythologies." Barthes' analysis of the manner in which myths operate as cultural symbols and

transmitters of social principles is especially pertinent to Patil's artistic pursuits. Patil adeptly reinterprets old Indian stories in "Adi Parva," expertly weaving them together with new surroundings to contemplate the collective consciousness of present-day society. Patil uses Barthes' idea of myths as cultural structures to analyse and scrutinise prevalent beliefs, hence questioning and challenging society conventions within the narrative space.

Patil's graphic novels use mythical ideas to shed light on contemporary concerns and societal systems via a combination of visual and narrative elements. By using visual symbolism and storytelling techniques, she examines the several layers of cultural importance that are intricately woven within myths. In doing so, she illuminates the enduring impact of these ancient legends on our perception and comprehension of the world. By doing this, Patil actively interacts with Barthes' concept that, 'Myths are omnipresent in everyday life, shaping perspectives and strengthening societal beliefs.' Patil's contribution in this endeavour helps to a wider discussion on the fluid and ever-changing connection between mythology and the continuously developing fabric of contemporary society.

Patil's novels, include a complex process of transforming myths via several layers. The historical transfer from oral traditions to written texts included a change in story form, emphasis, and the level of involvement of the audience. The oral tradition facilitated flexibility and spontaneity, enabling the tale to be adjusted according to the audience and circumstances. Written documents led to the standardisation of myths, which were often shaped by the perspectives and objectives of the writers and readers.

Within the modern visual media, specifically in graphic novels, the concept of adaptation assumes a fresh perspective. Patil's visual storytelling is a unique style of adaptation that effectively translates mythology into a language that seamlessly blends picture and narrative. The visual story enables an active and dynamic interaction with the mythical content, as readers explore the interrelationship

between written word and graphic representation. Patil's use of graphics enhances the interpretive aspect of the tales, providing readers with a novel and immersive perspective.

Furthermore, here readers are not passive consumers of text, but rather actively interact with a visual environment that supports and enriches his enduring narrative. The visual medium has the capacity to elicit a more intense and emotive reaction, influencing the way the altered myths are seen in a unique manner. As the saying "A picture is worth a thousand words" implies that an image may convey a complex message or idea more effectively than a large amount of text; In the field of literature, graphic novels play a crucial role in evolving the reading of mythical works in current society.

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Coleridge's Artistic Representation of Sea in the Poem *The Rime of the Ancient Mariner*

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Abstract

*The Sea and the ocean have played a very pivotal and central role in evoking the imaginations of the writers; be it the dramatists like Shakespeare, novelists like Conrad and Hemingway, or the poets like Byron and Coleridge. The first ever poem from which the English Literature begins with, i.e., Beowulf also has the reference of the sea in it which led and piqued the researcher's interest to investigate more on this topic and present on it. This paper focuses on the Romantic poet S.T. Coleridge's *The Rime of the Ancient Mariner* (1798), his longest poem/ballad which has its narrative unfolding in the midst of an ocean. Keeping aside the other elements, subjects, and the theme of the poem, *The Rime of the Ancient Mariner* portrays the abundant force and power of nature (ocean) emerging/evoking out of the absurd and motiveless act of killing or shooting of the seabird, albatross which is a part of the oceanic/marine ecology, by the mariner. It also shows the counteraction of the ocean after the killing of albatross in different forms such as supernatural introductions, loneliness and isolation, drought (amidst the ocean), stagnancy and even death. Thus, the ocean becomes or it represents a kind of punishment or imprisonment imposed by the nature on the sailors and the mariner. If a comparative analysis of the narrative is made with the Biblical event of the 'Fall of Man', then albatross, the seabird can be considered as a substitute for the 'Forbidden Fruit' leading the sailors and the mariner into the lapsarian state creating a hell-like situation for the mariner. On the other hand, the ocean in the poem can also be taken as the fiery ocean (from Miltonic point of view) where Lucifer and the fallen angels were thrown into, in this case is the mariner and the two hundred sailors.*

Keywords: Oceanic ecosystem, Trauma, Lapsarian State, Isolation, Human vs. Non-Human, Self-Guilt

Introduction

From the very beginning, the sea/ocean has contributed immensely in the emergence and development of literature (the English literature in particular), since “our first poetry”, i.e., *Beowulf* also has the sea playing a major role in the poem. The monster named Grendel after killing thirty of the sleeping warriors takes their bodies to devour in his lair under the sea. In fact, the Spear Danes got its king because of the sea as the ship (believed to be sailed by no man) came sailing to the harbour. This ship carried a “sleeping baby” whose name was Scyld, who later on grew up and led the Spear Danes for a considerable amount of time. After Scyld, his son Beowulf who was a great warrior and a man of might and immense strength which he developed fighting the “nickers”, whales, walruses and seals in the ocean saves the Spear Danes from the terror of this sea monster, Grendel. Thus, the very genesis of the (Anglo-Saxon/Old English) poetry has the centralized role and function of sea/ocean.

The Reaction of the Ocean in *The Rime of the Ancient Mariner*

In Coleridge’s *The Rime of the Ancient Mariner*, the sea/ocean is at the centre, since it is the locale or the setting of the narrative/poem. Initially, the setting is a non-descript place/road where the mariner stops the wedding guests to narrate abruptly his painful experience of the voyage and then, as he begins, the locale soon shifts to the (southern) ocean, unfolding the major part of the narrative. This poem born out of the extra-ordinary life of Simon Hatley, the sailor who is considered to be the inspiration behind the writing of this ballad. The persona of the ancient mariner can be taken as an alternative for Hatley, who is believed to shot “a black albatross” when he was on a ship called the Speedwell, just as the mariner shot an albatross, the sea bird considering it as an ill-omen with an aimless desire which, afterwards, changed the course of his life. This absurd act resulted into the ocean’s ‘extreme reaction’ against the mariner and the sailors. The ocean here acts as a natural agency/entity and the protector or saviour of its marine ecology by avenging the killing of one of its oceanic ecological body parts which also shows the sentiency of the ocean. Due to the ludicrous act of shooting the albatross, the ocean avenges in a very stringent ways and the mariner along with the two hundred sailors had to suffer greatly. The first ever response of the ocean was the storm: “And the Storm-blast came” and stagnancy (before killing the albatross) as the ship was stuck amidst the ice: “The ice was here, the ice was there, | the ice was all around”, but this reaction in the form of stagnancy was temporary. The arrival of the sea bird changed the situation leading the sailors to consider it a lucky, good omen as the ice melted and the ship was now free. But as moving further, when the mariner shot the bird, to

the shock of all the situation became more wonderful, clearing the mist and rising of the sun and now changing the opinions of the sailors, considering albatross as an ill-omen, agreeing and being party in the killing of the “Christian soul” (albatross). The second response of the ocean was ‘drought’. Though the mariner and the sailors were surrounded by the water, they were unable to drink even a drop of it. Once again, the opinion of the sailors changed and they reasoned out that this had happened because of the mariner’s killing of the bird. This portrays that the ocean seems to be playing with the psychological state of the mind of the sailors as the situation were sequenced by the ocean, gradually worsening the plight of the mariner as well as the sailors. The drought faced by the crew was a ‘drought amidst water’, this also means that the water which they were seeing in abundance was not drinkable and it differentiates ocean water and drinkable water symbolically portraying the different behavioural and psychological pattern of the mariner and the sailors, thus, the ocean divided one man at the cost of his act from the rest of the men/crew. Hence, there is a psychological ups and downs resulting into traumatic and cataclysmic tides of highs and lows in the mental/thought pattern of the men, due to the oceanic catastrophic events fallen upon them.

The psychological agony of the men can be also compared with the Stations of Bereavement faced by Christ on His way to Mount Calvary. On the other hand, they can also be considered as the Roman soldiers who were cursing and abusing Christ as the sailors were doing the same for the mariner. Singling out and focusing precisely on the mariner’s anguish, the ocean can be taken a substitute for the Garden of Gethsemane, where Jesus prayed his sorrowful prayer before His Crucifixion. The sailors blamed the ancient mariner for their situation by literally hanging the albatross around his neck, so in a way the mariner can also be compared with Christ (though not completely but partially, as the mariner was being punished for his sins, whereas, Christ had not committed any sins) who was blamed for the sins of the whole world and was laden by the heavy cross. Even at the end of the poem when the mariner reaches to the shore of his country and regains his consciousness, he sees three persons, pilot, pilot’s son, and hermit coming in a boat towards him. This also symbolizes the act of Crucifixion, where three persons were nailed to the cross, Christ and the two thieves. Mariner’s act of cutting/biting his hand and drinking the blood in order to shout out for help as he sees a ship in the ocean is also a symbolism of the shedding of blood for the salvation of sins from the Biblical point of view. As in the Garden of Gethsemane, it is believed that while Jesus was praying, he was in so much anguish that his sweat appeared to be blood drops. Similarly, the mariner

also was unable to pray on the deck but as he saw a beautiful water snake, he unknowingly admired its beauty and blessed it and soon after this the dead albatross that was hung around his neck falls and he was able to pray. Now this snake can also be compared with the Roman soldiers who were crucifying Jesus but yet, Jesus blesses them. But from prism of Miltonic ideology this ocean can be taken as the fiery ocean where Lucifer and the Fallen Angels were thrown into. If an analytic comparison is made from the Miltonic perspective, then mariner can be taken as Lucifer or Satan and the sailors as the Fallen Angels. Lucifer had committed the sin of pride by desiring the equal position to God and so he was thrown into hell along with the angels who were on his side, the mariner also committed the sin by killing the albatross due to which the ocean turned into the fiery ocean and ocean of agony and pain in which the mariner and the sailors were thrown into (the sailors because earlier they became party in the act of killing by agreeing to the mariner's action). Thus, the ocean can also be termed as the 'lapsarian ocean' as it led the mariner and the crew to a hell-like situation from being into a better state.

The Repercussion

Due to the immense and cataclysmic effect of the ocean which led the mariner to the agonal experience also making him moribund emotionally, physically and psychologically; the ocean punished and affected all the aspects of the human agency. The punishment/penance which the ocean offers to the mariner is not temporary but it results into an endless anti-purgatorial state and perpetual self-guilt, self-realization and restlessness. In other words, the ocean imposes damnation on the mariner by forcing 'marine' and 'ecological' grief and eternal mourning, specifically by agonizing the psyche and 'moralizing' his conscience. He gets only temporary relief when he narrates his whole story/experience to someone and then, again his heart gets heavy and he longs for 'ears' (listener) who could listen to him. Thus, this act of sharing his painful trauma becomes a circular recurring act which eternally punishes him morally and conscientiously again and again when he repeats his narration of the voyage. The mariner is unable to forget the event exemplifies the 'cruel' reproof of the ocean. The memory of the voyage is engraved in his 'situated' brain/mind from the moment he shoots the bird. If this particular event is theorised then, the element of memory has a major part playing in it. In terms of memorising something it is important to reconstruct and deconstruct the happenings, incidents and events simultaneously but in the case of mariner, he is unable to deconstruct the former events and oceanic experiences which develops a stagnancy of agonal events in his situated cognitive mind. It is believed that in order to have a healthy mental

system, oblivion and forgetting the past template of events is a must-required quality for a human being. This human quality and mental agency have been disrupted and played with by the ocean.

Conclusion

Hence, the ocean in this particular poem acts as a destroyer, for the mariner and the sailors, and a saviour, vindicator for its ecology/ecosystem and nature (“albatross”). From time immemorial, the connection of the human and non-human world (oceanic world) is interspersed and interwoven with each other. But in this case, the ocean here itself becomes a separate, individual agency and natural entity which responds and reproves the human world/beings and represents superior state/authority by reacting in an unimaginable manner to the relentless harmful motives of the human approaches towards nature, turning into topsy-turvy the ideal notion/stereotype/that the ‘rationalized’ human beings have the upper-hand on nature/ocean. The use of archaic words by Coleridge in the poem tries to provide the hint that how human civilization /humanity is profoundly interspersed with water/ocean. The book of Genesis: chapter 1, verse 1, in the Bible states that water existed before the creation of the human beings; “The earth was without form and void, and darkness was over the face of the deep. And the Spirit of God was hovering over the face of waters.”

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