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Conference Proceedings

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ENRICHING STORY SCENES THROUGH THE SENSES

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Abstract

When first learning the craft of fiction writing, students often will become acquainted with Freytag's Pyramid, which depicts a theoretical overview of the momentum or arc of story. With this, comes, of course, practice in the art of developing plot, conflict, character, and setting. What tends to get lost amidst workshop discussions and critiques, even when focusing on setting, are detailed approaches to including sensory details in a story, especially those that go beyond the sense of sight. One of the most important goals a writer of fiction has is to write a story that draws the reader into its world; however, basic elements alone will not accomplish this transfer of the reader. The fictional world must be engaging enough to rival, even replace, the world of reality the reader inhabits while reading. Vivid sensory details are a necessary component of this exchange. Addressing the reading audience as potential or practicing fiction writers, this paper discusses the how, when, and what of writing that evokes the senses and through a combination of exposition and examples seeks to answer the question of how to use those senses to transport a reader into the writer's fictive world.

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Introduction

Writers of fiction endeavor to write a story that draws the reader into its world and thus concern themselves, rightly so, with developing a plot involving well-drawn characters and a definitive conflict. Basic elements alone, however, will not accomplish this transfer of the reader. Without sensory details, the fictional world may seem too ordinary, perhaps even too familiar, to care about. Speaking of the reader, David Farland (a pen name for Dave Wolverton) explains to writers in “Appealing to the Senses” (2018, par. 3) that they must “consciously replace what she is thinking, seeing, hearing, smelling, and feeling” to the point where the “book she’s reading feels more ‘real’ than reality.” Vivid and well-chosen sensory details, then, can help the writer cast the reader into the world of the story’s characters, while at the same time help enhance characterization, setting, and theme.

Examining how and when to use sensory details to maximum effectiveness is important to novices and developing writers because so often they neglect them. Even experienced writers can develop unwittingly the habit of playing to their strengths while ignoring the vast possibilities inherent in the sensing world. For instance, dialogue may come fairly easy to a writer, and the reading audience may be treated to lively conversations at certain points in the story. Yet an environment vaguely described or even absent will weaken the power of dialogue. To keep the reader involved, the world in which the characters speak needs to be as stimulating as what is being said.

In *Bird by Bird* (1995, p. 74), Anne Lamott encourages writers who tend to ignore sensory details to approach the development of the fictive environment as stagecraft. In the appropriately titled chapter “Set Design”, she says to “let your characters huddle in the wings without you, preparing for their roles, improvising dialogue, while you set the stage for their appearance.” Whether the setting is an interior or exterior space, she looks at each as a room, a repository of artifacts and memory. And she suggests writers tap into this by appealing to the senses.

In this paper, the phrase “the senses” refers to the basic five senses of sight, sound, smell, taste and touch. Some writers refer to a sixth sense, meaning

insight or intuition. This last sense is certainly worth exploring, but its complexity deserves a critical treatment all its own, thus it will not be addressed in this discussion.

Literature Review and Analysis

Appealing to the Sense of Sight

In many ways a fiction writer must appeal to the reader's sight more than any other sense when creating a scene. Jordan Rosenfeld notes in *Make a Scene* (2017, p. 56) that even though fiction writers don't draw actual pictures, readers must experience their scenes in a visual manner so their own minds can create the images of the story's world. He goes on to say the writer must provide evidence in the same way a prosecutor would to a jury; instead of vaguely talking about the weapon used in a crime, the lawyer must produce the actual gun or knife for the jury to be convinced.

The power, then, lies in the details. A brief description from Dave Eggers' *A Hologram for the King* (2012) provides an example of appealing effectively to the sense of sight:

Atop their low wall, a cat, looking a thousand years old, had taken up residence. Its left eye was cloudy and a lower tooth protruded upward from his mouth, an inverted fang. It seemed impossible that such a creature could survive one more day (Eggers 2012, p. 121).

Here, readers are presented with an unusually decrepit cat, looking not only as if it is barely a couple of beats away from the jungle in evolution, but is also near its last brawl. Imagine if Eggers had merely said, "Atop their low wall, an old and worn-out cat had taken up residence. It seemed impossible that such a creature could survive one more day." To a large extent, readers would have to take the author at his word about the cat's age and improbable survival because there simply would not be enough evidence to support his claim. Thus, just as the actual weapon used to commit a crime helps to convince the jury of the prosecutor's charge, the cat's clouded eye and inverted fang bring credibility to Eggers' audience. While considering further how to appeal to the sense of sight, it is imperative to "remember that point of view", as Rosenfeld (2017, p. 57) says, "is not only a vehicle for revealing character; it is also the camera through which the reader sees whatever your characters see." Writers often fall into the trap of telling readers that a character sees something rather than focusing on what is being seen. To use Rosenfeld's example,

authors tend to write, “Jimmy saw a huge cloud of dust rise up on the horizon” (2017, p. 57). The writer, here, is pointing to the act of seeing rather than focusing the reader’s attention to the cloud of dust. Rosenfeld (2017, p. 57) calls this “double vision.” A faux pas such as this in a story or novel causes the experience of seeing to lose its immediacy, thus distancing the reader from both the fictional character and that which is seen.

Taste with a Purpose

Taste and smell are certainly the most neglected of the senses in fiction, and taste would probably win this category’s grand prize. Often writers will include eating and drinking in their novels and stories, but without a description of taste, thus appealing only to the sense of sight.

There are some highly skilled authors who leave out descriptions of taste purposely. Hemingway is one whose stories are heavily populated with food and drink with little description of taste. Because of this omission, however, the moments when the experience of taste is actually described hint at some significance. This can be observed in the restaurant scenes in “Che Ti Dice La Patria,” a semi-autobiographical story depicting a road trip in Italy taken by two men, the narrator and his friend Guy, in 1927, two years after Mussolini comes to power. Hemingway (1998, p. 225) writes, “The light came through the doorway, and through the window where vegetables, fruit, steaks, and chops were arranged in a show-case.” Later, a bottle of red wine and spaghetti appear at the table. The reader sees the attractive setting, but experiences none of the flavors of the food. It becomes clear as the scene progresses that like the reader, the two friends are prevented from enjoying the food because the restaurant is a façade for a brothel during a time when brothels have been outlawed. The female prostitutes, posing as waitstaff, are so aggressive in pursuing Guy that the men must leave to dine elsewhere. The promising appeal of the food, like the restaurant itself, is false. Later, when the friends locate a legitimate restaurant, they find the air frigid and the other patrons depressed. The narrator vaguely praises the entrée as “good” (1998, p. 227) but uses the highly specific word of “alum” (1998, p. 227) when describing the taste of the wine. Hemingway’s use of a word denoting a chemical compound stands in stark contrast to the absence of a tasting experience in the first restaurant and the generic description of food in the second. His timely use of what could be described as a failure in taste helps to build his story’s criticism of the brutal fascism of Mussolini’s reign.

Hemingway's purposeful omission of an appeal to taste is prolific throughout *The Sun Also Rises* (2016) and again assists in developing the novel's theme of life without meaning. On his blog, Philip Hartigan (2016, par. 2) has compiled a long list of all the drinks and bottles of alcohol consumed in the novel giving evidence to his thought that the novel's characters "didn't just drink like fish: they drank like whales, as if the ocean they swam in was alcohol and they had set themselves the task of drinking the seas of the world dry of it." The incessant drinking without a description of what the drinks taste like suggests this collection of characters consider taste unimportant; they are instead looking for an escape, unsuccessfully so, from a world that has now become destabilized post the catastrophe of WWI.

An exception can be found in chapter three (Hemingway 2016, p. 13) where the protagonist, Jake, describes an aperitif, not quite the decadent Green Fairy of historical literature, but close to it: "Pernod is greenish imitation absinthe. When you add water it turns milky. It tastes like licorice and it has a good uplift, but it drops you just as far." A reader who has never sipped Pernod, now knows what it looks like and tastes like, and of course, Jake tells of its surprising effect: it gets one drunk and quickly. Absinthe appears now and then throughout Hemingway's canon, making its description necessary. Its high alcohol content is important because of his characters' need to escape reality. Here, Hemingway's work shows writers that when sensory details are included, they need to serve a purpose such as developing theme, characterization, or setting.

Hemingway's description of Pernod is a direct appeal to the sense of taste. An example instructive to writers seeking to incorporate this type of direct appeal appears in J. Ryan Stradal's *Kitchens of the Great Midwest* (2015) when the chef Lars is introduced to the orange globe-like heritage tomato called a moonglow:

He bit into it like an apple, and orange water flung across his mouth and stuck to his beard. The sensation bothered him just for a moment before the flavor of the heirloom broke across his palate. The approach was wonderfully sweet, but not sugary or overpowering; there was just a whisper of citric tartness. As he chewed the Moonglow's firm flesh, he closed his eyes to concentrate on the vanishing sweetness in his mouth (Stradal 2015, pp. 20-21).

The flow and web of sweetness framing the “whisper of citric tartness” recalls an ocean’s tide and a slight breeze right in the middle of a vendor’s road in Minnesota. And the reader is not the only one transported. Lars remembers a happier time with his wife Cynthia, a sommelier, as they tried to pair tomatoes with wine. In this passage Stradal does something that Janet Burroway et al. in *Writing Fiction* (2015, p. 23) tells all writers to do when using sensory detail, that is, to use details that hold value, “that matter.” The attention to taste in this passage evokes a brief flashback letting the reader know of Lars’ deep affection for Cynthia and that she is on a business trip and has been gone longer than usual. In other words, it not only fills in the gap on character development, but helps in plot development, too, by foreshadowing Cynthia’s decision to leave the marriage.

The Sense of Smell: Powerful but Neglected

A description of a scent can be one of the most evocative appeals to the senses for a reader, and yet, ironically, critics (Buckham 2013; Rosenfeld 2017) note it is one of the least used in fiction. In *Writing Active Setting Book 1: Characterization and Sensory Detail*, Mary Buckham (2013, Chapter 3, Loc 687) states, “smell activates our primordial or the oldest part of our brains” and stays with us much longer than visual imagery. Whereas we remember only thirty percent of what we see after three months, “we retain 100% of smell memory”, she says, “even after a year.” Both Buckham and Rosenfeld contend that since smell has such a direct impact on people’s memories, writers should use it to dramatic effect in the lives of their characters.

Rosenfeld (2017, p. 60) recommends using scent to bring in a flashback, to identify characters, even to announce someone’s arrival and offers a useful example of the last two techniques: “The pungent sting of bourbon in the air told Jeannie that Sam had let himself into the house *and* the liquor cabinet.” Rosenfeld’s example exemplifies what a number of authors say about the best times to appeal to any of the senses, and that is when there is a change in location, the emotional state of the protagonist, or the point of view. A change in any of these aspects should influence the types of senses employed and how their effects are interpreted by the characters. For instance, the smell of burning oud might remind a young Qatari woman of relaxing in her parents’ house with relatives and friends, while it might remind her American girlfriend to get her monthly allergy shots.

Sounds and Stillness

Sounds help create atmosphere and mood. They can signal certain times of the day, events, the motion of transportation, or the arrival of characters and can anticipate something welcome or dangerous.

Laline Paull uses sound in *The Bees* (2014, p. 170) to build suspense when her protagonist, the foraging bee, Flora, has been knocked to the ground by pelting rain. Flora is stepping toward ground cover. Paull inserts the innocuous word “sound”, as in “a sound made her look around.” Now, the reader has suspected for at least a paragraph that some danger is imminent because Flora is injured and must choose to “crawl across a shining track left by some unknown creature” or drown. It would be an opportune time for the story to introduce danger, but we as readers are only partially prepared for what Paull does next. Immediately after Flora turns towards the sound, the reader through Flora’s view gets a full picture of a slug in all its hideousness as Paull combines both sight and sound:

It did not look at her, for it had no eyes, but a great brown slug pulled its way back toward her along the silvery mucus trail, its orange frill rippling as it moved. It was nothing but a rhythmically convulsing sack of muscle, then it raised its gaping, drooling mouth, and made a sound between a grunt and a moan. Two flaccid horns engorged and lifted, and then its tiny eyes bulged out from their tips. It moaned again as its slime spread behind it (Paull 2014, p. 170).

The words “rippling” and “rhythmically convulsing” add a grotesque rhythm to the moans making it seem much noisier than it is, a sort of pulsating drum band, nearly sexual, but repulsively, terrifyingly so. Flora responds by choosing something no bee would normally choose: she throws herself into the wind and rain. Sound coupled with sight has moved the plot forward.

Often what gets omitted in a discussion on sound in fictional settings is the absence of sound. In his essay “Stillness,” Charles Baxter quotes James Agee in referring to intentional gaps in dialogue as “expressive air-pockets of dead silence” (Agee, cited in Baxter 2008, p. 176). Silence is not the same as nothingness, Baxter (2008, p. 176) contends, but is instead an “intensifier” in that it “strengthens whatever stands on either side of it.” He connects this to stillness, which occurs “when the dramatic action pauses,

and when the forward movement of thought appears to cease as well. Instead of the forward dramatic line we (at least temporarily) have the absorption of the character into the minutiae of the setting" (2008, p. 181).

Baxter does not mention *Stoner* (1965), by John Williams, but a perfect example of his ideas about silence and stillness can be observed in the scene occurring after William Stoner's emotionally unstable wife in a clever, though diabolical, declaration of war has removed their young daughter from his study. Heretofore the daughter has been blossoming under the tutelage and social influence of Stoner while the mother has been absent both physically and emotionally.

He did not move for a long while. He looked at his desk, littered with notes and open books; he walked slowly across the room and aimlessly rearranged the sheets of paper, the books. He stood there, frowning, for several minutes more, as if he were trying to remember something. Then he turned again and walked to Grace's small desk; he stood there for some time, as he had stood at his own desk. He turned off the lamp there, so that the desk top was gray and lifeless, and went across to the couch, where he lay with his eyes open, staring at the ceiling (Williams 1965, p. 122).

The lack of dialogue, both internal and external, and the long pauses between physical motions amidst all the silence act ironically as sensory details that lend profundity to this scene. It is the final act in the scene of turning off the lamp that divides Stoner's close familiarity with his daughter from the phase of their estrangement that is to come. It is no accident that Williams places this scene in the middle of the book.

The Practical and Personal Approach to Touching

To understand the importance of touch in their fiction writing, developing writers must again go to Rosenfeld (2017, p. 58) who points out that "touch is a bodily experience," one of our first as babies, and that each of our characters "will have a unique relationship to his body and to touch." It is the responsibility of writers to draw the parameters of these "zones of comfort and contact and the meanings that are layered in" (Rosenfeld 2017, p. 58).

There are two major categories of touch, according to Rosenfeld (2017): one is practical, the other is personal. The practical touch involves the ways a character reacts to the world with all those unthinking habits. A

character, for example, who suffers from an anxiety disorder might tend to tap the table or desk he sits at even while conversing. For a story set in the Arabian Peninsula and peopled by women in hijab, it would be odd if the writer neglected to describe one of them adjusting her Shayla at least once. These types of practical touches can become character signatures.

Furthermore, a description of a character at work, using the tools of the trade or dealing with an animal, can make for an arresting passage involving practical touch. In Alice Munro's "The Turkey Season" (1991, pp. 60-76), the inclusion of a cleaver, a pair of shears, a large knife, and bare hands help build a mesmerizing scene in which the fourteen-year-old narrator learns the grisly craft of gutting a turkey at the Turkey Barn in preparation for Christmas sales. Author David Lawrence Morse provides another example of practical touch in his brilliant fantasy "Conceived" (2006, pp. 69-80) through the chores of the narrator, who, with a swordfish, must daily clean the blow hole and teeth of the great whale, Ceta, on which his village is precariously situated.

The second type of touch, the personal touch, covers a wide range of motion and emotion from the aggressive to the erotic. As Rosenfeld (2017, p. 59) points out, the important thing for writers to remember is that "when characters touch each other, they are *communicating*." Such action gives meaning to the scene and calls to the writer for an interpretation.

Conclusion

It is a commonly held belief amongst authors, publishers, and teachers that one of the essential ingredients of a successful story or novel is its power to draw the reader into its fictional world. Thus, it falls upon the writer, as Rosenfeld (2017) and Farland (2018) point out, to convince the reader to leave his or her real-life environs for an authorial world. Writers know that unique yet believable characters whose decisions and actions meet up with intriguing complications are necessary to pull a reader along towards the story's climax and dénouement. Many writing workshops and peer critiques center on these significant elements. Attention, however, must be given as well to including sensory details; otherwise, the story will neither fully transport the reader into the story's world nor immerse the reader in its plot.

The first needful task, one obvious to writers, when bringing in sensory details is to appeal to the sense of sight because the reader needs visual images produced by words to move through the story. The images must be vividly and precisely drawn for mere generalities will blur the reader's path. However, while sight is the most basic of all senses for most writers and their readers, the other four senses offer a wealth of possibilities for writers to use in enhancing their settings, plots, and characters. Descriptions that play on the sense of taste or smell, for instance, can be used to evoke memories in characters, leading to flashbacks that are important to plot development. The sound of a gate being unlatched while the protagonist is alone in his house can be used to signal the possible approach of danger, thus building suspense. Details relating to touch can be wielded by writers to build credibility when describing the trade or profession of their characters and how these characters relate to others and their physical surroundings.

The moment when to appeal to one or more of the senses is an important choice for a writer to make when crafting a story and developing a theme. Just as important is choosing in the manner of Hemingway or Williams to withhold a description relating to one of the senses while emphasizing another. The absence of taste in Hemingway's novels that are otherwise populated by an abundance of food and drink helps to point to the loneliness of his characters and their need for escape. Likewise, the absence of sound, or the stillness in *Stoner* (1965) by Williams signifies the approaching estrangement between the protagonist and his daughter. Examining these novelists' works can be instructive to developing writers in the art of manipulating sensory details with purpose. The world of sensory details awaits writers ready to craft a story. Those willing to go beyond the usual dependence on sight in order to appeal to the other senses may be on their way to creating a unique reading experience for their readers. The challenge for such writers is to carefully choose the timing of their appearance when revising their story.

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**Impact of HR Strategies on Corporate Productivity (Case Study:
Manufacturing Units which Active in Kurdistan Province
Industrial Park)**

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Abstract

Manpower is the most important asset of the organization and it is motive force for other assets. So, it is pretty important. Having high- motivation manpower for quality production - By employing appropriate HR strategies- Increases organizational productivity. The purpose of this research is defined as Impact of HR strategies on corporate productivity. To achieve this goal, 30 active production units in the industrial parks of Kurdistan province have been selected randomly as statistical samples. This study is an applied and descriptive study. Library, field studies and Documents review have been used to collect required data. The results show that the dominant strategy of human resource management is productivity strategy. Also HR strategies Impact on corporate productivity, as the commitment-based strategy has the most efficiency in the studied units.

Keywords; Commitment strategy, Productivity strategy, Collaborative strategy, Compliance strategy and Productivity

Introduction

Since the beginning of his life, the human has been seeking ways to make the most of his resources. With the advent of the Industrial Revolution, this process accelerated. In this regard, management scholars have focused on improving production methods and then on designing favorable organizational structures and redesigning jobs and other terms, but have found that none of these resources have the importance and the value of manpower is much higher. This has led management experts and organizational psychologists to focus on the factors that influence human performance enhancement and have sought to take this insight into account and today it has become one of the most complex management disciplines.

In today's changing and complex environment, which is dominated by economic, social, political environment, etc., one of the factors that can help the organization survive and promote its excellence in the competitive market is productivity. Human economic endeavors have always focused on getting the most out of the least of the efforts and facilities. This tendency can be termed as a desire for greater productivity. On the other hand, productivity improvement and upgrading require

planned and comprehensive efforts, the most important of which can be seen in planning to increase the productivity is manpower. Because manpower is the most important factor in improving productivity and the main focus of all efforts should be improve it (Abtahi et al, 2004). Since, according to the goals of the 20-year Perspective Document, Iran should become a developed country with regional economic, scientific and technological status at the regional level. Identify the country needed to transform from an institutional economy to a productive economy by targeting each sector and determining the share of productivity growth in each sector.

The new approach to the human in the literature on change management is a strategic approach, meaning that human is both the cause and the creator of the work. The human factor plays a central role in the evolution of the organization, and the great organizational transformations derive from the unlimited intellectual capabilities of this factor. Therefore, it is important to identify the factors contributing to the improvement of human resources both at the organizational level and in the small-scale sector, which plays a vital role in local growth and development. On the other hand, based on research conducted a comprehensive human resources system enhances organizational performance and plays an essential role in continuous competitive advantage. This has led HR professionals to present HR strategies as a tool to improve organizational performance (Hung et al, 2011). HR strategy is recognized as a key pillar of organizational performance improvement, and it is essential to increase the effectiveness and efficiency of HRM activities of organizations that have reached a level of maturity in this area (farhadi, 2009). Since among the factors of production, the human factor, as opposed to other organizational resources, is known as the coordinator of other factors (Khalilian & Rahmani, 2008). And it is also the most important lever in increasing and decreasing the productivity of the organization Therefore, it has a special place and special attention should be paid to it (Ansari & Sabzi Aliabadi, 2010)

The present study assumes that employing appropriate HR strategies can be one of the strategies for increasing productivity in production units. Accordingly, in this study, it is attempted in the first stage to measure the productivity of active production units in the industrial towns of Kurdistan province based on the Kendrick-Crimer model. Secondly, it is determined by the theory of the type of HR strategy employed by the study units. In

the third step, the significant difference in productivity calculated by each unit will be examined based on the type of strategy used, and hence the extent to which the effectiveness of the productivity is determined by the type of HR strategy.

Theoretical foundations and empirical background of research

Since HR is a key factor in creating competitive advantage for organizations, the idea of using the knowledge, skills and capabilities of the organization's staff in an effective and efficient way has been developed to achieve the strategic goals of the organization (Findikli, Yozgat & Rofcanin, 2015). Numerous definitions of strategic HR have been proposed; in an accepted definition, HRM is defined as a model of planned HR activities that enables the organization to achieve its goals (Wright & McMahan, 1992). In the new definitions provided for this concept, strategic human resource management is an interdependent package of planned or emerging HR activities that will lead to positive outcomes for the organization (Marler & Fisher, 2013). These packages are designed to ensure competitive advantage by focusing on human resources and building a knowledge base for sustainable growth (Arunprasad, 2016). Other definitions on internal and external alignment (Boxall & Purcell, 2011) and differentiation into HR activities for different employee groups are focused.

Overall, human resource management is defined as a coherent and strategic approach to managing the most valuable assets of an organization (Clinton & Guest, 2013, Armstrong, 2006, Snell & Bohlander, 2011). Accordingly, since 1980, the literature on human resource management has focused on a strategic approach to the development and implementation of human resource management policies and procedures (Storey, 1995, Lapnina & Gunta, 2014) and increasingly as one of the themes.

According to the changing environment (market heterogeneity, globalization, political trends, etc.), to achieve sustainable productivity, creativity and innovation, good quality of life and so on, intelligent human resources is necessary. As a focus of attention in human resource management and organizational behavior, human has a special place and importance in modern management. Human resources are the most important competitive advantage for any organization, so managers need to be aware of how to deal with this strategic factor and learn how

to use this competitive advantage more effectively (Farhi Bilooi, 2008). HR strategies will focus on the specific goals of the organization, what needs to be done and the change that needs to be made. The issues these strategies will address are: making sure that the organization has the staff it needs. Training, motivation, rewards, flexibility, teamwork and stable employee relationships are issues that ensure successful achievement of company strategies to their goals (Armstrong, 2006). Due to the importance of human resources, several strategies have been proposed by experts in this field. The strategies presented by Asterman, Hersey and Blanchard, Bambergger and Mólholm, Lepak and Snell are the most important strategies in the field of human resources that are presented in Table 1.

Table1. Types of HR Strategies

Author and Years	HR Strategies
Sterman (1987)	skill, recruiting and secondary-based skills
Hersey and Blanchard (1993)	Guidance, encouragement, empowerment and support
Bambergger and Mólholm (2000)	committed, paternal, secondary and contractual
Lepak and Snell (2002)	Commitment, Productivity, Collaborative, and Compliance

Since the Lepak and Snell models are newer and more comprehensive than the previous models, the components are presented as follows. In this study, this model was also used to identify the dominant human resources strategies in the manufacturing units.

In the model of human resources strategies, Lepak and Snell (2002), human resource management (knowledge-based), job efficiency, contracting (contract-based) and collaborative (strategic alliance) leadership styles for nuclear personnel, respectively, Key, sub, and dedicated partners are recommended:

Commitment style: This style that emphasizes long-term relationships, employee engagement within the organization can lead to maintaining and enhancing key capabilities of specific nuclear personnel. In this style, a long-term family relationship is created between the organization and

the staff, which will increase employees' loyalty in order to promote critical and vital expertise for the organization.

Productivity style: In this style, both the individual and the organization are willing to continue their relationships to the benefit of both parties, and their jobs are redesigned in order to facilitate the replacement of the employees who may leave the organization for finding a more productive job. The basic differentiation of the style based on the commitment-based style of returns is the decision to purchase human capital versus nurturing; that is, less investment has been made in employee training, those who already have the required expertise are required.

Compliance style: By applying the subordination style, a business-based employment relationship is established between the organization and the individual; that is, the working relationship has a purely economic nature, including definite definitions of tasks, timetable, and terms of engagement, and payment based on the hours worked Or work piece, within the framework of job description and compliance with the procedures, rules, and regulations of the company. In this style of liberty, the work of the staff is limited, the implementation of the provisions of the employment contract and compliance with the standards is emphasized and, if training is established, will be about the procedures, policies, and laws of the company, job requirements, safety regulations, and safety principles.

Collaborative style: In this style, the use of organic organizational structures, horizontal relationships, job rotation, team building, communication and consulting structures that help disseminate knowledge and information, and a collaborative work relationship based on mutual investment are created. Also, group-based rewards and evaluation patterns emphasize criteria such as the amount of learning and the degree of development of relationships that contributes to increased participation. The use of participatory style, open culture, mutual trust, coexistence, and an egalitarian work environment that limits the distinction between powers and encourages democratization-based processes. It is desirable to use a collaborative style to manage specific partners whose concern is to raise their potential value while maintaining a unique one. The purpose of these strategies is to improve performance and achieve a higher level of productivity. Productivity in the scientific literature is considered one of the economic concepts and means the most benefit from the use of resources to promote society. Productivity is

not working harder, but it is working smart. Productivity is a criterion for evaluating the performance of organizations and determining the success or failure of achieving goals in terms of resource consumption. In order to increase productivity, it is first necessary to measure it and then identify ways to increase it by identifying the factors affecting it. There are several methods for calculating productivity, such as Kendrick's total productivity and Craig and Harris's total productivity.

Methodology

The present research is applied and descriptive study. The statistical population of this research includes all employees of active production units in industrial towns of Kurdistan province. 150 people from 30 manufacturing companies (5 people from each company) were selected randomly as a statistical sample. Two methods of reading and survey have been used to collect data. Using a reading method to formulate theoretical foundations, the background and design of a conceptual model, and the field method, for collecting the preliminary data by questionnaire. A 24-item theory-based questionnaire (Lepc & Snell, 2002) was used to measure HR strategies and the Kendrick method was used to measure productivity of production units. The validity of the questionnaire, especially concept validity, was used by experts in the subject, and Cronbach's alpha coefficient was used to measure its reliability, the results are presented in Table (2).

Table 2: Questionnaire reliability questionnaire

Variable	N question	Cronbach's alpha
HR strategies	24	0.8124

Since Cronbach's alpha for variable is more than 0.7, so the reliability the variable has been confirmed.

Findings

A. Descriptive Findings

In the present study, most respondents were male and were more than 40 years old. They mostly have a bachelor's degree and have more than 15 years of work experience, which strengthens the credibility of the provided answers. 30% of the units were in the food and beverage

industries, 35% in the chemical industry, 20% in the metal industry and 15% in the rest of the manufacturing industries.

B. Analytical Findings

In this study, the geometric method has been used to identify the dominant strategies in two areas of HR strategies and corporate strategies. Strategies for HR, the commitment strategies (items 1 to 6), efficiency strategy (items 7-12), participatory strategy (items 13-18) and command strategy (items 19-24).), Which correspond to the first to fourth questions from Questions 1 through 24, which are stated in the research questionnaire. In accordance with the above method, first the total points of the first items from questions 1-6 in the Likert spectrum should be obtained to determine the score of the accrual strategy points, and continued this process for the remaining 5 items, then the average score is calculated from the total score. Average scores is compared with each other, in the end, the one with the highest average score, should be selected as a relatively dominant category. This is important to determine the dominant strategies in the two areas of human resources and company as follows.

1. Determine the dominant HR strategies

Based on the collected data, a questionnaire was completed by 150 employees of the manufacturing units located in the industrial towns of Kurdistan province. The average of the scores of each of the items for determining the prevailing HR strategy is given in Table 3.

Table (3) the dominant strategy in the HR strategies

	Total points items			
	compliance	collaborative	productivity	commitment
Total points	3195	1478	2941	3308
Average points	14.72	6.81	16.18	15.24
dominant strategy			*	
Number of selected items	150	150	150	150

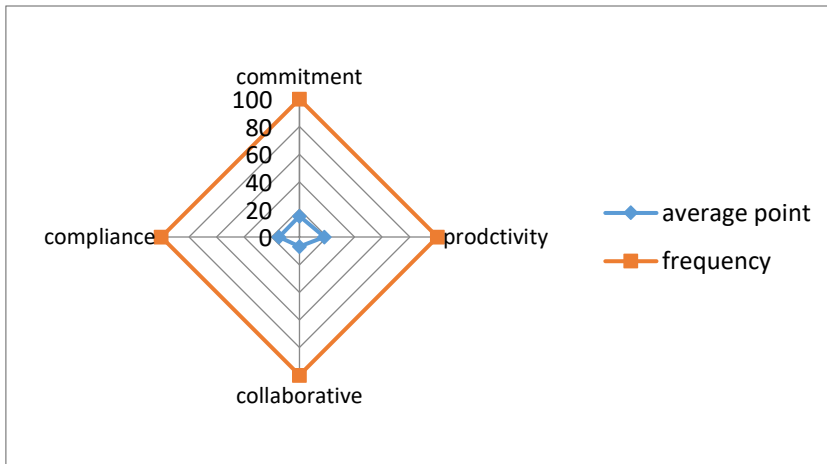


Chart (1) the dominant strategy in HR strategies

According to the data presented in Table (3), the number of points in the second item (productivity strategy) is higher than the other items. Therefore, the dominant HR strategy in this study is productivity strategy.

2. Calculate the total productivity of the production units

One of the most common methods of measuring productivity is the detailed productivity method, which is the ratio of output to a number of inputs, including the labor productivity index (value-added-labor ratio), capital productivity index (value-added-to-capital ratio) and Consumption productivity index (value-added-to-consumption ratio). Although it is easy to understand and easy to calculate the relevant indicators. But the use of partial indices alone can make a mistake in decision making because it does not take into account the effects of other components and in addition fails to account for overall changes in production capacity as it will always be affected by inputs or components. For example, the improvement in labor productivity may be due to the replacement of capital with economic scale changes, both of which are unrelated to the effective use of labor. Accordingly, the use of aggregate productivity indices is more appropriate than component productivity indices. Unlike partial productivity indices, total productivity indices measure the effect of shared use of all inputs on production as well as reduce the effects of capital substitution and economic scale changes. There are two different methods of TFP calculation, one using the Kendrick-Crimer method and the other using the Craig-Harris method.

Calculation of total productivity by Kendrick-Crimer method

The efficiency of the total function is defined by the following formulas:

Total factor productivity index (TFP) = $Q1 / (aF + bK)$

Multifactor productivity index (MFP) = $Q2 / (aF + bK + cM)$

Where Q1 is the ratio of value added, Q2 is the total output ratio, M is the ratio of intermediate consumption index, F is the ratio of labor cost index, K is the ratio of capital index, and c, b, and a are the elasticity of labor, capital and intermediate consumption, respectively.

The TFP measures labor and capital co-productivity, and the MFP productivity index measures labor, capital, and intermediate productivity. Most studies do not make much of a distinction between TFP and MFP and are sometimes used interchangeably.

Calculate Total Productivity by Craig and Harris Method

$$Pt = Ot / L + C + R + Q$$

Pt: Total productivity in the period in question

Ot: Total output in the desired period on a fixed price basis

L: The input of manpower in the period in question, which is equivalent to the cost of manpower based on the price of the base courses.

C: Investment of capital in the desired period based on base period prices

R: Raw material inputs in the desired period based on base period prices

Q: Other entities in the desired period based on base period prices

In the present study, the Kendrick-Crimer method is used to calculate the total productivity of production units.

Direct production wages, overhead wages, and office wages and sales as labor costs; installations, machinery, durable laboratories and laboratory equipment, vehicles and elevators, and furniture as capital costs; direct materials costs used in production as consumables; Has been taken. Other inputs include insurance, tax, advertising, office supplies, and more. The information is calculated based on the Kendrick Kreimer formula in 1986 and the results are summarized in Table (4) by industry.

Table (4) calculates the total productivity based on the Kendrick-Crimer method

Industry	MFP	TFP	AV/R	AV/C	AV/L
food and beverage	1.07	1.04	3.42	7.45	5.24
Chemical	1.28	1.21	3.18	6.58	5.61
Metal	1.48	1.45	3.64	8.12	6.01
Others	1.13	1.1	3.33	7.01	5.32

According to Table 4, the ratio of value added to labor is highest in the metal industry and lowest in the food industry. The value-added ratio of raw materials and materials in the metal industry is higher than in other industries. The results also show that the highest factor of total factor productivity belongs to the metal industry.

3. Investigate the impact of organizational strategy type on productivity

One-way analysis of variance was used to identify the impact of HR strategies on productivity in production units of Kurdistan province. Analysis of variance methods are one of the statistical models that can investigate the difference between groups. The method was invented by renowned biologist and statistician Ronald Fisher. The basis of the work in analysis of variance is the analysis of variance dependent on two parts, the part of variation or dispersion that can be represented by the regression model and the part which is determined by the error sentence. Its regression model is defined as:

$$y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \dots + \beta_p X_p + e$$

Where β_i is the model parameter and e is the error sentence. In this case, the relationship between the sum of the squares of the total SST, the sum of the squares of the error SSE, and the sum of the squares of the difference of the estimated values of the real (model data dispersion) SSR is: $SST = SSR + SSE$

If the regression model is appropriate, we expect the SSR share of the SST to be high, with most of the dependent variable changes being described by the regression model. To calculate the variance of each sum of squares it is sufficient to divide the result by the number of their sentences. Thus, new values are called "Mean Squared Error" (MSE), "Mean Squared

Regression" (MSR). On this basis, table rows and columns, known as ANOVA tables, are constructed:

The origin of the changes	Degree of freedom	of the sum of squares	mean squared	statistic F
regression	P	SSR	MSR=SSR/P	F=MSR/MSE
Error	n-p-1	SSE	MSE=SSE/n-p-1	
Total	n-1	SST		

In the first row corresponding to the regression model, the degree of freedom is recorded as the same number of linear regression parameters (p) and in the error line the degree of freedom n-p-1 is considered. Since the ratio of the mean squares to the above explanations, the results of the analysis of variance for the significant difference in the mean productivity of the units according to the type of organizational strategy are presented in Table 6.

Table (6) Results of one-way analysis of variance

ANOVA						
Human Resources Strategy						
	SUM R	D.F	R2	F	Sig.	
Intergroup	1.078	2	1.569	3.18	0.03	
Intergroup	80.850	28	0.493			
Total	82.558	30				

According to the information presented in Table 6, with respect to Fisher test value and significance level (0.003) at 95% confidence level, it can be said that there is a significant difference between the productivity of production units based on the type of HR strategy. Tukey test was used to determine the superiority of the strategy. The results are presented in Table 7.

Table (7) Tukey test results

PRODUCTIVITY

Tukey HSD

Kind of strategy	N	Subset for alpha = 0.05			
		1	2	3	4
commitment	7	2.8669			
Productivity	10		3.009		
collaborative	6			3.033	
Compliance	7				3.122
Sig.		0.653	0.321	0.265	0.311

Based on the information presented in Table 7, it is observed that there is no significant difference between intra-group productivity while the difference between groups is significant. That is, in units where managers use the same HR strategies, their productivity is not significantly different, and the difference is significant when the type of strategy is different. Therefore, at the 95% confidence level, it can be said that the type of HR strategy is effective on productivity. Based on the table above, unit productivity has the highest value, with managers using commitment style as a human resources strategy.

Discussion and Conclusion

The results of this study show that managers of active manufacturing units in Kurdistan's industrial towns have used different human resource strategies to regulate their workforce. The difference in the type of strategy has impacted on organizational productivity. As indicated in the findings section, the production units active in the industrial towns of Kurdistan province in 2018 had different productivity levels. Higher productivity is observed in units whose managers use commitment-based HR strategies. The strategy is based on a long-term view of human resource management's commitment to human beings as the largest asset and most important competitive advantage. Managers who use this style are more sensitive in selecting their employees when hiring and people who have the knowledge and skills to work. Above all, having creative ideas, being thoughtful and motivated to work are important indicators of employee recruitment. In this style, managers give a great value to human resources training and will strive to increase their employees' knowledge

by providing targeted training and use it as the most important competitive advantage in gaining more market share and survival. In this type of strategy, human resource managers will be recognized as members of their family and will strive to benefit all employees through the benefits of the company. The existence of such a strategy will make its employees appropriately committed to their organizational tasks and demonstrate their loyalty to the manufacturing unit to defend it against competitors and other potential future threats. The results of this study showed that lack of implementation of HR strategies led to lower organizational performance than expected.

The findings of the study showed that in the area of HR strategies, the dominant strategy that most companies utilize is productivity style. In this type of strategy, the relationship between the individual and the organization is based on mutual benefit, and unless this is achieved, there will be no continued cooperation. In this type of strategy, there is less investment in staff training. It seems that in order to improve a company's performance, companies need to have a rethink of their HR strategies.

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An Effectiveness Study of the *EQUIP* – Narrative Filmmaking Program – A Multicomponent Psycho-educational Program for Teaching Adolescents to Think and Act Responsibly

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ABSTRACT

Ontario's Ministry of Education's initiative requires Character Development to be integrated into regular curricula (OME, 2008). The purpose of this study was to examine the effectiveness of an evidence-based multicomponent psycho-educational program: *The EQUIP Approach: Teaching Adolescents to Think and Act Responsibly* (DiBiase,

Gibbs, Potter & Blount, 2012) as it was implemented through the pedagogical tool of Narrative filmmaking. Students learned the main components of *The EQUIP Approach for Adolescents* curriculum through the pedagogical tool of Narrative Filmmaking.

A 2 x 2 Repeated Measures MANOVA was conducted in a sample of 102 students to address the research question: Do the groups (*EQUIP* – Narrative Filmmaking (*EQUIP-NF*) and Control groups) differ across the *HIT*, the *SSIS*, and the *SRM-SF* from pre-test to post-test?

Results indicated a statistically significant difference between the Control and the *EQUIP-NF* Group at Time 2 (Post-test) for all three dependent variables: *HIT*, *SRM-SF*, and *SSIS*.

Keywords: psycho-education, moral education, social skills, socio-moral development, anger management, cognitive distortion, self-centered thinking errors.

INTRODUCTION:

Students' success in secondary school, and their life beyond it, is contingent on the acquisition of competencies that exceed academic intelligences. In accord, Ontario's Ministry of Education had mandated an initiative for Character Development to be integrated into curriculum in all public schools to help students develop social skills, more mature socio-moral reasoning, and emotional self-regulation skills (Ontario Ministry of Education, 2008). The purpose of this study was to examine the effectiveness of an evidence-based multicomponent psycho-educational program: *The EQUIP Approach: Teaching Adolescents to Think and Act Responsibly* (DiBiase, Gibbs, Potter & Blount, 2012) as it was implemented through the pedagogical tool of Narrative filmmaking. *The EQUIP Approach* program for adolescents promotes healthy moral behaviour in school in the interest of preventing antisocial problem

behaviour before it results in chronically self-centered and at-risk behaviours (DiBiase et al., 2012; Gibbs, 2013).

PEDAGOGICAL PROCEDURE:

First, students learned the main components of *The EQUIP Approach for Adolescents* (skills for managing anger inducing self-centered cognitive distortions, social skills development exercises, and opportunities to develop more mature socio-moral judgments through perspective-taking problem scenarios). Next, students learned to write scripts, illustrate storyboards, dramatize, film, and video edit movies to depict a problem scenario they developed. Part 1 of the film illustrated negative consequences associated with impulsively reacting to an aggravating event. In Part 2, students re-authored the ending by flashing back just before the climax so the protagonist could implement *EQUIP's* anger management, social skills, and social perspective taking strategies to achieve a more morally reciprocal outcome.

METHODOLOGY:

A quasi-experimental 2 x 2 Repeated Measures Mixed Design MANOVA was conducted to address the following research question: Do the groups (*EQUIP* – Narrative Filmmaking (*EQUIP-NF*) and Control groups) differ across the *HIT*, the *SSIS-RS*, and the *SRM-SF* from pre-test to post-test?

The research was conducted in a sample of 102 Secondary students taking a Technological Education course within one high school in southern Ontario. The *EQUIP-NF* Treatment group consisted of 54 participants and the Control group consisted of 46 participants.

RESULTS:

A statistically significant multivariate effect for the Time x Group interaction was found ($F(3,92) = 34.97, p < .001; \text{Wilk's } \lambda = .467$). Further, a statistically significant multivariate main effect for Time was found across

the three dependent variables ($F(3,92) = 25.43, p < .001; Wilk's \lambda = .547$). The univariate ANOVA for the Time x Group interaction was statistically significant for Anger Inducing Cognitive Distortions (HIT), $F = 49.814, p < .001$; for Social Skills (SSIS), $F = 40.461, p < .001$; and Socio-moral Reasoning (SRM-SF), $F = 37.102, p < .001$. Simple effects analyses showed a statistically significant difference between the Control and the *EQUIP*-NF Group at Time 2 (Post-test) for all three dependent variables: a) HIT ($F = 18.44, p < .001$); b) SRM-SF ($F = 9.53, p = .003$); and c) SSIS ($F = 7.81, p = .006$). Results suggest that the *EQUIP Approach* can be effectively implemented through the pedagogical tool of Narrative Filmmaking as part of a regular Technology Education curriculum.

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INDIANNES IN ENGLISH PRONUNCIATION: VARIABLES OF REGION, SOCIETY AND CULTURE

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ABSTRACT

English language is a window, that opens at world-wide information and technology, consequently, occupies the status of International language. India is a multilingual and multicultural country where the taste of water and dialect changes at every four miles. The phonology and alphabet of every regional language i.e. Bangla, Tamil, Telegu, Hindi and Urdu are different and have specific accent.

Hence, the paper focuses on and analyses the following constraints in speaking English –

- Mother Tongue Impact
- Socio-Cultural Constraints
- Socio-Economic Constraints
- Teaching-Learning Limitations

The paper also explores that in India, multilingual variety i.e., Tamil English, Bangla English, Punjabi English, or North Eastern English are accepted and adopted to maintain culture and to save the loss of identity. Similarly, in worldwide culture native varieties like Australian English, British English, Canadian English and American English are adopted and accepted to face the rootlessness of nationality however standard English should be developed by linguists to maintain uniformity among worldwide English speakers.

Key Words: Multilingual, Multicultural, Socio-cultural, Varieties, Accent

INTRODUCTION

The world would be dumb without language; it is a specific gift to human beings. It is a carrier of social institution, a system of communication, a vehicle for literary expression and significant factor in building of a nation. English Language, as an International language opens a window at world - wide information and technology. It is like an incessant stream that has been flowing since a long time and acquired its phonology wherever it travelled. It is the most adaptable and flexible language in the world because it has not only embraced the lexical and linguistic patterns of the visited countries but also adopted the cultural, social, psychological patterns of them. The journey of English language is very long begins with Celtic tongue, it was first European tongue which was later on divided into Gaelic and

Brythonic but after Germanic Conquest in 449 A.D. by Jutes, Saxons and Angles, a new language came into being known as Englisc (English),

hence the English language is originated from the dialects spoken by Germanic tribes. The journey of English language can be divided into three phases-

1. Old English	-----	450 A.D. to 1150A.D.
2. Middle English	-----	1150A.D. to 1500A.D.
3. Modern English	-----	1500A.D. to the present day

Old English had four dialects--Northumbrian, Mercian, West Saxon and Kentish. Northumbrian and Mercian were spoken in the North of the Thames River where Angles were inhabited. Kentish was the dialect of the Jutes in the South East; West Saxon was the dialect of Jutes in South West. After the invasion of Williams, Duke of Normandy i.e. Norman conquest, French became the official language of England. The Middle English had great variety because at that time the dialects were different from county to county. Among them the four Principal dialects - Northern, East Midland, West Midland and Southern were chiefly marked because of pronunciation and vocabulary. The East Midland dialect has accepted and evolved and became the International language of the day. The Modern English is the language of trade and commerce, art and science, information and technology. It denotes a journey to acquire a Standard English; since it opened its bosom to French and Latin words and underwent codification. In standardization of English, the contribution of *Dr. Johnson's Dictionary* and of the great grammarians like Joseph Priestley, Robert Loweth and John Ash etc. cannot be undervalued. Dr. Samuel Johnson provided a systematic arrangement of the words and their spellings in his Dictionary published in 1755; in the same century in 1791, John Walker wrote *A Critical Pronouncing Dictionary and Expositor of the English Language*. It paved the way to modern researches on English Phonology and Phonetics. These scholars provided the proper structure to the language by defining rules and rendered a shape by codification of pronunciation.

ENGLISH - AS A SECOND LANGUAGE IN INDIA

English in India is conditioned by its culture, geography, linguistic habits and sociopsychological patterns. It came in as the language of rulers but became the part and parcel of the country. Though in 1835, Macaulay adhered upon the need of teaching English at schools with a specific aim and Raja Ram Mohan Roy gave his consent on the issue due to

academic, scientific and other reasons. In 1857, through Wood Dispatch, three universities were established in India at Madras, Kolkata and Mumbai and English replaced the Persian and other vernaculars of India. In 1882, the Indian Education Commission suggested that in two to four years of beginning of education, mother tongue should be the medium of instruction but in further education English should be the medium of education. After independence, University Education Commission headed by S. Radha Krishnan published its report (Radha Krishnan S 1950 – 1951) which recommended "...that English be studied in High Schools and in the universities in order that we may keep in touch with the living streams of ever-growing knowledge". The Kothari Education commission (Kothari D S 1964 – 1966 pp 187-188) propounded the three language formula- Hindi, English and a regional language; it was recommended at school level; though it is followed by Central Board of Secondary Education schools and some State Board Schools but some schools did not implement it. Undoubtedly English was accepted as a second language unanimously and India now claims to be world's second largest English speaking country. The data (www.quora.com) says that around 10% of the population or 125 million use English as their first language and very widely a great number of Indian population use English as their second language.

PHONETIC ASPECT OF LANGUAGE

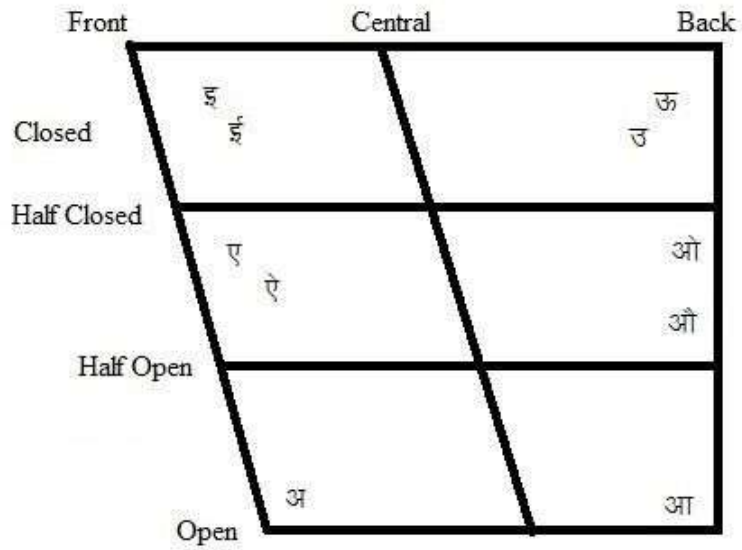
Mother Tongue Impact

Language consists of three aspects- phonetics, linguistics and semiotics. Phonology and Phonetics are basic sciences, though it is said about the words of English language that they are not pronounced as they are written. To study Indianess in English pronunciation we should analyze and examine some Indian languages like Hindi, Tamil, Telgu, Bengali and Punjabi and their pronunciation and accent and how they impact spoken English. Hindi, Bengali and Punjabi belong to Indo Aryan family and originated from Sanskrit; Tamil and Telgu belong to Dravidian family but interacted with and influenced by Sanskrit. In 700 BC Rishi Panini wrote a great treatise on grammar known as 'Ashtadhyayi' in which he created 14 phonemic sets known as Maheshwar Sutra.

Table 1: Maheshwar Sutra

vbm.k	_yd	,vksM+~	,svkSp~	g;ojV~	y.k~	'eM+.kue~
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Figure 1: Place of Articulation

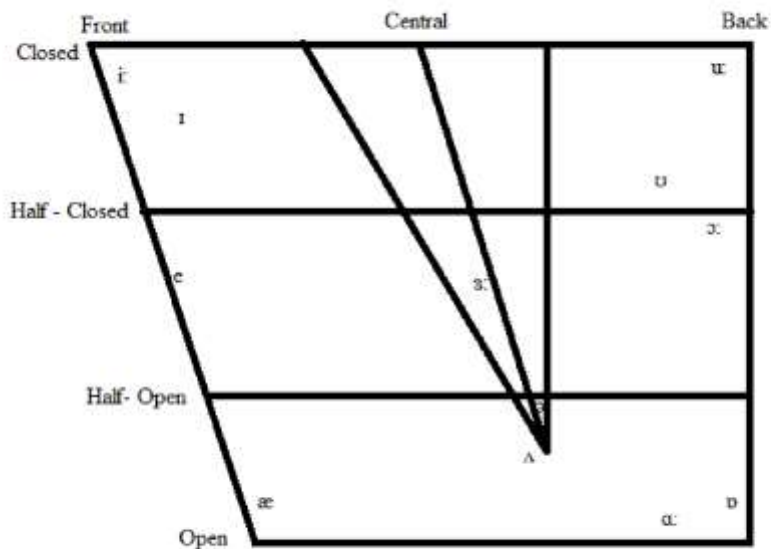


English: - In English we have 05 vowels but 20 vowel sounds that are divided into twelve monophthongs and eight diphthongs

Monophthongs											
ʌ	ɑ:	æ	E	ə	ɜ:	ɪ	i:	ɒ	ɔ:	ʊ	u:

Diphthongs							
ɪə	eə	ʊə	eɪ	aɪ	ɔɪ	oʊ	ɑʊ

Figure 2 – English Place of Articulation



Consonants in Hindi

According to Sanskrit scholars, consonants are divided into three categories-

- 1- **Li'V** (Sparsh Vyanjan) 'dkn;ks ekolkuk% Li''kZ:' (Kadyo Mawsana Sparsha)
All the letters from k(d) to m(e) are known as sparsh vyanjan

doxZ	d [k x ?k M+	¼d.B~;½
poxZ	p N t > ¥	¼rkyO;½
VoxZ	V B M < .k	¼e/wkZU;½
roxZ	r Fk n /k u	¼nUR;½
ioxZ	i Q c Hk e	¼vk'sB;~½

- 2- **vUrLFk** (Antastha) ;,kk;sUrLFkk% (Yanoyntastha)
It means j (:), r (j), l (y), v (o) are called Antastha Vyanjana

- 3- **m'e** (Ushma) - "kym'ek.k% (Shalushman)
It means "k 'k l g f ('k), s, h are called Ushma Vyanjan

In Hindi there are 33 consonants and 3 Sanyukta consonants

Table 2: Place of articulation

Sparsh	Velar	k ¼d½	kh ¼[k½	g ¼x½	gh ¼?k½	
	Palatal	tʃ ¼p½	chh ¼N½	j ¼t½	jha ¼>½	
	Alveolar	t ¼V½				
		B	M	<		They are retroflex in Hindi
	Dental	ʎ ¼r½	θ ¼Fk½	ð ¼n½	dh ¼/k½	
	Bilabial	p ¼i½	p ^h ¼Q½	b ¼c½	b ^h ¼Hk½	
Nasal	m ¼e½	n ¼u½	᳚	M+] ¥] .k		
Ushma Antastha	Lateral	l ¼y½				
	Approximant	j ¼;½	r ¼j½	w ¼o½		
		ʃ ¼''k½	s ¼l½	'k		
	Glottal	h ¼g½				

Sanyukta Consonants

d~ + +'k~ = {k kʃ}

Manner of Articulation		Bilabial	Labio-dental	Dental	Alveolar	Palato-alveolar	Palatal	Velar	Glottal
	Plosive	p b			t d			k g	
	Fricative		f v	θ ð	s z	ʃ ʒ			h
	Affricate					tʃ dʒ			
	Nasal	m			n			ŋ	
	Lateral				l				
	Approximant	w				r	j		

r~ + +j~ = = tr

t~ + +;~ =K jn

Table 3: Place and Manner of Articulation

Source: Roach Peter 2000 p 65

Table 4: Voiceless and Voiced Consonants in Hindi

Voiceless	Voiced
d [k	x ʔk M+
p N	t > ʔ
V B	M <+ .k
r Fk	n /k u
i Q	c Hk e
“k 'k l	

	:j y o
	G

Table 5: Voiceless and Voiced Consonants in English

Voiceless	Voiced
p	b
t	d
k	g
tʃ	dʒ
f	v
θ	ð
s	z
ʃ	ʒ
h	m
	n
	ŋ
	l
	w r j

Through this comparative analysis, we establish the fact that Hindi language has retroflex constants like t̪ (V) in VekVj ¼tamatar means tomato½] dh (B) in BUMk (thanda means cold), d

(M) in Mj (dar means fear) and dh (<)in <hyk (dhila means loose). It is produced with the underside of the tip of the tongue as the active articulator and front of the hard palate as passive articulator. Hindi language also have some consonants like [k (kha), ʔk (gha), N (chha), 'k (sha) and Sanyukta consonant {k¼ k½]=¼ tr½]K ¼jn½- Urdu Language has pharyngeal like Mohammad 'h' sound and uvular consonant in Kalam d+ye (pen)/ d+jhc Kareeb (near). Telgu language has 14 vowels and 34 consonants, consonant G is retroflex. In Tamil, we have 12 vowels and 18 consonants, what is specific in Tamil that every consonant has number of allophones, similar to English. For example, in Tamil k consonant has six allophones. Bengali Language has two n sound n (dental) and ŋ (nasal) of Hindi and one sound of b (bilabial) and s is dental (nUr;~) ʃ is palatal(rkyO;~). In Bengali all the letters are pronounced with rounded lips for example oWlks ¼sit down), tWy ¼water), [kkok s¼drink) etc. In Punjabi

also there is no গা (ghar means house), they speak like 'gar' (xj), clove (laung) is pronounced as '১/৪কাক' ১/২ laang.

The researches have proved that mother tongue leaves a strong impact on the learner and it is very difficult for a second language learner to come out of mother tongue impact and accent yet the language learning theories given by psychologists are helpful for the teachers in teaching the correct pronunciation of language.

APPROCHES TO LANGUAGE LEARNING

Language learning is a mental process, it goes on in subconscious mind since birth, the child learns the language easily which is spoken around him. There are three theories about language learning, the cognitivist theory, behaviorist theory and development interactional theory. The Behaviorist Psychologist Skinner adhered upon imitation in verbal learning. According to him a child imitates the language from his environment; the words and structures of the sentence repeated before him are learned easily and quickly by a child. Noam Chomsky commented (Chomsky N 1959 pp 26-58) upon the theory given by Skinner on verbal behavior and established that human language is more complex. He states that language learning is not a matter of stimulus and response. He propounded the notion of Language Acquisition Device (LAD) which enables the child to make hypotheses about the structure. The Developmental interactionist Jean Piaget and Vygotsky stressed upon biological, social, cognitive and environmental factors.

SOCIO-CULTURAL CONSTRAINTS

Nabaneeta Dev Sen a famous Bengali poet and critic states (Nabaneeta 1972) "Every language is like a snail, it carries its social and cultural history on its back" English is the most adaptable and flexible language, it has accepted numerous words which denotes Indian costumes and culture. The diversity of socio-cultural, regional and psychological environment of the individual generates the mechanism of language and increases the frontiers of communication beyond the individual self to cultural and natural identity. After the Anglo-Saxon period, English has become a global phenomenon, a linguistic key used successfully for opening borders between nations. It has acquired as the lingua franca in many regions around the globe. Therefore, it is achieving dominance for its quality of acquiring new identities and its power of assimilation etc. and varies from place to place and region to region. Where two languages have contact

over a certain period of time, they naturally influence each other. Words grow and develop, they change and get modified, they die and they are even reborn with new contexts. They are taken from one language and are adopted to the other for example -

'Turkish' word 'kahveh' has been passed on to Arabic 'Kahva' from there the Dutch borrowed it as 'koffie' and finally it was taken over by the English in the form of 'coffee'. Similarly; 'cot' from Hindi [kkV 'khaat' which is from Sanskrit '[kV~ok' 'khatva', 'dharma' from Pali '/kEe' 'dharma' and Sanskrit 'Dharm' akin to Latin term 'divine Law'.

In the same way, since English Language and Sanskrit language belong to Indo-European language family they have numerous cognate terms;

English 'mother' is a cognate of Sanskrit 'mater'

'father'	–	'pitar'	'brother'	–	'bhratar'
'sister'	–	'svasar'	'daughter'	–	'duhitar'
'son'	–	'sunu'	'man'	–	'manu/ manav'

Many a time socio- cultural impacts have the positive influence on the language but sometimes it spoils the standards of correctness. In India when English travels to local regions, the pronunciations of words are changed.

English	Hindi
Sentry	Santry (sentri:)
Jam	Jaam (Ja:m)
Orchid (ɔ:kid)	Orchid (ɔ:tʃid)
Muscle	Muscle (muskəl)
School	School (isku:l)

Multilingualism and Multiculturalism are frequent phenomenon in India. At many of the places more than one language is spoken. Consequently, Second Language Acquisition Research has increasingly focused on multilingual contexts. Claire opines (Kramsch C pp221-240) "Acknowledging the Second Language Acquisition now a day should be

seen as the acquisition of multilingual and multicultural competencies even if the object of instruction is one standard linguistic system”

In many multilingual societies like India the speakers use- Code- Mixing and Code- Switching to communication themselves. Code- Mixing and Code- Switching are the two types of linguistic mixing. Code-Mixing is the use of elements, mostly nouns from one language in an utterance to another language e.g.

“Oh ! I can't walk with this 'Jhola' in my hand”. (Jhola-is an old fashioned bag) Code-Switching is a change from one language to another in the same conversation.

“See I took a loaf of bread usme thoda makhan failaya aur kha liya”. (... spread some butter on it and ate.)

This linguistic mixing in Indian context can be labelled as Hinglish as created a new language.

SOCIO-ECONOMIC CONSTRAINTS

England is regarded as the temple of learning where the people come for higher education but in the decade of 1980 with the outbreak of information technology, the globe has been transformed into a village and trade and commerce has contracted the world into a market where the people of various nationalities are working in multinational companies at different places and they communicate in English among different linguistic regions of India. Even in Southern States of India, it is used as a link language, as a means of communication. Consequently, according to socio-economic class its expression and pronunciation has been constrained.

The American linguist Willian Labov made his survey (Labov W 1972) on The Social Stratification of English in New York City in 1966 in which he chose three stores- Saks,

Macy's and S.Klein and analyzed how the //r// sound was produced. He researched that due to socio-economic factors the use of language and its pronunciation are influenced. In India also it is found that the people of higher socio-economic class maintains standards of English whereas middle class in spite of being knowledgeable unable to maintain standards due to lack of proper training of the language. And the lower middle class suffers with incorrectness since their language learning is

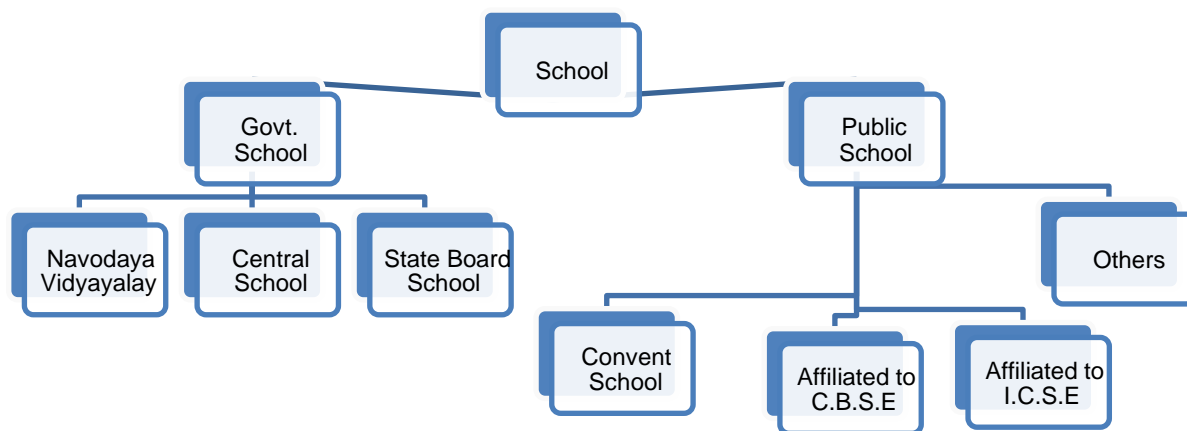
based on the theory of imitation. For example, time is 'tame', what is 'whaat', where is 'whare' and why is 'bhai' for them.

TEACHING LEARNING LIMITATIONS

There is a need of standard Indian English and its teaching and training. In India, all the subjects like Medicine, Law, Science, Economics, Business and Administration are taught in English. So the significance of writing and speaking of correct English with right pronunciation and right intonation has increased more. In 1971 Braj Bihari Kachru commented (Kachru B B 1986 pp 240-44) upon teaching methodology of English in India. "The teachers are not trained at all in the basic methodology of teaching language or in teaching the structure of English. This has created a serious pedagogical and educational problem"

Countries like India suffers with the problem of teaching methods. There are two types of schools in India. The division is not on the basis of medium since medium is not the criterion of the de-standardization of language; the division is on the basis of government policies:

The Structure of Indian School



In Central School and Govt. Public School, teachers are trained through Workshops Orientations and Refresher Courses etc. whereas in other school, the teachers only imitate their teachers and whosoever come into their contact. It is realized that in a city like Aligarh students of same age, of the same place and of the same socio- economic groups have different pronunciation due to different teaching methodology and teachers, therefore teaching learning skills and methods play an important role in teaching language.

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Language is ever developing phenomenon. It always constitutes a scope of improvement, enhancement and inter-changing aspects. The present scenario of information and technology is opening a vista of acquiring more than one language. Therefore, learning through comparative analysis pave the way to the new learning. The researches have established that children learn a language more quickly than adults and if we distinguish gender, women learn the language faster than men, so there is a need to develop aptitude and attitude towards learning English language and to maintain Standard English. The present study enables us to draw the following inferences;

1. The analysis suggests that the history of English Language is age old and flexible. Before coming into the global context it has gone through various changes and adaptation, it is also influenced by the people who travelled its native place.
2. The Phonology of language is influenced by mother tongue. Therefore, multilingual countries like India have variety of accents so to say sometimes de-standardize language.
3. Regional languages, cultural past and social history have a deep impact on language and it sometimes contribute to learn new language. To save the loss of identity this new language is adopted and accepted.
4. After the boom of Call Center Industry, a mushrooming of Spoken English Institutes have been seen in all over the world, it catered the need of the crowd that wants to speak in English but they have de-standardized English Language.
5. To develop the Standards of English Language in India or in any other country of the world English language Learning Program should be introduced and Language lab should be established in every school to train the students and teachers.
6. Some Courses should be designed specifically keeping in mind the phonetical, lexical and structural parts of the language, so that standard English should be developed to maintain uniformity among world- wide English speakers.

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Performing gender, asserting individual identity: A study of 'The Millstone' of Margaret Drabble.

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Abstract:

Post-modern ideology is a new perspective to look at the arena of Gender study. Exploring a long journey of 'womanhood', the post-colonial and post modern aspects have transformed the notion of 'Gendered female' in to the present status of new 'Woman'. This new identity asserts to establish the female as 'female' by choice or by the role they 'perform'.

Post-modern feminist like Margaret Drabble is quite successful in portraying the pen-picture of these new 'Woman' by giving voice to those 'modern women'; who prefers to be 'woman' as they are or as they like to be, but not by influence of any social hegemony. Always, having both a career and a family was a very unlikely combination for a woman. The oppressive attitude of a patriarchal society which restrained women's ambitions certainly caused many a problem for independent minded women. 'The Millstone' of Drabble has reflected such a story of 'oppression' which compels her to lead a life of 'single mother' against all odds of her life. The aim of this proposed paper is to explore the individual identity issues of women based on their performance as human being generally and specially, as gendered being as perceived by the society they belong to.

Key words: Feminism, Gender studies, Post-colonialism, Post-modernism, Patriarchy.

Struggling for a balanced civilized society, human being has gone through various phases of development since the inception of human society. Throughout this journey, they have strived in various ways and manners. One of such struggles, leads human being to 'power politics' i.e., superiority of existence in terms of caste, creed, gender and the like. The weaker section comes in contrast with the stronger ones to establish their homogeneity and mostly, the female side. The introduction of education has enlightened human societies which encouraged having a stable and equal society based on equal status of all human being. In spite of that a particular group of people denied to be civilized even after the realization of the need to live in a balanced society. They still practiced to hold superiority of status and impose their ideology on the weaker sections of the society. This cultural and social hegemony lead to movements like 'gender equality movement' or 'feminist movement' in its various phases like first wave, second wave, third wave of feminism and the like. In the

post-modern era of human evolution feminism has reached its post-modern stage inviting a new ideology which cultivates the idea of new 'Women' holding the side and sense of pro-human, though not anti-male.

According to the post-modern feminism, identity of human being is dependent on the way they perform as a member of a society. Based on their performance, they hold and assert their individual identity which is rather humanistic than feminist. Literature is the mirror of life, which gives a factual definition of the status of human being in the contemporary scenario. As is the condition of the female part in the society, it encourages the writer to represent the same reflecting the long story of trauma and victimization upon the weaker section. Judith Butler, in her book 'Gender Trouble' (1990); draws on and criticizes the work of Simone de Beauvoir, Michel Foucault and Jacques Lacan as well as Luce Irigaray stating that what we conventionally regard as 'feminine' is only a reflection of what is constructed as masculine. Those who draws attention towards further development of earlier stages of feminism, view postmodern feminism as a mixer of post-structuralism, post-modernism and French feminism. Post-modern feminism intends to destabilize the patriarchal norms entrenched in societies that have led to gender inequality.

The aim of this paper is to explore the individual identity issues of women based on their performance as human being generally and as gendered being, specially, as perceived by the society they belong to. While going into details of this, Drabble's protagonist 'Rosamund's' plight of motherhood will be taken into account to represent her role as a member of society on the basis of her performance.

Feminist ideas are relevant in each generation of movements in its own way. Modernism and post modernism are not that strange to different phases of feminist movements, as the greater human get attached to science and technology, the lesser becomes the hold of traditional beliefs

and ideologies. Although, there are various aspects to be talked about which are truly specific to feminist movements of different ages. If we consider post-modern feminist era, the common assumption is that the modern professional woman is liberated in all facets of life and this female liberation includes sexual emancipation as well. But things differ in practice or in practical life, for example, pregnancy, of an unmarried woman are still regarded as odd and sin in modern day. This very aspect of the so-called liberated women, having different social constraints will be looked upon in this paper, with critical analysis of a character called Rosamund Stacey of 'Millstone' by Margaret Drabble.

Margaret Drabble, born in 5th June 1939; in Sheffield, United States is one of the best feminist writers of all the time. She grew up at a time when traditional gender roles still seemed to constrict women to 'the domestic world of the home' and rather denied them a professional life. Having both a career and a family was a very unlikely combination. The oppressive attitude of a patriarchal society which restrained women's ambitions certainly caused many a problem for independent minded women. Drabble had to witness the resulting frustration and unhappiness in her own mother who once an aspiring Cambridge student gave up her dreams of a profession when getting married. Drabble's mother like most women of her generation thus restricted herself to 'a traditional gender role, which placed her in a dependent and therefore, socially inferior position to her husband'.

'Millstone' of Margaret Drabble is a tale of sexual liberation in the swinging of 60th that retains its power to provoke, and lays a milestone, in field of post-modern feminist study. 'The Millstone' is written in the first person, in the voice of Rosamund, the well brought up and well-educated daughter of middle-class socialists, doing research on Elizabeth sonnet sequences. The story talks about 'life's little ironies' centers on a particularly crucial one 'Rosamund's only sexual encounter results in her becoming pregnant'.

Right after the birth of the baby girl, the nursing staff wheeled Rosamund Stacey off to a ward and put her to bed and gave her some sleeping pills and assured the new mother that she would fall asleep at once and be out till the morning. But the proud mother didn't sleep; instead, she lay awake for two hours, unable to get over her happiness. She fails to describe in words, how she feels after being mother of a cute baby girl. Rosamund was a woman and she played that role naturally and spontaneously, without anybody's help of any sort; both mental and physical. She was a complete woman and to prove her womanhood, she refused help even from her friend Lydia or Sister Beatrice or her own parents or brother. She enjoyed the whole period of pregnancy until the child was born, and even her stay in hospital was quite entertaining, fortified by the superior beauty and intelligence of her child.

“I was able to withstand various irritations, such as having a label at the end of my bed with the initial U, which stood, I was told, for Unmarried, and a perpetual succession of medical students who kept taking my temperature and measuring various parts of me with cold wooden rulers and making feeble jokes ...”

These are the parallel experiences of Rosamund, along with motherhood, but, honestly and without harming others, she handled everything very carefully and skillfully, despite having a phobia for any medical treatment, injections etc. Very skillfully and successfully, she gave birth to her baby, without presence of anybody, of her family members and near and dear ones to boost up her and compensate the presence of a father of the new born. Rosamund Stacey preferred and decided to go with the nature and the natural process of womanhood of which procreation is an integral part. She dared to minimize the social rules and regulations in this process, which are not at all common phenomena to human as a social being. Even she did not feel it necessary to inform or find out the biological father of the baby. And that was not under any compulsion, rather it was her choice to be a 'single mother'. Rosamund is a very strong lady and

she wants to prove her feminist identity by any means without paying any heed to the social norms, but she was a 'human' above all, which proves in the following lines of the story;

“ On my last, ninth evening, however, she could not make it, she rang during the afternoon to leave a message, and I thought that I would not mind, but when the visiting time came and the shuffling, silent husbands arrived I drew my flimsy curtain and turned my head into the pillow and wept. I kept telling myself as I wept that it was nothing, just reaction, that magic excuse for all affliction, and it probably was too, but none the less painful for that. . . .”

Her approach to life is not only against the system, but with the greater system that is Nature. She is rather humanistic in her feministic approach to deal with life. The protagonist wants to show the world that, there is nothing wrong to accept the natural process. She has adopted the way, she liked to or what she felt she should do in the path of her life. If she is a woman, she has those organs which contribute in the procreation system of human, and she has just done her job as a woman, rather performed her role of womanhood. She has asserted her identity of woman by accepting this process and simply nothing more than that.

Rosamund Stacey, the unmarried mother in her hospital bed, just after the child birth when the nurse gives a medicine, she was expecting rest of her body in terms of a drowsy sleep after the child birth, but she could not because, she was so filled with so much emotions, that is, love for the new born and a completeness within herself that she could not sleep. It reveals how happy the new mother is, within herself! Margaret Drabble manages to describe the image of a modern woman in the most convincing details and in full accuracy in the character of Rosamund. The protagonist was never in doubt what to do or what not to do. On the other hand, there were many challenges in front of her while giving birth to her dream child, but she acted as a role model in women's struggle for choice; to live the

life they want and decide on their own life. Margaret Drabble, in her dream character called 'Rosamund' gives the interpretation of free ideas such as giving birth to a child out of wed-lock and consciously refusing to get married which was a challenge even for the British society then in 1060s. this choice, which may be simplified in the present reality in some developed places of the world, but not everywhere, was appraised as a kind of challenge to society by a Cambridge graduate and PhD researcher molded in the academic environment of the University of the 1960s. When Rosamund, became pregnant of an illegitimate child decided to give birth to her and grow her up, encountered her daughter's father after long years, it was Rosamund's choice not to tell him about his being the father of her daughter and Octavia being their child.

The concept of 'family' has been rapidly changing in the course of the time. Now-a-days, science and technology, has been changing the idea of the smallest group of a society called 'family' which earlier consisted parents, grandparents and children, now, transformed to mother-child or father-child-like members. Father, though biologically identical in the process of procreation, does not actually play any role or in fact can say that, he is quite alien to the stages of development of a fetus in a mother's womb. It can be compared to language acquisition and language learning in that sense. Motherhood can be acquired but to be a 'father' one has to learn things or have to develop the instincts to an extensive way. So, what Rosamund Stacey has done to have the baby is truly natural, by probing that to perform the role of gender, it hardly needs help of the opposite one, which traditionally taken as exigent. In that case, if Rosamund, decided to be a 'single mother', and dared to take the responsibility of the baby, it is not only a feministic, rather a humanistic approach. Post-modern feminism encourages humanistic ideas which try to establish equal opportunity to all human being irrespective of gender, caste and creed. Above all, the plight of the protagonist was not under any compulsion, but it was a choice of the courageous lady, who has a

style not to offend or disturb others at any cost. Even she did not inform her parents of her approaching motherhood. She wrote a letter to her elder sister but she was not expecting any help or assistance from her.

In near future or soon, parent would be synonymous to 'Mother' or 'father' only, if we see the latest development of modern and post-modern familial values. As men have been on the way to progress, they have less popularity or less value of familial relations. They don't give much value to co-existence of family members. They prefer to earn their own bread, cook for oneself, does not like to share rooms, and many more. In that phase of life, there is nothing strange, if a woman like Rosamund, decides to be a 'single mother' even without the knowledge of her parents in whose house she was residing for long.

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QUALITY ASSESSMENT OF SIMULTANEOUS INTERPRETING: TEACHING AND LEARNING PERSPECTIVE TO ENGLISH AND ARABIC RENDITIONS

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Abstract

Despite the unprecedented interest in interpreting teaching and training, there exists a gap in the knowledge of quality assessment of simultaneous interpreting (SI) in the academia. This study aims to investigate the assessment of the quality of SI from a teaching and learning perspective, in a new way especially of looking at holistic and subjective judgements. It raises three questions. How to make assessments? How to design a rubric? How to use assessments and rubrics to help teachers and learners get quality education? This multidisciplinary study derives its theoretical tenets from interpreting studies and interactive pedagogical assessment,

employing case study and questionnaire methods. The data was collected from actual assessments of bi-directional English/Arabic renditions, given to final-year university learners of SI unit. Proper assessment and clear rubrics 'with some holistic and subjective' characteristics can help enhance teachers' assessment and learners' creative performance.

Keywords: Simultaneous Interpreting, Assessment, Rubrics

INTRODUCTION

Despite the unprecedented interest in interpretation teaching and training, there exists a gap in the knowledge of assessing the quality of simultaneous interpreting (SI) in academia that makes assessing a performance a challenge. Campbell and Hale (2003) argue that serious concerns about SI assessment validity and reliability should be clarified (see also Hatim and Mason, 1997; Sawyer, 2004). Assessment in education is defined as "an action, usually in measurable terms, to determine the importance, size, or value of a skill or subject knowledge" (Wu, 2010,p.30). The terms 'test' and 'assessment' are used here interchangeably.

Interpreting is one of the most complicated human activities, especially on the cognitive and communicative levels (Liu, 2001,p.86). Therefore, examiners, scholars and trainers become worried about inconsistent, holistic, and subjective judgements (Wu, 2010,p.7). Furthermore, SI in industry vanishes once performed, and "what remains is the impressions received by the audience" (Riccardi, 2002,p.116). Recordings are sometimes used for evidence in education and industry (Ahmed, 2016,pp.185-186). SI assessment in this context is an under-researched challenging area.

Hence, SI researchers suggest multidisciplinary approaches based on disciplines like language testing and educational assessment to better address the issue (Hatim and Mason, 1997,pp.165-166; Sawyer, 2004,p.93; Pöchhacker, 2004,p.187). Campbell and Hale explain the literature is still "in its infancy" and it can benefit significantly from educational evaluation (2003, p.221).Valid and reliable assessment is inseparable from proper education. Sawyer presumes that "High quality education is based upon sound assessment" since participants should have 'evidence' for being assessed objectively according to Intended Learning Outcomes (2004, pp.5-7).

Therefore, this study aims to investigate SI assessment from a teaching and learning perspective, in a new way especially of looking at holistic and subjective judgements. It raises three questions about how to make assessments, design a rubric, and use them to help teachers and learners get quality education. It is a qualitative and quantitative multidisciplinary study delving into interpreting studies and interactive pedagogical assessment, through case study and questionnaire. The data is collected from actual assessments of bi-directional renditions of speeches from English (Language B) into Arabic (Language A) and vice versa, given to final-year university learners registered in SI unit. Its significance lies primarily

in multidisciplinary, teacher/learner perspective and the new way of looking at quality and creativity. The study is divided into introduction, literature review, theory, methods, findings and discussion, and conclusion and implications.

REVIEW OF THE LITERATURE

Most studies on SI assessment depend on surveys and interviews whose validity is questioned or tackle SI products as texts i.e. 'talk-as-text' (Wadensjö, 1998, p.79).

Experiential and Impressionistic Research

Studies on SI quality started in industry rather than academia in the 1980s. They tackle users' expectations. Bühler (1986; in Wu, 2010) examined experts' expectations regarding fluency, accent, cohesion, grammar, completeness, style, etc. But experts' opinions may not reflect the other users'. Kurz (2001) extended Bühler's framework to include other end-users and concluded that interpreters have higher expectations. These studies are 'experiential and impressionistic' (Sawyer, 2004,p.20) and exclude other factors (Kalina, 2005).

More Systematic Research

Since the 1990s researchers have approached SI quality more systematically and from different perspectives, like linguistic analysis, the interpreter's role and mediation, audience and speaker's evaluation (Kurz, 2001; Pöchhacker, 2001). Kocpczyński investigates conference interpreting from linguistic and pragmatic perspectives (1994). Wadensjö's (1998, pp.50-52) explores the quality of interpreting by expalining where the interpreter's loyalty should go. Kalina (2005)'s psychological approach utilizes a datasheet listing 77 quality items. Townsley (2007) maintains that SI service providers do not concur about the quality of interpreting. Milcu (2012) deems SI assessment tools as subjective and often based on the classical approach 'the interpretation sounds good'. She proposes a vague and complicated scale of error analysis, errors, holistic method, and competence.

Interest in SI and Assessment in Education

Lately, an interest in SI assessment for education has emerged. Pöchhacker (1994, 2001) differentiates between quality assurance professionally and educationally. His model is based on communication and interaction between the various actors (2004). Similarly, Riccardi (2002) distinguishes between two assessment criteria: macrocriteria for professional interpreters (e.g. equivalence, accuracy, appropriateness) and microcriteria for learners (e.g. register, omissions, alterations), but the validity of her research tools needs further testing (p.125). Sawyer (2004)

ascertains that quality education requires sound curriculum and assessment. His scientific and humanistic approaches consider curriculum as a process and interaction. He admits the inability of his model to deal with all aspects of SI assessment. Carroll attempted a scale for measuring machine translation intelligibility and informativeness (1966; in Tiselius, 2005). Tiselius adapted Carroll's method to suit SI, but her generalisation may raise doubts. A large-scale survey concludes that professional experience determines the assessment in higher education and that test design is usually subjective and intuitive (Wu, 2010,p.10). Angelelli (2009) and Jacobson (2009) stress the need for a more comprehensive model. Results of evaluating Australian Sign Language refer to assessment uncertainty and subjectivity (Wang et.al, 2015). Nadir studies the 'holistic and impressionistic' features persistent to SI assessment (2017,p.1). A bird's-eye view shows 'a very uneven picture' (Pöchhacker, 2001,p.411). Little has been done to fully understand the issue.

THEORY Wu's Conceptual Model of SI Test Constructs

Wu, who noticed the 'holistic and subjective' or impressionistic judgement of most SI examiners, assumes "understanding how the examiners exercise their judgement.. can help balancing out the ephemeral nature of SI in assessment" (2010,p.7). Investigating 30 examiners' assessments, Wu thinks six factors affect performances: *presentation and delivery, fidelity and completeness, audience point of view, interpreting skills and strategies, foundation abilities of interpreting and examiner behavior*; the first five are assessment criteria.

Presentation and delivery refers to learners' vocal presentation and language usage, with three dimensions acoustic, word/phrase usage and flow of information (Wu, 2010, pp.161-181). *Fidelity and completeness* encompasses faithfulness and message completeness; this implies content accuracy, speaker intention and contextual consistency. *Audience point of view* means the interpreter should deliver the message faithfully from the audience perspective instead of the examiners'. *Interpreting skills and strategies* denotes resourcefulness (skills and strategies, background, preparation and anticipation of the topic) and multitasking. Wu adopts Gile's Efforts Model (1995) of SI: listening and analysing the original, memorizing, and producing the target. *Foundation abilities for interpreting* are related to personality and aptitude (like staying calm under stress) and comprehension. Of the five criteria, fidelity and completeness weighs 56%, and presentation and delivery 30%. Wu criticizes the rest of criteria which are difficult to operate in exams and concludes that examiners are subjective and find it hard to evaluate audience opinion. He admits his inability to "identify a prevailing pattern of the examiners' use of the assessment criteria in relation to their judgements" (pp.208-209). However, his model is useful.

Brown's Interactive Approach

Since the 1990s, 'assessment' has been energized with some freedom and responsibility in testing. Brown argues that we should trust our subjectivity and move away from the 'tyranny' of traditional objectivity as "our challenge was to test impersonal, creative, communicative, interactive skills, and in doing so, to place some trust in our subjectivity, our intuition" (2007,p.461). It should target "more subjective evaluation, more individualism, and more interaction in the process of offering feedback better possibilities for intrinsic motivation, and ultimately greater validity" (p.462). An assessment becomes an interaction between teachers and learners. There are five assessment principles (Brown, 2007,pp.446-451). A good assessment should be: *practical*, financially, time-wise, and administratively; *reliable*, consistent and dependable (this applies to the test, its administration, test-taker and scoring); *valid*, measuring what it intends to measure; *authentic*, real world-inspired; and providing a *washback* of learners' strengths and weaknesses.

METHODS

From the problem statement and aim of the study, I was able to raise three questions

How to make assessments? How to design a rubric? How to use assessments and rubrics to help teachers and learners get quality education? The study approached the issue from a multidisciplinary perspective based on Wu's categorisation of SI assessment criteria with some amendments and Brown's interactive theory, through case study and questionnaire methods.

Participants

Participants are two teachers (also called examiners or markers) and learners. One teacher has a long academic and practical experience, referred to as Teacher 1 and the other with a close experience but in translation, Teacher 2. Training blind-marking sessions were organised before and during the semester to guarantee the consistency and reliability of results. Learners (L) are 100 undergraduates, the whole population of final year university students of languages, studying SI (Fall semester 2019). The learners were divided into 5 groups, 4 taught and examined by Teacher 1 and 1 by Teacher 2. The questionnaire population consists of 60 random students who happened to be available at the time of the questionnaire.

Data collection and Procedure

The data was collected from 3 formal assessments, a rubric and a questionnaire. Each assessment followed Brown (2007)'s 7 steps to make a good assessment: a) assess toward clear, unambiguous objectives; b)

draw up assessment specifications from objectives; c) draft your assessment; d) revise your assessment; e) final-edit; f) utilise your feedback; and g) provide ample washback. Assessments, extracted from real speeches were given in Weeks 5 (Assessment 1/A), 7 (Mid-term Exam), 11 (Assessment 1/B) and 14 (Final-term Exam). Performances were recorded on CDs for authentication and easy retrieval. Examiners, First Markers (FM) in this case, heard performances, compared them to originals and gave each learner a mark according to a rubric designed in the light of the Intended Learning Objectives of the unit, Then 20% of total performances was second-marked by a Second Marker (SM), and selected randomly from various levels of performances. This means the FM's group(s) was second-marked by the SM while the SM's was second-marked by FM. The examiners' marks were presented in tables and graphs for analysis and discussion from the teacher's perspective.

The questionnaire was conducted in Week 12 to address the issue from the learners' perspective. It asked them to listen to assessment 1/B, given in Week 11, and use the rubric to mark themselves. Teacher 1 clarified the overall goal and objective of this process and gave instructions clearly. Their marks were compared to Teacher 1's and the findings were presented in tables and graphs for analysis and discussion. They were also asked to 'rate the easiness of using this rubric' on a scale from very easy to very difficult, to choose from totally agree to totally disagree 'how far the rubric can help them improve their performance', and to answer an open-ended question about their suggestions for a more useful rubric.

Making Assessments

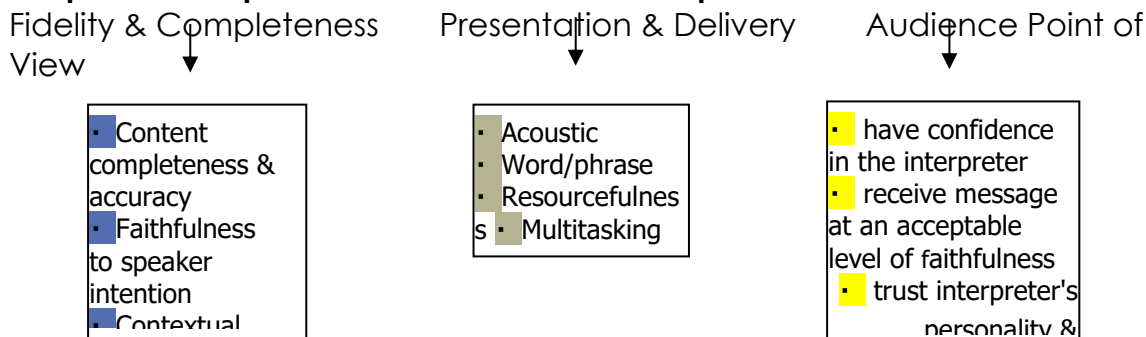
The Intended Learning Outcomes for this unit are set clearly, so that learners are able to demonstrate the basic knowledge necessary for understanding SI nature and acquire professional skills and competencies gradually under various challenges e.g. stress, time, speed-rate, language competency, etc. The Egyptian Ministry of Higher Education identifies three assessments: mid- and final-term exams and a coursework whose weights are 20%, 30% and 50% respectively. Assessments reflect gradual time stress (ranging from 5-10 minutes), difficulty of speeches and speed rate (wpm). Each of the three assessments includes bi-directional renditions. Brown (2007)'s five assessment specifications were duly taken into consideration.

Designing the Rubric

As mentioned above, Wu (2010) demonstrates 5 criteria of SI assessment. In fact, 'SI skills and strategies' and 'foundation abilities of interpreting' can stand as subcategories of 'presentation and delivery' and 'audience point of view' respectively. SI skills and strategies are used naturally in interpreting. Also, the interpreter's personality and aptitude can be sensed from the audience evaluation. Hence, to design a simplified rubric

adapted from Wu's study, three descriptors arise here: fidelity and completeness, presentation and delivery and audience point of view (see Shape 1).

Shape 1: An explanation of the Rubric Descriptors



Wu's results assign the following weight for his criteria: 56% for fidelity and completeness, 30% presentation and delivery, and 14% for the rest (2.4% audience point of view, 6.1% interpreting skills and strategies and 5.4% personality and aptitude). This distribution gives a minimal percentage to audience point of view (in my terms 2.4% plus 5.4%). To overcome the dissatisfaction with SI services, teachers should put more emphasis on audience evaluation, though difficult to measure. Based on this rationale then, marks are going to be redistributed here: 50% for fidelity and completeness, 30% presentation and delivery, and 20% audience point of view. These are not clear-cut criteria however (check the appendix). Thus this rubric combines between holistic (evaluating intuitively each criterion as a whole) and analytic (with a more detailed rating scale) features.

The researcher was aware of the study limitations. There is no guarantee that examiners and learners use the rubric only in assessment. Examiners' second-marking and learners-FM's blind-marking were manipulated. This may result in SM getting affected by FM's mark, so the researcher held marking sessions and adopted SF-SM turn-taking to maintain reliability and consistency. The size and type of data could have been larger. Results need more testing.

FINDINGS AND DISCUSSION

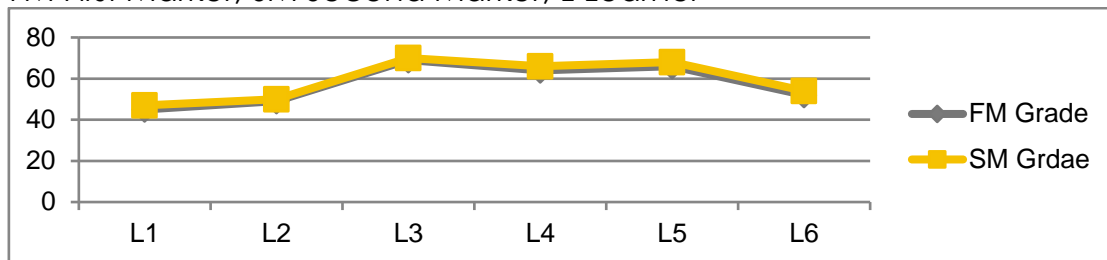
The results of this study are given below. Only differences between the two FM and SM marks are reported in Tables 1-7.

Table 1 (see also Graph 1) shows the differences between the marks given by Teacher 1 as a First Marker (FM) and Teacher 2 as a second marker (SM) of 20%, i.e. 15 out of 75. The mark is calculated from 100. 9 marks are similar, so not reported. Differences (6) range from 1%-2%, signifying high consistency between both.

Table 1: Assessment 1/A Marks Given by Teacher 1 (FM) and Teacher 2 (SM)

SI Learner	FM	SM
L1	45	47
L2	49	50
L3	69	70
L4	64	66
L5	66	68
L6	52	54

FM First Marker, SM Second Marker, L Learner



Graph 1: Difference between Teacher 1 (FM) and Teacher 2 (SM), Assessment 1/A

In Table 2 the differences between marks are presented, but this time Teacher 2 is FM and Teacher 1 SM of 10 renditions. 3 marks are similar and differences range from 1%-4%, reflecting high consistency too.

Table 2: Assessment 1/A Marks Given by Teacher 2 (FM) and Teacher 1 (SM)

SI Learner	FM	SM
L1	87	83
L2	86	87
L3	83	79
L4	59	55
L5	91	87
L6	78	74
L7	77	74

The results of the second part of assignment 1 (1/B) is demonstrated in Table 3 showing the differences (7 out of 15) between those given by Teacher 1 as FM and Teacher 2 as SM. Differences are minor, 2%.

Table 3: Assessment 1/B Marks Given by Teacher 1 (FM) and Teacher 2 (SM)

SI Learner	FM	SM
L1	63	65
L2	62	64
L3	61	63

L4	60	62
L5	60	62
L6	70	72
L7	70	72

While Table 4 reveals high consistency between the marks given by Teacher 2 as FM and Teacher 1 as SM regarding the second part of assignment 1, 1/B. Differences (6 out of 10) are minus or plus 3%-6%.

Table 4: Assessment 1/B Marks Given by Teacher 2 (FM) and Teacher 1 (SM)

SI Learner	FM	SM
L1	89	85
L2	83	78
L3	80	77
L4	86	81
L5	82	76
L6	78	73

Moving to Final-term Exam, Table 5 shows the differences between the marks given for a batch of renditions marked by Teacher 1 as FM and Teacher 2 SM of 20%. Differences (4 out of 15) range from plus or minus 1%-6%.

Table 5: Final Exam Marks Given by Teacher 1 (FM) and Teacher 2 (SM)

SI Learner	FM	SM
L1	44	50
L2	70	67
L3	70	69
L4	45	50

For the batch marked by Teacher 2 as FM and Teacher 1 as SM, differences range from minus or plus 4%-6% as shown in Table 6 within consistent results.

Table 6: Final Exam Marks Given by Teacher 2 (FM) and Teacher 1 (SM)

SI Learner	FM	SM
L1	70	64
L2	74	70
L3	70	65

There are no differences (0 out of 15) between the marks given by Teacher1 as FM and Teacher 2 as SM in mid-term exam; nothing is reported in a table. Meanwhile, Table 7 shows 2-7% differences (3 out of 10) between the marks given by Teacher 1 as SM and Teacher 2 as FM.

Table 7: Mid-term Exam Marks Given by Teacher 2 (FM) and Teacher 1 (SM)

SI Learner	FM	SM
L1	58	65
L2	60	67
L3	40	42

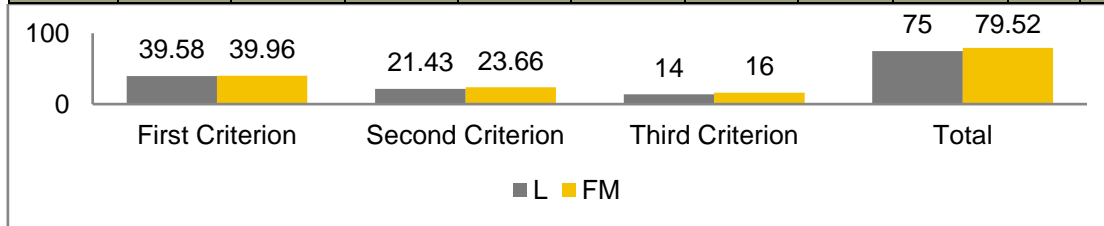
The previous tables indicate that out of 80 second-marked performances, 44 (55%) show no differences between FM and SM marks, while 36 (45%) show differences of 1%-7%. The data reflects high consistency. Tables 1-7 deal with the teachers' perspective, whereas Table 8 (see also Graph 2) tackles the learners' perspective, where they mark assignment 1/B, using the same rubric for the three criteria.

Table 8: Learners' vs. FM's Marks with their Higher (HE) or Lower Expectations (LE)

Criteria Learner	L: 1st Criterion	FM:1st Criterion	L: 2nd Criterion	FM:2nd Criterion	L: 3rd Criterion	FM:3rd Criterion	L: Total	FM: Total	HE	LE
L1	35	36.5	26	23.5	12	15	73	75		2
L2	45	37.5	25	20.5	18	15	88	73	15	
L3	40	39	20	24	15	16	75	77		2
L4	40	37	20	20	12	15	72	72	-	-
L5	25	45	15	27	10	18	50	90	40	
L6	50	41	26	25	17	16	93	82	11	
L7	45	41	20	25	10	17	75	83		8
L8	30	44	20	27	10	19	60	90		30
L9	45	41	20	23	15	16	80	80	-	-
L10	45	44	22	26	14	17	81	87		6
L11	48	48	27	28	19	19	94	95		1
L12	40	36	22	20	15	14	77	70	7	
L13	45	44	23	26	15	17	83	87		4
L14	49	48	28.5	28	19	19	96.5	95	1.5	
L15	38	40	19	24	13	16	70	80		10
L16	37	42	17	23	12	16	66	81		15
L17	40	38	15	23	14	16	69	77		8
L18	40	43	20	26	12	17	72	86		14
L19	37	39	15	22	10	16	62	77		15
L20	40	35.5	20	20	15	14.5	75	70	5	

L21	40	41	15	25	10	16	65	82		20
L22	44	42	27	26	17	17	88	85	3	
L23	40	46	20	26	15	18	75	90		15
L24	30	35	20	23	15	15	65	73		8
L25	35	36	15	22	12	15	62	73		11
L26	35	39	20	23.5	15	15.5	70	78		8
L27	40	36.5	20	23	15	15.5	75	75	-	-
L28	30	40	20	22	10	15	60	77		17
L29	40	45	23	26	17	17	80	88		8
L30	43	46	25	26	15	18	83	90		7
L31	40	41	25	24	14	16	79	81		2
L32	46	42	25	25	15	16	86	84	2	
L33	42	46	26	28	14	18	82	92		10
L34	45	35	22	20	15	15	82	70	12	
L35	45	44	26	26	18	18	89	88	2	
L36	40	46	20	27	15	18	75	91		16
L37	45	45	25	27	15	17	85	89		4
L38	40	41	20	25	10	16	70	82		12
L39	25	39	13	23.5	9	16.5	47	79		32
L40	40	25	20	15	15	10	75	50	25	
L41	35	35	20	22	14	15	69	72		3
L42	40	47	25	29	17	19	82	93		11
L43	30	35	20	20	10	15	60	70		10
L44	40	36	23	22	12	15	75	73	2	
L45	40	42	20	24	15	15	75	83		8
L46	40	35	22	21	13	14	75	70	5	
L47	30	38.5	15	23.5	12	16	57	78		21
L48	47	49	25	29	18	20	90	98		8
L49	40	32	25	19	16	12	81	63		18
L50	41	40	22.5	24	16	16	78.5	80		1.5
L51	40	40	20	24	10	16	70	80		10
L52	40	45	25	25	15	18	80	88		8
L53	38	42	22	24	15	17	75	83		8
L54	45	41	27	24	20	18	92	83	9	
L55	40	24	25	16	15	10	80	50	30	
L56	40	32	20	18	10	12	70	62	8	
L57	40	38	25	20	15	14	80	72	8	
L58	40	38	15	23	15	16	70	74		4

L59	35	35	20	20	12	15	67	70		3
L60	35	43	22	26	12	16	69	85		16
Total	2375	2397.5	1286	1417.5	840	960	450	4771	7	40
Average	39.58	39.96	21.43	23.66	14/20	16/20	75/100	79.52/100	28.2%	66.8%
Percent	9.17%	79.92%	1.43%	78.75%	70%	80%	75%	9.52%		



Graph 2: Learners' vs. FM's Marks

Results show differences in each criterion as 67% of learners tended to have lower expectations than the teacher's, 28% had higher expectations and 5% gave similar marks. On average, learners' mark was 39.58 vs. FM's 39.96 for the first criterion (i.e. 0.7% lower expectations), 21.43 vs. 23.66 for the second (i.e. 7.32% lower expectations), and 14 vs. 16 for the third (i.e. 10% lower expectations).

As per the questionnaire, learners responded to a question about how easy the rubric was as follows: 30% selected easy, 56% neutral, 7% very easy, 7% difficult, and null very difficult. The majority, 93%, found it easy and accessible. Responses to a question about how far learners think it can help improve their performances varied from 27% totally agree, 46% agree, 22% neutral, 3% totally disagree and 2% disagree. An open ended-question asked students to write down their suggestions for improving the rubric. 10 learners sought more details, 6 using it more often, 7 specific marks, and 19 no modifications. The others wrote irrelevant, miscellaneous or no comments.

To answer research questions, then, it is noteworthy to mention that before giving learners the assessments, they had had some formative assessments to experiment different solutions. "Learners must have the freedom in the classroom to experiment, to try out their own hypotheses. without feeling that their overall competence is being "judged" in terms of those trials and errors" (Brown,2007,p.445). Experimentation and constructive feedback help get creative solutions. Solving problems enhances performance; experimentation and feedback can lead to creativity. For example, some learners develop grammatical techniques to summarise the original accurately and save time to catch up with a speedy speaker. Regarding the question, how to design a rubric, the study suggested a mixture of holistic (evaluating intuitively a performance as a

whole) and analytic (with more detailed marks) judgements (see the appendix). Holistic assessment provides an opportunity to evaluate creativity and individualistic characteristics, whereas analytic assessment maintains results objectivity and reliability. The third research question was raised about how to help teachers and learners get quality education. Tables 1-7 indicate that 55% of the second-marked performances show complete consistency between the FM's and SM's marks. 36 performances (45%) show differences ranging from 1%-7% and high consistency. Teachers are recommended to use similar assessments and rubric. As for the learners, they generally tend to underestimate their performances, maybe due to market inexperience and lack of self-confidence. The 0.7% difference for fidelity and completeness may indicate criterion easiness or clarity. A 7.32% difference in delivery and presentation may reveal vagueness or lack of language competence, yet the percentage does not affect consistency much. The biggest difference, 10%, in evaluating the audience opinion may be attributed to inexperience. Indeed, learners' highly amazing ability to mark their performances, together with teachers' feedback, enhances performances as they become well-aware of weaknesses and strengths.

CONCLUSION AND IMPLICATIONS

This study has attempted to explore the assessment of the quality of simultaneous

interpreting from a teaching and learning perspective in a new way. A qualitative and quantitative multidisciplinary approach, delving into interpreting studies and interactive pedagogical assessment, has employed case study and questionnaire methods.

The data shows high consistency between the First Marker's and Second Marker's marks. The same applies to the learners' vs. the FM's. The interesting results are related to the learners' marks. Their surprisingly amazing ability to mark using the rubric enriches their performances. Teachers' washback is also valuable in informing them of their weaknesses and strengths. They can think creatively of what to do next to improve performances. Assessments should allow learners to experiment and have washback; a matter if utilised properly can help them be creative in solving SI problems. A rubric that reflects holistic and analytic features is inevitable for creativity, objectivity and reliability. Many SI researchers express their fears about holistic and subjective assessment of SI. They are right if there is no clear objectives, no proper assessment or rubrics. The study concludes that proper assessment and clear rubric can help both teachers and learners achieve the ILOs and get quality education. SI quality assessment as such becomes a vital part of the learning process. Therefore, teachers are encouraged to use similar assessments and rubric. The implications are significant for SI teaching and testing academically

and professionally. Indeed, further research is needed to test the rubric criteria and rating scale in similar (academia) and different (like trainings and SI services) contexts.

Appendix: Suggested Rubric

Rating Scale	Poor	Average	Good	Very Good	Excellent	Mark
	0-49	50-64	65-74	75-85	85-100	100
Criteria	Numerous significant errors	Many significant errors	Some significant errors	Some minor errors	Few to no minor errors	
Fidelity and Completeness						-- /50
Presentation and delivery						-- /30
Audience Point of View						-- /20
Total						---/100

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OPEN INNOVATION & DIGITAL PLATFORMS: OPENTECH.INOV PLATFORM CASE STUDY

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Abstract

The digital age is supported by the proliferation of digital technologies, digital platforms and digital infrastructures, inspiring companies' innovation and competitiveness strategy. The importance of digital platforms is commonly associated with the emergence of new opportunities for innovators and entrepreneurs, but mostly it is linked to value creation.

This study aims to analyze how the changes introduced by the implementation of knowledge sharing platforms impact the organizational change and facilitate the Open Innovation process. This study comprises the identification and analysis of several open innovation platforms that are recognized as success stories, in order to clarify a set of challenges and essential requirements for the success and sustainability of these digital platforms. The focus of this article is on a specific OI platform: the OpenTech.INOV platform. This study intends to emphasize the importance of adopting OI strategies and to identify the advantages associated with the use of digital knowledge-sharing networks.

Keywords – *Open Innovation, Digital Platforms, Digital economy, Competitiveness*

I. INTRODUCTION

The increasing complexity of products and services, shorter life cycles and rapidly changing market demands require companies to invest in new or different management skills or practices in order to successfully develop an innovation strategy and maintain or increase competitive advantage. The adoption of an open innovation strategy is one of the most promising models in the world of innovation. The proposal to open paths that facilitate and guide the work between organizations and external stakeholders, in order to increase the speed of product launch, constitutes a strategy that reveals advantages for organizations. There is already a lot of academic research pointing out that open innovation is a promising path, especially when considering that more traditional organizations do not have enough flexibility to keep up with new trends. Applying this concept more broadly, almost all companies apply some level of open innovation in their product development processes. The relationship with its suppliers is the most frequent case, followed by the relationship with direct customers, universities and research institutes.

In this context, open innovation platforms emerge, with the objective of assisting collaborative work, without losing the identity of the partners involved, corresponding to an environment for the exchange and production of new knowledge. These Platforms are digitally enabled spaces, helping their users to accelerate an open innovation project, providing tools, dedicated methods, access to an established community of solvers or participants, but also offering education and process advice.

Digital platforms and open innovation environments have created countless promising opportunities for entrepreneurs, in sectors such as consumer software, entertainment, home appliances, automotive, health and energy. To pursue these opportunities, entrepreneurs will need to gain a deeper understanding of the factors that facilitate and constrain this strategy. In this scenario, we identified and analyzed several of these factors, as well as, the associated requirements and challenges, either for those who use these platforms, or for those who develop them.

This study begins by clarifying what the open innovation ecosystem consists of, focusing on the importance of open innovation platforms; following an approach to the international case studies of Open Innovation and OI Platforms. This study concludes with the presentation of OpenTech.INOV Project, corresponding to the OI Platform selected as a case study, allowing to list the main opportunities, challenges and obstacles associated with its development and operation, in order to assess the importance of these tools and identify the main requirements that they must observe in order to achieve the expected results.

II. METHODOLOGY

This research employs a qualitative and explanatory approach as it takes into account all the components of a scenario, their reciprocal interactions and influences, the extent and nature of cause-and-effect relationships, from a holistic view.

III. OPEN INNOVATION ECOSYSTEM

Innovation has been considered, not only, as a critical source of competitive advantage in an increasingly changing environment, but also, one of the most important determinants of organizational performance.

In order to survive under the severe competition, it is almost impossible for companies to rely only on their innovations developed within its own researches' centers, firstly, because of time pressure to react quickly to the market needs, and secondly, the lack of enough resources dedicated for research and development that require massive funds. Thus, companies are forced to change their strategies so that to speed up the integration of new ideas to the company, and then into the market (Chesbrough, 2003a). That is why companies tend to adopt new operation models based on open innovation. The catalyzing process of innovation that relies on collaboration from external organizations is a subject that has been widely explored in the literature. Henry Chesbrough, who coined the term "Open Innovation" (Chesbrough, 2003a) defines it as a paradigm that assumes that firms can and should use external ideas as well as internal ideas, and internal and external paths to market. In other words, open innovation is about combining internal resources with external ones to boost innovation culture in the company.

A more open approach allows companies to obtain advantage from ideas that would not be generated internally, and others that fit perfectly the needs of the company but were developed outside the company. Open innovation is also a business model that encourages companies to connect with external sources, benefiting from the emergence of new opportunities, new talents, as well as allowing the collaboration with other companies to create innovations that could never be developed without external support (Chesbrough, 2007; Novoseltseva, 2017).

Currently, several large multinationals participate actively and openly in online and collaborative innovation communities, where searchers and solution providers work together. Examples are GE, Cisco, Microsoft, Kraft, KLM, Pfizer and Siemens.



IV.OI PLATFORMS IN A DIGITAL WORLD

In a digital world, knowledge distribution and creation gave rise to new forms of innovation. Digital transformation opened up new opportunities for open innovation, making it more accessible to new players and enabling more sophisticated models of collaboration and value creation that, together with the accumulated learning and knowledge base, have encouraged companies of all types to start with open innovation initiatives (Turkama, 2018). Increasingly complex product and service configurations have challenged existing value chains and strategies, and companies are progressively looking for competencies and collaborations from outside the company. In turn, new collaboration models are emerging, based on two-sided technology platforms and development based on application programming interface, systemic approaches to innovation and increased use of digitized data. Products are increasingly smarter and more connected and offer enhanced information about customer processes and preferences, along with the operation and management of products and services. OI platforms are virtual environments, which allow the exchange of information and provide digital services. These environments integrate IT-based tools, most of which correspond to web-based platforms, that is, they offer a web-based interface as a means of interaction for users, allowing interaction without time or location restrictions.

Around the world, many OI platforms are now active, to help users take advantage of new opportunities arising from OI. These digital tools can incorporate innovation contests, innovation communities, innovation markets and innovation toolkits, in addition to training consultancy, among other services. Many of them are already highly established, gathering experience in the matchmaking process. In turn, the number of platforms that have already completed critical project volumes is increasing. In this context, mainly large organizations and companies (such as P&G, Unilever, SAP, Boeing, Roche, Kraft Foods, Hallmark, Elektrolux, Siemens, Bayer, Rockefeller Foundation, NASA etc.) have joined these platforms to increase their research and development and find solutions to their business problems.

OI Platforms have an architecture that allows combining internal and external innovations in order to create value in the entire chain of activities, from the development of a useful technology to its delivery to the market. The creation of value

is a crucial element to encourage the adherence of third parties and customers. OI Platform architecture should also allow the architect to capture a part of the value created, since this value capture is fundamental to sustain platform's progress (Chesbrough, 2003b). OI Platforms incorporate elements of crowdsourcing techniques to solve the challenge of motivating external sources of innovation. In this context, the reward system is an additional incentive that continues to challenge researchers and can be monetary (cash and prizes) and/or non-monetary (social capital). In a new industrial era, marked by digital transformation, crowdsourcing appears as a collaborative phenomenon that facilitates the transition, allowing to reduce costs and deadlines. On the other hand, the adoption of a digital culture has driven the adoption of crowdsourcing practices. The trend will be that companies increasingly incorporate crowdsourcing strategies, promoting a more collaborative business culture.

To achieve the desired success, these tools should be:

- a) Accessible: the tool should allow to be made visible and accessible to anyone at will
- b) Intuitive: the tool should be intuitive to ensure revisits and reduce frustration
- c) Controllable: the tool should allow the admins to control what goes on to reduce misuse

v. INTERNATIONAL CASE STUDIES OF OPEN INNOVATION PLATFORMS

In the last decades, we have perceived the emergence and growing influence of two phenomena that, together, have changed the way of thinking and looking for innovation: open innovation and digital platforms. Together, OI and OI platforms have created numerous and varied challenges and opportunities for entrepreneurs and their companies.

Many large multinationals have already participated in collaborative online innovation communities, where seekers and solution providers work together (Novoseltseva, 2017).

Some examples are identified in the table below, which stand out for their users and success achieved (Balaneji et al. 2013, Capati, 2015;Elmansy, 2016, Morikawa, 2016, Novoseltseva, 2017):

Platform	Website	Some considerations
GENERAL ELECTRIC (GE) – First Build	https://firstbuild.com/	First Build project is a co-creation collaboration platform, which

Platform	Website	Some considerations
		connects designers, engineers and thinkers to share ideas with other members, allowing them to be discussed together.
LEGO Ideas Platform	https://ideas.lego.com/	LEGO Ideas platform is a initiative based on an open innovation model of co-creation. This is a website where LEGO consumers can design their own LEGO sets using LEGO bricks or 3D computer applications.
PROCTER & GAMBLE (P&G) CONNECT + DEVELOP	https://www.pgconnectdevelop.com/	P&G's open innovation with external partners culminates in the development of the Connect + Develop website. Through this platform, P&G communicates its needs to innovators who can access detailed information related to specific needs and submit their ideas.
NINESIGMA	www.ninesigma.com	NineSigma was one of the first companies to offer Open Innovation services. In 2012, NineSigma opened a first version of its Digital

Platform	Website	Some considerations
		<p>Innovation Platform, NineSights, to connect customer needs to the solutions and new approaches proposed by a global pool of brilliant innovators. They are requested by internationally renowned companies such as BMW, SIEMENS, FERRERO, DANONE, among others.</p>
ONE BILLION MINDS	www.onebillionminds.com	<p>One Billion Minds is a platform for Problems worth Solving. It is a way for Individuals, Corporations and Non Profit Organizations to unleash more than one mind on challenging problems in Science, Technology, Design, Business or Social Innovation they are grappling with.</p>
INNOVATION EXCHANGE	www.innovationexchange.com	<p>Innovation Exchange (IX) is an online open innovation marketplace, where diverse community members from all over the world respond to challenges sponsored</p>

Platform	Website	Some considerations
		by many companies and non-profit organizations.
UNILEVER OPEN INNOVATION	https://oiportal.yet2.com/index.jsf	Unilever seeks partnerships with suppliers, start-ups, academia, designers and individual inventors, who can make their proposals through a portal managed outside the company. On this page, the company informs which areas of innovation interest it at the moment and poses challenges for innovation.
CHAORDIX	https://www.chaordix.com/	Chaordix uses crowdsourcing to help organizations gain sustained community engagement and predictive intelligence. Some customers of this platform are American Airlines, Lego, IBM and P&G
QMARKETS	https://www.qmarkets.net/	Qmarkets offers a full range of innovation crowdsourcing products to meet a wide variety of use-cases, from Idea & Innovation

Platform	Website	Some considerations
		Management, to continuous improvement and technology scouting. Some customers of this platform are Lufthansa, Nestle, PMI, Ford, Bank of America
GLOBAL CHALLENGE	globalchallenge.mit.edu	The MIT IDEAS Global Challenge connects students with the passion and talent to improve the world with the experience and resources of the MIT community worldwide
OPENINNVATION	www.openinnovation.net	The Open Innovation Portal serves as an informational resource for thought leaders, consultants, authors, business leaders, academics and others who have a deep interest in open innovation. Created and hosted by the father of open innovation, Henry Chesbrough, Executive Director of the Center for Open Innovation at the Haas School of Business

Platform	Website	Some considerations
INNOCROWD	https://www.inocrowd.com/	<p>InoCrowd specializes in providing services to generate ideas and solve problems, based on its own interactive open innovation technological platform, which reaches a network of experts from around the world, to accelerate and enhance innovation in companies investing in research and development (R&D).</p> <p>Open innovation partnerships of InoCrowd's include the most prestigious American and European universities, all Portuguese universities and also renowned agencies like NASA.</p>
INNOCENTIVE	www.innocentive.com	<p>Innocentive is the open innovation and crowd sourcing leader that enables organizations to solve problems by connecting them to employees, customers, partners,</p>

Platform	Website	Some considerations
		and scholars all around the world. This open innovation platform has for example partnered with NASA, which since 2009 has been a problem solver seeker, currently having 10 active open innovation contracts involving solvers recruited through Challenge Driven.

These are just a few of the multiple OI platforms that exist around the world. Many of them are associated with large multinational companies, facilitating, favoring and encouraging the open innovation process.

VI. OPENTECH.INOV PROJECT

VI.1 Project Description

Coordinated by the Technological Center for Metalworking Industry, in Portugal, the OpenTech_INOV (OTI) project aims to promote the transfer of scientific and technological knowledge to companies. The main topic under discussion in this project is the concept of Open Innovation. This project ended in January 2020 and the main topic under discussion was the concept of open innovation, having created an online open innovation tool: the Opentech.INOV Platform (<https://opentech.catim.pt/>).

The objective of this Platform was, above all, to stimulate the implementation of an open innovation strategy, based on the adoption of new R&D+i procedures, that would allow the introduction of improvements in business processes, the development of new products and the improvement of existing ones, contributing to the convergence to the digitization of Industry and the alignment with the Industry 4.0 initiative.

This change in the innovation culture of companies, allows them to engage in a dynamic of constant innovation to improve efficiency and the development of new products, overcome technical and technological obstacles and, thus, stimulate their competitiveness. In addition to the development of the platform, its monitoring allowed us to assess the dynamics, the interest generated in companies and other entities. This feedback was extremely important to analyze the companies' predisposition to open innovation. Registration on the platform had no associated cost, however the registration request was previously analyzed and validated by a team from the technology center. Registered entities could present challenges or respond to challenges launched on the platform. After validating the registration, the entities could submit their ideas, challenges, questions and solutions.

VI.2 OTI Online Survey

In an initial phase of the project (March 2018), and prior to the creation of the platform, an online survey was sent to a universe of about 200 companies, to assess their knowledge about Open Innovation, as well as assess their interest in participating in our dissemination and demonstration actions related to the Open Innovation platform.

Considering the answers obtained, only 42% of companies know the concept of Open Innovation and 83% of companies expressed interest in participating in our demo actions. Innovation in products and in the production process or services have been identified by companies as the main reason for to change in the last two years, and also foresee that this trend will continue in the next two years (Figure 1 and 2).



Figure 1: Investment in innovation activities in the last two years

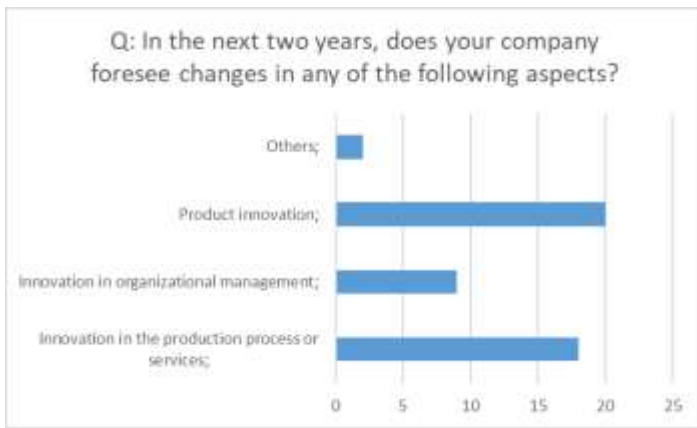


Figure 2: Investment forecast for innovation activities in the next two years

The innovation process tends to be triggered by an internal proposal (search for a solution to the problem) and due to commercial and technological surveillance (Figure 3)



Figure 3 – The origin of the Innovation Process

It was also possible to conclude, within the scope of this survey, that 56% of companies have an Innovation or R&D department.

Companies identify the high costs of the innovation process (with benefits only in the medium / long term) and the lack of qualified staff in the company (with the skills needed to implement the innovation process) as the main obstacles to innovation in the organization (internal obstacles – Figure 4). On the external side, highlight the difficulty in recruiting qualified personnel and the lack of appropriate sources of funding. (Figure 5)

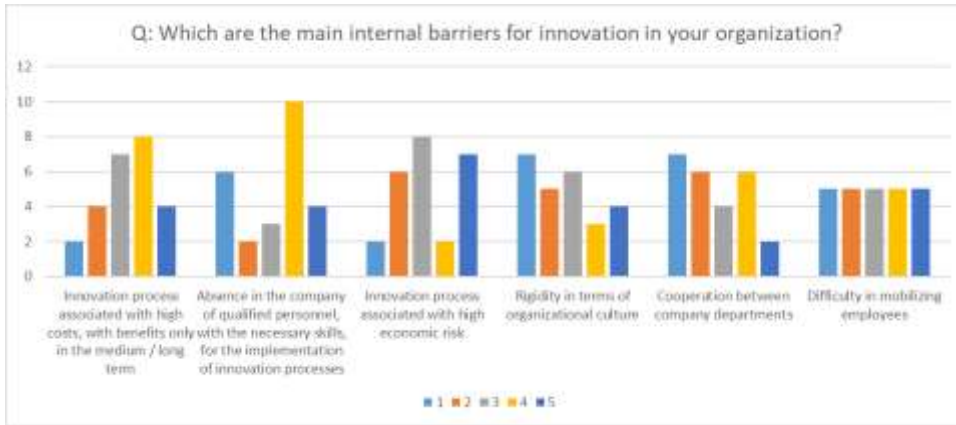


Figure 4 – Internal Barriers for Innovation

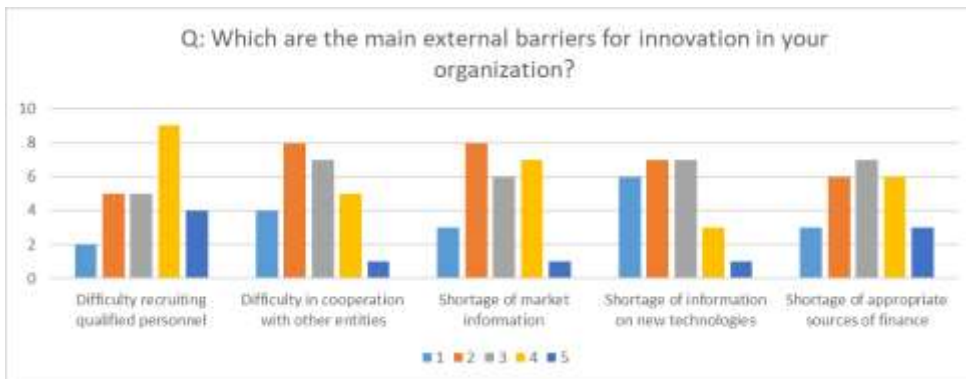


Figure 5 – External Barriers for Innovation

Regarding the receptivity of companies in relation to the open innovation strategy, there is a consensus among companies the possibility of opening to a network of specialists, however, they prefer not to identify the company name (figure 6).

At this time, companies still show little openness to knowledge sharing with the general public.

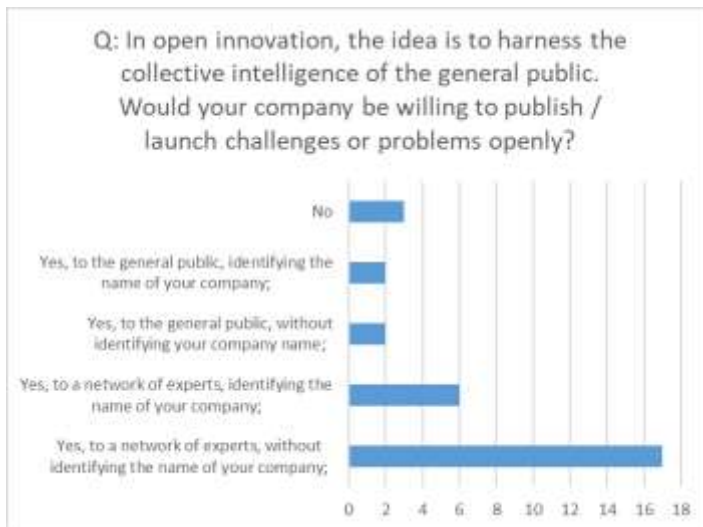


Figure 6 - Availability of companies to launch challenges in an open way

National scientific and technological entities, such as Higher Education Entities and Technology Centers, are the agents with whom companies are more likely to openly share problems and challenges (Figure 7).

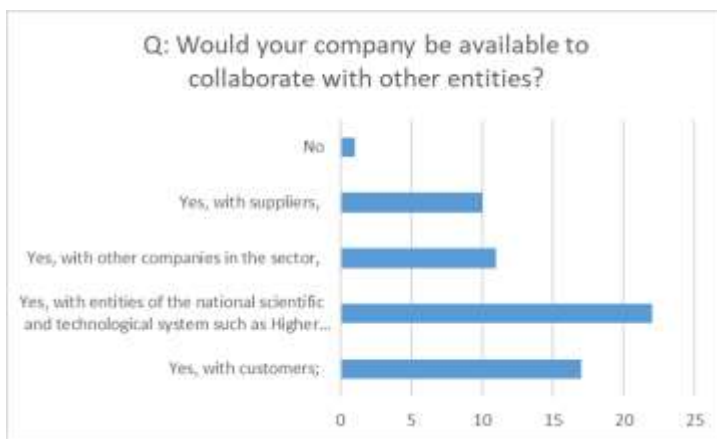


Figure 7 - Availability of companies to collaborate with other entities

We can conclude that, although the level of knowledge of this concept is low, companies show a considerable interest in participating in the dissemination and demonstration actions that will allow them to access these collaborative networks. However, openness to innovation depends on the type of agents involved in the collaboration network.

VI.3 Main Results and Conclusions

After about a year of activity, accompanied by several moments of disclosure to many entities, the OpenTech.INOV Platform registered 35 users, including 27 companies, 3 entities from the scientific and technological system and 5 individuals. Observing the dynamics of the platform, it fell short of expectations. Confronting this outcome with the answers obtained in the online survey, we draw the following conclusions:

- a) The knowledge that companies have of this concept is still very limited;
- b) Companies are reticent in providing information on an online platform;
- c) Companies are reluctant to submit their ideas and challenges openly, due to issues associated with competition;
- d) Some companies have already established open innovation strategies; however, they choose to contact experts directly (companies or individuals), with confidentiality agreements;

Comparing these results with the success cases identified in the previous chapter, we can see that the size of the company can also influence the predisposition to open innovation. The companies that registered with the OpenTech.INOV Platform are mainly small and medium-sized companies, which also reveals that SMEs are more averse to the risk associated with these platforms than large companies. After these conclusions, it is possible to identify the main requirement that could make the difference for the success and sustainability of these digital platforms: the first and most important step is to inform and make companies aware of the benefits they can obtain from this strategy, because, even if they are afraid of being copied or blocked, in the end, the value associated with the access to creative minds, new possibilities and the feedback of the customers, will be compensatory.

VII. OI CHALLENGES & REQUIREMENTS

Following all the aspects covered in this study, it is now important to identify the main challenges that open innovation online platforms face. The most common challenges can be divided into four categories: strategic, operational, legal and cultural.

VII.1 Strategic challenges & Requirements

a) *Collaborative Process*

Some companies are treating open innovation as a separate unit. This can be a problem, especially when there is no clear innovation strategy, or internal processes to manage it. The success of this strategy also involves designing a collaborative process with external partners.

b) *Clear Goals*

The most important step to start the entire open innovation project is to define what you want to accomplish with it.

After defining the objectives, it is important to prioritize them and stay focused.

c) *The Audience*

Another strategic challenge is the selection of the right partners to collaborate. Before choosing the audience, it's important to identify the criteria and define the ideal audience scope. Finding the right audience can help access information with greater added value.

d) *Opportunity Cost*

The search for ideas and knowledge outside the organization inevitably increases internal and external costs and risks. Whatever the options, there is always an opportunity cost that needs to be considered.

It is also important not to forget the law of diminishing returns, since at the beginning of an open innovation project it is possible to maximize returns; however, it is unlikely that this scenario will continue for a long time, as over time the amount of promising information received will be less than at the beginning of the project.

VII.2 Operational and Structural Challenges & Requirements

The transition from a closed innovation culture to an open innovation culture requires many changes at the operational and structural level.

a) *OI Process*

For a process to work, it must be aligned with organizational goals and strategies and communicated clearly to everyone involved. For a process to be successful, it is important that all key stakeholders are involved.

b) *Developing and implementing ideas*

One of the challenges organizations face is that the ideas tend to stay inside the organization and aren't developed further.

When it comes to gathering, developing and implementing new ideas, it is crucial:

1. Prioritize ideas
2. Define who will be responsible for monitoring and progressing ideas
3. Confirm that there are sufficient resources and how to allocate them
4. Define what to do with all the other good ideas, but which cannot yet be implemented

c) *Open Innovation Platforms*

Good open innovation platforms increase both the speed and the quality of the process. It guides development and follows the progress of the ideas, allowing people to collect and develop ideas transparently.

The real challenge is how to find the right open innovation platform as there are several great options available. Ideally, an open innovation tool should be engaging, easy-to-use, transparent, flexible, adaptable and customizable.

VII.3 Legal Challenges & Requirements

The neglect of legal aspects can cause unnecessary obstacles to the open innovation process, because if these aspects are not considered from the beginning, the risks and possible negative impacts will not only affect the open innovation project, but can also damage the company's image.

a) *Intellectual property rights (IPR)*

When it comes to new ideas, inventions, designs and prototypes, it is important to take intellectual property rights into account. Intellectual property includes patents, trademarks and copyrights that grant the creator exclusive rights to certain aspects of innovation. The objective of the intellectual property law is to ensure that the inventor has the right to be recognized and to profit from his innovations.

b) *Terms and conditions*

Terms and conditions must be carefully developed to help eliminate unnecessary uncertainties. They allow to clarify how ideas are treated and whose ideas are sent after they are sent.

VII.4 Cultural Challenges & Requirements

One of the most critical challenge is the lack of collaborative, cross-functional company culture.

a) *The Attitude Toward OI*

It's important to try to change negative attitudes towards open innovation early on because if not, negative attitudes can result in inflexibility, which is completely opposite to the whole ideology of open innovation.

One way to change negative attitudes is to give real positive examples of open innovation. People find real-life success stories inspiring; therefore, if we prove that another company has succeeded in its open innovation efforts, we can convince the team or key managers to come up with a new strategy.

b) *The Commitment*

Another challenge that many organizations face is the lack of motivation and commitment when moving forward with open innovation projects. It is important to stay focused and reward engagement. To avoid a lack of motivation and commitment, it is important to start by analyzing whether the idea is interesting and challenging enough. It is also important to critically analyze the IO platform they are using: Encourages and rewards active participation? Can participants see the progress of their ideas? It's easy and fun to use, do they find it difficult and time consuming?

The best way to enhance motivation and commitment is to define a reward. The reward does not have to be monetary. Sometimes, simple recognition is enough for some to be willing to participate and keep them involved in the project.

VIII. CONCLUSIONS

This study allowed to realize the importance of adopting OI strategies, highlighting the digital knowledge-sharing networks (digital OI platforms), which facilitate the interaction between companies and scientific and technological entities and the adoption of open innovation strategies, allowing the development of new products, improving the efficiency of its processes, overcoming technical difficulties and technological obstacles, promoting an increase in competitiveness. On the other hand, this study allowed the identification of the main challenges and requirements associated with OI strategies, also applying to the development and dynamization of digital platforms for OI.

We are witnessing the proliferation of online open innovation platforms. The main objective of the open innovation model associated with these digital tools is to produce an online place for raising innovation between academia and industry. These tools and services are of key importance for users to be able to expose both their own innovation and to be able to find expertise and skills from partners.

However, following this study we concluded that, despite the concept of Open Innovation being presented more than ten years ago, companies, especially small ones, still demonstrate some difficulties in its implementation, which has justified the weak adherence to Open Innovation Platforms. The main difficulties and barriers are associated to internal cultural issues, perceived risk, motivation, business strategy and goals, trust, context in which the company operates, associated costs, management approach. In a few words, an appropriate digital tool for open innovation should be accessible, intuitive and controllable, however, the low participation is related to the companies' innovation culture, not only the structure and the dissemination of the tool.

This study also confirmed that the main strategy to be followed to mobilize the largest number of people and entities in order to adopt the IO strategy, using digital tools, is the wide dissemination of the benefits associated with this strategy, making real cases of success known. In turn, the dissemination actions promoted by national scientific and technological entities, such as Higher Education Entities and Technology Centers, will have a greater impact since companies have a greater trust relationship with these entities.

The presentation of the OpenTech.INOV Platform case study had the objective of exposing a project developed by an entity of the scientific and a technological system with the objective of informing and making companies aware of the importance of open innovation and OI platforms. This project confirmed that small and medium-sized companies are those that are still reticent in adopting this strategy. However, despite the reduced dynamics of the platform, the success of this project was the number of entities that were present in the dissemination actions and registered on the platform, demonstrating that they have acquired important knowledge that may dictate their future actions in the field of innovation.

Despite all the limitations, barriers and challenges, OI platforms are here to stay, as they are increasingly a very important part of the open innovation infrastructure.

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NARRATIVE TECHNIQUE IN ANITA NAIR'S NOVEL WITH REFERENCE TO 'LADIES COUPE.'

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Abstract

Traditionally, conflict is a major literary element of narrative or dramatic structure that creates challenges in a story by adding uncertainty to if the goal would be achieved. A narrative is not limited to a single conflict. While conflicts may not always resolve in narrative, the resolution of a conflict creates closure or fulfillment, which may or may not occur at a story's end. Conflict in literature refers to the different drives of the characters or forces involved. Conflict may be internal or external—that is, it may occur within a character's mind or between a character and exterior forces. This paper attempts to show the use of narrative conflict in Anita Nair's *Ladies Coupe* and how it exterminated the patriarchal society to show the woman as a rebellious being at times of need.

Key words: Anita Nair, feminism, conflict, narrative technique.

Introduction

Technique is a very important weapon for the writer to write his literary work or work of art successfully. Narrative technique is the means of producing a specific effect of a novel. With the employment of right technique only the writer would be able to convey his ideas to the readers. Technique acts as the middleman between life and art which helps the novelist in interpreting and transforming reality. This creation involves employment of several devices. It helps the readers to discover and travel among other selves, other identities and other variety of human adventures. It is the 'how' (technique) rather than the 'what' (subject) is instrumental in causing paradigm shifts, in founding literary schools and in originating major literary trends. Hence narrative technique is not just an ornament or super imposed element upon the content to give it additional value but the intrinsic quality of the subject matter itself. Anita Nair very well uses the narrative technique in her novel Ladies Coupe to portray the story in the minds of the readers and make them feel the reality of the harsh society through the eyes of the narrator. Anita Nair's narration is natural and convincing. She has done something unique in portraying the problems of modern Indian woman. Anita Nair is a popular Indian writer and contemporary Indian novelist and poetry who has written many novels like Ladies Coupe, Lessons in Forgetting, The Better Man and many more. She has portrayed in her novels the oppression of woman in a male dominated society. She makes an effort to show that if a human wants they can fight within themselves and come out from the zone of the disturbance level and disburse themselves to lead a comfortable life. She tries to show the women characters strong and make them fight within themselves and set themselves free from the intricacies of relationships and achieve their goals. She

clearly sets example for each woman to recognize their own self-identity and self-actualization and fight for their rights. The theme of this paper is to show how Anita Nair uses the narrative technique in a plain way shimmering on the post modern woman and how to make them enable to deal with the complexity of relationships and give a lift to think for oneself. No society wonder how an individual lives, they only speak a mouth full of unnecessary logics which they think every women should follow. The narrative technique used in the novel by the narrator Akhila concentrates on the concept of inner self within the large society. The characters not only realized their inner self but also decided to fight against the male dominance society. Anita Nair has taken an outstanding place with her style and narration. Although the narration is a plain one with simple language but Anita Nair has used in such a way that the readers can epitomize the truth of the society through the reading of the novel. She has been consciously yet consciously aware of the male superstructure which burdens gender. So in the present state of affairs, she conveys a striking concrete impression of authority which naturally proclaims a threat against patriarchy. She makes her passages concerned about the femininity and revolving around the masculine superstructure.

Objectives

The objective of the study of this paper is to detect the major styles and techniques used by Anita Nair in relation to her novel "Ladies Coupe" and to show how Anita Nair has used the narrative technique in a convincing way to establish her notion of gender. She has also used the narrative technique to fulfill the following objectives as mentioned below.

1. To consider freedom of women in Indian society and make women able to fight between oneself and society's fear and come out of it to live their life in their own way.
2. To revolt against the oppression for independence and equality in society.
3. To portray women as successful in their social life and individual life.
4. To express the theme of discharging their responsibilities and winning the conflict from oneself and society preserving their value and dignity.

Hypothesis

It attempts to show how Anita Nair has used the technique in her novel to mirror the truth of the society and make the readers understand the concept of the self within the society. It finds a way to gain freedom for women keeping their dignity in their family and society.

Methodology

The method I have used is analytical method with the help of primary sources and secondary sources.

Discussion

Anita Nair's Ladies Coupe has multi narrators. The main narrator is a third person. As the novel has used a third person narrator, it enables her to explain her perception on men and matters in an objective way. The main narrator is a middle aged spinster, Akhilandeswari. She is the narrator protagonist and in her lies the central consciousness of the novel. As the narrator narrates the story there is an alternation between the present and the past. The narration

moves forward and backward in time and space. All the characters in the novel have come across the same experience that has taken place in the three periods of time: the past, the present and the future. And this enables us to dive a greater depth into the consciousness of the protagonist. This technique has been used in the novel in order to realize her objective of presenting a vivid picture of the protagonist's mind and its interaction with the other characters and the milieu. Hence the stream of consciousness is the work of mind and flash back is a person's narration in which the past is unfolded in a straight forward manner. The novel opens as Akhila is waiting in the railway station to board the Kanyakumari express. There when she reads the board, "Ladies, Senior Citizens and Handicapped Persons" (6), there is a turbulence in her conscious state. She is angry at these wordings in the board. This is revealed through the interior monologue, "but why spoil it all by clubbing women with senior citizens and handicapped persons?" (6). This conscious of her that arouses in favour of women reveals that she is standing in the threshold of living a life of her own. Anita Nair has also used flash back technique in the novel Ladies Coupe. It is the story of five women who are connected with Akhila the protagonist in the train. The novel opens with a third person narrator. Among the stories of five women, the stories of two women namely Margaret Shanthy and Marikolanthu are told by first person narrators. As Margaret and Marikolanthu tell their life stories to Akhila they flash back and tell it straight forward to Akhila. As Margaret unfolds her past of her love with Ebenezer Paulraj, their marriage, the abortion of her first child, the tyranny of her husband and how she had overcome her tyrannical husband, Akhila gets the confidence that her decision of leaving her family and lead a life alone is not a predicament. Margaret Shanthy starts telling her story as: I, Margaret Shanthy, did it with the sole desire for revenge to erode his self-esteem and shake the very foundations of his being. To rid this world

of a creature who if allowed to remain the way he was, slim, lithe and arrogant, would continue to harvest sorrow with a single-minded joy (96). Marikolanthu was a silent observer of the stories of the four women. In anger she began telling her story to Akhila. She was angry because according to her all the four women have made a fuss of little things. For her he was the most tragic woman and the ever strongest woman who had overcome that tragedy: I thought, these women are making such a fuss about little things. What would they even do if real tragedy confronted them? What do they know of life and the toll it takes? What do they know of how cruel the world can be the women? (209). The story of her past strengthens Akhila's confidence and as she gets down the train, she has become a powerful woman. The relationship between the writer and reader is constructed by this type of narrative which obviously creates a sense of readability. The texts move back and forth in a non-linear progression yet without sacrificing the continuity of events. The immense worth of Anita Nair's novels has been tinged with an exemplified fervour for language. The passages anticipate the effects of the character well in advance so that the use of words and expressions make the text subsequently fixed deep-seated as the postmodern text. What precisely is to be noted here is the novelist's effective use of expressions which fulfills the emotive needs of the writer. Hence, one is well aware of the fact that Anita Nair does not deal with crude emotions or unnecessary sensation. The words create profound emotion and which proclaims the feminist doctrine. The words help the readers to evaluate experience. Women can be strong if they are able to find the strength buried into their depths. One of the ordinary features shared by the female characters of *Ladies Coupe* is that most of them have forgotten to be a woman. The characters in the novel undertake the journey of suppression and revolt on their lives. Men and women are indivisible and the bond between them is not only a right but also a rite. The ladies

coupe gives women travellers a wisdom of courage and sisterhood and also a clearer idea about their objective in life. These women have spent their lives being restricted into male-dominated and male-related spaces. The only way to survive with their agony is to ascertain their inner strength and to be sturdy, despite of family ties and social chauvinisms.

Ladies Coupe is an ideal paradigm of modern women's writing in India as it discovers entirely women's identities and their reliable relationship with the tradition, male-dominated culture and gender bigotry restrictions. Akhila not merely observed everything but has also given a persistent glimpse at her psyche. Akhila learns through all experiences and realizes the pointlessness of clinging to support systems, be it a man, a woman, or institutions, for ultimately everything leads to nothing, but one form of confinement or capture. She realizes the value of freedom. Akhila decides that she needs companion in the journey of her life and she thinks Hari to be the right person. After listening to the life stories of the five women, she relives her experiences and decides that she has a right, even at the age of forty-five to seek her lover Hari and begin a new life. Her decision is her rebellion against the society and its repressive forces. She has had a spiritually and emotionally liberating journey and Akhila forms herself and discovers life. She learnt life is attractive, thrilling and full of wonders. She learnt that it is in her hands to create happiness and it is her responsibility alone. Akhila is undoubtedly a lucid example of the new woman who chooses freedom and sovereignty. Women can be strong if they are able to find the strength hidden into their depths. Akhila learns through all these experiences and realizes the senselessness of clinging it to support organizations, be it a man, be it a woman, or institutions; in the end everything leads to nothing but one form of captivity or capture of some kind. Anita Nair gives an answer to the question whether a woman can survive alone by presenting an insight into the way of

women live in India. There is an aspect of sympathy in all women. The author has touched on many controversial and sensitive subjects, but all with extreme elegance and calibre. She talks about untouchability, casteism, cultural and religious bias, betrayal, abuse and disrespect of women, domination of power and money and even homosexuality. The novel remains an uplifting tale of womanhood, love and endurance. It brings out the preferences women make for themselves and options made for them. Akhila's experience teaches that a female can survive and get her identity and liberty not by keeping herself secluded from the male-dominated society but by co-operating with them.

Findings

1. The characters are shown as strong women who can make a stand for themselves to fight for their own dignity.
2. The characters revolted back to gain equality in the society.
3. The characters are shown leading their freedom maintaining their dignity and freedom in society.
4. The use of stream of consciousness technique is very well portrayed in the novel.
5. The narrative technique used in the story focuses mainly on the woman character to rebel against the patriarchy and under the concept of 'self'.

Conclusion

Anita Nair's novels are brave and independent and the women characters are only needed to prove themselves as strong rebellion at situations when needed. Readers see

a new image of the women characters in Anita Nair's "Ladies Coupe" as self independent, self-reliance, courageous and strong opponent towards patriarchal system. The title of the paper clearly indicates that the narrative technique used in the novel by Anita Nair has fulfilled the purpose of writing as it has connected the readers with the daily life of the people. The technique demands to fulfill that if a women realizes her inner needs she can win a conflict within herself to achieve something. She can achieve it at her own stand maintaining her purity in the society. She needs no support at her back to make her success in life if she wills to achieve. Through the use of the narrative technique the writer has tried to bring out the inner self of the six woman characters. The narrative techniques help the writer to evoke delight, sympathy, wonder and sorrow in the readers. Anita Nair's use of narrative technique was an attempt to generate the graphic images and visions of her mind into the readers. Even though other women novelists are more famous for their style and for their approach in handling fiction, Anita Nair has taken up an outstanding place as a novelist in Indian literature. Anita Nair stands unique in her style, character portrayal, uplifting woman's rights and duties in their life. She vividly portrays their sufferings in the society. Anita Nair is particularly good on the domestic details such as lazy Sunday lunches, a family row, the sights, sounds and smells of a busy railway station, which make up her characters', live. To acknowledge the fact, she has proved that, her books are a novel in parts and indeed, she seems more adept at stringing together a collection of short stories than in going for the long story.

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3. [HTTPS://SHODHGANGA.INFLIBNET.AC.IN/BITSTREAM/10603/56338/10/10 CHAPTER %205.PDF](https://shodhganga.inflibnet.ac.in/bitstream/10603/56338/10/10%20CHAPTER%205.PDF)
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Exploration of Folk Elements in Habib Tanvir's *Charandas Chor*

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INTRODUCTION

We can bring to birth a new world from the ashes of the old. (Ralph Chaplin "Solidarity Forever")

The historical and cultural heritage of theatre in India is an integral part of saga of civilization. Despite in demise, folk theatre gained its impetus over a few centuries. The folk form/art is a very potent medium which have been used earlier and till now to convey the message/tradition creating mass awareness amongst the people. The traditional forms of communication in theatre are somewhat deeply rooted to India's culture and tradition. Amalgamation of culture, traditions lie in the social, political contexts making folk drama a media to transform the social

To discuss Indian folk which is mostly musical tuned up with dance, brings Indian folk culture in a more elaborative and expressive way. The traditional Indian theatres such as Ras leela, Tamasha to name a few have drastically gone through transition since Independence. The rediscovery of folk culture has strikingly brought in the dichotomy of urban-rural theatre where rural is more given to traditional aspects and roots whereas urban theatre is inclined towards the Western techniques. On this, noted playwright of Bengal, Badal Sircar opines on how:

Theatre is one of the fields where this [rural-urban] dichotomy is manifested most. The city theatre today is not a natural development of the traditional or folk theatre in the urban setting as it should have been. It is rather a new theatre having its base on Western theatre..., whereas the traditional village theatre has retained most of its indigenous characteristics (Sircar qtd. in Hansen 78). This prompted many theatre directors to get more inclined to its traditions and roots and Habib Tanvir too stated that the Indian villages having the tradition of drama in "all its pristine glory and vitality remains preserved even to this day" (Tanvir qtd. in Saha 156) and unless the youth of city "is fully exposed to the influence of folk traditions in theatre that a truly Indian theatre, modern and universal in appeal and indigenous in form, can really be evolved" (Tanvir qtd. in Saha 156). Talking about the folk, we need to understand what the word "folk" connotes. To put forth the concept of "folk", Alan Dundes beautifully describes folk as a "long-standing pejorative association of error with folklore as with such other terms as myth, superstition...would make it appear that folklore is precisely what science has advanced from" (Dundes 1). Folk is thought to be the old fashioned ones who are not equal to the civilised ones and thereby folklore is something which treads the mid path of the civilised and the savagery. Defining folk from the nineteenth century perspective, Andrew Lang puts light on the method of folklore as:

...apparently irrational and anomalous custom...found in the country, to look for a country where a similar practice is found, and where the practice is no longer irrational and anomalous, but in harmony with the manners and ideas of the people among whom it prevails.... Our method, then, is to compare the seemingly meaningless customs or manners of civilized races with the similar customs and manners which exist among the uncivilized and still retain their meaning (Lang).

The plebeian is not called civilized yet not called primitive too. And when we talk about folk forms in modern Indian stage, it replicates the "harmony with the manner and ideas of the people" (Lang). Regardless of India's richness, in its diversity with various castes, religions, languages across the nation, folk traditions and culture in India too, are been sometimes thought to be derogatory. Bansi Kaul, a Hindi theatre director opines that:

Most of the folk forms are not cheap entertainment. They provide us with social wisdom. This wisdom does not work on obvious levels. We have to search for it with continuous concentration and ultimately find our own expression, so that we do not imitate by imbibing. (Kaul 22). The contemporary theatre groups are presently adopting the traditional folk forms wherein Habib Tanvir's *Charandas Chor* had undoubtedly brought in the folk actors on the modern theatre stage whose performance was in itself a novel experiment in Indian stage. Tanvir presents the

perspective of the people against the established elucidated idea of urban that “privileged the ‘voice of the Artist’ over the ‘voice of the people’” (Prateek 169). The paper would focus on the translated version of the play *Charandas Chor* by Anjum Katyal.

RE-VISIONING OF FOLK IN MODERN THEATRE IN *CHARANDAS CHOR*

Satyanam! Satyanam! Satyanam!

Praise the truth, nothing better,

....

The divine nectar of Truth.

This nectar will redeem[sic] us, (Tanvir 60)

Beginning with the folk song delineates Panthi, a popular ritual of Satnami community who celebrates the birth anniversary of Guru Ghasidas. The appropriation of the song in the beginning of the play is presented where the community people sing in the praise of truth as the word “satnam” implies truth. Striking a wonderful cord of truth, Tanvir brings in the thief, Charandas in the first scene who is chased by the police, soon after the song. This subtly creates a paradoxical environment where on the one hand, the play begins with a song in praise of truth and then a thief Charandas is introduced soon after. The song can also be assumed as a foundational for Charandas who might be an exemplar of truth in future. The first song is deeply embedding the crux of the play itself. Talking about the song with the truthfulness of the thief Charandas, Tanvir says:

I also had this other idea in my mind, that there is this man called Socrates who died for truth, and accepted it, but wouldn't budge from his path of truth. There was Jesus Christ—same thing. There was Gandhi, who also stuck to his principles, and died. Here is a common man...an unheroic simple man who gets caught up in his vows....and dies. (Tanvir 47-48)

As Socrates would not desist from preaching to the Athenian youth in the similar way Charandas's death to safeguard and fulfil his oath without safeguarding and protecting his own self delineates the heightened suffering in the life of a man to embrace truth.

ADOPTION OF FOLK FORMS AND ACTORS IN *CHARANDAS CHOR*

The actors in the play were “folk actors on the contemporary stage” (Tanvir, *Charandas Back cover*) and the play is “given [to] the nearly universal impulse toward drama” (Tanvir, *Charandas Back cover*) and through Charandas, the play:

... might well be that folk drama can teach us something not only about particular cultures, but about humanity at large. If we can find patterns in the folk drama of cultures from around the

world, we might fairly speak of the 'self-presentation' and 'self-reflection' of humanity itself. (Tillis 11)

The performance of the play *Charandas Chor* by the folk Chhattisgarhi artists on the modern stage using their own dialect with their own props ushered a remarkable impact and reception of the audience. Folk culture has its own importance which teaches us the way to live with the tradition poured into it. In an interview, Tanvir admits that there are "two basic approaches to working with these folk actors: mother tongue and freedom of movement" (Tanvir, *Charandas* 33)

Moreover, the professional theatres, voluntary organisations have tried to structure to the traditional forms of folk culture, thereby trying to explore the inter-state cultural exchange programmes. According to G. Shankara Pillai tradition is not:

... an isolated phenomenon. It is the residue of the total achievement of a generation, the fabric of its life pattern, passed onto other generations, and if we want to analyse it, we have to examine all its aspects. Sociological, ethnic, ecological and cultural layers of tradition must be examined in detail, and the backgrounds of traditional forms analysed in all their multiplicity. (Pillai 43)

Traditional folk performed on modern stage connotes that how modern stage presents the traditional message amongst the youth which is a perfect example of the old wine in a new bottle.

SPIRITUAL VS. MATERIALISM IN *CHARANDAS CHOR*

Throughout the play, Charandas is chased by the police. Being the anti-hero of the play, Charandas snatches the poor peasant's belonging i.e., "sattu" (edible food) and on the other hand Charandas shouts, "Arrey, sattu, only sattu! Oh sattuwalla! Come here! Come on back, don't be scared. Sit down; let's share this like brothers" (Tanvir 60). Threatening and robbing woman of her ornaments, Charandas readily returns her assets as he could not see a woman cry. These traits of Charandas make him exceptional and contradictory of his own profession. As a thief focuses on stealing and gaining from other belongings/assets, Charandas goes to steal grains from the wealthy merchant to save the villagers from famine. By performing his dharma i.e., stealing, Charandas saves his folks and followed up by the chorus song:

Oh listen, brothers and sisters, to what we have to say.
Charandas is not a thief, not a thief, no way!

Palaces and mansions, he'll break into and steal,
The poor man's hut is safe from him, he gives us a good deal. (Tanvir 92)

Charandas's paradoxical traits & deconstructing his nature to understand his characterization in a socio-cultural aspect, Tanvir portrays figures as "Baba" who is believed to be a devotee to

God negating the materialist world with others as well. The French philosopher Jacques Derrida's deconstruction advocates the dismantling the idea of "locus" thereby it questions the notion of hierarchies. As Derrida says that "the center is, paradoxically, within the structure and outside it. The center is at the center of the totality, and yet, since the center does not belong to the totality, the totality has its center elsewhere. The center is not the center" (Derrida 90). Here as thief, Charandas is considered evil in society thus Tanvir dismisses the hierarchy by subverting the role of a thief to a humanitarian. The triumphant over hunger of the villagers and greedy landlord present a striking difference between Charandas, the thief and the wealthy landlord who steals the people in broad daylight distinguishing between the "dharma" performed by Charandas vs. "adharma" symbolising the landlord's act. This transcendental signified as called by Jacques Derrida is effectively represented through the character of Charandas.

The theological propagation of Guru to devotees was to serve God by paying "guru dakshina" which is again a satirical scene which comes out vividly through the hymn in the play:

All you have to do is just Give the guru his due

That's all you have to do, just Give the guru his due.

Is it salvation you want? Just

Give the guru his due

All learning is a sham, till you

Give the guru his due (Tanvir 72)

Claiming himself a devotee of God, guru asks for guru "dakshina" (donation) from the people who comes to him. Again, the guru is a contraction to his own profession as he focuses on seeking "guru dakshina" from his devotees than serving the people. Religion is a such as a paradigm in which masses have common faith and they adhere to the religious rituals defining it as:

(1) a system of symbols which acts to (2) establish powerful, pervasive, and long-lasting moods and motivations in men by (3) formulating conceptions of a general order of existence and (4) clothing these conceptions with such an aura off actuality that (5) the moods and motivations seem uniquely realistic. (Clifford 90)

Entailing these, the guru easily manipulates the people to serve him. In the name of God and religion, the guru encashes his pocket thus, bringing in the contraction of his own profession too. The turning point takes place when Charandas takes refuge in the place of "Baba"/ "Guru Ji" when police tries to catch Charandas. When guru ji tells to leave stealing, Charandas denies by saying that it is his dharma to steal but he happily takes four oaths to become a devotee to guru ji: i.e., "never eat off a golden plate" (Tanvir 80), "never mount an elephant and lead a procession" (80), "won't ever marry a queen" (80), "won't be your king" (80). Intentionally, Charandas took these four vows as he knew he can never get a chance to be a king or proposal from a queen and others. But, guru ji laughed saying Charandas is a mere thief and would ne

get such offers at all. So, guru ji asked Charandas to take a vow of never telling a lie. Amongst all, Charandas took the oath not to lie which he knew is the only one, he would follow and rest vows are just hypothetical.

However, the play takes such a turn that Charandas gets all the opportunities which he assumed to be only a hypothesis. There was a robbery in queen's treasury where Charandas took five shillings. When he was caught, Charandas was accused to steal ten shillings. After Charandas straight forwardly admitted of stealing five shillings only denying the accusation of stealing ten, it was proved that munim had stolen the rest five, the queen was quite impressed by Charandas's character. The queen proposed Charandas for marriage and unfortunately because of his oath of not to marry a queen, he declined her proposal even after queen's persuasion. But after the rejection of queen's proposal of marriage, Charandas denied to keep this a secret as he had taken the oath to never tell a lie. Agitated queen called the guards and ordered them to kill Charandas for his misconduct of coming in her chamber. The queen symbolises the shrewd politician who for her benefits and for the fear of ill-fame amongst people declared the death of Charandas. Without any wrong doing, Charandas was killed because queen wanted to safeguard her honour and fame by any means. According to Foucault, "all forms of practical, political reason are the contingent and historical products of the will to power masquerading as the will to truth" (Bevir 356) and one can easily witness the cruelty and cunningness of the queen who masqueraded to protect her name.

The brutal murder of Charandas showcases the dictatorship of queen and the truthfulness of a common man, Charandas who chose death over speaking a lie. Habib Tanvir defines the paradoxical character of Charandas as "...a thief [who] cannot leave stealing [like] truthful men cannot [leave] telling the truth. If habit is vice and truthfulness becomes a habit, then that too is a vice" (Tanvir 45). Through the last song which caters to the present scene where Charandas dies, delineates harmony with the situation and Tanvir declares the beauty and the success lie on the death note of the protagonist Charandas because it had:

...subliminal level of effect of Yama...the word Yama coming so often in the sequence 'Give Death its Due', and then death coming really unexpectedly. People were stunned. Some didn't believe that he was dead, because I always used to get the actor to become very stiff (Tanvir 47).

This resonates the beginning of the play with the folk song of praising the truth and truth never dies. Abiding to the truth, Charandas became immortal just like the truth itself.

SUMMING UP

Thus, the play *Charandas Chor* proffers to the significance of the folk elements in a modern stage and the success of the play lies when Habib Tanvir enters in the rural folk culture into modern stage. The death of Charandas is symbolic as it acts as the catharsis amongst the audience by his sudden death. Using folk music, dance and recontextualizing the scene, Habib Tanvir presents the folk culture with a critical eye delineating the message expressing

Chhattisgarhi language. Reconstructing the folk culture and the characters, Tanvir bridges the gap of modern and tradition presenting the play in a harmonious way. The blend of modern stage and folk artists are appropriately done, interspersing the role and paradoxical nature of human beings and deconstructing the notion of good/evil, thus negating the binaries. Habib Tanvir's perspective of human nature through Charandas at the central is a way to overthrow the hierarchical structure of the society.

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Cultural Patterns of Difference: Herstory in Beowulf and The Book of Dedekorkut

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This paper examines the place and the status of women in Beowulf and The Book of Dedekorkut, two well-known epics of the Middle-Ages representing the heroic lives of the founding fathers/mothers of English and Turkish nations/cultures. As it is required of epic narratives, in both of the works, not heroines, but ideal heroes and their heroic deeds in showing off their bravery and skills, in defense of land, and in plundering of jewelry are highlighted in the foreground to display royalty, honour, loyalty and generosity. Although Beowulf's and The Book of Dedekorkut's women are both portrayed mostly in the background, a certain kind of superiority in the social status and behaviour of Dedekorkut's women compared to that of Beowulf's can be detected. The major reason for this appears to be the culturally different representations of identities, relationships, actions and emotions of these women originally existent in the oral traditions of pagan societies, later transformed and adapted to the Christian and Muslim societies, respectively. Hence, through a close reading of these different cultural discourses in which Beowulf's women are portrayed merely as hostesses, peace-weavers and mother-monsters only with little to say, it will be demonstrated that Dedekorkut's women play more active roles in their society with strong and positive personalities, who, alongside being mothers, save their husbands in difficult conditions by employing their skills in fighting as well as their knowledge and intelligence.

The Impact of Interaction on the Context of Virtual Games Technology for Foreign Language Teaching and Learning

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The aim of this paper is to investigate the Impact of Interaction on the Context of Virtual Games Technology for Foreign Language Teaching and Learning. And according to Brown (1994), interaction is defined by the "collaborative exchange of thoughts, feelings, or ideas between two or more people, resulting in a reciprocal effect". This

theme is justified due to the importance that technology has in contemporary times, influencing the life of man in its multiple aspects, such as cultural, economic, social, religious, gastronomic, educational etc. The latter, in its essence, is affected by the perspective of bilaterally regarding the disadvantages and benefits that surround the universe of the Teacher and the Student when it comes to Teaching and Learning. Disadvantages can be, for example, the distraction of students during language classes when using a smartphone while the benefit can be configured when the same smartphone is used as a means to promote interaction and consequently enhance both teaching and learning. In this bias, this research is based on the following foundation: the need to enhance the learning of foreign language students of the regular courses of the Federal Institute of Brasilia – IFB. Therefore, inserting technology into the classroom context is as pertinent as at least a requirement for a 21st century teacher who is in tune with the evolution of teaching and world transformations. According to Cavalcante and Cunha (2017, p. 21) “by the systemic logic of innovation, as important as generating knowledge production and circulation, opportunities for interaction and basic and leveraging skills of innovation, is also the constitution of a structure that allows organizations innovative are constituted”. In this scenario that involves both academic education and professional challenges, some issues can be materialized by scientific research as configured by this proposal. Thus, it is believed that immersing students in virtual technologies will arouse them to interest in studies, with the emphasis of interaction articulated with the optimization of time and results, so “interaction involved not only the expression of one or their own ideas, but understanding others' ideas”. (RIVERS, 1987, p. 4). This way, the objective is to achieve the improvement of the provision of services to society regarding Foreign Language Teaching impacting the generation of knowledge as they provide an atmosphere of research and unveiling of the world.

Husband/wife language in intimate conversational interaction

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Husband/wife language in intimate conversational interaction
The upsurge of interest in the area of gender-based differences in language has led to some important conclusions. Women's or men's choice of conversational strategies and language forms depends on their being raised as women and men (Maltz and Borker, 1982). Differences in men-women communication can also be contributed to the social role women and men perform in the society. Thus, it seems that traditional interpretations of the gender roles of the woman and the man influence their conversational behaviour in 'holy matrimony', the choice of language forms in realization of their communicative aims and, as a result, the relationship between spouses.

Today we observe a significant decrease in the polarization of gender roles, the interpenetration of female and male components, the leveling of differences in the composition of gender stereotypes. However, the gender stereotypes that: 1) women speak more; 2) women gossip; 3) men swear more; 4) to speak confidently or to disagree is not feminine; 5) women are more polite (Coats 2004), still persist in the society in spite of a lot of research done in disembarking these believes. Although considerable amount of investigations has been devoted to woman/man language differences in different natural settings, few attempts have been made to investigate the role of gender and status in intimate discourse, in particular in husband-wife intimate interaction. This paper attempts to probe whether some of gender stereotypic conversational behavior is typical of intimate interaction of spouses. As a result of quantitative and discourse analysis of 53 text extracts selected from English and American fiction, plays and films containing communicative situations of intimate interaction of spouses, it has been revealed that a woman-wife tends to talk too much (verbosity), interrupt and keep silence. Differences in the frequency use of fillers, affirmative responses, qualifiers, indirect questions, swearwords and perlocution softeners reveal communicative styles of women-wives and men-husbands that may overlap. A tentative explanation for the differences is offered. Of particular interest is the analysis of the use of speech genres in intimate interaction of spouses, which also register some gender differences. Summing up, this study raises a broader question: to what extent is intimate conversational interaction of spouses is influenced by gender stereotypes. This issue will be discussed in connection with spouses' relationship implications arising from the findings and observations of the study.

Exploring Human Technology Innovation in Higher Education

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In this digital era, higher education institutes were fast to adopt new technologies, often even before their educational value has been proven. Higher education has experimented with technological advances such as blackboard, computer networks and the personal computer. Some technologies have become essential parts of the higher education enterprise. Old educational technologies, such as the stripfilm projectors and the 16-millimeter movie projector were replaced by more sophisticated, cost-effective technologies such as interactive white boards, Google tools, Content Management Systems and Massive Open Online Course (MOOC). The use of modern

information technology in teaching and learning has a major role in the development of the educational process where the accessibility of information and processing interactively such as: Ease of the spread of science by enabling the learner to access a variety of scientific sources, regardless of where they are in school or at the university. Which often reduced the dropout rate among school students in universities because courses are available online which enrich scientific level and increase experience. The new technology enable student to accept the other through participation in joint projects in the educational process which invite for academic cooperation at the university level and enable the teacher to diversify the methods used. The implementation of medical simulation in Arabian Gulf University using high fidelity manikins (high technology) for final year medical students provided the opportunity for learner to work in safe environment with option to repeat the procedure or clinical skill until competency has been achieved. Likewise, it allows learner to have mistakes with no adverse outcomes. It does provide a diversity of clinical experience of clinical cases that are rare or difficult to get in the hospital, without no burden on hospital load. The debriefing (as new methods of teaching using high video technology) in the implementation of clinical scenario provide a robust method to enhance the long-term memory of learner and help critical thinking in the problem-solving cases. Enable the learner to translate his virtual skills to real one on facing the clinical emergency in hospital with great confidence and adequate competency. The aim of this analytical study is to investigate the advanced human innovation technologies and explore their role and future in higher education.

Search for Identity in Maryse Condé's "Segu", "I, Tituba, Black Witch of Salem" and "Crossing the Mangrove"

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The term 'identity' refers to the fact of being that suggests a distinct personality which is not fixed or permanently determined, but rather, something which is ever progressing and open to constant change and alteration. The issue of identity arises when one seeks answers to questions like "Who am I?" or "What am I?" In the postcolonial context, identity is a complex term that not only includes the 'being' but also invariably clubs together political, cultural and social associations. Thus, identity is a socio-cultural construct and there are different determinants of identity. Identity and search for identity is a frequent occurrence in Maryse Condé's oeuvre who writes at the aftermath of colonization. Her characters often witness the turbulences of history, race and gender. Although juxtaposed between personal and cultural identity, her characters, in due course, make themselves capable of raising their voices in defiance and resistance; an act that helps them to put forward their steps to assert their own distinctive identity in a purely

colonized social structure. This is more so in case of Black female protagonist whose challenge is doubled by the racial and gendered impositions. Such characters are doubly marginalized by virtue of being a woman and a Black. This paper is an attempt to study how Maryse Condé embodies the issue of 'search' for 'identity' in her novels with special reference to *Segu*, *I, Tituba*, *Black Witch of Salem* and *Crossing the Mangrove*.

Key words: Identity, search, postcolonial, resistance.

Innovative Educational Environments: a case study of LabINOVA of the Federal Institute of Education, Science and Technology of Brasília

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Several learning environments sought to insert technology in their efforts to follow the evolution of time (LÉVY, 2010). Although technology-school integration has been a current concern in education, the world outside schools has been changing and developing new forms of interaction between people in order to encourage sharing and collaboration among professionals. In some cases, it is presumed that the classroom promotes the same dynamics, although with the aim of educating and training individuals. However, is only the insertion of technology capable of bringing about deeper and more innovative changes in the way people teach, learn and interact? The development of global citizenship skills and abilities, critical and creative thinking, communication and information skills, collaborative problem-solving skills and self-directed learning by students only with the introduction of technology, seems insufficient to achieve these competences (ALCINA & ANGÉLICA, 2018). Innovation is a creative process that seeks to change, improve and overcome something that then becomes obsolete. While in the business world innovation is mainly to achieve a competitive advantage, in educational processes, to innovate means to adjust the pedagogical practice to the characteristics of a new generation of students, with cognitive and emotional characteristics totally different from past generations (KORTHAGEN, LOUGHRAN & RUSSELL, 2006). To innovate pedagogically, therefore, is above all to dare, to break paradigms, to provoke, to reinvent, to seek improvement in teaching and learning outcomes (THURLER, 2001). Is it necessary to convert the classroom into a really innovative space? This article sought to investigate the perception of students of the Federal Institute of Brasília, in Brazil, about the educational environments used, be them traditional or innovative, and the contributions of these spaces to the teaching-learning process, using as reference the Laboratories of Innovation – LabINOVA of the Federal Institute of Brasília. Through a literature review on innovative educational environments, studies and bibliographies related to the themes of knowledge promotion were analyzed, supported by the conversion of educational environments. The methodology

used is categorized as descriptive of quantitative scope and used as the main methodological instrument of collection an online questionnaire to survey the perception of students of technical and higher education courses at Campus Brasília. It can be inferred that the innovative educational environment has enhanced, in the perception of participants, the greater development of skills, compared to the traditional classroom.

Critical Literacy in the Classroom: Prospective Teacher Expectations

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This research paper examines the expectations and perceptions of teacher candidates' (that self-identified as White-Canadian) understanding of critical literacy and its role in teachers' instructional practices to interrogate mainstream assumptions and colonial traditions for Indigenous and non-Indigenous students alike. The qualitative component of the survey was administered to all teacher candidates enrolled in a professional teacher education program in Ontario, Canada, prior to their field practicum experiences in classrooms. Literacy is understood as a means to implicate socio-cultural and socio-historical change (Kellner, 2004) and, in this context, includes a sophisticated skill-set to decode signs and words as they contribute to purposeful relationships and critical discourses between individuals and texts (Lankshear & Knobel, 2006). These critical discourses are significant for both Indigenous and non-Indigenous students to develop proficiencies to, as Gee (1991) suggests, make sense of taken-for-granted customs, attitudes and social identities that have traditionally marginalized Indigenous peoples in Canada. Grounded theory was used to analyze and code the qualitative responses (Strauss & Corbin, 1990). In the tradition of grounded theory, participants' responses were considered initially as an independent text, and coded on a line-by-line basis. The presentation will discuss the two themes that emerged from the grounded theory analysis, including: (1) Prospective Teachers' Difficulty to Actualize Critical Literacy, and (2) Prospective Teachers' Struggle with their Positionality as White-Canadians. The respective properties of each of these categories will be discussed, including how the research study participants stated overwhelmingly that enacting critical literacy considerations in lieu of the colonial dynamic may be very controversial. They perceived that it would be wiser to tread carefully around discourses that probed their students' understanding of racial and power dynamics as it involves Indigenous peoples. While participants did not deny the significance of incorporating critical literacy perspectives into their pedagogy, it was clear that they anticipated feeling quite anxious about their capacity to sustain and contain the critical discourses of their students given how they position themselves as mainstream and settler-Canadians.

Singapore Mutiny 1915 from the Ottoman Perspective

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The Ottoman relation with the Southeast Asian region dates back during the year 1400. One of the earliest formal relation that was being recorded was during the year 1500 when the Aceh Sultan requested the Ottoman Sultan to send them military warships in order for the Aceh Sultan to fight against the Portuguese, who tried to colonize Aceh. Although the mission was not successful, from that moment, Muslims in Southeast Asia always have great respect towards the Caliph in Istanbul and regard the Caliph as the guardian of the Holy religion which is Islam.

During the 18 century and the 19 century Europeans started to colonized most part of the world. Singapore, Malaysia and India were part of the British empire. Most of the citizens in those countries were made up of Muslims while their countries were under the rule of the British. Thus, when World War 1 erupted and British declared war against the Ottoman empire, Indian armies who were mostly Muslim, serving under the British flag faced a great challenge. In which either to serve under the British flag with full loyalty and by attacking the Ottoman armies or show their support towards the Ottoman armies and their Muslim-brothers but being disloyal army under the British Flag. As a result, the Singapore Mutiny 1915 accident occurred, as the Indian armies in Singapore decided to launch an attack against the British rule and support the Ottoman empire as well as to fight the Independence of India from the British rule. Although there are many narrations with regard to this incident from British-India and Japan sources, it is very important to examine from the Turkish source especially from the Ottoman Presidential Archives or also known as Osmanli Basbakanlik Arsivi.

Manager Involvement, Linking Goals and Budget, and Corporate Culture: The Indonesian Corporations Evidence

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This study seeks to examine how the involvement of managers and the link of goals and budget during strategic planning process. This study also examines how the corporate culture facilitates the successful strategic planning practices. This study utilized a multiple case study to collect the data concerning with the topic of this research. T

data gathering method used in-depth semi-structured and unstructured interviews of planning members as key informants in each identified firm. The six firms chosen because of their high-performance position. This study has presented valuable findings consisting of the fact that in all three firms in this research, the critical task of manager commitment in developing and implementing strategy has been proven, goals and budget linkage has been recognized, among other linked discoveries. Overall results of this study provided valuable insights of the role of manager commitment, goals and budget linkage of the banks, as well as the function of organizational culture in facilitating the winning planning practices.

An Analysis of Laughter in Interaction Between A Group of Thai Students and A non-Thai Teacher

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Laughter can either positively or negatively affect the interaction among interactant. The current research was carried out to analyse laughter in interaction between a group of Thai students while communicating with an Arabic teacher, English language was used as a medium of communication. The descriptive-analytical study was conducted on 4 students of English major students, Prince of Songkla University, through naturally occurring data. Data were collected by using a recorded of naturally occurring group talk between the groups of Thai students and an Arabic teacher. The lengths of the talk were approximately one hour. The talk was transcribed into texts and conversation analysis was employed as an analytical tool. The results of the study revealed that, not only laughter found in interaction was to promote solidarity among group members, it was also to save face of the speakers when he/she was talking about sensitive topics. The significance of the study likewise to confirm that laughter in interaction played an important role in interaction, especially when the interactants were not from the same cultural background, plausible of cross-cultural miscommunication.

Common errors found among the students of indirect speech in English at +2 stage and the remedies to eradicate them

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Present research is an attempt to find out the common errors made by the students in indirect speech and also the researcher has suggested some remedies to overcome the problem of the students in committing the errors in indirect speech. Higher Secondary Certificate Examination (12th Standard = +2 level) is a turning point in the life of students in Maharashtra in India. Hence, it is necessary for students to score good grades in English. Even good score in English subject plays important role in tie breaking in most of the streams like Medical, engineering and so on. In the present syllabus 15% weightage has been given to grammar. It is expected that functional grammar should be taught to 12th Standard students, but in most of the schools/ Jr. Colleges formal grammar is taught by just giving grammar rules. The purpose of teaching grammar in an English class should be to make students to understand how to use English for the purpose of communication. So the teachers should demonstrate to students how language items function in given context. If the grammar teaching leads students to apply the rules of grammar while using English in a variety of situations in real life that can called as a success of teaching grammar. If the students know direct and indirect speech act well, they can use English for the better communication in English. Sometimes due to insufficient time for the subject teaching in the time table teachers ask students to practice it at home. Teachers explain the rules of indirect speech and ask them to take down the rules in their note books. The students are not well familiar with the different tense forms, hence, lack of proper guidance, explanation and training teachers do not use teaching methods such as demonstration, discussion etc. Considering these reasons and if emphasis is given on proper guidance and knowledge, the student's abilities in grammar can be improved to certain stage. These errors can be reduced to score good grades.

Keywords: Indirect speech, common errors, grammar rules, teaching grammar, Higher Secondary Certificate Examination

Negotiating Destructive Plasticity: A Study of Ontological Metamorphosis in Ishiguro's Selected Fiction

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The phenomenon of plasticity is derived from Catherine Malobou's philosophy that links neuroscience, psychoanalysis, and phenomenology together to arrive at the identity of self along with tracking the transformation of self. Plasticity designates both the power to "take form (as in the plasticity of clay) and to give form. Malabou's book, *What Should We Do with Our Brain?* focuses on the intersection between psychoanalysis,

neuroscience, and philosophy, envisioned through the lens of trauma. The key argument Malabou builds is that Post-Traumatic Stress Syndrome and old age are key factors that clarify plasticity. Mental Darwinism, destructive plasticity, plastic ontology and ontological metamorphosis are the terms used by Malabou to describe the different shades of plasticity. If “we are our synapses”, as Joseph LeDoux, a neuroscientist argues, undoubtedly, we are susceptible to their disentanglements and mutations. This research is originally concerned with devising a theory of change as ontological metamorphosis where Malabou trails through a dynamic idea of plasticity - the capability to give and receive form - which she has attempted through a decisive interaction with contemporary neuroscience. This research will also use and build on the framework of the theory of plasticity as developed by the French philosopher Catherine in her writings on the subject; in addition, this thesis will explore the dynamics of identity formation in Ishiguro's selected fiction. The ultimate end of this research is to prove the hypothesis that human brain and mind that constitute self is not static. Owing to its plastic nature it can be shaped and sculpted in a desirable manner. The cure of emotional and psychological upheavals can be dealt through neurobiological techniques and treatments. In short, it's not the brain that formulates our being, but we who formulate the brain.

Digitalization of Text & Digital Text in Modern Classroom

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We are living in the age of digitalization and the reading, teaching, and understanding of literature is also deeply affected by the digital innovations in the field of classroom teaching. To comprehend the shift from 'traditional' to 'digital' literature, it is important to define these two forms of 'literature.' Printed book, or simply book, unlike digital literature, is described in the Merriam Webster Dictionary, as “a collection of written or printed or blank sheets fastened together along one edge...” or “something felt to be a source of enlightenment or instruction.” Digital literature, or electronic literature as Katherine Hayles defines, is generally considered to exclude print literature that has been digitized, is by contrast “digital born,” a first-generation digital object, created on a computer, and meant to be read on the computer. The aim of this paper is to evaluate the place of the 'reader' particularly in the shift from the 'print' to the 'digital.' There is an undeniable tension, which cannot be ignored, particularly regarding the reader: like a 'traditional' reader, who reads printed books, a 'reader' who oscillates between the traditional and digital literature and the 'digital' reader. This paper seeks to address the reader who oscillates between the two forms, and tries to grapple with

this shift from the print to the digital. In addition, one of the main arguments in cultural theory today is that the transition from what is described as a closed print-based culture to an open digital culture is part of a broader shift in how culture is produced and consumed.

With the profusion of personal computers, with the inclusion of screens and multimedia in everyday textuality, and, most importantly, with the global network linking all of those screens together, writers find that tools that were once cordoned off to other disciplines are now available easily. Concrete poets can now shape poems that move, biographers can now include the voices of their subjects to audio-files, and postmodern fiction writers can literalise post-structuralist notions of preferentiality in their work through hypertext, the time-based aesthetics of film and performance and modes of interactivity once relegated to gaming are also in the domain of writers. The possibilities are endless and increase with each passing year as new tools become available.

Key Words: digital text, digitalized literature, e-literature

The Tropes of Japanese Manga: The Birth of a Paranoid Generation in Attack on Titan

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"The heart of him that hath understanding seeketh knowledge; But the mouth of fools feedeth on folly"; it is when the aspiration to personify this verse is aggrandized that the postmodern is aroused. Universally acknowledged is the suggestion that postmodernism galvanized an extensive discussion in the literary and philosophical stadium vis-à-vis its semantic variability and resistance to rational conceptualization. A number of theoreticians nonetheless, managed to attribute a set of features to tame this tumultuous stream of thought. Famously, Jean-Francois Lyotard proposes that the postmodern condition nurtures a distrust in the traditional value systems and metanarratives, and triggers the human curiosity to frantically seek more knowledge and supremacy beyond the established. The aim of this paper is to wield this predisposition in scrutinizing the currently booming fashion of Japanese Manga and anime. Hajime Isayama's Attack on Titan communicates a lot more to the postmodern philosophy than what its maniacal inaugural persona may expose. From a psychoanalytic perspective, this paper examines the way in which this Japanese manga series and anime subscribes to the postmodern mood of skepticism. It also suggests that the stimulating plot accentuates the odds that triumph when knowledge becomes the most luxurious -yet simultaneously- the most-scarce commodity ever known: a paranoid humanity in search for humanity.



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