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Contents

REGULAR PAPERS

EFL Learners' Synonymous Errors: A Case Study of <i>Glad</i> and <i>Happy</i> <i>Yingying Shen</i>	1
Post-adjunct Reading Comprehension Questions and Meaning Construction: A Case of Gender Study <i>Hossein Shokouhi and Nabi Parvaresh</i>	8
Senior High School Students' Reading Comprehension of Graded Readers <i>Lu-Fang Lin</i>	20
An Investigation of Students' Face Wants in Chinese English Teachers' Classroom Feedback* <i>Wanli Zhao</i>	29
The Interpretation of Implicature: A Comparative Study between Implicature in Linguistics and Journalism <i>Mustafa Shazali Mustafa</i>	35
Give the Screw Another Turn—A Cultural Re-Reading of <i>the Turn of the Screw</i> <i>Weiqliang Mao</i>	44
Acquisition of Communicative Competence <i>Changjuan Zhan</i>	50
Introducing Literature to an EFL Classroom: Teacher's Presentations and Students' Perceptions <i>Fan-ping Tseng</i>	53
On the Translation Strategies of English Film Title from the Perspective of Skopos Theory <i>Zhongfang Mei</i>	66
Literature Learning in the Malaysian ESL Classroom: A UiTM Experience <i>Chित्रa Muthusamy, Rasaya Marimuthu, Angelina Subrayan @Michael, Siti Norliana Binti Ghazali, and Jeyamahla Veeravagu</i>	69
Brief Study on Domestication and Foreignization in Translation <i>Wenfен Yang</i>	77
Cooperative Language Learning and Foreign Language Learning and Teaching <i>Yan Zhang</i>	81
On English Translation of Classical Chinese Poetry: A Perspective from Skopos Theory <i>Lei Gao</i>	84

Cohesive Device Analysis in Humor <i>Wei Liu</i>	90
Cultural Turn of Translation Studies and Its Future Development <i>Lisheng Liu</i>	94
Lexical Cohesion in Oral English <i>ShuXuan Wu</i>	97

EFL Learners' Synonymous Errors: A Case Study of *Glad* and *Happy*

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Abstract—Corpus linguistics and its relationship with modern lexicography are paid more and more attention by linguists and lexicographers in recent years. This paper, based on corpus analysis, mainly studies EFL (English as Foreign Language) learners' synonymous errors (SE), which refer to errors made by learners when using synonyms in writing. The unit observed is a pair of commonly used synonyms *glad* and *happy*, and the discussion includes both the phenomenon and reasons. Moreover, this paper considers that constructing a semantic network of synonyms in LDs (learner's dictionaries) can simulate learner's mental lexicon and help them to prevent from SE. Therefore, this paper takes LDs (both electronic and printed ones) as examples to discuss how existing LDs differentiate synonyms by means of semantic network and whether there are some inadequacies.

Index Terms—synonymous errors (SE), corpus, semantic network

I. INTRODUCTION

In the course of the last couple of decades we have seen a breakthrough in the use of computer corpora in linguistic research, and they are used for a wide range of studies in grammar, lexis, discourse analysis, language variation, etc. (Granger, 2007:33) Corpus linguistics has played a crucial role in lexicography studies and provides valuable data for dictionary making and research.

English has many words that are considered synonymous, and Chinese EFL (English as Foreign Language) learners tend to mix them up and make certain kinds of errors. Thus, analysis of synonymous errors (SE) becomes a common concern for Chinese learners, teachers and L2 lexicographers in recent years. The objects observed in this paper are a pair of adjectives *glad* and *happy*, for they are commonly and frequently used in spoken or written English and seem almost identical in meaning for Chinese EFL learners.

Solutions to SE can be found in presenting synonyms by means of semantic network. Many argue that the organization of the mental lexicon is a network in which words/concepts are presented as nodes and are connected via relationships to other words in the network. (Carroll, 2000:109-110) Zhang Yihua presents a figure of "semantic network in mediostucture" in his latest work and states that how to combine semantic network (in mental lexicon) with the structure of dictionaries is the major task for active dictionaries. To construct a multidimensional semantic network in dictionaries can effectively activate learners' cognitive association and prior knowledge system. Therefore, the projection between new and old knowledge is realized in order to help learners understand and memorize new knowledge. (cf. Zhang Yihua, 2007) That is to say, a comparatively successful semantic network system of synonyms in LDs can not only simulate learners' mental lexicon but also provide guidelines for arranging synonymous information in dictionaries.

II. ERROR ANALYSIS

A. Learner Corpus

Learner corpus is an electronic collection of texts produced by foreign/second language learners, and we can find many interesting patterns of usage which are quite different from those of native speaker. In many cases, "these differences are due to the fact that learners are still in the process of acquiring a language, and they naturally make errors and mistakes." (Tono, 2005:317)

Interest in learner corpus is growing fast and a number of learner corpora are being collected and analyzed nationally and internationally both at home and abroad. Chinese Learner English Corpus (CLEC) has been designed and constructed by Guangdong University of Foreign Studies, Shanghai Jiao Tong University and other universities under the leadership of Professor Gui Shichun and Professor Yang Huizhong. Figure 1 shows its online search engine (English version):

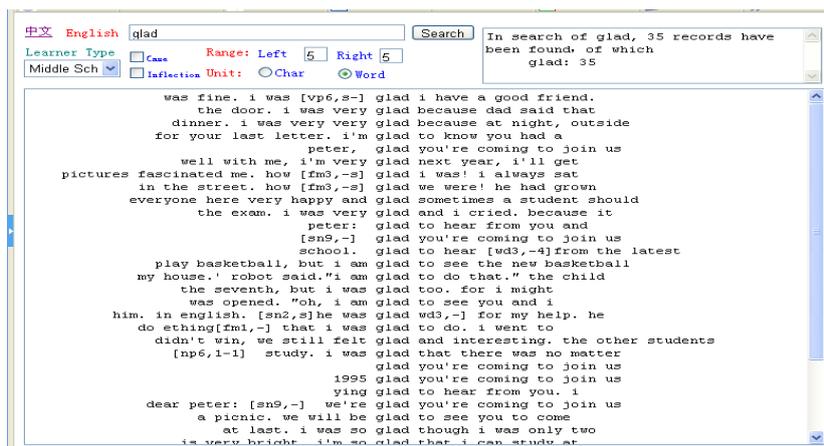


Figure 1. CLEC online search engine

CLEC is a project of one million word corpus of English learners collected from five groups in China: high school students, CET-4 and CET-6 examinees, English majors at lower grades and English majors at higher grades, and is the major research corpus used in this paper. The corpus used for comparison is the Freiburg-LOB Corpus of British English (FLOB)¹, and tools used for the present study is Wordsmith Tools².

Glad and *happy* are often used to express someone's positive emotional mood and listed as synonyms in dictionaries. "Corpus-based lexicographic analysis are particularly well suited to uncovering systematic differences in the patterns of use", (Biber, 2000:43) and the present research is to study on the frequency and collocation of *glad* and *happy* used by Chinese EFL learners and then discuss the phenomenon, reasons, and solutions.

B. Overuse of *Glad* and *Happy*

The frequency of using *glad* and *happy* is significantly different between Chinese EFL learners and native speakers when these two words are observed in CLEC and FLOB. Table 1 shows that the frequency of *glad* (169) used by Chinese EFL learners (in CLEC) is over three times of that by native speakers (in FLOB), and the frequency of *happy* (812) is more than five times.

TABLE 1.
FREQUENCY DISTRIBUTION OF *GLAD* AND *HAPPY*

Word	Freq (CLEC)	T×T%	Freq (FLOB)	T×T%	Keyness
Glad	169	0.01	50		71.2
Happy	812	0.07	154	0.01	507.9

As shown above, the *Keyness*³ of *glad* and *happy* (71.2 and 507.9) means these two words occur much more often than expected in comparison with FLOB. That is to say, Chinese EFL learners tend to overuse *glad* and *happy*.

C. Collocates of *Glad* and *Happy*

Collocations of these two synonyms are observed in CLEC and the Wordsmith tools can provide two kinds of information: keywords in context lines (KWIC) and frequent collocates of the keyword.

In CLEC, *Glad* is used 169 times, among which 125 are used as "be glad to...": variations of "be"⁴ are common left collocates of *glad*, which means "be glad..." is frequently used; some verbs such as "accept, join, tell, see" in R2 (the second one in the right side) shows that they seem to be used as infinitive form like "glad to accept, glad to join, glad to tell, glad to see etc." Usual modifiers of *glad* are "so" and "very".

The adverb "very", which occurs 231 times in L1 (the first one in the left side) of *happy*, is the most common modifier used, and Chinese EFL learners tend to use patterns such as "be/feel/become happy...". In R1, "for" appears 13 times, "that" 11 times "when" 10 times, and "with" 6 times, which illustrates that "be happy for/that/when/with..." is familiar to them. In addition, *happy* is used as a complement to nouns such as in "make her/me happy", as an attributive in "happy life, day, atmosphere...etc", as an intensifier in exclamatory sentence "how happy...!" or as a guide word in

¹ FLOB Corpus is one of similarly structured corpora spawned by the Brown Corpus in 1990s and used in this paper in order to figure out how native speakers use words in real context.

² Wordsmith Tool is an integrated suite of programs for looking at how words behave in texts and is used in this paper to compare words (e.g. *glad* and *happy*) used in CLEC and FLOB.

³ The positively *Keyness* means a word occurs more often than would be expected in comparison with the reference corpus, and a word with negatively *Keyness* occurs less often than would be expected.

⁴ Variations of "be" includes "was, are, were"

blessings like “Happy birthday”.

Compared with Chinese EFL learners, *glad* is not so frequently used by native speakers (in FLOB) with its occurrence of 50. In FLOB, *glad* usually follows “was” and “I’m” as in sentences such as “be glad...” All of the 50 KWIC shows that *glad* is usually used by native speakers in patterns such as: “be glad to...”, “be glad (that)...”.

In FLOB, *happy* (freq. 154) is used by native speakers such as: “be happy with...”, “be happy to...”. Modifiers used to emphasize *happy* are “very, so, too, quite, unreasonably, particularly, extremely, blissfully, enough etc.” In addition, *happy* is used as an attributive in collocations such as: “happy family, happy lady, happy period, happy one, happy marriage, happy endings etc.”

The result of the corpus analysis can be shown in table 2, which gives a piece of information about SE made by Chinese EFL learners.

TABLE 2.
RESULTS OF THE STUDY ON USING *GLAD* AND *HAPPY*

Glad	
In CLEC	<ul style="list-style-type: none"> ● total freq. 169 ● sentence patterns: be glad to... (freq. 125); be glad (that)... (freq. 14) ● not used before noun ● modifiers: very, so, always, quite
In FLOB	<ul style="list-style-type: none"> ● total freq. 50 ● sentence patterns: be glad to... (freq. 20); be glad that... (freq. 22) ● used as a complement: make someone glad ● used before noun: glad rags ● modifiers: so, very, clearly, just
Errors	<ol style="list-style-type: none"> 1. overuse the word <i>glad</i> 2. overuse “be glad to...” 3. ignore the use of <i>glad</i> as a complement in “make someone glad” 4. ignore the use of <i>glad</i> as an attributive
Happy	
In CLEC	<ul style="list-style-type: none"> ● total freq. 812 ● sentence patterns: happy to..., happy for..., happy that..., happy when..., happy with... ● used as a complement: make someone/ something happy; give/ enjoy someone happy ● used before noun: happy life, happy festival, happy night, happy time, happy day, happy family/ families, happy atmosphere etc. ● modifiers: very, so, some, too, quite, be full of, more, most, great etc.
In FLOB	<ul style="list-style-type: none"> ● total freq. 154 ● sentence patterns: be happy with..., be happy to... ● used as a complement: make someone happy ● used before noun: happy family, happy lady, happy period, happy marriage, happy endings etc. ● modifiers: very, so, too, quite, unreasonably, particularly, extremely, blissfully etc.
Errors	<ol style="list-style-type: none"> 1. overuse the word <i>happy</i> 2. misuse “make something happy” “give/ enjoy someone happy” 3. misuse collocations such as: happy festival, happy gathering, happy generation, happy old home etc. 4. ignore the use of some modifiers such as “unreasonably, particularly, extremely, blissfully, etc.” <p>Note: the patterns and collocations in point 2 and 3 are searched again in BNC (British National Corpus) and the result is “empty”, which means that native speakers of English seldom use such kinds of collocations.</p>

D. Reasons of Making SE

The phenomenon of SE is studied in the preceding section on the basis of corpus comparison between CLEC and FLOB, while reasons of these SE are further discussed, which can be divided into two main categories: reasons on the overuse and reasons on errors in collocates.

1. On overuse of *glad* and *happy*

According to Wang, if the total English vocabulary can be estimated as 500,000 words, 2000 of them are core vocabularies and about 3000 to 5000 are basic vocabularies. (Wang Rongpei, 2000) He has divided general language vocabulary into several types: core vocabulary, primitive vocabulary, basic vocabulary and general vocabulary, all of which can be better illustrated in figure 2.

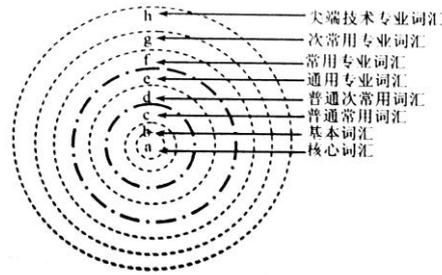


Figure 2. Classification and distribution of vocabulary (Zhang Yihua, 2007)

Core and basic vocabularies, which are also considered as high frequency words, are in the heart of the whole vocabulary system. High frequency words can be learned and mastered before lower frequency words from the cognitive perspective. Therefore, *Longman Dictionary of Contemporary English* uses 2000 basic and core vocabulary to define all the headwords, for the writers believe that these basic vocabularies and high frequency words can be easily learned and understood by English learners.

In BNC frequency list, *glad* occurs in No. 2700 and *happy* in No. 924, which means that both of them are within the 3000 basic vocabularies. Therefore, it is easier for Chinese EFL learners to learn and master basic words *glad* and *happy* than any other special or uncommon words that seem more difficult for them. When they are about to express their pleasant feelings, they tend to use *glad* and *happy* much more often. That's the reason why *glad* and *happy* are overused by Chinese learners when compared with native speakers.

2. On collocates of glad and happy

The transfer of native culture is first put forward by Rod Ellis in 1997 and attracts more and more linguists' interests in recent years. Wang concludes three kinds of transfer in the process of second language acquisition (SLA): positive transfer, negative transfer and zero transfer. (Wang Yongde, 2008) When grammatical rules or vocabularies of second language are the same as or similar with those of native language, positive transfer occurs and learner's SLA is facilitated. Contrarily, negative transfer occurs when second language differs significantly from learner's native language and their native prior knowledge in the mental lexicon cannot match perfectly with the second language. In that case, learners are likely to either misuse some patterns and collocations when they fail to tell the difference between second language and native language or overuse some grammatical rules when they consider those special rules of second language as general ones. Thus, errors such as misuse and overuse some patters, collocations or modifiers of *glad* and *happy* are made by Chinese EFL learners. But, if the grammatical rules of second language are too difficult for them to acquire, they tend to shy away from using some words, patterns or collocations in communication, and this phenomenon is so-called zero transfer. For example, in communication or writing, they may use common and simple words *glad* and *happy* instead of specific and difficult words such as *cheerful*, *in a good mood*, *light-hearted*, *delighted*, *and gloating*, etc. Likewise, they may use familiar patterns and collocations to produce sentences or discourses, and prevent themselves from using patterns or collocations they do not know. This will lead to underuse of some patterns, collocates and modifiers that are frequently used by native speakers. Table 3 concludes the influence of native language transfer on SE of *glad* and *happy*.

TABLE 3.
NATIVE LANGUAGE TRANSFER AND ERRORS OF *GLAD* AND *HAPPY*

<i>Transfer of native culture</i>	<i>Results</i>	<i>Examples</i>
positive	Facilitation of learner's SLA	--
negative	Misuse or overuse of words, patterns, collocations, etc.	Overuse "be glad to..." Misuse "make something happy" Misuse collocations such as "happy gathering, happy generation, happy old home etc."
zero	Underuse of words, patterns, collocations, etc.	Underuse synonyms such as <i>cheerful</i> , <i>light-hearted</i> , <i>delighted</i> etc. Ignore the use of "make someone glad"

III. SOLUTION TO SE: SEMANTIC NETWORK OF SYNONYMS IN LDs

The development of corpus linguistics enables linguists and lexicographers to research words from a new perspective and "the consequence and requirement of combining dictionaries with corpus study is to develop lexicography". (Zhang Yihua, 2004:43) Therefore, the study of SE based on corpus research mentioned in preceding sections is used for more comprehensive discussions about lexicography. Since the target users of LDs (learner's dictionaries) are language learners, how to solve problems of users' language learning and how to help them in real sense is a common concern for

both researchers and lexicographers. The author considers that a comparatively better way to help Chinese EFL learners' synonym acquisition is to build a semantic network of synonyms in learner's dictionaries.

Synonymous relationship between words forms the basis of traditional definition and semantic network in mental lexicon. (Zhang Yihua, 2002: 179) In the light of mental lexicon, to construct a semantic network in LDs can: provide similarities and differences between synonyms for dictionary users, enlarge EFL learners' vocabulary acquisition of synonyms, and activate learners' cognitive concepts and semantic association in mental lexicon.

A. *Semantic Network of Synonyms in Electronic LDs*

In this section, semantic network of *glad* and *happy* are probed into in electronic LDs: Longman Dictionary of Contemporary English (CD-ROM 4th edition, LDCE for short) and Oxford Advanced Learner's Dictionary (CD-ROM 7th edition, OALD for short).

1. In LDCE:

Glad is defined as "[not before noun] pleased and happy about something" and its collocations and examples are listed below the headword. The "Longman Language Activator" facilitates users to activate the node in their mental lexicon and finding out the words closely related to the headword (node) through semantic network. Figure 3 shows the "Activate your language" window which firstly links to "to be willing to do something" then to "be glad/ happy/ pleased to do something".

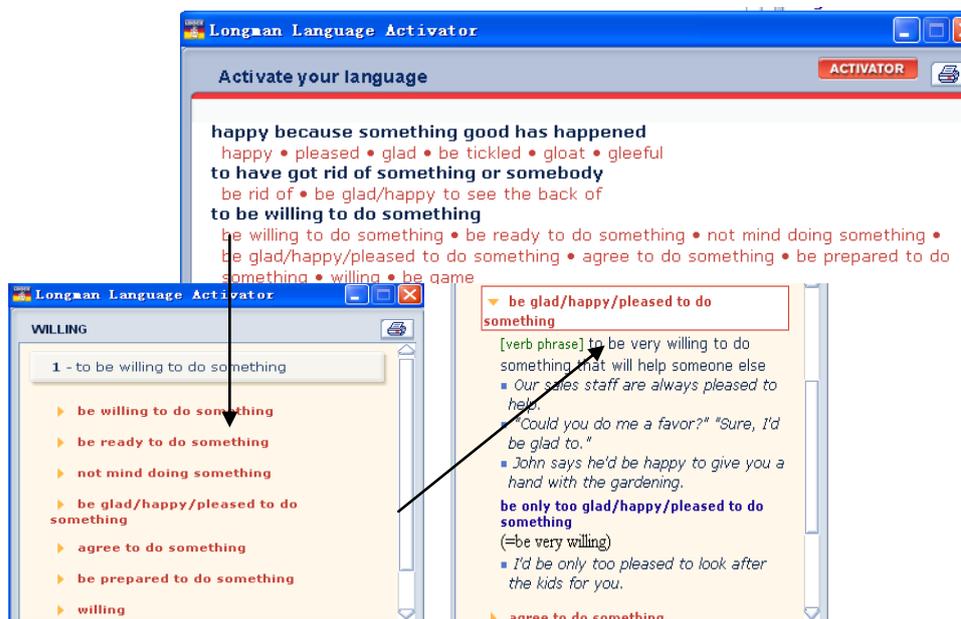


Figure 3. "Activate your language" under the headword *glad*

In addition, users can click "happy because something good has happened" in the above "Activate your language" window and reach to a usage note under the headword *happy*, which realizes the co-relation between the entries *glad*, *happy*, and other related synonyms.

Similarly, *happy* is searched in LDCE, and the pop-up window offers a number of patterns of use which can link to various synonyms of *happy*: "cheerful, contented, jolly, blissful, idyllic...etc", and these patterns are listed under different headwords. Thus, a semantic network that connected a number of entries is constructed in the dictionary body.

2. In OALD

Under the headword *glad*, definition, examples, idioms, structures and word origin of *glad* are provided and a pop-up window on synonyms comes up as in figure 4. In this window, illustrations of a group of synonyms are presented. Under the guide words "glad, happy or pleased?" error warnings of these three synonyms are briefly given. Besides, the "Word finder" function enables users to reach another "word finder" under the entry of *happy*, which explains the usage of both *happy* and its synonyms such as "delighted" "cheerful" "pleased"... etc. Double clicking any of these synonyms can bring users to another entry under the headword "delighted" "cheerful" and so on.

The screenshot shows two panels. The left panel, titled 'SYNONYMS', lists synonyms for 'glad': **happy**, **pleased**, **delighted**, **thrilled**, and **overjoyed**. These words are circled in red. Below the list are definitions for 'glad', 'happy', 'pleased', 'delighted', 'thrilled', and 'overjoyed'. A red box highlights the section 'glad, happy or pleased?' which explains that 'glad' can be more about feeling grateful, while 'happy' can mean glad or pleased. The right panel, titled 'word origin', provides etymology for 'glad'. Below it is an 'Example sentences' section with several sentences. At the bottom is a 'wordfinder' section where 'glad' is entered and 'HAPPY' is shown as a result, circled in red.

Figure 4. Synonyms and Word finder under the headword *glad*

3. Comments:

Electronic dictionaries such as LDCE and OALD have constructed a comparatively mature semantic network of synonyms by means of “Longman Language Activator” or “Word finder”, which can facilitate users’ language acquisition.

However, the error warnings or discrimination of synonyms are not particularly designed for Chinese learners. In order to meet the needs of Chinese EFL learners, it is necessary for lexicographers in China to consider how to make use of useful information gained from corpus studies. What’s more, certain exercises about sentence patterns, modifiers or collocations can be added in electronic dictionaries in order to help Chinese EFL learners in SLA.

B. Semantic Network of Synonyms in Printed LDs

Semantic network of synonyms is also practiced by printed LDs, and dictionaries investigated are: Cambridge Advanced Learner’s Dictionary (CALD), Collins COBUILD Advanced Learner’s English Dictionary (COBUILD), MacMillan English-Chinese Dictionary (MECD), A New English-Chinese Dictionary (“New Century”), New Age English-Chinese Dictionary (“New Age”) and A Modern English-Chinese/Chinese-English Dictionary (“Modern Dictionary”).

In CALD, COBUILD and “New Century”, no cross-reference or synonymous discrimination is included in the entries of *glad* and *happy* while in MECD, under the headword *happy* a special column called “words you can use instead of happy” is presented and any synonym shown in the column can direct users to look it up in the same dictionary and find detailed information. The classifications of *happy* used in different situations can guide users to learn more about various synonyms of *happy* and choose a proper word to express a specific meaning in particular context. Moreover, the relation between *happy* and its synonym such as “cheerful” or “light-hearted” can form a semantic network system in MECD.

Likewise, in “New Age” and “Modern Dictionary”, special column and usage note are given as in figure 5 and figure 6, which illustrates synonyms of *happy* and *glad* respectively.

The screenshot shows a special column of synonyms under the headword 'happy'. The text is in Chinese and lists synonyms: **happy, glad, cheerful, joyful, joyous, delighted**. It explains that these words all have the meaning of 'happy, joyful'. It then provides detailed explanations for each word: 'happy' is a general term; 'glad' is used in social contexts; 'cheerful' is used when one is happy and satisfied; 'joyful' is used for a specific event or situation; 'joyous' is used for a specific event or situation; and 'delighted' is used for a specific event or situation. The text is in Chinese and provides detailed explanations for each word.

Figure 5. Special column of synonyms under the headword *happy*

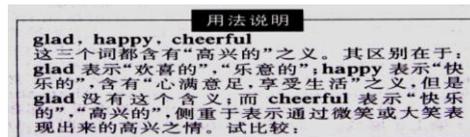


Figure 6. Usage note under the head word of *glad*

Printed dictionaries, although have the limitation of dictionary space, has put some effort to semantic network of synonyms building. However, there are still some dictionaries such as CALD, COBUILD and “New Century” that pay no attention to synonymous network or discrimination.

The ways in which they provide synonyms are limited, either by special columns or usage notes. The results of corpus research and dictionary analysis mentioned can lead us to conclude that it is necessary for Chinese lexicographers to consider whether there are other ways to present synonymous information, whether error warnings about synonyms should be included in printed LDs, and how to improve the semantic representation of synonyms in printed LDs.

IV. CONCLUSION

Corpus linguistics is closely related to modern lexicography. The main purpose of this paper is to study Chinese EFL learners' SE on the basis of corpus comparison in order to provide some implications to dictionary making. Findings of the present study can be concluded as follows.

First, based on comparison between CLEC and FLOB, SE of *glad* and *happy* made by Chinese EFL learners can be concluded as: overuse of *glad* and *happy*, overuse or underuse of some patterns, and misuse of some modifiers or collocations.

Second, overuse of *glad* and *happy* occurs because both of them belong to Basic English Vocabularies, which are easier to be learnt and used. Misuse, overuse and underuse some patterns, collocates and modifiers of *glad* and *happy* result from “transfer of native language”.

Third, Chinese EFL learners tend to make some errors in the process of SLA, so LDs have to present sufficient synonymous information for their users in the form of semantic network. Both electronic and printed dictionaries, more or less, attempt to present synonyms by means of semantic network. However, Chinese lexicographers need to further consider questions such as: whether semantic network is the most effective way to help learners to acquire synonyms? To what extent the semantic network of synonyms helps them? How to modify the semantic network in learner's dictionaries? And so on.

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Post-adjunct Reading Comprehension Questions and Meaning Construction: A Case of Gender Study

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Abstract—This article explicates on how the post-adjunct reading comprehension questions existing in the Iranian high school and pre-university English textbooks affect the comprehension of the related students. It further purports to see if there is a significant gender difference in the comprehension of reading texts by these student groups. To this end, 240 third-grade high school and pre-university students (equal number of male and female) participated in this investigation. The results demonstrated a significant superiority in the subjects' reading comprehension when they answered the texts with the post-adjunct reading comprehension questions, designed by the researchers for this purpose. The results also showed non-significant gender disparities in the comprehension of given texts.

Index Terms—post-adjunct questions, question-specific effect, higher-order questions, meaning construction

I. INTRODUCTION

The way reading comprehension is assessed has at least two demonstrable effects on learning from text. First, there is a direct effect that strengthens comprehension specifically related to the quality of information a question asks for. Relatively, a factual question, a question that asks for the plainly stated facts in the text, is different from, for instance, an inferential question which calls for a profound knowledge of the passage. Second, questions may modify mathemagenic activities (assorted activities which give rise to comprehension in a text), and thereby influence the learning of a broad range of information contained in text (Rothkopf, 1970, p. 326). In other words, on the one hand, the utility of the assessing questions that accompany text depends on the question-specific effects and, on the other, on the mental activities that they generally elicit.

In our justification, a majority of post-reading comprehension questions in the Iranian high school and pre-university textbooks are factual ones which ask the learner to repeat or recognize some information exactly as represented in the text. These types of questions may narrow the processing task in reading to solely a rummage around task. In this way, the text is processed only as much as it is necessary to locate information relevant to the questions and processing of all other information ceases as soon as its relevance for the question gets established (Hamaker, 1986, p. 215). This, in turn, might prohibit the mental models to shape and consequently lead to a shallow comprehension of the text (ibid).

Given the aforementioned verity, the current study utilized a composite of post-adjunct reading comprehension questions which were intended to compensate for the above cited possible flaws in the existing reading comprehension questions in the Iranian high school and pre-university textbooks. These questions had two characteristics in common: first, they did not ask only for the superficial information in the text. That is, in order to respond to these questions, the reader is to go beyond the literal meaning of the text and has to engage deeply in the text so that s/he can fully comprehend it. This deep processing can result in a more reflective comprehension of the text (Cha & Swaffar, 1998, p. 210). Moreover, mental models can be created or shaped through this kind of text processing. These mental models can construct an internal representation of the spatio-temporal relations described in the text (Gordon & Hanauer, 1995, p. 304).

II. BACKGROUND

A. Pre-reading and the Activation of Background Knowledge

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By providing or activating sufficient prior knowledge, teachers can make the reading task more meaningful, comfortable and also comprehensible for the students. Pre-reading activities can both elicit prior knowledge and give direction to the reader's approach to the passage (Beatie, Martin & Oberst, 1984, p. 206)

Langer (1984) examined the effect of pre-reading activities on text-specific background knowledge and passage comprehension. Subjects who were randomly assigned to experimental and control groups were 161 sixth-grade students from a middle class suburban school system on Long Island, New York. Treatment sessions consisted of various pre-reading activities. Results suggested that the pre-reading activities significantly raise available background knowledge in treatment groups and this in turn improved their performance on moderately difficult comprehension questions.

Chen studied the effects of previewing and providing background knowledge for American short stories containing uniquely American cultural content on Taiwanese college students' comprehension and attitudes was investigated (1993). A sample of 243 students was randomly assigned to three experimental groups and one control group. The experimental groups received one of three treatments: previewing, providing background knowledge, or both; the control group received no treatment. Each student read two stories and completed pre-tests, short-answer and multiple-choice comprehension post-tests, and an attitude survey. The results on the measures of comprehension were straightforward and made a strong argument for using certain pre-reading activities with Taiwanese college students in the freshman English reading classroom. The post-tests means were in favor of the experimental groups, especially of the previewing and combined groups.

Graphic organizers can be given before the text with the purpose of cognitively activating and clarifying relations among text concepts, thereby fostering deep comprehension. They can be given in different forms or shapes; visual organizers like pictures, maps, diagrams, matrices, etc. and non-visual ones such as vocabulary learning activities, pre-questioning techniques and the like.

Kools, Van de Weil, Ruiter, Cruys and Kok (2006) examined the effect of four types of graphic organizers on the comprehension of a health education brochure text and compared subjective with objective comprehension measures. Participants (46 first-year undergraduates from the Department of Psychology at Maastricht University) read a brochure text about asthma with and without these organizers, and subjective and objective text comprehension was measured. It was found that graphic organizers had effects on four levels of objective comprehension as indicated by open comprehension questions. However, on the subjective comprehension measure using Likert-type scales, the groups with and without graphic organizers did not differ from each other.

Aside from graphic organizers, purpose questions placed before reading comprehension passages were meant to provide the information students need to make use of reading strategies they have developed in other types of reading situations. Dunlap (2006) examined the writing and comprehension skills of second grade students using a Question-Answer Relationship strategy for pre-reading, during reading, and post-reading, as well as writing, and compared their progress to other second-grade students not using the same strategy. There were 19 elementary students in the experimental group varying in age from 7 to 9 years. They received instruction in a questioning strategy before, while, and after reading (two, forty-minute session). The control group was also composed of 19 elementary students at the same school. The performance of the two groups was compared via a graphic organizer to record topic, main idea, and supporting details when reading an article. Writing samples were scored using the 6 trait analytical rating guide. The results supported the use of questioning skills as a pre-, during, and post-reading effective strategy to increase comprehension of expository text. Subjects using the strategy made significant progress in reading comprehension of expository text and the ability to use the trait of ideas and content in their writing. However, the positive effect of self-questioning on the use of organizing their writing was not supported.

Among other different pre-reading activities, pre-teaching vocabulary seems to be the only activity which is broadly overemphasized in textbooks including Iranian high school English ones. This activity in books under study is directly practiced in a section called 'New Words' at the beginning of each lesson. Some new words are presented through typical sentences in this section.

B. While-reading Activities

Among the while-reading activities, reading aloud and silent reading are two major types. There seem to be two contrasting views concerning reading aloud. One sees reading aloud beneficial (Salasoo, 1986, p. 59) and motivational (Ecroyd, 1991, p. 71) for reading comprehension and the other sees oral reading not a very authentic reading activity and with significant disadvantages (Brown, 2001, p. 312).

In one study, Gatsakos (2004) wished to see if reading aloud to foreign language children on a regular basis had a positive effect on their reading comprehension. The subjects (N=75) were second graders at a Crystal Lake, Illinois, school. The children were randomly selected, classified and assigned to one of three groups of academic performance: low, average, and high ability. Eight reading lessons were taught to them. Four were lessons involving two exposures to silent reading. The other four involved one silent reading time and one reading aloud time by the teacher. The hypothesis was that those children who were read aloud to would have higher levels of comprehension, based on four comprehension questions administered after each story, as compared to those children who read silently.

There were statistically no significant differences in comprehension when students were read aloud to or when they read silently. However, students of higher ability indicated higher level of comprehension than did students of lower

ability, regardless of whether they were read to or read silently. Comprehension was measured as being comprised of sub-scores representing literal, inferential, critical, and strategic questioning. No significant differences between student sub-scores for literal, critical, or strategic questions were found either. Students in silent-reading conditions scored significantly higher on inferential questions. Students with higher levels of ability scored significantly higher on all sub-scores.

The conventional wisdom in some studies of this kind is that silent reading encourages an emphasis on meaning rather than on surface-level features of text and hence facilitates a deeper, more elaborate processing of text. Brown (2001, p. 312) subcategorizes silent reading performance into intensive (direct) and extensive (indirect) reading. Intensive reading which is more class-oriented calls the students' attention to grammatical forms, discourse markers, and other textual details for the purpose of understanding literal meaning, implications, rhetorical relationships, and the like. Reading for pleasure and usually out of classroom is done more extensively. In contrast to intensive reading, extensive reading is more relaxed and less concentrated. One of the main benefits of extensive reading is providing an increased word recognition (Harmer, 2001:200)

C. Post-reading Activities

The assessment of the students' comprehension of the texts is mainly done in this stage. Teachers can evaluate the students' comprehension in variety of techniques (top-down, bottom-up or interactive) and activities. Nuttall (1996, p. 212) emphasizes the similarities between testing and teaching in this sense. She believes that the design of exercises or classroom activities does not in principle differ from the design of test items. So these techniques, with both teaching and testing values, can focus on the student's ability for implication, draw conclusion (inference), summarize, give opinions, debate and discuss, identify key ideas, point out organizational details, describe the author's intentions, compare, etc. Chastain (1988, p. 228) believes that the criterion for an effective post-reading activity is that it requires students to reprocess the material from reading. One key factor concerning the type of questions is that we must know these assessing questions are not tests of memory, but a way to direct students' attention to the text (though not the only way).

1 Inferencing

Winne, Graham and Prock (1993) pinpointed the effects of explanatory feedback on the poor readers' text-based inferencing. Twenty four third-to-fifth grade poor readers read passages that included five types of information: problem statement, rule related to the problem, critical fact fitting the rule that solved the problem, spurious information that apparently would solve the problem and facts. In instruction, an inference question followed by one question about each type of information was asked. In an inductive condition, tutors provided specific feedback about students' answers to all six questions and students had to induce processes. In an explicit condition, tutors added to feedback by explaining and demonstrating the process for combining information about the problem, rule and critical fact to create an inference. Both instructional conditions boosted overall comprehension, but inference-making was detectably better when students received explicit feedback.

2 Summarizing or obtaining the gist

Written or oral summary after reading the text can be used as a fostering or assessing way of comprehension. The task of summarizing a text can be demanding for high school students if it is not accompanied by a sufficient command of writing and speaking ability.

Oded and Walters (2001) scrutinized the extent to which tasks involving processing differences in English as a foreign language (EFL) reading result in differences on comprehension. Processing differences were created by the assignment of two different tasks-writing: a summary of a text and listing the examples in a text. Text comprehension was measured by performance on a set of comprehension questions. The qualitative processing required in selecting main ideas and organizing theme in a summary was expected to lead to greater comprehension. The task of listing details, being an irrelevant or distracting task for overall comprehension, was expected to result in poor comprehension.

Sixty five undergraduate students at an Israeli university participated in this study. They were drawn from four classes, three of them (N=43) at 'the low-advanced' level who underwent 108 hours of instruction and the other one (N=24) at 'the high-advanced level' with 54 hours of instruction. The results of the study showed that for the low-advanced group there was no significant difference in comprehension performance of the contents of the two texts under study (one titled *Animal* and the other *Nature*) in the 'example' condition (in which the participants had to list the examples provided by the writer), while for the 'summary' condition, a significant difference for the comprehension performance of the contents of both of these texts was observed. On the whole, the subjects who did the summary task performed better on the comprehension task (Oded and Walters, 2001, p. 363). The researchers concluded that the extra processing required in the writing of a summary of the main points would help produce a better encoding of the text. Working hard to produce a summary, then, as they claim, increases comprehension of a text.

3 Discussion and debate

By discussing the content of the text after or before reading it, students can be given the opportunity to engage in the reading text: question it, explain it, and relate it to their own real lives, as they are more likely to comprehend it. Silberstein (1994, pp. 44, 61) sees discussion as both a pre-reading activity in which we build interest and background for the text and as a post-reading activity to evaluate the ideas presented in the text.

Discussing or debating the text is very advantageous as a *social activity* in Fairbairn and Fairbairn's view (2001, p. 165). They believe that discussing the text in group means not only you do not have to take the sole responsibility for understanding but it gives you the opportunity to share a number of different viewpoints or different 'takes' on the same information, the chance to clear up misunderstanding and uncertainties, and it can help you develop a better understanding of what the author is arguing or reporting.

Snyders (2005) evaluated the effects of student-centered collaborative discussion of social studies texts on middle school students' comprehension, writing quality, and motivation. He explored what would happen if the instruction was changed so that middle school students had the opportunity to: a) read informational texts related to their social studies topic, b) discuss the content in small groups and c) follow the discussions and respond to those texts in writing. The study involved two classrooms of general level seventh-grade students in an English class at a small Midwestern middle school (examining the Holocaust) in a pre- and post-test design. The results of the study indicated that students who had the opportunity to talk about the readings in small peer groups used significantly higher levels of thinking and exhibited more literate register cohesion in their written responses.

III. METHOD

A. Subjects

A number of 240 high school students (third-graders and pre-university) with 120 high school and 120 pre-university took part in this investigation. They were selected randomly from among all high schools and pre-university centers in Gachsaran, a southern city in Iran. The subjects were equal number of males and females. They were in the age range of seventeen to nineteen.

B. Instruments

Since Iranian English textbooks for grades 1, 2, and 3 of high school use approximately the same procedure in the presentation of the post-reading comprehension questions, English book three of high school as a representative for high school textbooks and pre-university textbook were selected to this end. Expository texts were used because the participants were more familiar with this genre in their educational setting and textbooks. The passages selected for the main part of the study had to be compatible with those of the high school and pre-university textbooks in terms of text difficulty. For this objective, using Fog index of readability (Farhady, Jafarpour and Birjandi, 1996, p. 282), the average text difficulty of the English book three of high school and the pre-university textbook was calculated. It was tallied to be 17.05 for the English book three and 19.38 for the pre-university textbook, respectively.

There were five other passages each with six questions, a total of 30-item test. The six questions were the post-adjunct comprehension questions based on the most common post-reading assessment activities provided in their high school and pre-university textbooks (e.g. free response, multiple choice and true-false items). Apart from this, two other tests of reading comprehension with the same contents and item numbers were constructed on the basis of different forms of post-reading questions, such as test of main ideas, test of implicit ideas, drawing inferences, cloze procedure. Finally, two other tests, one for high school and one for pre-university students, each containing three authentic reading comprehension passages were given to the subjects. These texts taken from the *NESWEEK* and *TIME* magazines had nearly the same average readability to the previous tests. Each was followed by 10 post-reading comprehension questions similar to those in the second tests mentioned above. They were given to the subjects after the second tests with non-authentic passages. After calculating the results of the previous tests, to obviate the possible ambiguities, each grade took another test containing authentic passages similar to the previous authentic ones. These tests were administered after about one month of running the first tests of authentic passages.

C. Procedure

Two reading comprehension tests each containing five gender-unbiased passages with approximately the same level of difficulty to the high school textbooks were given to the high school students. The first test contained five reading comprehension passages followed by 30 post-adjunct questions, six questions for each passage. These were closely similar to the ones presented in their textbooks (e.g. free response, multiple choice and true-false items), and with an average text difficulty of 17.03¹. The second test also incorporated five passages, with an average text difficulty of 17.11², followed by 30 post-adjunct reading comprehension questions other than their textbooks. This test contained items on main ideas, implicit and explicit ideas, drawing inferences, summary cloze, and summarizing items. These two tests were administered and compared through paired t-tests. The purpose of this analysis was to compare the effects of these two different kinds of post-adjunct reading comprehension assessment on the subjects' reading comprehension.

The same procedure was repeated for the pre-university students. The only difference was that the texts in the first test designed for pre-university students had the average readability of 19.34³, while the texts in the second test had the average readability of 19.42⁴.

¹ The average difficulty of first texts for high school using Fog index of readability

² The average difficulty of second texts for high school using Fog index of readability

³ The average difficulty of first texts for pre-university using Fog index of readability

As formerly mentioned, all the texts were expository. The topics of all reading passages were general and not technical (e.g., humanities, general knowledge, social sciences, and natural sciences directed at general readers). To be more compatible with high school and pre-university English textbooks, the selected reading passages were between 250 and 450 words in length.

In order to achieve more reliability, the right/wrong scoring procedure was used in this study. Therefore, a response received a score of '0' if it was wrong and '1' if it was correct. There was no penalty for the incorrect answers.

For subjectively scored items, open ended items such as completion items, writing summary items, etc., four raters participated in scoring (the researchers and two other English teachers). General impression marking was used to score such items because of its ease and its time-saving nature. Moreover, partial credit scoring (Bachman & Palmer, 1996, p. 202) in which responses can be scored on several levels ranging from no credit '0' to full credit '1' with several levels in between ($0, \frac{1}{2}, \frac{1}{4}, \frac{3}{4}$, and 1) was used.

D. Data Analysis

To determine whether the difference of the participants' performance on reading comprehension was significant in each test, we applied the paired t-test technique of comparing means where means of the subjects are compared with each other. Test of one-way ANOVA was used to determine the effects of gender and various post-reading comprehension questions on the subjects' overall comprehension of the given texts at each stage.

E. Research Questions and the Hypotheses

To achieve the purpose of the study, the following three questions were formulated:

1 How do the post-reading comprehension activities in high school and pre-university English textbooks affect the comprehension of the related students?

2 Is there a significant gender difference in the comprehension of reading texts in high school and pre-university textbooks among Iranian EFL related students?

3 Do authentic reading texts affect the subjects' reading comprehension?

To respond to the above-mentioned questions, three null hypotheses were formulated accordingly.

IV. RESULTS

What follows is a presentation of the results obtained from the analysis of the subjects' performances on the above mentioned tests.

TABLE 1.
MATCHED T-TEST OF THE STUDENTS' PERFORMANCES IN THE TWO TESTS

Subjects	Test No.	Mean	SD	t_o
High school males	1	16.9	6.43	2.7 25
	2	18.1	5.21	
High school females	1	18.3	6.04	3.5 70
	2	19.4	5.54	
Pre-university males	1	16.8	6.57	2.1 05
	2	17.7	5.37	
Pre-university females	1	18.4	6.55	2.3 09
	2	19.0	5.93	

P-value \leq 0.05 n=60 df=59 t-critical=2.021

For high school males, the result was $t=2.725 > 2.021$. The t-observed value exceeded the value of the t-critical at 0.05 level which meant the existence of a significant difference between the subjects' means in the two tests. For high school

⁴The average difficulty of second texts for pre-university using Fog index of readability

females, the result was $t=3.570 > 2.021$. The t-observed value from this analysis also exceeded the t-critical value and this meant the subjects' means were significantly different in the two tests.

To shed more light on the differences between the means of the pre-university students in the two tests, paired t-tests were run again. For males, the result was $t=2.105 > 2.021$. The t-observed value exceeded the value of the t-critical at 0.05 level which indicated a significant difference between the subjects' means in the two tests. For females, the result was $t=2.309 > 2.021$. The t-observed value from this analysis also exceeded the t-critical at the 0.05 level and this indicated the subjects' means significance in the two tests. Considering post-reading activities as the independent variable, tests of one-way ANOVA were conducted in order to pinpoint whether gender differences (moderator variable) affected students' performances in reading comprehension (dependent variable) in the two tests. Table 2 portrays the results of one-way ANOVA for the subjects.

TABLE 2.
ONE-WAY ANOVA FOR GENDER DIFFERENCES IN THE TWO TESTS

Subjects & Test No	Source	SS	df	MS	F
High school/ 1	Between group	1208.163	1	44.747	1.15 6
	Within group	1238.771	118	38.712	
High school/ 2	Between group	692.446	1	25.646	0.89 7
	Within group	914.704	118	28.585	
Pre-university/1	Between group	1784.400	1	54.073	1.84 2
	Within group	763.413	118	29.362	
Pre-university/ 2	Between group	968.846	1	33.408	1.36 2
	Within group	735.867	118	24.529	

P<0.05

For high school students, as Table 2 shows, the F-observed value, 1.156 at 1 and 118 degrees of freedom is lower than the critical F-value, 3.94 for the first test. Result of the second indicates that the F-observed value, 0.897 at 1 and 118 degrees of freedom was much lower than the critical F-value, 3.94. These results indicate that the effect of gender was very low and not statistically significant in the two tests. However, there was a trend toward meaningful differences which could be attributed to gender in the first test, but the F-ratio is too small to make us confident.

For pre-university students, the result of one-way ANOVA in the first test reveals that the F-observed value, 1.842, in 1 and 118 degrees of freedom was lower than the F-critical value, 3.94. In the second test, F-observed value, 1.362 in 1 and 118 degrees of freedom was also lower than F-critical value. Although there was a trend toward meaningful differences which could be attributed to gender in these tests, the F-ratio was not appreciable in this sense. These results also indicate that the effect of gender was low and not statistically significant in the two tests.

V. DISCUSSION

A. Cognitive Level of Adjunct Questions

According to the results obtained from the paired t-tests for both high school and pre-university subjects in Table 1, the corresponding null hypothesis to the first research question as to the effect of various reading comprehension questions, as post-reading activities, on the subjects' comprehension of the given texts is rejected. The results suggest that different test formats yield different levels of comprehension and they seem to measure different aspects of reading comprehension.

Theorizing about adjunct questions has two tasks (Hamaker, 1986, p. 237). One is to explain *how* adjunct questions are effective and the other is to predict under *what* condition they are effective or ineffective.

Concerning the howness of the effectiveness of such questions, the results of this experiment can support the notion that higher-order adjunct questions, "questions which ask the students to mentally manipulate bits of information previously learned to create an answer, or to support an answer with logically reasoned evidence" (Winne, 1979 cited in Hamaker, 1986, p. 213), are more likely than factual ones to produce facilitation for the comprehension of the texts. This approach acknowledges that information may be processed at surface levels or at deeper semantic levels, with deeper processing associated with better retention of meaning. This assumption is corroborated by a number of supplemental supports. First, the underlying supposition is that the depth of processing required in the task of answering higher-order adjunct questions, e.g. inference questions, finding main idea questions, implication questions, paraphrase questions, etc., would ensure quality encoding of the content, and hence better comprehension of the text. The

assumption common to all higher order adjunct questions is that this type of question induces in the learner higher order processing activities, such as integrating and elaborating (Ellis, Wulfeck & Montague, 1980, p. 452; Hamaker, 1986, p. 238 & Thompson, 1987, p. 96). This, in turn, causes an extra processing on the part of the reader and, thereby, fosters comprehension.

This line of thinking also coincides with Andre's model of productive learning (1979), asserting that pedagogical devices, such as post-adjunct reading comprehension questions, influence learning by changing the learner's perception of his tasks and the strategies chosen to accomplish the tasks. The effect of adjunct questions is conditioned on the basis of the learner's information processing system. This model implies that the effect of high-level adjunct questions is specific to the ideas presented in them.

Second, the use of higher-order adjunct questions adjoins a new facet to the discussion: the level of the effect. Most higher-order adjunct questions concern higher-order effect; i.e., the influence of adjunct questions on the learners' ability to use the text information in a variety of higher order tests, such as inference and application questions which, as previously mentioned, can induce in the reader higher order processing. In addition, these types of questions are often seen to affect the retention of the text information. This is referred to as lower-order effect of higher-order adjunct questions (Hamaker, 1986, p. 215). Both effects are referred to as "mathemagenic activities" (Rothkopf, 1970, pp. 325 & 327), which means activities that give rise to learning. It is highly likely that the subjects' better performance in the second test would be due to the clear-cut advantages taken from the availability of such effects.

Third, the result of this experiment also provides insight into the nature of the backward process that occurs when the subjects encounter a combination of explicit and implicit high-level adjunct post-questions in conjunction with the expository texts. This conscious processing introduces not only coherence to information contained in the text, but also a productive comprehension strategy (Cha & Swaffar, 1998, p. 210). Further, *rereading* is encouraged in such a model and this technique notably enhances text comprehension (Rickards, 1979, p. 188). A behaviorist interpretation of adjunct question views this effect as one of reinforcing the reader through stimuli (the questions) and thus *shaping* the reader's mental processing of the text. This shaping power can be more verified if we reflect on the conception that higher-order adjunct questions solicit information similar, but not identical, to the ones in the texts. In this regard, the second test in the current experiment contained items, i.e. inferential and summary questions, which had the potential to make the subjects engage in a conscious processing achieved by dwelling upon the questions and re-reading the texts.

Fourth, the results also substantiate the 'Arousal Hypothesis' traditionally discussed by Natkin and Stahler (1969) and Bull (1973). According to this hypothesis, adjunct questions can serve as motivating and demotivating devices. A question with high arousal potential would be one which maximizes incompatible response tendencies, i.e., causing conceptual conflict (Bull, 1973, p. 85). For instance, the question "What do ants grow in their underground farms?" causes conceptual conflict in that it seems to contain incompatible ideas such as *ants as farmers* and *underground farms*. However, to resemble the questions in the Iranian high school textbooks, some of the MC questions used in the first test of the present study were comparably factual or as Kohn (1994, p. 27) believes, "right there questions", the questions whose answers are written clearly in the text. Usually, in such questions, both the question and the sentence including the answer use the same words. For example, in the question "The average child will watch ----- murders on TV before finishing elementary school." among the four alternatives a) 2000 b) 8000 c) 3000 d) 4000; the correct answer, choice b, is found very effortlessly by the reader since it apparently exists in the text. Therefore, there would be no incompatible response tendency on the part of the question and it no longer causes conceptual conflict inside the reader.

These types of questions whose answers were restricted to particular sets in the texts may have had low arousal potential because they aroused little subjective uncertainty or conflict. They might not have caused conceptual conflicts since they required little reduction of information. This can be discussed in light of the interaction effect between the degree of arousal and amount of retention. When the arousal level is high, the retention is also high and when it is low, the retention is low too (Natkin & Stahler, 1969, p. 431). Conceptual questions in the second tests might have aroused the subjects' interest and motivation and thereby fostered comprehension.

Finally, in addition to question-specific facilitative effects, the multiple strategic measures applied in the second tests of the present study can account for the superiority in the subjects' reading comprehension. This can be vindicated in two interrelated justifications: 1) attention to macrostructure of a text would lay the foundation for a mental model which would enable further mapping of the text (Gernsbacher, 1990, p. 135 & Oded and Walters, 2001, p. 363); 2) conversely, the low-level processing required in answering the factual questions is expected in more superficial encoding, with more attention to solely microstructures. Respectively, the results of the present study partly support Oded and Walters' (2001, p. 365) contention that summary task and finding main ideas (two activities assigned to tap the text macrostructure) as post-reading tasks in a text would result in a deeper comprehension of the text. As the post-adjunct comprehension questions designed by the researchers were more conceptual and comprehensive in nature, focusing on both micro- and macro-structures, the subjects might have gained a priori comprehension by concentrating on important information and forming a mental model of the text. This lends support to Brown's (2004, p. 188) argument that the assessment of reading comprehension can entail the assessment of a *storehouse* of reading strategies. Moreover, it gives conspicuous support to the Cha and Swaffar's (1998) *procedural model* as an approximation of

reader processing. From the standpoint of cognitive activity, this model is a précis format assuming that reading comprehension is multi-faceted which principally occurs at macro- and micro-levels.

B. Test Taking and Meaning Construction

The results of this study can support the hypothesis that a reader’s mental model continues to develop throughout the test taking process (Gordon & Hanauer, 1995, p. 299). Taking this one step further, it can be assumed that if information from test question is incorporated in a reader’s mental model, the meaning constructed by a reader of the stimulus text continues to revise and/or to expand as a result of interacting with comprehension questions. Accordingly, besides knowledge of the text, knowledge of the world, and linguistic knowledge, the testing task itself can be considered as an additional knowledge source which develops the test taker’s mental model (ibid).

In this sense, how much thinking students engage in while they process a text deserves scrutiny because the extent and depth of it apparently affect their subsequent strategy use critically. The application of various reasoning strategies appears to be influenced by the specific type of question. This can result in a situation where particular reasoning strategies are associated with specific question types such as questions of inference and main idea (Kavale & Schreiner, 1979, p. 121). The comprehension demand of the questions can be discussed in light of the psychological notion of ‘mindfulness’. The reasoning strategy of mindfulness is defined as the “volitional, metacognitively guided employment of non-automatic, usually effort demanding processes” (Wong, 1994, p. 111). If learners are challenged by tasks that are novel, moderately challenging or ambiguous, mindfulness will be resulted. Any task condition that promotes mindfulness will enhance performance. That is, when a student is mindfully engaged in a learning task, performance is enhanced, attention is more sharply focused, and motivation is greater. The inferential and main idea questions in the second tests of the present study might have brought about mindful engagement of the subjects and fostered their comprehension ($t=2.725>2.021$ for high school males, $t=3.570>2.021$ for high school females, $t=2.105>2.021$ for pre-university males, and $t=2.309>2.021$ for pre-university females (see Table 1 above).

1 Gender effect

On the basis of the results of one-way ANOVAs in Tables 2 and 3, the answer to the second research question is that there are no significant gender differences in the comprehension of both non-authentic and authentic reading texts. Accordingly, the corresponding null hypothesis to the second question regarding no gender differences between the subjects (high school and pre-university) in reading comprehension of all the given texts is verified.

TABLE 3.
ONE-WAY ANOVA FOR GENDER DIFFERENCES BETWEEN STUDENTS IN THE FIRST TEST WITH AUTHENTIC PASSAGES

Subjects	Source	SS	df	MS	F
High school	Between group	812.025	1	28.001	1.05 6
	Within group	795.125	18	26.504	
Pre-university	Between group	642.350	1	23.791	0.75 4
	Within group	1009.896	18	31.559	

P<0.05

At the outset, it must be reminded that any study on gender-related differences must acknowledge that the effect of the sex variable is dependent on the task performed and the circumstances under which the task is carried out (Nyikos, 1990, p. 273). Therefore, the findings of gender studies in the field of reading comprehension can vary depending on multiplicity of factors (Phakiti, 2003, p. 652).

A predominate feature in most of gender related studies is the effect of text type or text characteristics. Gender-related characteristics of the texts have been confirmed to account for the superiority or inferiority of one sex to the other in some of these studies (e.g. Scott, 1986; Bügel & Buunk, 1996; Brantmeier, 2003; Phakiti, 2003 & Pae, 2004). The contribution of text type and topic to such gender-related studies can be viewed psychologically and culturally. Psychological reader-response theories and cultural approaches to textual interpretation (Griswold, 1987, p. 1105) alike assume that reading experience is shaped to some degree by patterns of identification or similarity between the reader and the characters or experiences in the text. This leading effect of text characteristics can support the conclusion that gender-biased text may lead in gender differences and conversely gender-unbiased texts may result in no gender differences in comprehension. With this in mind, a possible explanation for the lack of gender differences in the present study in overall reading comprehension scores is that all the texts were sex-fair or gender-unbiased.

Gender-related preferences in text topic have been also shown to have a determining factor in some gender related studies (e.g. Bügel & Buunk, 1996; Brantmeier, 2004). In these studies, patterns of preference (text topic preferences) are reflected in the readers’ performance on the tests of reading comprehension. The assumption that there is better memory for stimuli that is consistent with societal stereotypes about males and females (Bigler & Liben, 1990, p. 1441) can be exploited in order to lend credibility to this fact. As stated formerly, sex-fair text topics, topics which are not

bound up with a particular sex, were utilized in the present study. Thus, the incongruity of text topics to the gender-stereotyped patterns could counteract or diminish the sex-oriented effects.

Text genre and the difficulty level of the text are shown to be other features for the disparities in the findings of some gender-related studies (e.g. Bacon, 1992; B ügel & Buunk, 1996; Brantmeier, 2003). In B ügel and Buunk (1996) males reported that they read articles and magazines about specialized topics. For example, the greater experience with linguistically complex texts was discussed to lead in males' superiority in reading comprehension in the above study. However, in the present study, all the texts were controlled in difficulty level and non-technicality in nature.

Yet another factor for the sex-based differences in such studies can be the proficiency level of reading comprehension in English (e.g. Scott, 1986; B ügel & Buunk, 1996; Brantmeier, 2003). Male and female students differ in background: they have different interest, reading habits, and aspirations. However, there is no generally agreed upon way to assess such knowledge. This is in part due to the fact that prior knowledge and schemata are rather global concepts, and this is very difficult to show (B ügel & Buunk, 1996, p. 17). In the current study, authentic and non-authentic texts written for public were used for assessment. Prior knowledge was very difficult to be measured in such texts because they were not about specialized subjects and they did not have specific vocabulary (ibid). Therefore, these features possibly neutralized the effect of a specific gender background on the obtained results. Furthermore, the subjects in the present study might have been different from the other gender related studies. For example, they were all from the same age, had relatively similar range of English proficiency levels, and showed approximately the same cultural and educational context. As a result, the homogeneity in the subjects' background may account for the similarities in their performance.

This issue can also be elucidated in the light of 'gender schema theory' and the way 'sex-stereotyping' is used. What gender schema theory proposes is that the phenomenon of sex type derives, in part, from gender-schematic processing or sex-stereotype (Bem, 1983, p. 607). It can also derive from constellation of traits and roles generally attributed to men and women. This sex-stereotyped schema may become more flexible when there will be more overlap between male and female things (Martin & Halverson, 1981, p. 1130). Using gender-unbiased texts, as a possible means to provide the overlap, might have attenuated the aspects of stereotyping and relatively caused the sex-role to become less evaluated and less central in the thinking of the subjects in the present study. Accordingly, the results can somehow endorse the non-significant effect of non-sex-typed texts to be less discriminating.

To sum up, for a gender study to be sex discriminating, it should acknowledge some general features. For instance, it should use gender-biased text topics and contents. The text genre and the difficulty level of the text should be specialized to one sex proficiency and background. Intentionally or unintentionally, if these interfering factors are not applied to the methodology of any gender-related study concerning reading comprehension, the results of the comparison might become indiscriminatory and both sexes possibly perform similarly. The results of the present study indicate a non-significant difference between males and females' reading comprehension ($F_o 1.156 < F_c 3.94$ for high school students in the first test, $F_o 0.897 < F_c 3.94$ in the second test, $F_o 1.842 < F_c 3.94$ for pre-university students in the first test, and $F_o 1.362 < F_c 3.94$ in the second test, as seen in Table 2 above) mainly because the topics, contents, and difficulty level of all the texts are not biased in favor of a particular sex.

2 The effect of text authenticity

On the basis of the results observed in Table 4, the answer to the third research question is that reading authentic texts, generally, do not have any significant effect on the subjects' reading comprehension as compared to those of non-authentic ones. Thus, the corresponding null hypothesis to this question verifies that reading authentic texts does not have much significant effect on the high school and pre-university students' reading comprehension.

TABLE 4.
 PAIRED T-TEST FOR STUDENTS' PERFORMANCE ON THE SECOND TEST WITH NON-AUTHENTIC PASSAGES AND THE FIRST TEST WITH AUTHENTIC TEXTS

Subject	Test	Mean	SD	t_o
High school males	Second non-authentic	18.15	5.21	5.27
	First authentic	15.91	4.04	
High school females	Second non-authentic	19.40	5.54	1.11
	First authentic	19.01	5.26	
Pre-university males	Second non-authentic	17.77	5.37	1.20
	First authentic	17.25	5.29	
Pre-university females	Second non-authentic	19.01	5.93	2.22
	First authentic	17.89	6.49	

P-value \leq 0.05 n=60 df=59 t-critical=2.021

Since the genre, the type, the sources, and the difficulty level of the texts were similar in the two tests, the obtained results might be attributed to other interfering factors. In our view, one of the probable causes could be sought in the relationship between 'text structure (text organization) and content familiarity'. Two views that describe this relationship have come into vogue. The first states that the familiarity of the structure of a text is useful to readers who find the content to be unfamiliar (Roller, 1990, p. 81). In contrast, the second view states that the familiarity to the structure of the text is beneficial for the comprehension of both unfamiliar and familiar text contents (McKeown, Beck, Sinatra and Loxterman, 1992, P. 80). Lack of familiarity to the content and topic of authentic texts was partially compensated and controlled in the study by giving the students texts which were near in content (content schemata), difficulty level, and with approximately similar topics to the ones in their textbooks. This is because, according to the content schema (background knowledge of the content area of the text) as how to understand a text, one should have knowledge of the content words (lexical items) and how information is presented in various texts. However, they had less familiarity with the structure of such texts because of the oddity of such texts in their educational setting. It can be argued that the results of this study are pertained to what was hypothesized in the second view above.

The rationale for this prospect is that the subjects might have failed to benefit from the facilitative role of text structure, formal schema, to comprehend their contents. This issue can be in some way supported in the light of the comparisons between the subjects' performance in the first and second tests with authentic passages whose results are put in. The subjects' better performance, but not significantly enough, might be related to their greater acquaintance with the structure of such texts in the second tests. These tests contained authentic passages which were near in text difficulty and content to the previous ones. This point can be partially sustained taking into account the fact that no treatment was used in the current study. It is worthwhile to note that an intervention containing authentic texts could have possibly made the subjects more familiar with the organization of such texts.

C. Conclusion and Pedagogical Implications

Due to the tendency of testing task in affecting the test takers' developing mental model as well as their responses to subsequent testing tasks, it seems that a more valid test of reading comprehension ability would be the one which: a) taps the depth of processing required in the task of reading comprehension, b) regards the interaction of test method and mental model construction and c) lays stress on a multiple strategic measure of reading comprehension which can entail a 'storehouse' (Brown, 2004, p. 188) of macro- and micro-structures assessment in a text.

It is of utmost importance for researchers to identify the exact nature of different test formats and make research findings accessible to testing practice. For teachers, the multiple measure of testing reading comprehension in the present study can facilitate diagnosis of comprehension at different learning level. The same prescription would be made for classroom instruction, where the teacher provides practice on reading comprehension tests by written and oral reading comprehension tests.

In addition to implications that are directly related to the focus of this research, a few words must be said in favor of the use of qualitative methods for research in reading assessment. As was seen in this study, responses to different test items were based on a number of knowledge sources including information in the testing task itself. Consequently, because much research on the reading process is based upon the results of reading comprehension tests, invalid inferences might be made about comprehension processes if the processing involved in performing those tasks is not analyzed. Further research of this sort should be done in conjunction with more controlled empirical method so that reliable as well as valid information on the process of mental model construction and its assessment can be attained.

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Senior High School Students' Reading Comprehension of Graded Readers

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Abstract—This study investigates senior high school students' reading comprehension of graded readers outside of the classroom. Seventy-eight participants were assigned to read three graded readers written respectively from 600-word, 1200-word, and 1700-word wordlists and labeled as Level 2 (L2), Level 3 (L3), and Level 4 (L4). All participants completed post-reading comprehension tests, follow-up reading tests, and post-reading questionnaires. *T*-test results showed that first, females' reading comprehension ability had grown significantly. Second, there were no significant differences between males and females' comprehension of L2 and L3 readers, but females achieved significantly higher scores than males in L4 graded reader. Third, females significantly used more strategies than their counterparts to understand L4 graded reader. Finally, the interpretation of females' adding and reducing the strategies to comprehend difficult text were provided. Instructional suggestions for senior high school students' outside reading were presented.

Index Terms—extended reading activity, graded readers, reading comprehension, reading strategies

I. INTRODUCTION

Reading efficiency relies on rapid and automatic tasks of word recognition, retrieve and application of proper world knowledge (Lin, 2008, 2009b). This integrated process can be trained by extensively expose to second language (L2) texts through reading. As Grabe (2002) pointed out that most reading curricula in school did not provide L2 learners sufficient time to develop their reading skills. The instructors encourage their students to practice reading skill further out of the class. Extensive reading (ER) is currently the most easily utilized approach to reading efficiency. Over the past decade, there have been many studies focusing on ER and even in the turning period of the 21st century the ER research still cause attention in both foreign and second language contexts (Bell, 2001; Camiciottoli, 2001; Jacobs & Gallo, 2002; Powell, 2002). As well, the ER program's benefits for first- and second-language learners are well reported that ER is positively related to literacy development (Coady, 1997; Day & Bamford, 1998; Krashen, 2001). More specifically, ER effectively lead L2 learners to read fluently (Hill, 1997), to recognize sight vocabulary automatically (Day & Bamford, 1998), to reinforce L2 learners' vocabulary (Nation, 1997), to wean off excessive dictionary use (Brown, 2000) and to develop positive attitude (Day & Bamford, 2002). From the ER literature, it can be found that relatively few studies focused on male and female learners' reading performance in an extended reading activity. In this study, reading materials at three levels of difficulty were used to examine whether there were significant differences between male and females student reading comprehension in an outside reading program.

A. Gender and Language Learning Strategies

Previous strategy studies examining gender differences focused on language learning strategies (LLS). Most of the LLS studies were conducted using Oxford's (1990) Strategy Inventory for Language Learning (SILL) which is a 50-item survey designed to reveal the self-reported language learning strategies that second and foreign language learners use. SILL-based studies have been conducted with males and females of different language backgrounds. Using 374 college students in Puerto Rico as participants, Green and Oxford (1995) found that men and women differed on nearly one-third of the strategies on the SILL (15 of 50), inclusive of memory, cognitive, metacognitive, affective, and social strategies; females used more strategies than men in all six categories. South African students' application of strategies was examined by Dreyer and Oxford (1996). The results of their study showed that women applied social and metacognitive strategies more often than men. Oxford and Ehrman's (1995) study also revealed that women used strategies more frequently than men. Using Taiwanese children as participants, Lan and Oxford (2003) found that out of 50 strategies there were eleven significant differences in strategy usage between girls and boys, with these differences in favor of greater strategy use by girls. However, some other SILL research revealed inconsistent results of gender effects on strategy usage. For example, Szoke and Sheorey (2002) found that for Hungarian and Russian learners, there were no differences between men and women in individual strategies and the six categories. Using video segments as learning materials, gender differences were found (Lin, 2009a).

B. Gender and Reading Performance

Oxford (2002) stated that “females are superior in verbal skills, while males are superior in spatial skills” (p. 252). Overall earlier research demonstrated that gender played a role in reading achievement. For example, girls reported higher interests in reading activity than boys (Guthrie & Greaney, 1991) and girls tended to be more motivated to read (Wigfield & Guthrie, 1997). As well, girls preferred to read more books than boys (Elley, 1994). Overall, girls had better reading comprehension, read more frequently, and had a more positive attitude to reading (Logan & Johnston, 2009). As to reading comprehension tests, significant differences favoring females were also found in earlier studies (Lynch, 2002; Elley, 1994). Chiu and McBride-Chang (2006) conducted a large-scale cross-cultural study and concluded that there were significant gender differences in reading comprehension; girls’ mean reading scores exceeded that of boys across 43 countries. However, some earlier studies revealed that there were no differences in reading comprehension (Hogrebe, Nist, & Newman, 1985; Rosen, 2001). In addition to the investigation of whether there were significant differences in reading comprehension between males and females, the present study extended earlier studies by further examining time spent on reading and reading strategy use in an extended reading context.

C. *Gender and Reading Strategies*

The literature on gender and reading strategies does not show sufficient knowledge of strategy utilization for either males or females, although there have been relatively few studies on reading strategies. One of the few studies that specifically examine male/female differences in reading strategies is that of Sheorey and Mokhtari (2001). In their study, 152 ESL students at a US university completed a reading strategy questionnaire. The results showed there were no significant differences between men and women in overall cognitive, metacognitive and support strategies, with only one individual strategy differing significantly. Phakiti (2003) also investigates how 384 male and female Thai college students used cognitive and metacognitive strategies. By analyzing the questionnaire responses, Phakiti (2003) reported that there were significant differences between men and women in the use of cognitive strategies; males used significantly more metacognitive strategies than their female counterparts. While the data concluded from Sheorey and Mokhtari (2001) and Phakiti (2003) shed light on gender differences and reading strategy use, more research needs to be done to draw generalized conclusion about how male and female second language learners use reading strategies to comprehend the text. Examining reading strategies applied by 248 advanced college ESL students, Poole (2005) found that men and women did not significantly differ in their overall strategy use. As Poole (2005) suggested that more research need to be done to draw generalized conclusion about how male and female L2 learners use reading strategies to comprehend the text.

Three decades ago, researchers of the good-poor reader studies were aware that those who achieved a high level of second language proficiency were active strategy users (Hosenfeld, 1977). Furthermore, Anderson (1991) conducted research with native Spanish-speaking university level intensive ESL students and the results further confirmed that the more strategies a reader used, the higher scores he/she might receive on the comprehension measures. The success of reading may also depend on the condition when the reader applies strategies appropriately. Some studies further investigated reading strategies used by good and poor readers and identified some characteristics of good and poor readers’ application of reading strategies (Block, 1986; Massaro & Miller, 1983; Sarig, 1987; Vellutino, Scanlon, & Tanzman, 1998). For example, there is one possible difference on good and poor readers’ memory task; that is, poor readers are less automatic in word recognition and thus use more available memory space simply to complete the mechanical way of reading (Massaro & Miller, 1983) and moreover, poor readers are limited with their abilities and not mature enough to use strategies flexibly and automatically. In contrast, good readers are more able to monitor their comprehension, more conscious of their strategy use, and even flexible enough to use the strategies than their counterparts. Given that research on differentiating good readers’ from poor readers’ strategy use, research on readers’ strategies may agree that readers who are able to use reading strategies or have learned reading strategies may have few problems with comprehension (Anderson, 1999; Garner, 1990; Nist & Holschuh, 2000; Sheorey & Mokhtari, 2001; Simpson & Nist, 1997). From the abovementioned literature, it can be noted that the success of second language reading relies mostly on the application of strategies.

D. *Research Purposes and Questions*

Reading strategies investigated in this current study centered on the reader’s general and linguistic levels of knowledge. The strategies discussed in the current study only focused on cognitive elements, especially on how readers utilize their knowledge to comprehend text. The knowledge included the reader’s world knowledge and linguistic knowledge of sentences and words.

The purpose of the study first was to investigate male and female L2 learners’ comprehension of graded readers out of the class. Second, the present study examined whether the amount of time and the number of strategies males and females used to comprehend graded readers could be significant factors influencing students’ reading comprehension. Specifically, the study distinguished the strategies of the participants’ using their world, sentence and word knowledge to comprehend different difficulty levels of text. Third, the study was to explore why and how the participants selected strategies to comprehend reading materials at different difficulty levels. The following questions were used to guide this study:

1 Are there any significant differences between male and female participants’ reading comprehension of graded readers at different difficulty levels?

2. Are there any significant differences between male and female participants' time spent on reading graded readers at different difficulty levels?
3. Are there any significant differences between male and female participants' reading strategy use when they read graded readers at different difficulty levels?
4. What are male and female participants' perception of reading strategy use?

II. METHODOLOGY

A. Participants

A total of seventy-eight senior high school students of English as a foreign language (EFL) joined this study. The tenth-grade participants studied in the same school in Taiwan. Their mother language was Mandarin. All of them never stayed in English speaking countries for over half a year.

B. Instruments

Four instruments were used and individually described in the order of manipulation in the study from the first to the last.

Background questionnaire

In the first meeting, a background questionnaire was conducted to collect information of the participants' backgrounds, including their native language, the length of staying in English speaking countries, and experience with outside reading.

Reading comprehension pre- and post-tests

The pre- and post-tests were group tests featuring the same text, which measured the participant's ability to comprehend writing in English. This test consisting of two sections measured the participants' knowledge of vocabulary and grammar. Each section included 25 multiple-choice questions (four choices for each question). The maximum score for each section was 25, with one correct response one point.

The rationale for using the same test for both pre- and post-measurement was to assure objectively comparable tests, thus avoiding the problem of equating different formats of pre- and post-tests. The ten-week interval between administrations was considered long enough to control for any short-term memory effects. This is because the participants were not provided with the correct answers after the pre-test, so they had no way of knowing whether their answer was correct; moreover, they were unlikely to remember how they had answered a question the first time. Thus, the interval was deemed long enough to control for any significant learning except for that due to the training.

Follow-up reading tests

There are three follow-up reading tests. Each test has the same format: The participants answered 20 multiple-choice questions related to the content of the assigned graded reader. One correct response valued one point and the total score is 20 for each test. The alphas for three tests were .85, .82 and .88.

Post-reading questionnaires

After reading a graded reader, each participant also filled up a questionnaire in class. In total, each participant filled up three questionnaires, which contained the same questions and had the same format. The questionnaire consisted of four questions (see Appendix). The first question asked the participants to select the strategies they used among three strategies such as, the word meanings (WM) strategy, the sentence structure (SS) strategy, and the world knowledge (WK) strategy. Prior to the participant's filling out the questionnaire, the researcher informed the participants that they could choose one or more strategies to answer this question. The researcher provided the participants Chinese explanation of the three strategies. The WM strategy referred to using Chinese definition of words. The SS strategy referred to using grammatical rules to analyze the sentences, such as the subject, the verb, and the object, or the tenses like the present, the past and the future. The WK strategy referred to using the participants' general world knowledge related to the content of the story. In developing the questionnaire, the researcher placed the emphasis on the comprehension strategy, which reveals a reader's resources for comprehending the text. The three strategy options were designed based on Block's (1986) taxonomy, which categorized strategies into two levels: general comprehension and local linguistic strategies. By following Block's (1986) strategy divisions, the WM strategy and the SS strategy belong to local linguistic levels and the WK strategy, general comprehension level.

C. Graded Readers

For some reading programs, extensive reading by definition is the reading of graded readers (Bamford, 1984). In this study, an extensive reading was conducted and the researcher used graded readers as reading material. The participants were asked to read three books selected from Penguin reader series. The three books were at Level 2 (L2), Level 3 (L3), and Level 4 (L4) respectively. This series is designed for EFL/ESL students with simplified sentence structures and controlled vocabulary frequency. The book at L2 entitled *A Christmas Carol* was written from a 600-word wordlist, L3, entitled *Forest Gump*, from 1200 words, and L4, entitled *The Client*, from 1700 words. These books were published by Pearson Education Limited. The participants started to read them from L2 to L4. To avoid a tight schedule, the duration for the participants to read each book was two weeks.

III. RESULTS AND DISCUSSION

A. Reading Comprehension of Male and Female Participants

To respond the question of whether there are significant differences between male and female participants' reading comprehension, *t*-tests were conducted to compare the scores of reading comprehension pre- and post-tests and those of follow-up reading tests. The sample was made up of two groups (i.e., female and male groups).

Table 1 presents both genders' perception of the difficulty level of three graded readers. As shown in Table 1, the participants clustered around Medium Option of three graded readers; however, three participants ranked L2 reader as a difficult reader. From L2 to L4, there were a decreasing tendency for both genders' percentage of Easy Option and an increasing tendency of Difficult Option.

TABLE 1.
THE FREQUENCY OF TEXT DIFFICULTY PERCEIVED BY MALE AND FEMALE PARTICIPANTS FOR THREE GRADED READERS

Gender	Text Difficulty	L2		L3		L4	
		Number	%	Number	%	Number	%
Male (n = 38)	Difficult	2	5.26	4	10.53	6	15.79
	Medium	28	73.68	26	68.42	28	73.68
	Easy	8	21.05	8	21.05	4	10.53
Female (n = 40)	Difficult	1	2.50	2	5.00	6	15.00
	Medium	29	72.50	30	75.00	31	77.50
	Easy	10	25.00	8	20.00	3	7.50

Table 2 presents mean scores (M) and standard deviations (SDs) for male and female groups' reading comprehension pre- and post-tests. In the pre-test, male group and female group, respectively, answered 69.37% and 69.5% correctly. In the post-test, male and female groups, respectively, answered 71.05% and 76% correctly. In general, both groups increased in the post-tests; female group improved by 6.5%, from 69.5% in the pre-test to 76% in the post-test; on the other hand, male group improved by 1.68%, from 71.05% to 69.37%. The results of Table 2 further indicated that there was no significant difference between male and female groups' mean scores on the pre-test ($t = -.06, p = .95 > 0.05$). Female group's reading comprehension ability is similar to that of male group before the outside reading program started. However, there was a significant difference between the mean scores of the two groups on the post-test ($t = -2.35, p = .02 < 0.05$). Female group achieved significantly higher scores than male group in the post-test. Moreover, comparisons between each gender group's pre-and post-tests show that females' post-test score was higher than their pre-test score by 6.5% and male group was 2.68%. In general, this result revealed that females' reading comprehension ability had grown considerably, suggesting that this outside reading program fostered females' reading comprehension better than their male counterparts. This finding is coherent with earlier reading research on gender difference that females performed better reading comprehension (Logan & Johnston, 2009; Chiu & McBride-Chang, 2006; Lynch, 2002; Guthrie & Greaney, 1991; Elley, 1994).

TABLE 2.
MALE AND FEMALE GROUPS' CORRECT PERCENTAGE SCORES OF PRE- AND POST-READING COMPREHENSION TESTS

Test	Male (n = 38)		Female (n = 40)		<i>t</i>	<i>p</i>
	M	S.D.	M	S.D.		
Vocabulary Pre-test	69.05	9.19	68.70	8.73	-0.17	0.86
Grammar Pre-test	69.68	9.56	70.30	11.24	-0.26	0.80
Total Pre-test	69.37	8.55	69.50	9.19	-0.06	0.95
Vocabulary Post-test	70.32	10.79	75.50	7.54	-2.47	0.01*
Grammar Post-test	71.79	11.31	76.50	11.14	-1.85	0.07
Total Post-test	71.05	10.01	76.00	8.44	-2.35	0.02*

* $p < 0.05$

Table 3 shows the descriptive statistics (i.e. the means, standard deviations [SDs], standard error means) for the scores on follow-up reading tests of L2, L3 and L4 graded readers by male and female participants. Across three graded readers, males consistently decreased their scores in follow-up tests from L2 to L4. The data in Table 1 also supported this result, indicating that males reported decreasing percentage scores in Easy Option, but increasing percentage scores in Difficulty Option from L2 to L4.

As shown in Table 3, female participants achieved almost the same mean score as male participants at L2 test, but reversely, female participants achieved the highest average mean score in L4, which was also higher than that of male participants. The *t*-test results showed that there were no significant differences between test scores for males and females in L2 test and L3 test. However, there was a significant difference between male and female participants' mean scores of L4 test ($t = -4.09, p < .05$). This means that when reading graded readers at L2 and L3, male participants scored almost the same correct response as female participants; however, when reading L4 graded reader, female participants outperformed male participants. The results suggested that with the raise of text difficulty, females comprehend text better than males. Compared to males, females had fewer problems in comprehending the content and hence performed better in reading. This result is also in line with the conclusion from previous good-poor reader

comparison research that good readers who used strategies flexibly have fewer comprehension problems than poor readers (Anderson, 1991; Garner, 1990; Nist & Holschuh, 2000; Simpson & Nist, 1997).

TABLE 3.
DIFFERENCES BETWEEN MALE AND FEMALE PARTICIPANTS' PERCENTAGE SCORES OF FOLLOW-UP TESTS FOR THREE GRADED READERS

Graded reader	Male (n = 38)		Female (n = 40)		t	p
	M	S.D.	M	S.D.		
L2	78.55	15.06	78.38	13.46	0.06	0.96
L3	69.87	14.73	75.00	13.45	-1.61	0.11
L4	68.55	15.11	81.13	11.90	-4.09	0.00*

* $p < 0.05$

B. Reading Strategy Use of Male and Female Participants

As shown in Table 4, from L2 to L4 graded readers, both gender groups increased the use of strategies. The average number of strategies applied by males increased slightly; on the other hand, the positive trend for females' strategy use boomed at L4 graded reader. The *t*-test results demonstrated that the differences between the numbers of strategies utilized by males and females were not significant at L2 and L3 graded readers, but the difference was significant at L4 graded reader ($t = -2.53, p < .05$). That is, females obviously used more strategies than males to comprehend L4 graded reader. This result also supported the previous result concluded in post-reading comprehension tests that females comprehended L4 reader more successfully than males. This result was consistent with earlier research indicating that successful language learners used more strategies than unsuccessful learners (Anderson, 1991). The results suggest that gender can be an essential factor influencing strategy application.

TABLE 4.
DIFFERENCES BETWEEN THE NUMBERS OF STRATEGIES USED BY MALES AND FEMALES

Graded reader	Male (n = 38)		Female (n = 40)		t	p
	M	S.D.	M	S.D.		
L2	1.76	0.75	1.80	0.61	-0.24	0.81
L3	1.79	0.70	1.95	0.71	-0.99	0.32
L4	1.84	0.75	2.25	0.67	-2.53	0.01*

* $p < 0.05$

As shown in Table 5, both gender groups reported similar tendency of strategy use. WM strategy was employed the most frequently, WK strategy, the second, and SS strategy, the least. Both genders mainly relied on local linguistic level of strategy. They tended to figure out the word meanings. Moreover, there was a significant difference in WM strategy use between males and females' strategy use; that is, females applied WM strategy significantly more frequently than males. This attributes to females' high interest and motivation in reading and they would like to read the story in details.

TABLE 5.
STRATEGIES USED BY MALE AND FEMALE PARTICIPANTS ACROSS L2, L3, AND L4 GRADED READERS

Strategies	Male (n = 38)		Female (n = 40)		t	p
	M	S.D.	M	S.D.		
WM	2.32	0.81	2.83	0.38	-3.58	0.00*
SS	1.08	0.97	1.08	0.99	0.02	0.98
WK	2.00	0.96	2.10	1.10	-0.43	0.67

* $p < 0.05$

C. Time Spent on Reading Graded Readers

Table 4 summarized the descriptive statistics. Both gender spent the least amount of time reading L2 reader, and the most time, L4 reader. The result revealed that both males and females, on average, spent more and more time reading these graded readers as text difficulty increased. It can be noted that when reading graded readers from L2 to L4, the average time for males varied from 2.6 hours to 5.2 hours whereas females ranged from 3.1 hours to 4.5 hours. In the beginning females spent more time than males, but at the end the situation was reverse. Males increased by 2.6 hours and females by 1.4 hours. As a whole, female participants' time span was much shorter than that of males. By considering males' L4 reading comprehension test result, it can be noted that more time did not produce greater comprehension. Females' successful comprehension of L4 attributes to the reason that female participants learn how to flexibly use strategies which employ their word, sentence, and world knowledge and consequently perform reading efficacy. The following section provided qualitative interpretation to further explain this.

TABLE 6.
DIFFERENCES BETWEEN MALES AND FEMALES' TIME SPENT READING THREE GRADED READERS

Graded reader	Male (n = 38)		Female (n = 40)		t	p
	M	S.D.	M	S.D.		
L2	2.62	1.35	3.11	1.77	-1.38	0.17
L3	3.65	2.25	3.22	1.32	1.01	0.32
L4	5.19	3.88	4.50	1.86	1.02	0.31

Note. 1. * $p < 0.05$ 2. The unit of time is hour

D. *Qualitative Interpretation of the Participants' Strategy Use*

In this section, two themes were categorized: first, illustrations of successful and unsuccessful comprehension in terms of reports collected from female participants with high test scores, and male participants with low test scores. The results received from quantitative analysis revealed that females performed successful reading comprehension. The second section was to present the interpretation of female participants' adding and reducing strategies during the process of reading the graded reader varied in text difficulty. Extracts from female participants' questionnaire response were used as supplementary data.

Illustrations of successful and unsuccessful comprehension

From the questionnaire response, 12 out of 40 female participants achieving high scores expressed that when they read the three storybooks, they never noticed the single words but a series of words. During the process of reading, they just read through the lines and used Chinese to construct a general idea of the story. Another three participants explained that they did not paid attention to sentence structures because most structures were simple and consistent. Five participants stated that they had a discussion at school about the details of the story and the characters and also tried to find the film to view. The story discussion displayed females' interests in reading and this further supported Elley's (1994) and Logan and Johnston's (2009) opinion that girls' interest and positive attitudes to reading resulted in their high score in reading comprehension score.

As to male participants, the cases who achieved low scores in post-reading comprehension test were extracted to explain why they could not performed significantly better comprehension than females. Eleven male participants described they had no idea about the grammar so they would not like to use the SS strategy. They said they spent much time in reading each word in the text. After reading a sentence, they tried to use Chinese to connect each word together. They were stuck by words frequently. Without Chinese meanings, they could not continue to read the story any further. Specifically, one male participant expressed that when reading each story, he almost lost his patience and could not even read the first few pages of the story any more, so he stopped reading at home. When he came to school, he asked his friend to tell him the plot of the story in Chinese chapter by chapter; afterwards, he followed the Chinese interpretation to read the story. As a result, the Chinese definition is an essential element to these participants' understanding of English text.

In addition, nine males spending more than five hours reading the story stated that the vocabulary was an essential factor to their comprehension of English text. When they confronted the sentences they could not understand, they intuitionally reread the sentence word-by-word again and again, then assigned the familiar word with Chinese definitions, and tried to translate the whole sentence. However, they said that under most situations they still could not make sense of the sentence because the unfamiliar word was the key to the meaning of the sentence. Then they sometimes used the SS strategy to segment the sentence into a verb, a noun or an adjective. However, they expressed that it was in vain to do that because their limited SS knowledge prevented them from parsing the sentences into correct grammatical chunks.

Female participants' adding the number of strategies

The aforementioned results indicated that the more difficult the text is, the more strategies female participants use and the better comprehension they perform. In this section, the response to the second and third question in the questionnaire was categorized to figure out the reasons why the participants increased the number of strategies to comprehend more difficult reading materials. Generally, Wk is the major strategy used by females. This result is consistent the research by Lin (2009b) that prior knowledge plays important role in reading comprehension. Five illustrations of adding strategies were presented.

First, WK adding WM and SS. One participant stated that when she read the story at L2 she used her WK only. When she read L3 graded reader, composed of more new vocabulary and more complicated sentence structures than the first one, she added WM and SS strategies.

Second, WM adding SS. Another female participant expressed that she just used the WM strategy when reading the first story. When she read the third one, she felt that sentences were longer and more complex than the first one so she added the SS strategy. This is because the teacher taught them to analyze the structures of the sentences to comprehend the article in class. Hence, she assumed SS strategy be a good way to understand more complex English text.

Third, WK adding WM. Another female described that she played a role in the L2 story when she was in the kindergarten so she used WK strategy while reading this story. When she read L3 graded reader, she added WM strategy because she found that there were conflicts between her WK and the story. She explained further that what the main character did in the story was extraordinary and out of her imagination; in her opinion, it was impossible for a

slow-witted person to experience such luckiness in the reality. Thus, she read the story word-by-word repeatedly to ensure the exact meaning of the sentences.

Fourth, WM and SS adding WK. Another participant expressed that this was her first time to read such kind of storybook and she felt interested in how the story was described in English. When she read L2 graded reader, she focused on words and sentences in great proportion. Then when she read L3 graded reader, she added WK strategy because she had previously viewed the film and had a general concept about the story. Furthermore, She expressed that she used all three strategies to help her concentrate on reading the last story because the story contained too many characters and the description of them was too brief. She said some characters were not fully described and all of a sudden popped up or disappeared; once in a while, she was confused about who was the speaker of the lines.

Fifth, WM, WK and SS. This illustration explained the participant used three strategies across three graded readers. One participant said that reading graded readers was a good opportunity to reinforce her vocabulary and grammatical rules and to broaden her view. She thus used the three strategies throughout three graded readers.

Female participants' reducing the number of strategies

Some participants used fewer strategies than the situation when they read the lower level of materials. The reasons were also presented. First, some less proficient readers stated that this was the first time they read English storybooks. They felt so curious about the material that they took a careful look at each word and each sentence in an effort to make a comparison with the articles in the textbook. Hence, they used WM and SS strategies. At the time of reading the third storybook, it was in the middle of the term. They were getting busy with other schoolwork and did not have much time to read it so they just read through the story quickly without checking any meanings of words or sentences.

Second, some participants described that when they read the first storybook at L2, they utilized two or three strategies. However, when they read the second and the third ones, they just used WK strategy. This is because they had seen these films and were familiar with the stories.

Third, a less proficient reader said that he used WM and WK strategies to read the first two readers. However, when he read the third one, he had no idea about the court and the law and thus he did not use WK. He spent much time looking up Chinese definition of words in the dictionary.

Fourth, a less-proficient reader pointed out that when he misunderstood some conversations in the first story, he stopped, reread each word, and analyzed sentence structures. When he read the second and third graded readers, he stated that the stories were overly simplified and he felt not interests in them and completed reading them by skipping some chapters. Under such condition, he said he just used WK strategy.

Fifth, when reading L2 graded reader, he used WM and SS strategies. This is because the story was short and he got sufficient time to read each word and each sentence. However, when he read L4 graded reader, he expressed that the amount of vocabulary and the length of the story increased and he was exhausted in handling the meanings of words and analyzing the sentence structure. Besides, he assumed that the vocabulary was the essential factor for understanding the story, so he just applied WM strategy.

IV. INSTRUCTIONAL SUGGESTIONS

The results sketched in this study notified language instructors valuable knowledge that female and male students varied in their reading comprehension of graded readers at different difficulty levels. Along with Oxford's (2002) generalization of female superiority in verbal skills, the present study showed that female participants made much more progress in their reading comprehension than male participants. Moreover, the result of this study revealed that females used less time and more strategies to comprehend more difficult text. Armed with the results, some instructional suggestions were presented.

A. Constructing the Conception of General Understanding

During the process of comprehending an English text, most participants dedicated in associating written English words with their corresponding Chinese definitions (Lin, 2008). This result can be influenced by intensive reading instruction in class where the instructors teach students to comprehend a text by a fundamental decoding skill and word-by-word translation approach. Eventually students are trained to have a grasp of Chinese definitions-English words correspondences. With this result, the instructional suggestion is that the instructor should teach the students a concept of using strategies flexibly in extensive reading instead of using only one strategy focusing on analyzing linguistic information in the text. The instructor may also inform the students with the conception that the purpose of extensive reading is to have an overall, comprehensive understanding of the story so during the process of reading, the students may skip overly detailed ideas and use general schemes connecting a story (Lin, 2009b). The instructor may design a reading sheet composed of some critical thinking questions to guide the students' attention.

B. Integrating the Reader's Word, Sentence, and World Knowledge

The finding of the present study showed that females advanced considerably in the end of this program due to their use of their word, sentence, and world knowledge appropriately and flexibly. Most of the teenage readers already have had certain amount of such knowledge. All they need to do is use it in the right place at the right time. In this study, five illustrations of why the participants added strategies to comprehend more difficult text provided concrete examples. The

instructor may demonstrate them to their students and lead them to practice integrating these types of knowledge.

C. *Selecting Reading Material Related to the Reader's Life Experience*

Most instructors assume that EFL learners' comprehension problems are related to deficiencies in general linguistic skills; thus, they are dedicated to the instruction of the vocabulary knowledge, the grammatical rules and other linguistic knowledge. However, as noted in the study, the participants' utilization of their WK is of great importance to foster their comprehension of graded readers at different difficulty levels. In this study, when the participants read graded readers issued with films, they could read through them in a short time. This finding suggests that the language instructor should notice the important role of the learner's world knowledge. The teacher may ask the students to select English stories relative to their life experience.

APPENDIX POST-READING QUESTIONNAIRE

Graded Reader: Level _____ Title _____

1. When you read this level of graded reader, which strategies did you use to comprehend the stories?
 - A. The word meaning strategy.
 - B. The sentence structure strategy.
 - C. The world knowledge strategy
2. Why did you use these strategies to comprehend this story?
3. If there was one or more than one strategy you did not choose to comprehend this story, please write down your opinions why you didn't use them.
4. How much time did you use to finish reading this graded reader?
_____ hour(s).

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An Investigation of Students' Face Wants in Chinese English Teachers' Classroom Feedback*

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Abstract—In order to create a new teacher-student relationship and raise students' politeness awareness and pragmatic competence in cross-cultural communication, this paper investigated and analyzed students' face wants and English teachers' awareness of students' face want in their classroom feedback. The main data-gathering instruments are MP3-recording, non-participant observation, follow-up structured-interviews and closed- questionnaires. The results reveal that 60.6% of the teacher participants are frequently aware of their students' face wants, and 27.2% of them are sometimes, while the other teachers seldom or never consider the students' face want. Because of being influenced by the Chinese traditional culture in which teachers are superiors, not thoroughly understanding *English Curriculum Standard* which calls for human concern, and knowing a little about pragmatic theories, some Chinese English teachers ignore students' face want. Suggestions on how to save students' face want are put forward.

Index Terms—face wants, classroom feedback, students

I. INTRODUCTION

With development of Pragmatics in China, it is quite significant to study Face Theory in Chinese English classroom teaching. In recent years, more and more scholars begin to concern face and politeness of Pragmatics (Gao, 1996: 9; Xu, 2003: 62; etc.). In the field of applied linguistics, teacher talk (TT) has drawn increasing attention. This trend makes clear the fact that the role of the teacher in English class has become an essential issue in the classroom observation research. This study aims at making English language teachers realize the importance of Face Theory in EFL classroom, the use of which is helpful to create harmonious teacher-student relationship and improve students' interest in learning English and consciousness of politeness. Gradually, students will raise their pragmatic competence and avoid pragmatic failure in communication. Apart from this, the paper is to help language teachers be aware that it is essential to strengthen their pragmatics knowledge in their classroom feedback so as to guide English classroom teaching effectively.

II. LITERATURE REVIEW

An influential theory on face is the Face Theory put forward by Brown and Levinson in 1978 which includes three basic notions: face, face-threatening acts and politeness strategies.

The notion of face was first raised by Goffman from the sociology angle as early as in the 1950's. According to Goffman, "face" is a sacred thing for every human being, an essential factor communicators all have to pay attention to; face wants are reciprocal. (Goffman, 1959) Face is the positive social value which people effectively win for themselves and therefore, represents individual's self realization. The general notion of 'face' of Goffman became much more specific in Brown and Levinson's theory. They define 'face' as the public self--image that every member wants to claim for himself (Brown & Levinson, 1987). People treat the aspects of face as basic wants, which every member knows every other member desires, and which in general it is in the interests of every member to partially satisfy (ibid). Brown and Levinson further distinguish two kinds of face: positive face and negative face. Yule (2000) also holds that face means the public self-image of a person. It refers to the emotional and social sense of self that everyone has and expects everyone else to recognize. While the content of face will differ in different cultures, it is assumed that the mutual knowledge of members' public self-image or face and the social necessity to orient oneself to it in interaction are universal. (Brown & Levinson, 1987)

Within people's everyday social interactions, people generally behave as if their expectations concerning their public self-image, or their face wants, will be respected. If a speaker says something that represents a threat to another individual's expectations regarding self-image, it is described as a face threatening act. Given the possibility that some action might be interpreted as a threat to another's face, the speaker can say something to lessen the possible threat. This is called a face saving act. (Yule, 2000) Brown and Levinson (1987) hold the view that nearly all speech acts are face-threatening acts. Face-threatening acts (FTAs) vary in terms of the kind of threat involved. Some threaten the

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hearer's negative face by imposing on the hearer (e.g. requests, orders, offers, expressions of anger). Other FTAs threaten the hearer's positive face (desire to be respected) by indicating the speaker's lack of concern for the hearer's self-image.

Brown and Levinson (1978) suggest that politeness refers to expressions that can soften the face-threatening intentions that some international activities bring about on face. In other words, politeness is the attempt for the face wants of the speaker and the hearer; so Brown and Levinson call politeness "strategies". According to the face-threatening degree of speech acts, polite linguistic devices, from the least polite to the most polite, are divided into: 1) bald on record without redressive actions; 2) positive politeness; 3) negative politeness; 4) off record; 5) Don't do the FTA, among which positive politeness; negative politeness; off record are widely applied in speech acts. (Brown and Levinson, 1987)

In the past few decades, there have been numerous researches into the Face Theory. However, few scholars have ever stepped into the investigation of students' face wants in Chinese English teachers' classroom feedback. This paper attempts to apply Face Theory to one aspect of teacher talk, teachers' feedback to investigate students' face wants. Based on the investigation of students' face wants, some advice on applying pragmatic theory to teachers' feedback is offered, which is helpful to create harmonious relationship between teachers and students and improve students' interest in learning English and consciousness of politeness.

III. METHODOLOGY

A. Subjects

Participants of this study are thirty-one English teachers from Xianyang Normal College and the other two English teachers from Shaanxi Normal University as well as their seventy-five students. There are major students from one class and non-major students from the other class. One of the teachers is an experienced teacher with more than ten years' teaching experience, the other is a young teacher with only three years' teaching experience.

B. Instruments

In order to build data of authentic conversations and enhance the credibility of the results, the main data-gathering instruments are MP3-recording, non-participant observation, follow-up structured-interviews and closed-questionnaires.

C. Procedures

The data-collection processes were mainly a classroom observation, follow-up interviews as well as questionnaires. The whole procedure of the present study is summarized as follows:

The first step was designing the questions of questionnaires and structured-interviews according to the research questions and purpose of the present study, then was contacting subjects and telling them the purpose of the research.

The second step was observing the classrooms after the subjects permitting, and making a note by non-participant observation. Teacher feedback and interaction between teachers and students were recorded in detail.

The third step was that subjects were asked to complete questionnaires after the first English class of each teacher and handed them in on the spot, so the response rate was 100%.

The fourth step was the interviews of teachers and the students. After the end of the second English class of each teacher, the teacher was interviewed on teachers' feedback according to the prepared questions. And there was a private talk with six students about their preferable teachers' feedback according to the prepared questions. The answers of the teachers and students were also noted.

The fifth step was that questionnaires were handed out to thirty-one teachers in an activity of teaching and research, and then were handed in on the spot after they finished them.

IV. RESULTS AND DISCUSSION

A. Data Analysis

A.1 Analysis of Teachers' questionnaire

The data was collected through a 14-item questionnaire, revised from Lei (2004). Presented here are the results for Item 3 and 4.

TABLE 4-1
TEACHERS' AWARENESS OF STUDENTS' FACE IN THEIR CLASSROOM FEEDBACK

Item 3 and 4	Options			
	Frequently	Sometimes	Seldom	Never
Item 3: Are you aware of students' hope for face-saving?	63.6%	24.2%	12.1%	
Item 4: Are you frequently aware of students' face wants?	60.6%	27.2%	9.1%	3%

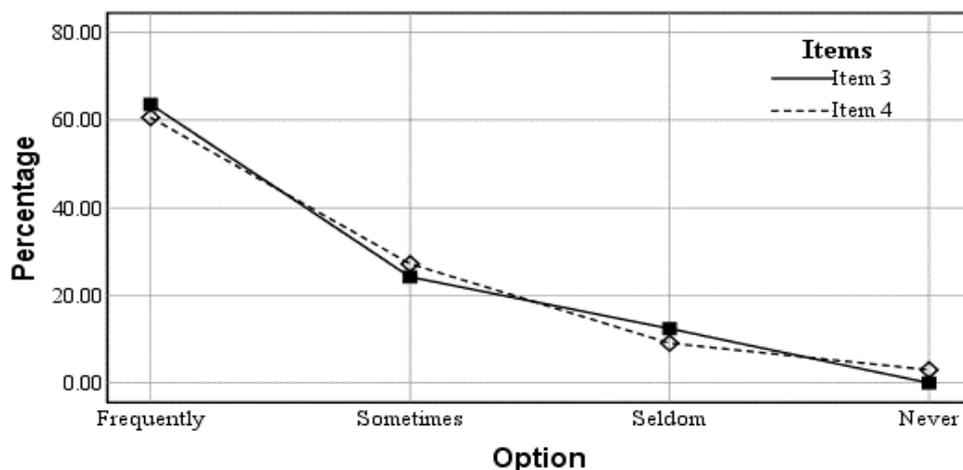


Fig. 4-1 Teachers' Awareness of Students' Face in Their Classroom Feedback

Item 3 and 4 focus on teachers' awareness of students' face. In item 3, 63.6% of teacher participants indicate that they are frequently aware of students' hope for face-saving; 24.2% sometimes and only 12% seldom. In item 4, 60.6% of the participants are frequently aware of students' face wants. 27.2% sometimes, 9.1% seldom, and only 3% never consider the students' face. If teachers concern themselves with the students' pride, face, and credibility, they are likely to do something to satisfy their students' needs.

A.2 Analysis of Students' questionnaire

The Participants are 75 sophomores from Shaanxi Normal University, 52 of whom are female accounting for 69.3%, and 23 of whom are male accounting for 30.7%. Presented here are the data results for Item2 and 5.

TABLE 4-2
STUDENTS' FACE WANTS

Item 2 and 5	Options			
	A	B	C	D
Item 2: What do you hope your teacher will do with your mistakes in class?	2.6%	16%	50.6%	30.1%
Item 5: When your teacher fails to satisfy your face-wants in class, your will:	20%	42.7%	33.3%	4.1%

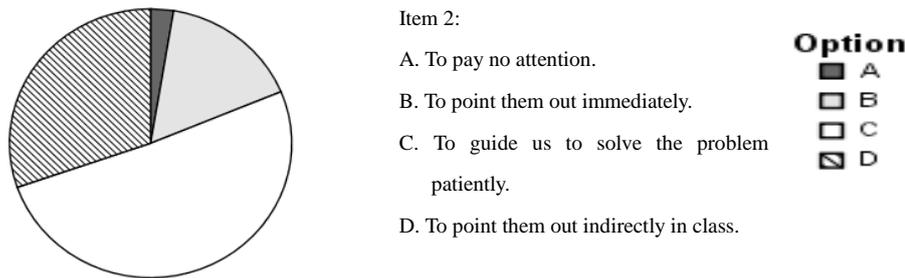


Fig. 4-2(a)

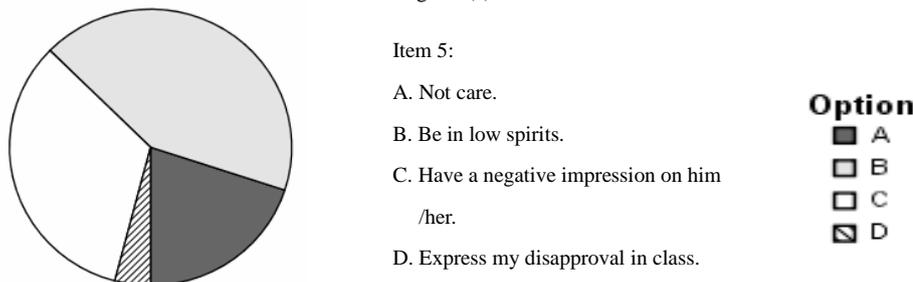


Fig. 4-2 (b)

Fig. 4-2. Students' Face Wants

As is shown in Table 4-2 and Fig. 4-2(a), when the participants are asked what they hope their teacher will do when they make mistakes in class, 2.6% of them hope that their teachers pay no attention to them, 16% hope that the teachers point out the mistakes directly in class, 50.6% hope that the teachers guide them to solve the problems patiently, and 30.1% hope that the mistakes are pointed out individually after class. Results of Item 5 in Table 4-2 and Fig. 4-2(b) indicate that 20% of them don't care for whether their teachers satisfy their face-wants or not, 42.7% point out that they will in low spirits, 33.3% will have a negative impression upon their teachers, and 4.1% will express their disapproval in class when their teachers fail to maintain their face.

A.3 Analysis of Interviews

Interviews are composed of two parts: one is six non-major students in Class 1 and their English teacher, and the other is six major students in Class 2 and their English teacher.

The first interview is only a private talk with the teacher, who thought that teachers' feedback played an important role in the class. If some students volunteered to answer the question, she did make feedback, like simple praise. If the student made a wrong response, she usually asked some other students to correct it, and also she would provide some necessary information to the student and arouse student to think out the right answer. The five students interviewed had almost the same opinion. They said they preferred to the positive teacher feedback rather than the negative one. They said if the teacher criticized them when they made mistakes, they would never brave enough to answer any question again. During the students' description, it is found that they all look forward to teacher's notice and encouragement, whether they are the top students or the underachieving ones.

The teacher interviewed in Class2 expressed her idea that asking questions and making feedback played an essential part in her English class. She said asking questions aimed at stimulating students' thoughts, while making feedback is the key to encourage students to open their mouths and promote the teacher-student interaction. The interview on the students was very interesting because they all appeared active and talkative. One of them said he liked seeing the smile on the teacher's face. Now he found a lot of interest in English class because the teacher was always friendly. During these six students' description, it is found that most of the students prefer to achieve the positive feedback from their teacher rather than the criticism. They expected to get praise and encouragement from the teacher, especially in front of the whole class.

B. Results

Through the analysis of data from teachers' questionnaires, Table 4-1 shows that 60.6%, the highest percentage, of the teacher participants are frequently aware of their students' face wants, and 27.2% of them are sometimes, while the other teachers seldom or never consider the students' face. Through teachers' interviews, although some teachers' attitudes towards their feedback are active, they should only make a feedback towards students' response and don't choose the proper positive feedback to help save students' face at the suitable moment, while others recognize students' face wants and sometimes give a positive and effective feedback, like the teacher in Class 2. As long as teachers are

aware of students' face wants, they will use intensified supportive verbal feedback like praise, elicitation, etc. to encourage students to be interested in English and learn English very well. The higher percentage (42.7%) from students' questionnaires shows that they will in low spirits and another higher percentage (33.3%) also shows that they will have a negative impression upon their teachers if their teachers fail to satisfy their face wants in class.

V. SUGGESTIONS

Based on the findings from the study, several suggestions for applying Face Theory to teachers' feedback in English classroom teaching are put forward.

A. *Develop Teachers' Theory Knowledge on Pragmatics*

It is considered that English teachers not only master the rich linguistic knowledge but also grasp pragmatic knowledge, and especially apply the pragmatic theories to English teaching to make students understand language correctly and use language tactfully. It is well concluded from the analysis of the experiment data that rightly applying politeness theory in teachers' feedback helps to enhance students' learning motivation. Furthermore, influenced by their teachers, students tend to use politeness strategies in English communication. It is clear that teachers should develop themselves and follow politeness theory in their classroom feedback, and on the other hand, they may indirectly guide and influence students by their politeness strategies in classroom teaching. Only in this way, can the final goal of raising communicative abilities be reached, and students can avoid pragmatic failure in the cross-cultural communication.

B. *Strengthen the Effectiveness of Teachers' Feedback*

It has been proved that supportive verbal feedback not only offers information that helps students confirm their existing language knowledge but also increases students' learning motivation and benefits positive affection, and meanwhile it is much more effective than non-supportive verbal feedback in changing learner behavior (Nunan, 1991:104). But praise that is general and mechanical, like "good, very good" can't produce a good efficacy (Brophy, 1981, Nunan, 1991). To the students' classroom performance, teachers should give an immediate supportive feedback to satisfy students' face wants, but it is not a wide praise. It should be appropriate according to different students and situations.

C. *Focus on the Use of Appropriate Politeness Strategies*

Teachers' feedback should concern the students' face wants. The teacher should choose appropriate PS to satisfy students' face needs.

Positive politeness is oriented toward the positive face of the hearer, the positive self-image that he claims for himself. Positive PS minimizes the differences and maximizes the commonalities between the teacher and the student. Thus, this strategy tends to use informal or intimate language, and emphasize the necessity to cooperate, similarity, shared fate, and mutual trust.

Negative politeness is characterized by self-effacement, formality and restraint, with attention to restrict aspect of the hearer's self-image, centering on his want to be unimpeded. Negative PS maximizes the freedom of action of the learners and minimizes the impositions that restrict their freedom of action. Thus, this strategy often asks for suggestions and directions, avoids explicit directives, and uses pleas and conventional indirectness.

Off-record PS is characterized by the effort to avoid making explicit or unequivocal imposition on students. Its indirectness is accomplished by way of giving hints and using rhetorical questions and so on.

Strategic uses of politeness in personal interactions are prominent. They are more effective in diminishing misunderstanding, thus leading to an explicit recognition of one's responsibility in the communication. So it is essential for the teacher to use distinct PS in their classroom feedback accordingly to maintain the face of the students and achieve effective teaching.

D. *Pay Attention to the Social Values of English*

English learners will have a good linguistic competence of the target language through learning English. From the point of view of cross-cultural communication, however, having a good knowledge of English language does not mean that one has acquired pragmatic competence of English. Therefore, the teaching of English social values is very important. Social values include people's perception about what is right or wrong, or the ideas about what is important in life. To native speakers, a grammatical error appears to be superficial and the hearer is quick to realize an utterance with errors and has no difficulty in making allowance for it, and thus the communication is likely to continue, but the hearer has not any reason to put up with pragmatic failure made by a person who has a good command of the English language.

The social values and politeness of a culture are complicated and their interference in the language manifests in various ways. As an English teacher, one has to study English and Chinese politeness and their social values and tries to find out their differences and similarities. Correlation of social values and language in ELT will give us a deeper insight into how people communicate in English culture.

The Chinese have a higher frequency in using supportive verbal feedback to maintain their face and keep harmony, while the English are more inclined to use intensified ones. These speech act distinctions reflect their different views,

and can be explicated from the perspective of politeness and culture. In teachers' classroom feedback, they should use intensified supportive verbal feedback, which is more suitable for the westerners' concept of face, so as to raise students' pragmatic competence in communication.

VI. CONCLUSION

Face want is a universal phenomenon in speech communication, which is what people of different cultural backgrounds all try to observe and maintain. Within the framework of Face Theory, this paper tries to make a study of students' face want in college English classroom teaching by means of analyzing teachers' awareness of students' face and students' face want. The major findings are that 60.6% of the teachers, the highest percentage, are aware of students' face wants, so they could use supportive verbal feedback to protect students' face. However, they lack the systematical theories of pragmatics and teacher talk. Based on the findings, several suggestions for applying Face Theory to teachers' feedback are put forward.

This paper has at least provided a pragmatic perspective for the further study of teacher talk. Through Face Theory and its application in teachers' feedback in English classroom teaching, it is the author's sincere hope that teachers can achieve a more effective teaching and improve students' pragmatic competence. It is better for the further study to have a wide range of subjects and include non-verbal teachers' feedback.

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The Interpretation of Implicature: A Comparative Study between Implicature in Linguistics and Journalism

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Abstract—This study explores implicature as a pragmatic inference in some journalist texts. Content analysis has proved the existence of the inference in all types of news reporting. The study also reveals that implicature as a vital pragmatic element in the process of communication which bridges the gap between what is literally said and what is intentionally meant. Analysis of implicature has proved its importance to discourse analysis theories and the new English syllabi since it caters for what is said and what is understood in the process of communication. Sentence linguistics which has been used in school-classes since 1850 has been challenged by this pragmatic inference. That is, traditional grammar concentrated mainly on the structures of sentences and their internal systems. Implicature, however, employs the whole situation and it uses all the circumstances surrounding the utterance in order to really conceive the intended meaning of the producer of that utterance. Implicature as well plays a vital role in media language by bridging the gap between the different cultures. The paper shows this inference as a tool of cultural transfer and how far it can be harnessed as interdisciplinary system to illustrate linguistic pragmatic theory as well as explaining how media language works.

Index Terms— implicature, inference, and interdisciplinary

I. INTRODUCTION.

Unlike many other topics in pragmatics, implicature does not have an extended history in western culture. Many significant studies have been conducted on implicature. Ideas and views in implicature were firstly proposed by Grice¹ (1967). The most important studies are Cole and Morgan 1975² and Oh and Dinneen 1979³ because they drew the attention to the difference between what is said and what is intended. That is, the most efficient way for communication or learning a language for the last 150 years is responding to the signals by which the language conveys its structural meanings (Fries, 1951: P.274)⁴. He also adds that many schools still devote a tremendous amount of time to this type of grammar and usage. Levinson (1983)⁵ states that the notion of implicature provides some explicit account of how it is possible to mean more than what is literally expressed in the conventional sense of the linguistic expression uttered. For example the sentence 'It is hot' can have various pragmatic meanings. It may have the meaning that the speaker wants the listener to open the window for a fresh air. Levinson asserts this phenomenon of saying and understanding by saying the gap between what is literally said and what is conveyed is so substantial that we cannot expect a semantic theory to provide more than a small part of an account of how we communicate using language. The notion of implicature he thinks promises to bridge the gap. Modern linguistic theories link the notion of illocutionary acts and the politics and ideology of language. Yeh (2002:16)⁶ mentions that when expressing propositions in discourse, we are performing illocutionary acts. That is, to enable a reader to make sense of a discourse by inferring the covert propositional constructions from the interpretation of illocutionary act. Thore (2006)⁷ defines the notions of inference, presupposing, premises and implicature as notions of what sort of information texts carry between the lines. Thore (ibid)⁸ shows how inferred information contributes to the constitution of the author's ethos. He also shows what distinguishes language politics in Norway is that the way of speaking of the average Norwegian has a higher status than does spoken language in most other countries. Veronica (2006)⁹ displays the differences between English and Spanish in technical advertising texts in relation to the concepts of implicature and explicature by stating that both languages grade implicature on scale which ranges from implicit (veiled) to explicit (open) implicatures. He also argues that discourse as text in context implies considering pragmatic choices that help build mental worlds. This notion of mental

¹ Grice, H.P. Logic and Conversation

² Cole, P. and Morgan, J.L. Syntax and Semantics 3: Speech Acts

³ Oh, C.K. and Dinneen, D.A. Syntax and Semantics 11: Presupposition

⁴ Fries, C. The Structure of English

⁵ Levinson, S. Pragmatics

⁶ Yeh, C. Language and Linguistics. Vol(3). No2

⁷ Thore, R. Nordicom Review 27. PP. 185-204

⁸ Thore, R. Nordicom Review 27. PP. 185-204

⁹ Veronica. Vivuno. Online Journal of Language studies

worlds may, however, be used to capture the customer's attention in marketing environment since it tries to surprise the potential reader or client (Cook, 1992)¹. Chen and Yuan² (2009) show that news discourse plays a key role in the construction of social reality. In their paper, they attempt to make a contrastive study of identity expressions used in Chinese news headlines (in journal issued in English) from the perspective of social psychological pragmatics. They (ibid) arrived at that the use of headlines reflects the change in socio-psychological state of the Chinese society across different period of time. So one of the aims of the present paper is to show how this pragmatic inference of implicature may foreground the social identity of those who participate in news event in order to direct and attract readers, setting the agenda of the news. The classical literature is deemed be of necessity to understand the historical developments of linguistic features of semantics and pragmatics and how those two fields are always overlapped. That is, semantics theory alone can not provide adequate answers to linguistic phenomena such as ambiguity, metaphor, irony, euphemism, ellipsis and rhetorical questions. What semantics provides (see Yule, 2006, P.100)³ is just conceptual and associative meanings ignoring altogether what lies between the lines. Lexical semantics which may include the study of synonymy, antonymy, hyponymy, prototypes, homophones, homonyms, polysemy and collocation is now glossed through pragmatic perspectives (inferences of deixis, speech acts, presupposition and implicature).

Grice (1967)⁴ discusses two kind of implicature. The first is conversational implicature which arises when the producer of an utterance violates one of his four maxims. These four maxims are the quantity maxim (do not provide more or less information than is required for the current purpose of exchange); the quality maxim (speak the truth); the relation maxim (be relevant); and the manner maxim (be clear). The second type is conventional implicature which arises from the conventional meanings of words and the discourse they occur in. Grice provides the example "She was poor but she was honest," which implicates some contrast between poverty and honesty. He argues that the word "but" has the same truth – conditional content as the word "and" with an additional conventional implicature to the effect that there is some contrast between the conjuncts. If someone deviates from the natural flow of these maxims or the Cooperative Principle (CP) as Grice names it, s/he will be implicating for other meanings. Pratt (1966, P. 159)⁵ argues that implicature has been used a great deal by writers of literature and also by politicians, press agents, advertisers and other speakers interested in multiple meanings.

Multiple meaning or deviation from the normal flow of the CP can be seen in contrastive studies whose main concern is the appropriateness of the translatability of items such as lexical synonyms, common English particles, rhetorical questions, honorifics, metaphor, irony and euphemism. The above items contain implicature since all of them violate the CP mentioned earlier. For example there are some bilingual dictionaries and religious texts whose precision and right translations depend upon the implicature items of lexical synonyms and intertextuality. For example in the holy Quran the Arabic word which has the equivalent of the English word 'wife' has a dual usage. That is, in most Quran texts, Quran uses the word 'his wife' to indicate harmonious relationship, and Quran also uses the word "his woman" to implicate for disagreement between wife and husband. Most Quran translations have not delivered the right translation of that. Thousand of Arabic and English lexical synonyms need this inference of implicature to obtain the real intended meanings of the producer of utterances and texts whether they are spoken or written.

The speech act theory also has to do with Grice's maxims. Searle (1969)⁶ built upon the work of Austin (1962)⁷ to promote the notion of speech acts. Those acts are the locutionary act, which is the act of making an utterance, and the illocutionary force indicating device is the act performed or intended by the one who utters the locution. The effect of the utterance on the hearer/reader is considered as the per locution. There are some linguists like Searle (1969)⁸, and Pratt (1989)⁹ who extend the speech act classification by adding acts of representatives (telling, insisting, stating); vindictive (assessing, evaluating, estimating, etc.) Searle also adds acts like directives (ordering, requesting, daring); commissives (promising, vowing, pledging, etc.) and declaratives (blessing, baptizing, dismissing, etc.).

II. METHODOLOGY

Searching this pragmatic inference of implicature in a set of categories collected from the material of journalism in the form of new stories, articles is considered as an ultimate end of this paper. The articles have randomly been chosen from different cosmopolite channels. Cosmopolite is that situation in which the sender and receiver of an utterance belong to different social systems or sub-systems (Watson & Hills 1984, P 52)¹⁰. That is articles selected for this analysis have been taken from foreign journals and not local Sudanese who write in English language to guarantee the accuracy of writing. Considering different social systems, both the producer of an utterance and a decoder of it should mutually share the knowledge of the sent message. This shared knowledge help both of

¹ Cook, G. The Discourse of Advertising

² Chen, Yenren. and Yuan, Zhoumin. Identity Expression in Chinese News Headlines

³ Yule, George. The Study of Language

⁴ Grice H.P. Logic and Conversation

⁵ Pratt, M. Toward a Speech Act Theory of Literary Discourse

⁶ Searle, J. R. A Speech Acts

⁷ Austin J.L. How To Do Things with Words

⁸ Searle J. R. A Speech Acts

⁹ Pratt, M. Toward a Speech Act Theory of Literary Discourse

¹⁰ Watson, J and Hill, A. . A Dictionary of Communication and Media Studies

them to understand the intended meaning of a particular message. This paper is endeavoring to study this inference of implicature as a means of cultural transfer. That is the issue of meaning has a recondite dimension which makes it as an inaccessible end if for example the writer of this paper approaches it quantitatively. This of course does not devalue the importance of statistics and the numerical researches that serve the purpose of reducing complex data to manageable and understandable proportions. In our case the problem was tackled qualitatively because in our discourses much is left unsaid, however, it is understood. Communication processes always involve the notion of intention and agency (Levinson 1983, P. 15)¹. The description of the ability used by the hearers to interpret a discourse written or spoken is what is meant by pragmatics. That is, the notion of 'intention and agency' described by Levinson (ibid) is glossed in this study as a pragmatic style that helps different ideologies and entities to mutually understand each other as human beings. This may also lead to that implicature is a universal linguistic phenomenon found in all languages of the world. All the different identities of the world can have the same understanding from reading or hearing English news stories. That is, something original in their languages helps them build this innate capacity to share the intention of the producers of these English texts. So, if this inference of implicature is proved to be existed in the journalistic English texts chosen for this study, this will lead us to assume its universal existence in all living languages of the world we live in. This may also give potential insights for syllabus designers to include this inference in what is called communicative syllabi. The description of this ability to understand what is intended from what is said involves using certain mechanisms to interpret a particular discourse. Those mechanisms can be described as inferences of pragmatics. This paper, then, is an attempt to capture the meaning of one of them (implicature) through detailed description of some texts taken from journalism. Other pragmatic inferences like ironies, metaphors, deixis, presupposing and the morphological aspect of honorifics which have not found enough illustration in the movement of the generative semantics (1969-1970) are left for further studies.

Having linguistically been acknowledged with this pragmatic inference, the reader of this paper can easily discover it in the language of media in general and journalism in particular. This inference has been investigated in (Home and Foreign news, Human interest stories, Advertisements, Headlines) to see if it can cause variations in the styles of writing to media or not. That is to test if one variable (implicature) is understood by non native speakers of English Language or not (a dependent variable). Questioning time order and causality of these two variables, the writer of this paper has randomly selected different excerpts to be used in the study without carefully thinking about the process of selection. This has intensively been conducted to consider future potential anticipatory effects which may cause a threat to the paper's internal validity. The study and to a far extent has controlled the threats of the internal validity by adopting a qualitative content analysis strategy (textual analysis) which gives no room for extraneous events to coincide in time with the manipulation of the independent variable (implicature) since what has been chosen is a kind of documentary journalistic texts taken randomly from different cosmopolite channels.

III. IMPLICATURE IN JOURNALISTIC WRITING

News writing is usually colored. Colored stories are a technical term, which refers "to any report that describes the flavor and excitement that go with large crowds" (River, 1964, P. 167)². Therefore, most of the newspaper's political views are considered as "variant approximations, based on the author's subjective evaluations" (Duff & Swindler, 1984, P. 1)³, not official statements from the newspaper. So indirect illocutions (further acts) can be seen and determined by political realities and the goals of particular societies. Those political realities are expressed by Mueller, (1973 P. 101)⁴ as a countries' ideology. An example of this is the following extract.

<p>The Nato attacks provoked an outburst from- Boris Yeasting, Russia's president, who warned the alliance not to force Moscow into action "otherwise there will be a European war for sure and possibly world war", he said. A white house spokesman said in Washington: "we 'v been officially assured than Russia will not be drawn into the conflict (Financial Times, April 11, 1999:1)</p>

President Yeltsin in the above article is warning the alliance not to force his country into action. However, the White House's locution "We have been officially assured that Russia will not be drawn into the conflict", has an indirect illocution, hoping that or requesting that Russia should not interfere in this conflict of ethnic cleansing in Kosovo. Here it is to note that using a direct speech act to people whose culture is more accommodated to indirectness of request is considered as impolite. Whenever saying something that lessens the possible threat to another's face is called a face saving act (see Yule, 1997, P. 134)⁵. It is to note that speech acts should be explored within the theory of speech event, which caters to the enormous variations in what people say and do under different circumstances. This variation such as setting, topic and culture specifications should be looked at in the speech event theory. News stories then can be considered as one of the speech event types of our discussions.

¹ Levinson S. Pragmatics

² Rivers, W. The Mass Media Reporting

³ Duff, B. and Shindler, R. Language and Style in Press

⁴ Mueller, c. The Politics of Communication. A Study in the Political Sociology, Language socialization, and Legitimation

⁵ Yule, Geoge. The Study of Language

A. *Speech Acts and Advertisements:*

Searle's (1969)¹ mechanism of illocutionary indicating force device shows what the addressee is meant to do with a particular proposition that is expressed. Hence, it can be claimed that most assertive propositions of advertisements in journalism and media are meant to make the addressees believe in the advertised item. An example of this is foreign and colonial management's advertisement, which runs as follows

Why invest in our saving plans? Don't ask an economist Ask an Historian Take a look back over the past 20 years and you 'all see that the foreign & colonial investment trust has been one of the most successful performers. Turn back the clock 131 years for 1888, and you will see the reason why. That's when we invented the investment Trust. And it is this vast experience that allows us consistently out – perform many of our rivals. It's also the reason why knowledge investors make our private investor plan their first choice ...
(the Independent 10 April 1999:2)

Each proposition in the above advertisement is shown in the table below with the possible meanings it conveys. These possible meanings are considered as inferences of speech acts, that is indirect illocutionary acts.

TABLE I
SPEECH ACTS AND ADVERTISEMENTS

Proposition	Indirect illocution acts
1\ why invest in our saving plan? Don't ask an economist Ask an– Historian	Challenge
2\ take a look back over the past 20 years and you 'all see that the foreign & colonial investment trust has been one of the most successful performers.	praising
3\ Turn back the clock 131 years to 1888, and you will see the reason why	Praising
\ that's when we invented the investment Trust. And it is this vast experience that allows us consistently out – perform many of our rivals.	Promising
5\ It's also the reason why knowledge investors make our private investor plan their first choice...	Promising

The same proposition might be inferred negatively in other kinds of discourses that is, it might not be conceived as a praising act. For example, imagine that an individual is devaluing his friend's ancestors by describing them with greed and selfishness, which the friend inherited from his grandfather by saying the following:

Turn back the clock 131 years to 1888, and you will see the reason why.

It is to note that this mutual knowledge of the 'grandfather' is deemed an important element in pragmatic theory. That is, both friends have prior assumptions and knowledge of the selfishness and greed of the grandfather.

B. *'Request', 'Advice', 'Question' and 'Advertisement':*

According to Searle (1969, P. 66 – 7)² the propositional content of 'request' and 'advice' is a future act that the speaker believes the hearer will be benefited from, and that the hearer is able to do. Moreover, it is not guaranteed for both the speaker and the hearer that the latter will do it in the normal course of event. Searle further adds that "advising is telling you what the best is for you." Thus, this future act of 'request' and 'advice' can be clearly viewed in journalistic and media advertisements. Below is an example of an advertisement which contains Searle's acts of 'question', 'advice', and 'request' of an illocutionary type.

OUR NEW FLEET IS NOW AT YOUR SERVICE
Our new B777s, B747- 400s and MD goes have arrived with the latest features for families and business. Enjoy superlative comfort beginning with a 36-seat pitch in Guest class, which is more stretched than other international airlines.
(Newsweek, November 3, 1998)

Pensions spoken plainly
Ask a straightforward question about our personal pensions – or even a complicated one – and we 'all give you a straightforward answer. Our experts will give an honest assessment of your current position, answer questions or give advice – all by phone.
What could be plainer than that?
(The Daily Telegraph Personal Finance Saturday April 1999: 2)

¹ Searle J. R.A Speech Acts

² Searle J. R.A Speech Acts. PP. 66-67

TABLE 2
SEARLE’S ILLOCUTIONARY ACT AND ADVERTISEMENT

Advertisements’ Propositions	Searle’s Illocutionary Act
1\ do you want the FREEDOM to choose your own doctor and hospital anywhere in the world? ...	Exam question – speaker wants to know if hearers know.
2\ our new B 777s, B747 – 400s and MD go have arrived with the latest features for families and business. Enjoy superlative comfort beginning with a 36 seat pitch in Guest Class, which is more stretched than other international airlines.	‘Advice’ It is a future act that the speaker believes the hearer will be benefited from. ‘Advising is telling you what the best is for you’.
3\ Ask a straightforward question about our personal pension– or even a complicated one– and we ‘all give you a straightforward answer ...	‘Request’ It is a future act that the speaker believes will benefit the hearer

Yet, Searle (1969)¹ divides question illocutionary act into two types of questions. The first kind of question is real questions in which the speaker wants to know the answer. The second type of question is the exam question in which the speaker wants to know if the hearer knows. It can therefore be assumed that most questions within advertisements are of Searle’s second type.

What is more is that ‘advice’ and ‘request’ acts have been given the same propositional content, but we see that ‘advising’ someone is suggesting to the reader what is best for him/her. Unlike the ‘request’ act, which mainly depends upon a reasonable justifications to be provided for someone to make you believe in what is said, written and in our case, advertised.

Eventually, what makes advertisement attractive is expressed by Weirus’ (1990, P. 48)² article, which shows their range of colors, universal appeal, and their layout. Weirus in the same article also indicates that advertisements may contain idioms, proverbs and may exploit the imperative mood. An example of this is as follows:

Let’s celebrate!

Discover the world’s most satisfying Cigarette!

The above advertisement (Table 2) shows the imperative mood in phrases like ‘Ask straightforward’, ‘Enjoy superlative comfort’. What is paradoxical here is that this very imperative mood is considered impolite in the language of politeness and requests. In politeness language, indirect commands and requests are preferable. Therefore, you cannot use the above phrase ‘Ask straightforward’ in politeness language unless you use it as an indirect speech act. you can, then, say it as follows:

Can you ask straightforward what you exactly want?

C. *Thank (for) & Congratulate: Human Interest Stories:*

Human stories are always about individuals and their lives and events that are unlikely to affect many people. It has been observed that the type of illocutionary acts which prevail in such stories is ‘Thank for’ whose propositional content is a past act which has been done by the hearer. The speaker in the other way feels grateful or appreciative for this act (Searle 1969, P. 66)³. In addition, the second type of illocutionary act, which is commonly used in human stories, is ‘congratulating’ which is its propositional content shows events, act related to the hearer. The speaker here is pleased with this event (ibid. 66). The following examples are taken from the ‘Y T Club’ page in the daily telegraph.

It is worth mentioning that these acts, as identified by Searle, lie within the border of constitutive rules which are usually expressed as ‘Y’ counts as X in context C. In addition, human stories are highly individualistic and concern individuals and their lives and events that are unlikely to affect many people. Examples are as follows:

Example 1:

Tree – Top Sketch
Big thanks to Lauren Red Path (9) for this terrific picture of Tommy Toucan. Lauren’s recovering from a series of operations and Y T team all hope you get well soon. Have a Y T Ticker for your artistic talents.
(The Daily Telegraph, No 443 April 3, 1999; 15)

Example 2:

Happy birthday to Hannah Rather who will be (8) tomorrow Hope you have a lovely day! Love from Mummy, Daddy, Ben Toby Bill. (The Daily Telegraph, 1999.)

Although Lauren’s portrait in the “Tree Top Sketch” was appeared on April 3, 1999, its first proposition content indicated that this portrait had been drawn before that date. The YT team thanks Lauren for her terrific picture, which had been drawn in the past. Thus Searle’s act of thanks (for) as an act which has been done by the hearer in the past is confirmed here.

The second story’s proposition shows events of a birthday of Hanna Rothery, and the good wishes of the paper and

¹ Searle J. R.A Speech Acts

² Weirs,A.Advertisement inClassroom

³ Searle J. R.A Speech Acts

Hanna's parents toward this occasion. Here, the propositional content of 'congratulate' is considered as an expression of pleasure towards this event .

D. State Assert (that), Affirm and, Writing News Values:

One of the main concerns of any newspaper is to persuade the intended readers to buy copies. Readers will obviously buy the paper if they like what is in it. The reporter will therefore use special vocabulary, that is to say words used in everyday English, but used in a particular way formal, descriptive or emotional. Headlines are also written according to particular criteria in order to shock the attention of the readers, and then hold his/her attention to read the paper again. News stories usually prepare the readers for the attitudes of the reporter or the newspaper legal body. They indicate the Illocutionary Force Indicating Device, which is defined by Searle (1969 P. 66) ¹as 'a set of rules extracted from a set of conditions', or what the sufficient conditions under which one is said to have correctly uttered his sentences .

Therefore, the attitudes of the newspaper or the reporter towards the article can be considered as the intended meaning of the speaker. In addition, it is worth mentioning that two different newspapers can tackle the same incident with different styles of presentation. The examples below show that the same incident has been formally introduced in the first article and conversationally introduced in the second example:

Example 1:

Tourists Die in Cable – Car Plunge
SINGAPORE: A floating oil ring struck two cable- cars over Singapore harbor on Saturday, throwing seven tourists to their deaths and trapping 13 others in cars swinging 100 feet above the water.
(Duff & Shindler, 1984: 25)

Example 2:

Jokes in the Cable Car Trap
SINGAPORE
The 13 survivors of the Singapore cable car tragedy told jokes to keep from panicking as they waited all night to be rescued, it was revealed yesterday.
(ibid. :25)

From the above articles it can be said that 'reporting the news' is a process which includes acts of 'assert', 'state that', and 'affirm' . Therefore, the reporters in the above articles are simply stating their propositions, and not attempting to convince you to do something else. Normally, in stating their propositions reporters use language, which is as neutral as possible and unemotional language. Therefore, in any kind of formal writing the writer never uses the first person singular or plural. Exceptions are made here for opinion columns or some reviews where instead the passive voice is used. Furthermore, reporters use the present tense to create the effective impacts on his/her readers (River 1964 P. 50).²

Whenever a writer chooses emotional rather than neutral language, s/he is expressing an attitude so his/her writing may eventually be considered as subjective comments rather than objective reporting (Duff & Shindler 1984, P. 33)³. However, both styles of writing lie within Searle's (1969)⁴ border of 'assert' 'state (that)', and 'affirm' types of illocutionary acts. So, political, economic, social writing in media and journalism can be conceived to lie within the range of 'affirm', 'state that', and 'assert'. The exception is advertisements, which are usually conveyed through other illocutionary acts as is shown in the aforementioned examples. Below are two other examples, which assert this claim.

Example 1:

Press Curb
ZIMBABWE'S Government information department confirmed yesterday that foreign journalists would be required to inform the Government of any trips beyond 25 miles of the capital and the second largest city, Bulawayo – AP.
(Duff & Shindler, 1984: 11)

Example 2:

Sugar Pay Deal
The British Sugar Corporation is to give 2,500 of its workers a 9.5 percent pay increase despite a breakdown of talks with trade union leaders. Half the workforce had already accepted the offer, which will now be imposed on other employees.
(ibid: 11)

The propositional contents of the above articles can be assumed as 'affirm', 'state (that)', and 'assert' of illocutionary acts types. The first article states that in Zimbabwe there are restrictions to foreign journalists' movements. While the second article is asserting a 9.5 percent pay increase to workers of the British Sugar

¹ Searle J. R.A Speech Acts. P.66

²Rivers W, The Mass Media Reportin

³ Duff, B. and Shindler. R.Language and style in Press

⁴ Searle, J. R. A Speech Acts

Corporation. To emphasize these points table (3) shows a proposition from previous advertisement compared with the first articles proposition in order to gloss their indirect illocution or acts.

TABLE 3
INDIRECT ACTS OF ADVERTISEMENT & NEWS WRITING

Propositions	Indirect Acts
1\ Advertisement enjoy superlative comfort beginning with a 36 seat pitch in Guest class, which is more stretch than other international airlines.	'advice' & 'request'
2\ Zimbabwe's Government Information department confirmed yesterday that foreign journalist	'affirm, 'state (that)' 'assert'

How likely does the proposition content of the advertisement have indirect act of 'advice' request' and the news writing proposition has the act of 'assert', 'state (that)', 'affirm'? The writer attempts to convince you that the advertised item is something precious and good for you to attain or do. News writing propositions which reporters mainly aim at, stating particular incidents without attempting to convince you.

E. 'Manner' and 'Quality' Implicature Maxims and Writing Headlines and Articles:

As has been shown earlier, that implicature inference can be searched around in co-operative proposition that the sentence may convey. Normally, then in co-operative circumstances if one asserts something, s/he may implicate that s/he believes in it. In addition, if one asks a question /s/he may implicate that one desires an answer. Similarly, if one promises to do something one sincerely intends to do it and so on. Thus, any other use of such utterances as Levinson (1983, P. 118)¹ shows is likely to be a 'spurious or counterfeit' one, and violates the maxim of quality. Therefore, as been negotiated, most types of writing in journalism may be taken to implicate for something by flouting Grice's maxim of quality. Levinson's (ibid, P. 10) example here illustrates their notion of violating such a maxim.

- Queen Victoria was made of iron.

When one utters such a sentence, one can be assumed either non-co-operative, or intending to convey something different. Therefore, the appropriate interpretation is that Queen Victoria had properties of iron like hardness, resilience, non-flexibility, or durability. Therefore, interpretations as such can be taken positively as well as negatively and this depends on the context of its utterance. In journalism and media language, this maxim of quality can be conceived in the conflicts between different ideologies.

Implicature can also be derived, or observed in headlines. This can be undertaken by exploiting Grice's maxim of manner. This maxim urges the speaker on being brief and orderly, besides s/he is avoiding an obscurity of expressions.

In headlines, this maxim of 'manner' is usually violated, because headlines largely depend on shocking their readers. In order to shock readers, headlines writers tend to write them in an ambiguous way. Beyond the reason, why headlines always shock their readers lie a philosophy which aims at creating the motivation inside readers to buy the paper and to see what its article is about. So readers should develop a 'pragmatic nose' to interpret the newspaper's news values. For example, on November 9, 1998, Newsweek carried out a story whose headline is read as a 'New Threat', which caused ambiguity and disorder in the mentality of its readers. This state of ambiguity may lead the reader to relieve himself by reading the paper to know what kind of threat and to whom. When reading the paper, the first sentences (the leads) of the article provide the required information. Information that the article releases is that 'Saddam Hussein the President of Iraq defies the Security Council decision by suspending co-operation with the U N without really guaranteeing when economic sanctions would be lifted.

In addition, the Gricean maxim of quality that instructs the speaker's utterances to be true by not saying what is false (palmer, 1981: 173)² is always flouted in the conflicts between different ideologies, or resulted in various political standpoints. Hence, what seems as defiance in the previous article in Newsweek might have another interpretation and philosophy in Iraq's newspapers. Below is the example which shows the notion of flouting 'quality', and 'manner' maxims of Grice.

IRAQ New Threat
SADDAM HUSSEIN ONCE again laid down a challenge to the United Nations last Week. On Saturday he announced he was suspending co-operation with U. N arms inspectors and demanded it purge its team of U. S "Spies and agents". U. N. officials say Saddam's defiance comes in response to last week's Security Council decision to review Iraq's compliance record with guaranteeing when economic sanctions would be lifted.
(Newsweek, November, 9, 1998)

It has been mentioned that conventional, or rule- based account of natural language usage can never satisfy the needs of the communication process. Thus, the possibility of non-conventional exploitation is considered essential in communication processes.

¹ Levinson, Stephen. Pragmatics

² Palmer, F. R. Semantics

TABLE 4
'MANNER' & 'QUALITY' MAXIMS AND HEADLINES & POLITICAL REALITIES

Propositions	Inferential Mechanism
1\ New Threat	'Grice's maxim of 'manner' which orders the speaker to avoid obscurity of expression is flouted in this proposition so that it may be taken to implicate for something.
2\ SUDDAM HUSSEIN once again laid down a challenge to the United Nations last week ...	Grice's maxim of 'quality' which orders the speaker not say what s/he believes to be false is violated in order that it may be taken to implicate for something, so what looks as a defiance in this issue of Newsweek, might have another philosophy and different political stance in Iraqi newspapers.

The manner maxim of Grice (1975)¹ which orders the producer of the utterance to avoid obscurity, avoid ambiguity, be brief, and orderly is exploited in the above 'headline', and in headlines in general. That is, headlines usually violate grammatical rules, and are written with special character of vocabularies.

However, the quality maxim can be conceived in that Newsweek issue, reporters normally assert propositional content in which they believe. That is Saddam reaction by suspending cooperation with the UN has been considered as defiance.

IV. CONCLUSION

Sentence analysis alone (semantics theory) which dominated school classes since 1850 needs other linguistic aspects like pragmatics to complement the issue of meaning. Meaning is a recondit issue which needs pragmatic inferences like implicature to be appropriately understood. Proving the existence of this inference in the language of journalism and the many variations in journalistic styles, this inference can draw a boundary between semantics and pragmatics theories. Many educational syllabuses till now think only of the sentence structure as a source of language learning. Linguistic pragmatic theory has proven its suitability for harnessing the sentence structure to capture the evasive nature of the intended meanings of written or spoken discourses. Implicature as one of the pragmatic inferences can also have an influence on lexicography. That is bilingual dictionaries need strongly the appropriate translatability of implicature since it carries the genuine meaning of the particular utterance and it accounts for all the circumstances surrounding that utterance.

The analysis so far leads us to the importance of this inference in the process of communication. That is, this inference bridges the gap between what is said and what is understood. The traditional grammar has focused on what is said ignoring to a large extent what is understood and this matter dominated language pedagogy for a long time. Linguistics now has developed sentence linguistics by adopting new theories of discourse analysis which caters for what is said and what is intended. Considering the analyses that have been conducted on implicature issue, we understand how this inference is important for glossing the intended meanings behind the different glossary of media writing. This inference has been found in advertisements, reporting the news, headlines, and human interest stories. This means that implicature inference can provide significance for practice and policy to educational agenda of teaching English as a foreign language and to the process of syllabus design. This may change English syllabi to incorporate this notion of implicature when making decisions on the program implementation and the materials to be taught. This inference therefore helps the written articles to appeal to the interests and the attitudes of the intended readers. It also helps these articles to be economical (For example the category of headlines). Journalism always benefits from this inference in its style of variations as well as its causation to the pragmatic cultural transfer of political, economic and social new stories. Eventually, this paper is attempting to support Levinson (1983)² who proposes that assiduous researchers must contribute to prove how far he is right about his claims on pragmatics. The paper also elucidates and expands the linguistic term of implicature by investigating it in live authentic texts.

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Give the Screw Another Turn—A Cultural Re-Reading of *the Turn of the Screw*¹

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Abstract—Henry James’ novel *The Turn of the Screw* is notorious for its ambiguous nature about the ghostly figures that keep haunting the protagonist the governess. This paper attempts to give the study of this novel another turn of the screw by arguing that it is a hybrid of popular culture of ghost stories and high culture of psychological studies of ghosts. It is intended by Henry James as a blueprint for the development of American culture.

Index Terms—ghost story, ghost studies, cultural hybridity

I. INTRODUCTION

The publication of Henry James’s novel *The Turn of the Screw* in 1898 turned out to be a success for an author who was then caught in a dilemma that both taxed his fame and his pocket. The novel aroused at once great curiosity and interest among the public for its gothic flavor, and initiated in the meantime a seemingly endless debate among critics. It relieved to some extent the suffering afflicted on Henry James by the failure of his first play *Guy Domville*, which brought an end to the trial of his hands on the theatre (Simpson).²

Over the past century, *The Turn of the Screw* has seen great efforts made to probe into the truth most critics believe Henry James has embedded within it. After a close analysis of all the essays referred to by Parkinson in his “*The Turn of the Screw: A History of Its Interpretations 1898-1979*”, we will find a controversy constantly at work across the critical history of *The Turn of the Screw*: critical opinions concerning the novel divided along the apparitionist and non-apparitionist line. (Seymour XI-XII)³ Most critics started their discussion from just one side of the line either to argue for or against the nature of the ghost in *The Turn of the Screw*. It is a practice that has fallen for the trap set by Henry James in the novel “only for the unwary (readers)” (NEC 1). It calls then further reading to bring out the whole truth lying behind the effects *The Turn of the Screw* is capable to create.

To the intention of writing *The Turn of the Screw*, James has been noticed of making more than one allusion. When it first appeared in 1898, James claimed it as “a ghost story to depart altogether from the rules” (NEC xix-xx). But later he lamented elsewhere that *The Turn of the Screw* was “something I have supposed to be a subject (but) turns out to be none” (quoted from Parkinson). In a letter to H.G. Wells, James implied that this novel was “essentially a pot-boiler and a jeu d’esprit in which he had delighted in manipulating the reader’s literary and moral sensibilities.” (Seymour IX)⁴ Obviously, there exists in James’s statements about his intention an inconsistency, which, Parkinson points out, only intensified the controversy along the apparitionist and non-apparitionist line. Therefore, critical appreciation of *The Turn of the Screw* shouldn’t be limited to the immediate sources related to the novel. Instead, it should be put within the entire canon of Henry James’s oeuvre.

Due largely to his international themes and his contribution to Modernism, Henry James is regarded as the “beacon of high culture” (Blair 3). His relation to high culture manifests itself in two levels. First, he is seen throughout his life to write novels that he considered a “high art form” belonging to high culture (Hale 80). Second, he has expressed an unmistakable concern for high culture in his novels of international themes. For James, American culture was barbaric that it prevented Americans from appreciating his fine arts. As a result, he twice expatriated himself from America to Europe to seek for a cultural shelter that would both accommodate his cultural pursuit and provide a cultural audience that would appreciate his fine arts. But recently, Sara Blair contends, “rather than being paraded as a beacon of high culture, James actually expresses a nuanced understanding of, and engagement with, popular culture” (Blair 3). It is most evident in his writings of ghost stories that were popular in the latter part of the 19th century. They were written to

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² *Guy Domville* became a nightmare for Henry James. On the disastrous opening night of the applause of James’s friends was drowned out by the jeering of an audience that wanted incident and emotion, not anemia in three acts. After this fiasco, James reconsecrated himself to fiction.

³ For example, Wilson’s 1952 article “The Ambiguity in Henry James” suggested that James’ governess is a classic psycho-neurotic Freudian case, which initiated the on-going battle between “scientific” and “imaginative” readings of the narrative. The apparitionist, who include Leon Edel, Allen Tate and Robert Heilman support the governess ghostly encounter with the ghost from the tower.

⁴ Form “pot-boiler”, we can easily notice James’ great eager to earn the money profit brought about by a large audience created by the popular culture..

win the popular audience that his *Guy Domville* had turned away.

Henry James' involvement in culture has gained wide recognition among critics of cultural concerns. Some scholars, Dai Xianmei, for instance, argued that Henry James proposes in his works a blueprint for the development of American culture (2004). Revisionist critics in the past have exaggerated James' involvement in popular culture. But recently scholars like John Carlos Rowe and Richard Salmon tried to strike a balance between Henry James' desire for and his resistance to popularity. (Daugherty 99) In other words, cultural critics of Henry James in the last two decades tend to focus on his novels of international themes, leaving works of other themes much intact. In the following part, this paper attempts to study *The Turn of the Screw* both as product of popular culture and a product of high culture, with the ambition to reconcile the two sides of the controversy that dominates the critical appreciation of the novel for nearly a century.

II. THE TURN OF THE SCREW AS A POPULAR GHOST STORY

It is first of all intended by Henry James as a popular ghost story to speak out the unspeakable unspoken past.³ Critics of the apparitionist view hold that *The Turn of the Screw* is a ghost story and what the Governess tells us is true; whereas the non-apparitionists contend that the Governess is insane and what she sees is simply her hallucination. As has been argued earlier, both the apparitionist and non-apparitionist critics have fallen for the "trap" set by Henry James within the novel. An examination of the social and cultural context from which *The Turn of the Screw* arose will enable us a better understanding of the nature of the ghosts and Henry James' true concern in the writing of this novel.

In spite of the inconsistency within the statements about the genre of *The Turn of the Screw*, James insists anyway that it is a ghost story, though it falls short of his original expectation. His belief that he was composing a ghost story could find its justification in two reasons. The first one has been his personal involvement in the writing of ghost stories before he started the writing of *The Turn of the Screw*. The other reason concerns the dilemma in which he was still caught when he started to compose the novel. He hoped that a story like *The Turn of the Screw*, if it turned out successfully, would relieve him of the mental and economical uneasiness. It was due largely to these two reasons that Henry James went all out to practice what he would have called "low forms of art".

Given a further analysis, the two reasons mentioned above turn out to be the very social and cultural context that occasioned the appearance of *The Turn of the Screw*. When his failure in *Guy Domville* (1895) completely dashed his hopes both to win the popular audience and to earn the money he badly needed to pay for the Lamb House, Henry James "continued his writing of short stories before he crawled back to his literary canon (of novels of international theme)" (quoted from Raw 243) Among the short stories were some ghost stories, which were "both a continuation and a development of the gothic novels that were still in vogue in the Victorian period" (Wolfe 68). The growth of popular magazines around the end of the nineteenth century "increased the proliferation of ghost stories among the working class" (Poupard 207-208). Stories written in gothic traditions, namely those describing strange happenings to victims, governesses and mistresses in particular, in grotesque surroundings constituted constant appealing to the enlarging reading groups. Any ghost story, if it was popular with the general public, could then both establish an author's name and bring about a tremendous income. To the money value of ghost stories, Henry James himself refers to it in the preface to *The Turn of the Screw* as the "sad drop ... in the general quality of such commodities" (James, xv). The practice of writing ghost stories at the turn of century was then both inevitable and necessary for a writer like Henry James who wanted both to restore his name and to make a fortune to ease his financial problems. Written within such a social and cultural context, James's *The Turn of the Screw* should be read as a ghost story that is a product of popular culture.

In fact, Henry James's *The Turn of the Screw* not only constitutes part of the popular culture of ghost stories, but also actively participates in the public flavor for the ghost stories. In the Victorian age, it was a common cultural practice to tell ghost stories among friends and family members by fireside at night, especially on Christmas Eve (Bleiler 1-16). In the prologue to *The Turn of the Screw*, we find a group of friends sitting around fireplace on Christmas Eve telling and listening to ghost stories. So this scene initiates and imitates on a minor scale the cultural practice of the age. On the other hand, the structure of *The Turn of the Screw*, which is a story thrice retold from the original i.e. first from the Governess to Douglass, then from Douglass to the anonymous narrator in the prologue, and finally from the anonymous narrator to the reader, makes an imitation of the cultural practice of ghost story telling on a larger scale.

Whereas, so far as the source of *The Turn of the Screw* is concerned, we will find that Henry James gives the ghost story telling practice another turn of the screw. Henry James has professed to owe a great indebtedness to Archbishop Benson for the source of the novel but Archbishop Benson's sons denied any tale in their father's treasure similar to *The Turn of the Screw*. Instead, critics, B. Cargill for instance, find *The Turn of the Screw* similar to several other ghost stories of earlier times (Parkinson). Therefore, Henry James's ghost story in *The Turn of the Screw* is possibly a retelling of past ghost stories. But his story is different from the earlier ones in that his version makes "a departure from the rules" of the conventional ghost stories (James xv). This departure is most obvious in the fact that his version is so different from Archbishop Benson's that people fail to recognize the original from which Henry James has drawn sources. On the other hand, he has developed and refined the techniques of telling that his ghosts, Virginia Woolf once observed, "have nothing in common with the violent old ghosts--the blood-stained sea captains, the white horses, the headless ladies of dark lanes and windy commons" (quoted from Parkinson). Most importantly, *The Turn of the Screw*

picks up the gothic tradition of victimizing governesses. The governess in *The Turn of the Screw* “fits well into the stereotypes people constantly find in gothic fictions like *Jane Eyre*, *Rebecca* and *A Sicilian Romance*”(Smith 1-7). Consequently, *The Turn of the Screw* is an extended and highly literary ghost story retold.

Retelling plays a significant role within *The Turn of the Screw*. In the novel, the Governess is noted by the anonymous narrator to retell in her manuscript her past experience of encountering ghosts from her memory: “The first of these...that the written statement took up the tale at a point after it had, in a manner, begun”(6). The retelling of past experiences is most evident in the words the Governess carefully chooses to express every touch of her experience, among which are “I remember”(9), “I recollect” (16), “as I recall”(18), etc, to mention just a few. To tell the past experience from present gives the Governess an opportunity to grapple with the meaning by negotiating with the past events. Therefore, the narrative technique of this kind lends a great authenticity to, rather than refuted by many critics as undermine the objectivity of, what was happening in the past.

As it turns out in *The Turn of the Screw*, we find the recounting of past experiences from a later period of time by the Governess is not influenced at all by her later findings of something horribly strange and shocking. No distortion is made in her account of the stranger she has met for two times before Mrs. Grose, the housekeeper at Bly tells her the stranger she is describing is the ghost of a former valet to the Master.

The Governess’s reliability in her account of the story is first evidenced by her enjoying the scenery of Bly, a big old house surrounded with groves with a pair of towers of “gingerbread antiquity” and “architectural absurdities” (20). The prologue that the novel is a ghost story will enable listeners of gothic fiction tastes to recognize that the environment the Governess is accounting is just the one often appears in fiction of gothic traditions. The knowledge of this kind will give the reader an insight to recognize at once the sublime instead of the beauty of such gothic setting at Bly (Carson 255). From *The Turn of the Screw*, we can find with certainty that the Governess is a gothic fiction lover who has already read classic gothic novels like *The Mysteries of Udolpho*, *Jane Eyre* and *Amelia*. Her familiarity with supernatural happenings related to gothic scenes does not alarm her of the horrifying “secret” (21) at Bly from the start. Instead, the governess takes delight in imagining the surroundings of Bly as a beautiful scene for romance where, just as *Jane Eyre* meets Rochester, she would have the same romantic encounter with her Master: “it would be as charming as a charming story suddenly to meet some one (I love)” (19). Clearly, the Governess’s account of Bly is not influenced by her subsequent horrifying findings at Bly. It would otherwise be a scene for unspeakable “secret” of horror, a thought only hinted at after she encounters for the first time the stranger identified later by Mrs. Grose as the ghost of Peter Quint (22).

Similarly, the Governess makes a reliable account of the stranger before she learns that he is a ghost. The Governess’s account of her encounter with him for the first two times lacks the effects and forces generated by ghosts. When she sees him on top of a tower staring at her, her uneasiness is simply caused by her view that “an unknown man in a lonely place is permitted object of fear to a young woman privately bred” like her (20). For the first time, she only detects in him “a touch of strange freedom... in the sign of familiarity of his wearing no hat” (21). For the second time, she only sees him looking through the glass as if looking for something, with no feeling of horror and terror created by ghosts. It is clear that no distortion is made in her early account of the appearance of the stranger.

Therefore, it is justified to say that what the Governess is accounting is reliable and the ghosts are real happenings to her, rather than her daydreaming or hallucination. As she declares later when she is writing from her memory that “I saw him as I see the letters I form on this page” (21).⁵

As has stated earlier, the Governess’s story is revealed through retelling: first from her own memory, then through Douglass’s memory of the story told to him by the Governess and his reading of the manuscript composed by the Governess of her story, and finally from the anonymous narrator’s memory of listening to Douglass’s telling and his own reading of the manuscript that Douglass gives him with confidence. The reading experience of *The Turn of the Screw* is then actually the reading of the Governess’s past experiences possessed by the ghosts of Peter Quint and her predecessor Miss Jessel. Therefore, it is safe to say that the ghostly apparitions are summoned up in the retelling of past experiences.

The past in *The Turn of the Screw* is ailing and unspeakable. It appears for the Governess “the shadow of something” (33). From the prologue to the novel, we find Miss Jessel’s death unexplained. Shortly after the Governess arrives at Bly, she receives a letter telling that Miles is dismissed from school but no reason is given. When the Governess finds that Miles is “something divine... with great sweetness of innocent curiosity”, she is completely bewildered about the past at Bly. Maybe, there is at Bly a past that nobody wants to mention it because it is ailing. When the Governess sees the stranger for the first time, she wonders: “Was there a ‘secret’ (past) at Bly”? Based on the relationship between the appearance Peter Quint’s ghost and the Governess’s admitted thought that there is secret past at Bly when she is retelling her feeling about her first encounter with the ghost at a later time, we can conclude that the ghosts in *The Turn of the Screw* are in fact an unspeakable past unspoken vying for presence.

Various incidents in the story reveals that the ghosts of past are present with Flora and Miles. When Quint appears for the second time, the Governess finds Flora missing from her bed. As it turns out in the novel, she is simply hiding

⁵ Douglas relates in the Prologue that her record of employment after the events at Bly was exemplary, and finally that the sudden death of an otherwise healthy young boy can only be accounted for by the fact that he was truly ‘possessed’, which means that the ghosts are really happenings.

behind the curtains watching the ghost (49). At another time, the Governess finds Flora missing again from her bed when she wakes up in the midnight. Then she finds that Flora “squeezed in behind the blind and was peering out in to night” (51). Later on, she finds Miles playing outside. Obviously the two children share an eerie past with the two ghosts, who as we find were great friends for the two children when they were alive. But they never “allude to either of their old friends”, and they are “steeped in their vision of the dead restored to them” (57).

Believing that the ghosts have a plan to take the children, the Governess decides to confront the ghosts of the past. In *The Turn of the Screw*, we can see an inquisitive governess who is seeking to bring out the secret past at Bly. When Mrs. Grose identifies the stranger she has seen twice as the ghost of Peter Quint, the Governess presses for more about Quint’s past through her exquisite skills of conversation (26-33). Her incessantly inquisition about the ghostly past is best exemplified when she tells Mrs. Grose that she has seen Miss Jessel and presses for the information about Miss Jessel:

“Oh, handsome---very very,” I insisted; “wonderfully handsome. But infamous.”

...

“I appreciate,” I said, “the great decency of your not having hitherto spoken; but the time has certainly come to give me the whole thing.” She appeared to assent to this, but still only in silence; seeing which I went on: “I must have it now. Of what she did? Come, there was something between us.” (38-39)

Obviously, each appearance of the ghosts is used by the Governess to seek out the unspeakable unspoken past at Bly.

But the Governess’ heroic act goes too far. She develops a “joy in the extraordinary flight of heroism” (Parkinson). The past is so ailing that both Miles and Flora want to repress it in their memory, as a result they never mention it in the Governess’s presence. When they are confronted directly by the Governess for the revelation of their ghostly past, Flora goes mad and Miles dies. Therefore, the Governess fails to fulfill her role as a guardian, for which she has had a high opinion. She fancies if she does her job well, the Master will approve her and possibly love her. So her stay in Bly actually turns out to be traumatic experiences.

Through the telling and writing of her experiences, the Governess can trace the origin for the tragedy at Bly. As she recognizes, it is her “joy in the extraordinary flight of heroism” that devastates and destroys the two children, though they might have been polluted by her predecessor and Quint. In this way, the Governess can finally come to terms with the unspeakable unspoken past.

III. THE TURN OF THE SCREW AS A PRODUCT OF HIGH CULTURE

The Turn of the Screw serves at the same time as a report of psychological investigation into human insanity and hallucination that had aroused great interest among some elites of Henry James’ time. As has been argued earlier, *The Turn of the Screw* can be read as a ghost story which is a product of popular culture. But that shouldn’t be the end of the story. The reading yet calls another turn of the screw if we are to bring out the truth. When we put the story within another cultural context, we will find it is in the meantime a product of high culture created by Henry James as a “beacon of high culture”. It is created not only to meet the popular tastes for ghost stories at the turn of century, but also to attract readers of the elitist few.

The other cultural context worthy of investigation is the intellectual climate in which *The Turn of the Screw* was composed. The latter part of the 19th had seen growing interest in the study of ghosts from clinical, spiritual, and psychological perspectives. It was the mode of the day for the intellectual elites to be involved in the scientific study of ghosts, and various associations had been set up for this purpose, among which were the Ghost Club at Trinity College and the Society for Psychological Research (SPR), to the latter of which Henry James’s brother became a member, was a vice president for eight years, and was elected its presidents for 1894-1896. Henry James had been in continual contact with William and had a great friendship with the founding president of SPR Henry Sidgwick, a professor of moral philosophy at Trinity College. Far from being merely related to this high culture of ghost studies, Henry James had an active hand in it. He had once attended the meeting held by SPR to read William James’s dissertation. Besides, he had been reported by Edmund Guney and Frederic Myers, another two members of SPR who were also Trinity men, to be “one of the two reporters of psychical phenomena of ghosts, who have obtained the highest reputation as acute and accurate observers of ghosts” (Beidler 77). Planned as a ghost story to “departure from the rules of scientific ghosts” reported to the SPR (quoted from Parkinson), *The Turn of the Screw* should not be interpreted in isolation with the high culture of ghost studies.

In *The Turn of the Screw*, we find that Henry James has placed a figure that is related to the scientific studies of ghosts. If we are, to borrow Henry James’s words, “wary enough”, we will find Douglas is actually familiar with, if not takes part in, the scientific studies. In the prologue, Douglas mentions that he became acquainted with his sister’s governess on one of his college vacations: “I was at Trinity and I found her at home on my coming down the second summer” (2). Douglas had met the governess some “forty years” (3) before he read the manuscript in front of the fire. James’s frame-story narrator says that he copies the manuscript “much later” (4) when Douglas, near death sends him the handwritten copy the governess has sent to Douglas before her own death. If that “much later” was something like half dozen years, and was shortly before the story was published in 1898, then simple arithmetic suggests that Douglas could have been at Trinity in 1851, when the Ghost Club was established. Being an intellectual elitist of Trinity College himself, Douglas must be familiar with the scientific studies of ghosts of his day. It is possible then that what Douglas is

telling us is just one of the cases in the scientific studies, whose primary aim was to “give a rational explanation of the supernatural and then officially suppress the ghosts that were part of popular culture” (Carson).

With regard to both Henry James’s assured interest and involvement in the scientific studies of ghosts, as well as the fact that he endows the reporter of the Governess’s stories with a familiarity with such studies of ghosts, we can regard *The Turn of the Screw* as a product of high culture of scientific studies of ghosts. With this finding, together with the attitude adopted in scientific studies of ghosts, namely the attitude to view ghosts as hallucination of the insane and the mentally handicapped, we can render a reasonable explanation of some of the incidents in *The Turn of the Screw*.

First, there come the ghostly apparitions. The ghosts of Bly are in fact unspeakable past unspoken. They are conjured up by the Governess to come to terms with the past. Since the governess is a gothic-fiction lover, we can postulate that ghost figures are borrowed by the Governess from other gothic fictions for her own purpose. After a careful examination, we will find that much similarity exists between the Governess’s ghosts and the standard scientific ghosts identified by Peter G. Beidler:

Ghosts appearing to children

Noises in the night

The face at the window

The fixed stare

Precise description

Identifying ghosts

The sad face

The felt presence of ghosts

Ponds, tables, and stairs

A feeling of cold

Cold of winds

Extinguished lights

Selective seeing of ghosts

The upper part of the figure (Beidler 77).

So the relationship between the Governess’s ghosts and the scientific ghosts conjured up by the psychologically handicapped can in part suggest that Henry James wants to have his protagonist as a mad girl.

Second, there comes Douglass’ unwillingness to talk about the Governess’ account of the ghosts. It betrays to some degree the uncanny nature of the Governess’s story. On the other hand, it reveals an abnormal relationship between Douglass and the Governess. It is mentioned by Douglass that he is ten years senior of the Governess, and he “liked her extremely” (5). He notes that the Governess is in love, but her love is reserved for somebody else, most possibly for both the Master and Miles. So he is aware that the Governess is mad and imagining the ghosts. His realization of this kind finds its proof in his inconsistency in his words. He first mentions that the story he is going to read will give the previous one another turn of the screw not for terror, but “for dreadful-dreadfulness” and “for general uncanny ugliness and horror and pain” (4). Then he talks of Bly “not a scene for shudder” (5). This inconsistency in the effect of the story betrays his slyness in hiding the facts. Being familiar with the ghostly cases reported of his day, he believes his friends, most possibly elitist intellectuals like him, will judge that his lover is obviously mad. For this reason, he is unwilling to talk about the story when he is first asked by his friends. Similarly, he intentionally stresses the fact that the Governess is charming and decent: “she was the most agreeable woman I’ve ever known in her position”. (6)

In *The Turn of the Screw*, the Governess’s madness is not only perceived by Douglass as reporter of the story, it is perceived by the other members of the household at Bly. When Miles is confronted by the Governess about what he was doing outside the house on the lawn, he answers that he did it in order to attain her attention and to give her a chance to “think me---for a chance---bad”. Whatever other meanings may lie in Miles’s words, it is unmistakable that he is aware of the Governess’s abnormal love for him and her determination to take hold of him. So on another occasion, Miles protests that he needs more independence and freedom to “see more life” (66).

Mrs. Grose is furious at the Governess’s insatiable desire to probe into the past of Bly. By the lake where the Governess professes that she sees Miss Jessel and therefore has reason enough to prove her past vision of the ghosts of Quint and Miss Jessel are real, it turns out for Mrs. Grose a completely delusion of the Governess. Though she is illiterate, Mrs. Grose’s innocence cannot prevent her from making the ordinary observation of the nature. So when she finds no image of Miss Jessel as the governess has promised, she “blotted out everything but her own flushed face and her loud shocked protest, a burst of high disapproval: What a dreadful turn, to be sure, Miss! Where on earth do you see anything?” (84) From Mrs. Grose’s violent reaction of this kind, we can tell that she is aware of the Governess’s insanity as well as her tricks to conjure up the past at Bly.

Of her madness, the governess herself is not altogether unaware. When she later puts down her first encounter with the stranger, she is aware that she is daydreaming about the Master, whom she finds “had never risen, save in a dream or an old novel”(7). So her recognition of her being daydreaming kinds of concedes that the ghost of Peter Quint is simply a hallucination.

To be exact, her madness is purely sexual. As many critics have proved that the tower where she catches sight of Quint for the first time simply reveals her pressed desire for sex. Her desire of this kind shows up vividly in her

statement about her confrontation with Miles about his sneaking outside at night. When she drops down to Miles bed, she feel a sense of “criminality” and imagines that “he ‘had’ me indeed, and in a cleft ...by the faintest tremor of any overture, I were the first to introduce into our perfect intercourse an element so dire”(55). When she and Miles are taking dinner together after Mrs. Grose takes Flora to the Master’s lodging place, the Governess imagines that the two of them are a newly married couple:

We continued silent while the maid was with us---as silent, it whimsically occurred to me, as some young couple who, on their wedding-journey, at the inn, feel shy in the presence of the waiters. (95)

Clearly, the Governess develops a pedophilia for Miles. It is for this strong desire to possess the two Children and have their love that she conjures up the ghosts of Quint and Miss Jessel so as to justify her role to be watchful on them, to protect them from being taken by the ghosts. So when she sees Quint for the last time in the dining room, she goes all out to protect Miles by taking hold of him firmly. Of course, the ghost of Quint is invisible to Miles, which ultimately enraged him and frightened him. As the governess later remembers, “he was at me in a white rage, bewildered, glaring vainly over the place” (103).

Therefore, through the retelling and writing of her past experience, the Governess is able to realize what has caused the madness of Flora and what has led Miles finally to death. In this way, she can come to terms with the ailing past at Bly and have her abnormal love “come out” (5). As Douglass observes, it is only when her love of this kind comes out that she is able to tell him her story: “That came out---she couldn’t tell her story without its coming out” (3)

IV. CONCLUSION

As the title of *The Turn of the Screw* suggests, critical readings of the novel should give past interpretations another turn of the screw. Though an author’s professed intention cannot be used to explain away the real intention underlying *The Turn of the Screw*, it reveals nevertheless the author’s interest in ghost story as a form of popular culture. After an analysis of Henry James’ intention for the creation of *The Turn of the Screw* and the social and cultural context from which it arises, we find with certainty that *The Turn of the Screw* is a ghost story. The narrative structure of the novel further reveals its relationship to popular culture. Based on these findings, *The Turn of the Screw* has every quality to call it a ghost story belonging to the genre of popular culture.

On the other hand, *The Turn of the Screw* has “raison de plus” (3) to qualify itself to be a product of high culture. Henry James’ active involvement in the scientific study of ghosts enables him to make a thorough investigation into the nature of ghosts, the findings of which are then fused into *The Turn of the Screw* as an artistic re-account of past experiences. For this reason, *The Turn of the Screw* can clarify the mysteries accumulating around the existence of ghosts and dissipate as a result the superstitious popular opinions (of ghost) around the turn of the century. In this way, “turn” functions as a tool to root out the popular culture and set itself as a mode of high culture.

Written in this manner, *The Turn of the Screw* can be regarded as a hybrid of low culture and high culture appealing to both popular audience and the elitist few. The hybridization of low culture and high culture in the novel is in consistence with Henry James’s cultural concern explicitly expressed in his high art form of novels of international themes.

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Acquisition of Communicative Competence

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Abstract—Communicative competence plays an important role in language teaching and learning. In this paper, the author makes a tentative effort to explore the children's acquisition of communicative competence in order to help FL learners have a better understanding of the formation of this ability.

Index Terms—communicative competence, acquisition, children

I. DEFINING COMMUNICATIVE COMPETENCE

As Hymes points out native speakers who could produce any and all of the grammatical sentences of a language would be institutionalized if they tried to do so. Communicative competence involves knowing not only the language code, but also what to say to whom, and how to say it appropriately in any given situation. It deals with the social and cultural knowledge speakers are presumed to have to enable them to use and interpret linguistic forms.

Communicative competence extends to both knowledge and expectation of who may or may not speak in certain settings, when to speak and when to remain silent, whom one may speak to, how one may talk to persons of different statuses and roles, how to ask for and give information, how to request, how to give commands, etc. in short, everything involving the use of language and other communicative dimensions in particular social settings. It needs to be pointed out that cross-cultural differences can and do produce conflicts or inhibit communication. For example, certain American Indian groups are accustomed to waiting several minutes in silence before responding to a question or taking a turn in conversation, while the native English speakers they may be talking to have very short time frames for responses or conversational turn-taking, and find silences embarrassing. In this way, the concept of communicative competence must be embedded in the notion of cultural competence or the total set of knowledge and skills which speakers bring into a situation. In fact, all aspects of culture are relevant to communication, but those that have the most direct bearing on communicative forms and processes are the social structure, the values and attitudes held about language and ways of speaking, the net work of conceptual categories which results from shared experiences, and the ways knowledge and skills are transmitted from one generation to the next, and to new members of the group. All in all, communicative competence refers to knowledge and skills for contextually appropriate use and interpretation of language in a community; it refers to the communicative knowledge and skills shared by the group, although these reside variably in its individual members. The shared yet individual nature of competence reflects the nature of language itself.

II. CHILDREN'S ACQUISITION OF COMMUNICATIVE COMPETENCE

All human infants are born with the capacity to develop patterned rules for appropriate language use from whatever input is provided within their native speech community. Children are essentially participant-observers of communication learning and inductively developing the rules of their speech community through processes of observation and interaction. So input is very important in the process of acquiring communicative competence. Sources of input for children vary depending on cultural and social factors. For example, mother's talk is often assumed to be universally the most important source of early input, but wealthier social classes in many cultures delegate most caretaking tasks to servants, while in some other cultures, older siblings have major childrearing responsibilities.

A. *Nursery School.*

In some countries, like China, family members may have a relatively minor role in child care, with primary responsibility residing in a collective nursery. But this is not necessarily so, especially in recent years, when parents have paid more and more attention on children's caretaking. Anyway, the importance of nursery school can never be underestimated. According to Spiro, if main sources of input come from nursery school, children's syntactic and phonological development appear to be about the same in both rate and sequence, but the vocabulary learned may reflect differences in experience from home care.

B. *Caretaker.*

Studies also show that among upper classes where the primary caretaker is not a parent, but a servant who is a speaker of a low prestige variety of the language or even another language entirely, it is interesting to note that children still acquire the more prestigious language of their family. Conversely, when a caretaker is perceived to speak a prestige language, such as a French governess in an English speech community, her language is frequently acquired and

maintained by children even if it is not used by their parents.

C. *Family Structure and Residential Pattern.*

Linguistic input is affected by family structure and by residential patterns, including who lives in the same house and what their role is in the caretaking process. For example, the presence of a grandparent in the home of immigrant families in the United States may be a primary determinant of what language young children will learn first. Even in monolingual English-speaking families, the proximity of one or more grandparents influences the type of linguistic input to children, particularly in the degree to which traditional lore is transmitted in the form of stories, proverbs, songs, and rhymes.

One more thing need to be pointed out is that when children have limited input from any source, communicative development may indeed be retarded, though this may be overcome in later childhood. Saviile-Troike's experience can illustrate this point. She has worked with girls from Mexican American migrant labor families, who were restricted to the house until they entered school. They were found to have limited ability to express themselves in either Spanish or English upon school entry, whereas boys from the same families, who had been allowed to have a broader range of social contacts, were far more fluent in Spanish. So in order to improve the children's communicative competence, we should give them more opportunity to communicate with people, i.e. to get more linguistic input. This also leads to our next topic: social interaction.

III. SOCIAL INTERACTION

Although language acquisition is generally considered to be primarily a cognitive process, it is clearly a social process as well, and must take place within the context of social interaction. Our following discussion will focus on the interaction between adult and children.

Halliday claims that children learn the meaning of language because of the systematic relation between what they hear and what is going on around them. While all language is learned in the process of social interaction, different linguistic forms are considered 'typical' or appropriate between adults and children. For example, English-speaking mothers regularly use questions to stimulate interaction with children, and then react to the children's answers as if they were worthy of interest and further verbal response. In contrast, Javanese mothers often use question forms with children, but furnish the answers themselves. This is a way of teaching a child to respect an older person; the child learns to control his behavior, to be quiet in the presence of someone who is older and respected. In china, we also teach children to respect older people, but we use questions to stimulate interaction with children and let children themselves to answer the question, even if the initiator is an older person.

Much of the earlier research on acquisition in the process of adult-child interaction focused on the importance of children's repetition of adult speech. There are speech communities where mimicry is very common, and considered the most appropriate form of social interaction between adults and young children. For instance, Tallensi children in Ghana learn social behaviors primarily by looking and copying. This belief within the speech community influences the linguistic behavior of adults toward a child; they frequently mimic its babblings and expect repetition in return. In my opinion, mimicry is a good way in children's early language acquisition. Through repetition of adult's language, children can obtain the rules of speaking in their speech community.

There are also influences which children themselves have on adult communicative behavior. According to Von Raffler-Engel and Rea, much of the interaction between adults and children is nonverbal, or paralinguistic; children often confirm understanding with facial expressions or head nods, which suggest the need to expand the scope of interaction.

IV. LANGUAGE AND ENCULTURATION

We must admit that language is mainly learnt rather than inherited. Language learning for children is an integral part of their enculturation from three perspectives: 1) language is part of culture, and thus part of the body of knowledge, attitudes, and skills which is transmitted from one generation to the next; 2) language is a primary medium through which other aspects of culture are transmitted; 3) language is a tool which children may use to explore the social environment and establish their status and role-relationships within it.

Hall distinguishes three kinds of learning, which are *formal learning*, *informal learning* and *technical learning*. Formal learning takes place through precept and admonition, and transmits those aspects of culture which are not to be questioned. Verbalizations of formal aspects of culture often include the expression of the traditional wisdom of a community in the form of proverbs or other aphorisms. The behavior which adults expect of children may be determined at least in part by their language development, and not corrected until adults believe children can understand formal verbal directives. For example, English-speaking adults may say 'No, no' before they believe more complex directives or explanations will be understood, but this is disapproved of in speech communities where adults feel such commands are useless, or may frighten a young child.

Informal learning takes place primarily through nonverbal channels of communication, with the chief agent a model used for imitation. Language-specific grammatical structures are learned primarily by informal means in early

childhood through imitation, since any correction usually focuses on errors in lexical choice, or improper speech. Pragmatic competence is also acquired informally: English-speaking children are not told explicitly that a surface-form question such as ‘Wouldn’t you like to put your toys away now?’ is not asking for information. Appropriate indirect responses are also learned and these same children soon develop the competence to respond ‘Can I finish this first?’ as a strategy to avoid complying with such a question.

Technical learning is at an explicitly formulated, conscious level, and includes all that children find out in school about the grammar they have already acquired informally; rules are explained by adults and deviations usually corrected without emotional and moral involvement. Written language skills are most likely to be taught in a technical mode, and more advanced oral rhetorical skills may also be developed at this level.

All cultures make use of all three of these modes of enculturation to some degree, but formal learning tends to be prominent where authority in the family is strictly ordered in a hierarchy, and where there is a great respect for tradition. On the other hand, children are more likely to be taught on a technical level in a knowledge-oriented society. Cultural and social information is encoded in all channels of communication, and in all dimensions of each channel. One of the most obvious carriers of differential experiences within a language group is *vocabulary*, especially in the relatively limited lexicon of young children. Vocabulary development reflects to a significant degree the ordering of priorities within a culture. For example, in the USA, schools generally do not introduce *north*, *east*, *south*, and *west* until the fourth or fifth grade level, but the terms have been mastered by Navajo children before they come to kindergarten.

In short, the role of language in enculturation is both for personal growth and for socialization. From the perspective of the community as a whole, creating conformity and effecting transmission of the culture are the primary functions of language learning, i.e. successful socialization.

V. CONCLUSION

In this paper, we have talked about the acquisition of communicative competence. The most important thing is communication, i.e. through early imitation or repetition, social interaction and enculturation, children can obtain the rules of speaking in their speech community, thus become a member of their society. There are some specific stages or processes for children’s language acquisition, such as formulaic expression, nonverbal communication and peer influence, which are omitted in this paper, not because they are unimportant, but because their basic concepts have been involved in our discussion. Although this paper may not be adequate in presenting the process of children’s language competence, it is a summary of the most basic and important points in the field of acquisition of communicative competence.

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Introducing Literature to an EFL Classroom: Teacher's Presentations and Students' Perceptions

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Abstract—This study documents a teacher-researcher's presentations of 24 literary works to a class of 28 Taiwanese EFL senior high school students during a fourteen-week experiment, and reports on those students' perceptions of the texts introduced and their attitudes towards literature in general. In preparing literary texts, the teacher explored the notion of computer assisted literature teaching (CALT), capitalizing on the Internet resources to prepare plot summaries of novels and plays. Some supplementary media materials were also used in the literature presentations. Results of participants' responses to a 50-item questionnaire showed that most of the students like the presented novels most, followed by plays, short stories, and then poems. Furthermore, about half of the students like to read literary works and also like to be introduced to literature. Specifically, students like to read contemporary literature rather than classic literature, and such works as movie novels, realistic fiction, fantasies, and mysteries are their favorites. In the end, the author argues that there is low literature threshold, if any, for teachers to cross before they can introduce literature to their EFL students.

Index Terms—literature teaching, EFL students' perceptions of literature

I. INTRODUCTION

It cannot be denied that in universities the language-literature divide in modern foreign language departments is well-known and longstanding (Tucker, 2006); nevertheless, the separation of language from literature in practice involves no rigid dichotomy because 'no teacher of literature ignores linguistic problems and no language teacher really wants to leave his students speaking a sterile impoverished version of the language' (Smith, 1972, p. 275). Thus, quite a few researchers have tried to bridge this language-literature gap, and 'literature teaching' in either L1 or L2 language classrooms has received considerable attention over the past few decades. There have been numerous books (e.g. Brumfit and Carter, 1986; Hall, 2005; Lazar, 1993; Probst, 2004) and articles or opinion papers (e.g. İçöz, 1992; Ghosn, 2002; Mckay, 1982; Sivasubramaniam, 2006; Spack, 1985) justifying the reasons of using literature in language classrooms. Researchers have argued that literature is valuable authentic and motivating material, which is conducive to students' linguistic development, personal involvement, and cultural enrichment (Carter & Long, 1991; Collie & Slater, 1987; Lazar, 1993; Mckay, 1982; Parkinson & Thomas, 2004).

To maximize the benefits of literature teaching in language classrooms, selection of literary text is a crucial issue (Mckay, 1982). Criteria for literature selection generally involve two aspects: students and the text itself. Regarding the students, the literary text selected should cater for the students' tastes, interests and hobbies, and should take into consideration their linguistic proficiency, cultural background, and literary background (e.g. Brumfit, 1981; Collie & Slater, 1987; Lazar, 1993; Marckwardt, 1981). Regarding the literary text per se, the considerations include length, themes, genres, classic status, availability of the printed text, etc. (e.g. Brumfit, 1981; Carter & Long, 1991; Mckay, 1982).

Given the above criteria, selection of literary texts should partly depend on the target students' needs and preferences. However, in many 'literature teaching in language classrooms', students' attitudes toward literature are often neglected or not given due attention. Instead, the literary texts selected are usually determined by curriculum authorities, materials writers, or classroom practitioners. But these professionals' preferences of literature might not be similar to students', and their assumptions of which literary text will be motivating and appropriate for students might not always be correct. Since students are the main beneficiary of literature teaching, and investigations or surveys of students' attitudes toward literature are also less conducted in research (Davis, Gorell, Kline & Hsieh, 1992), it is worthwhile to investigate students' attitudes toward literature and their preferences over different literary genres.

In EFL contexts, although the overall picture of students' perceptions of different literary genres is less explored, there is some empirical research reporting students' favorable attitudes toward a specific genre used in their language classes, for example, poems (Chang, 2007), short stories of children's literature (Chen, 2006), and simplified novels of young adult literature (Yen, 2005). Nevertheless, the main purpose of these studies was to examine the effects of that particular literary genre on EFL students' development of language skills. Therefore, students' positive attitude toward the literary texts taught might be interpreted as their acknowledgement of literary texts as useful instructional materials, but probably not as their true appreciation of literature for literature's own sake.

Actually, literature is seldom taught for its own right in EFL classrooms. Literature teaching always has a bearing

either on analyzing the linguistic element of the literary text or on examining the linguistic benefit that literature teaching claims to provide for students. But, 'literature is always more than language' (Brumfit & Carter, 1986, p. 41), and I agree with Brumfit and Carter (1986) that a pure literature syllabus should not be confused with syllabuses for the teaching of language or of culture. I assume that as long as EFL students get immersed in their preferred literature which is taught for literature per se, without other appending purposes, the potential linguistic, personal, and cultural benefits of literature teaching are then likely to ensue. Whether my assumption is correct or not needs further investigation. But at the present juncture, there seems little research in exploring such literature syllabus in EFL context, or in examining EFL students' attitudes toward different literary genres. Consequently, I was motivated to conduct the current study, which was exploratory in nature.

The main purposes of this study were to document a teacher-researcher's (i.e. the author of this article) experiment of implementing a pure literature syllabus in an EFL classroom and to report on the students' perceptions of the literary works presented and their attitudes toward different literary genres. In documenting the exploratory literature syllabus in the EFL classroom, issues concerning 'what' literature to teach and 'how' to teach it were raised and discussed.

II. BACKGROUND

In this section, I will first discuss the rationales of my methodology involved in the literature syllabus, and then review the literature of students' attitudes toward the study of literature.

A. Teacher's Presentations of Literature

As a literature lover and teacher-researcher in an EFL senior high school, I explored the idea of 'literature syllabus' (Brumfit & Carter, 1986) in my classroom, with the hope of imparting the love of literature to students. According to Brumfit and Carter (1986), a literature syllabus has two stages. The first stage is to enable students to 'experience' literature, and the second is to enable them to describe, explain, or account for the experience. My interpretation of their idea is that such a syllabus should include a broad range of literary texts of different genres to involve students in discussing literature based on their own backgrounds and experiences. The assumption of such a literature syllabus determined my criteria of literary text selection and my instructional methods in literature teaching.

Literary text selection and preparation:

In this experiment, a total of 24 literary texts were introduced to students, and they were selected and prepared based on the following criteria. First, the texts should include works of different genres (Brumfit, 1981). In other words, the texts should provide a representative selection, however small, of the literature as a whole (Carter & Long, 1991). Thus, the literary texts taught in my experiment included such genres as poems, short stories, novels, and plays. Second, the texts should include works of familiar, established writers, or works with classic status (Brumfit, 1981; Carter & Long, 1991). It is because such texts have more 'face validity' and are more easily recognized by EFL students as literature. Moreover, since this experiment was to enable students to 'experience' literature, I consider it essential to include some classic literature, especially those which the students may have known the titles but are probably unfamiliar with the contents. In terms of this criterion, several plays of Shakespeare were included in my literature syllabus. Third, the texts should have a connection with students' here and now learning context. It would be motivating for students to study the literature which is currently being discussed in their society, particularly when that literature has been interpreted through other media, such as movies or musicals. Experiencing the 'here-and-now literature' would help students understand that literature is neither useless nor faraway, and that literature is part of our life. Based on this criterion, three literary works (i.e. *The Da Vinci Code*, *The Hunchback of Notre Dame*, and *Turandot*) were included in this experiment because artistic performances of those works were held in Taiwan, the research site, either immediately prior to or during the experiment.

Despite the above three crude criteria, I admit that 'subjectivity' also played a role in my selection of literary texts. Sometimes the reason that one literary work was chosen instead of another was merely out of my own interest and preference. Even so, text selection was still no easy task because there are many interesting literary works to choose from, such as children's literature and young adult literature. Although researchers have argued that, compared with classic literature, children's literature is more suitable for EFL students (Chen, 2006) and that young adult literature is more appropriate for adolescents (Brown & Stephens, 1995; Gallo, 2001; Rönqvist & Sell, 1994; Santoli & Wagner, 2004), these two kinds of literature were still excluded in my literature teaching to the EFL adolescent students. This does not suggest that I am not interested in those literatures or do not recognize their value in EFL classrooms; the sacrifice of those literatures was due to my concern of classic literature over them (as mentioned in my second criterion) and the short time span of the experiment.

There is one more particular feature regarding the literary texts used in this study. Except for the poems and short stories, the novels and plays presented to the students were neither extracts nor complete works, but were synopses or plot summaries drawn from the literature resources on the Internet, that is, the online version of 'slim books' or 'cribs', in Carter and Long's (1990; 1991) words. It might be argued that using plot summaries of literature is not teaching literature at all because they lack authenticity; in addition, plays 'in narrative form' are not plays anymore. Nevertheless, I think of those summaries as legitimate literary texts used in this exploratory study. My considerations are as follows. First, with the purpose of introducing to students as many literary works as possible and my assumption that the spirit of

a novel or a play lies in its storyline, synopses or plot summaries are appropriate teaching materials since complete works are too long in length and the extracts are not informative enough to tell the whole story. Second, although the plays were presented in narrative not in dialogue form, thus lacking 'face validity' of a play, the selected plays, even in narratives, were still considered 'plays' by the students because they were the famous established classics written by Shakespeare.

In preparing those synopses and plot summaries, I explored the possibility of computer-assisted literature teaching (CALT). Nowadays, technology has made teaching and learning easier and more efficient. Nevertheless, most of the technological applications are concerned with language teaching and learning (e.g. the widespread applications and discussions of computer-assisted language learning), and there have been few technological applications regarding literature teaching and learning. Since there are also countless literature resources online, teachers should be encouraged to use them to make their literature class more interesting. As Carter and Long (1990; 1991) have noticed that 'cribs' might be indispensable for students who want to pass literature examinations, the 'online cribs' are also valuable resources for teachers who want to prepare literature teaching materials. In addition to using technology to expand interpretations of literature through multimodalities (e.g. Whitin, 2009), I think that 'materials design' is an aspect on which more applications of computer-assisted literature teaching can focus.

Instructional methods:

Unlike the language-based approaches to literature teaching suggested in some resources books (e.g. Carter & Long, 1991; Collie & Slater, 1987; Lazar, 1993), presentations of literary works in this experiment, focusing on teaching literature for literature's own sake, were based on reader-response theory, conducted in the fashion of a teacher-moderated, whole-class discussion, in both English and Chinese, students' first language.

Reader-response approach to literature has gained a prominent role in the field of literature teaching (Church, 1997), and has been considered a useful method of literature teaching in language classrooms (Elliott, 1990; Hirvela, 1996; Yen, 2005). Originating in the field of literary criticism, reader-response theory acknowledges the reader's active role in the creation of meaning while reading a text, which is often missing in the traditional text-oriented theories whose focus is on the text itself or on the authorial intention in a text (Hirvela, 1996). The most widely cited and discussed reader-response theory is Rosenblatt's (1978) 'transactional theory', which places a great deal of emphasis on the role of the reader. According to Rosenblatt (1978), the meaning of a text derives from a transaction between the text and reader within a specific context. Meaning creation, thus, does not reside in print alone, but is the results of the reader 'transacting' his or her own experiences with the text. Since no two individuals have similar backgrounds, experiences, or prior knowledge, each individual's interpretation or transaction of a text is unique. Rosenblatt (1978) also distinguishes between two kinds of stances a reader adopts while reading a text, namely, the *efferent* stance and the *aesthetic* stance. While adopting the efferent stance, the reader is primarily concerned with what he will carry away as information from the text; while adopting aesthetic stance, the reader focuses primarily on the experience lived through during the reading (Probst, 1987). In reading literary texts, it is the aesthetic stance that readers are encouraged to adopt. It is because, in aesthetic reading, readers attend not only to content but also to the feelings evoked, the associations and memories aroused, and the stream of images that pass through the mind during the act of reading (Probst, 1987).

Based on Rosenblatt's (1978) transactional theory, a large proportion of the presentation of each literary work in this study involved questions and discussions aiming to elicit students' personal response to the literary work introduced. Despite the common practice of having students work in small groups when discussing literature, as in literature circles (Daniels, 2002), most of the discussions in this experiment were conducted in a whole-class fashion, moderated by the teacher. It might be assumed that such a teacher-led literature class does not invite students to develop their own responses or sensitivities to literature as a student-centered class does. However, research does not totally agree with this assumption. Scott and Huntington (2007) investigated how novice learners of French, using their L1 (English), interpreted a French poem in small peer groups and in the teacher-moderated discussion session. The results showed that students in small peer groups, primarily engaged in translation talk, language talk, and off-task talk, were unable to interpret the content and cultural implications of the poem. By contrast, students in the teacher-moderated group, engaged mainly in interpretative talk, were encouraged to reflect on the meaning of the poem and were led to a holistic understanding of the poem. These qualitative differences between students' interpretations in the two settings, according to Scott and Huntington (2007), could be attributable to the guided discussions in students' L1. Their study thus demonstrates that teacher-moderated whole-class discussion can also be an effective method to help students interpret literary works.

In the current study, literature presentations and discussions were not only moderated by the teacher but were also conducted alternately in English and Chinese, the students' L1. Use of students' L1 is considered appropriate in this experiment since the purpose of this study was to introduce students to literature, but not to use literary texts as the means for linguistic study or for communicative language teaching. Furthermore, use of students' L1 in literature discussions can make interpretations of literary works easier because 'certain kinds of critical thinking activities are most productive when carried out primarily in the L1' (Scott & Huntington, 2007, p. 5). In addition, students might be more willing to share their responses to the literary text in their L1 in case that they are not equipped with the necessary target language to talk about their evoked feelings or aroused emotions while transacting with the text.

Besides the regular literature discussion sessions in the experiment, interpretations of literature through other media,

such as music, pictures, or films, were introduced to students occasionally. Literature is often thought to be conveyed through print, and studying and teaching literature means to engage with the printed text. However, 'literature is an art which depends on more than one medium' (Baird, 1976, p. 283). Thus, the full exploitation of literature in every available medium can not only engage one's interest in the literature per se, but can also break the passivity of solely reading the text (Kaes & Offstein, 1972). It is expected that having students experience literature in different modes of delivery may add variety and pleasure to literature classes. Moreover, literature in music, pictures, or films might motivate students to read literature in print. Therefore, with the available literature-related audio books (e.g. CDs and MP3s), picture books, and DVDs, students in this experiment were given opportunities to appreciate some literary works presented in other media.

B. Students' Perceptions of Literature

Compared with the substantial amount of research on students' attitude toward general foreign language study, research on students' attitude toward literature is quite slim. In this less explored area, three survey studies (Akyel & Yalçın, 1990; Davis, Gorell, Kline, & Hsieh, 1992; Hirvela & Boyle, 1988) are worth our attention in that they were the first attempts to examine students' attitudes toward literature.

Davis, Gorell, Kline, and Hsieh (1992) investigated university students' attitudes toward the study of literature in a foreign language as well as the factors affecting their opinions about literature in general. The participants in their study were undergraduates enrolled in introduction to literature courses in departments of French and Spanish. Analyses of the participants' responses to a questionnaire showed that most of them held positive attitudes toward foreign language literature. Moreover, two factors were found to be significantly related to their attitudes toward literature study, namely, the amount of leisure reading done in the foreign language, and the preferred learning styles, such as being given opportunities to express their personal opinions, to look for the underlying meaning of the text, and to read about people and experiences different from their own. In other words, students' attitude toward literature may be influenced not only by their own reading habits but also by the teachers' instructional methods.

While Davis, Gorell, Kline, and Hsieh (1992) were concerned with students of languages other than English, Hirvela and Boyle (1988) and Akyel and Yalçın (1990) were concerned with learners in ESL/EFL settings. Hirvela and Boyle (1988) surveyed ESL working adult learners' attitudes toward literature courses offered in a part-time degree program in a university. The aim of their survey was to find out which literary genres were most favored or feared by the students and which aspects of literature gave the students most trouble. Results of their survey showed that the students enjoyed 'prose fiction' (i.e. novel and short story) most and feared 'poetry' most; in addition, the students found 'interpretation of theme' most difficult when studying literature, followed by some language-related aspects of literature (e.g. vocabulary in non-modern texts). These results are valuable for literature teachers because, with students' preferences and perceived difficulty of literature in mind, teachers can provide students with more suitable literary texts and more crucial or immediate help.

Akyel and Yalçın (1990) investigated EFL senior high school students' reactions to the specific contributions of prose fiction, drama, and poetry, in developing language competence and literary competence. Their survey results showed that the students regarded 'novel' as the most effective literary form in helping them develop their linguistic skills and cultural awareness, and 'drama' as the most effective in helping them improve oral expressions. Moreover, the students considered 'poetry' and 'short stories' not having much effect on their language skills. 'Poetry' in particular was thought to make the least significant contribution to their language skills development. The survey also revealed a link between the students' language proficiency and their attitudes towards literature: Those who rated their English proficiency as high appreciated the literary texts selected; by contrast, those who rated their proficiency as average found the literary texts boring and difficult.

The above three studies, targeting different populations, do shed some light on our knowledge of students' attitudes toward literature. For example, ESL/EFL students, in general, seem to appreciate 'novels' most and 'poetry' least as indicated in Hirvela and Boyle (1988) and Akyel and Yalçın (1990). Nevertheless, there is still a need to investigate EFL learners' perceptions or attitudes toward different literary genres. For one, although Hirvela and Boyle (1988) had investigated students' preferences over different literary genres, their participants were working adult ESL learners, whose literary tastes might not be similar to those of adolescent EFL students in normal educational settings. For another, Akyel and Yalçın (1990), though involving EFL high school students, surveyed their reactions to literature as means of developing their language skills, not as the ends of study per se. It is possible that students have different perceptions of 'literature for pleasure' (i.e. reading literature for its own sake) and 'literature for instrumental use' (e.g. reading literature to sharpen language skills). To accept or deny this possibility, another survey of EFL students' preferences of literature seems to be a reasonable solution.

III. RESEARCH QUESTIONS

This study aimed to document a teacher-researcher's teaching of literature and to explore students' perceptions of the literary works introduced and their attitudes toward different literary genres. Concerning students' perceptions of and attitudes toward literature, two sets of research questions were addressed:

1. What are EFL students' perceptions of the literary works presented in class?

- a. What literary works do they like most and least in the presentations?
- b. What literary genres do they like most and least in the presentations?
- c. Are they motivated to read the literary work in its original text after the work has been introduced through a plot summary?
2. What are EFL students' attitudes toward literature in general?
 - a. What literary genres do they like?
 - b. What specific types of literature do they like to read?

IV. METHOD

A. Participants

The participants in this study were 28 EFL students (23 females and 5 males) in a senior high school in northern Taiwan. They were the third-year students, aged 17 to 18, in an applied English class in that school. This particular class was chosen as the participants due to the following reasons. First, except for the regular English course required by the curriculum, the applied English class had additional courses in English language skills which the other normal classes didn't have; thus, inviting them to participate in this experiment, which was conducted in one additional language course taught by me, would not affect their regular English course learning. Second, students in the applied English class generally had a higher English proficiency than their peers in the other classes, and most of them were planning to major in English or in applied English when attending university. Therefore, they might be interested in being introduced to literature, which is often the required course in the English department in universities.

Before the experiment, the participants had already read some literary texts in their textbooks used in the regular English course. They had studied five adapted short stories, six poems, one novel excerpt, and one short drama in the previous two years. In other words, literary texts were not new to them. But since I was not their English teacher who taught those literary texts to them, I did not know how those texts were presented in class or the students' attitudes toward them. Given that students had encountered some literature in their regular classes, the 24 literary texts in the experiment were carefully selected so that none of them were included in their previous textbooks.

B. Teaching Materials

Twenty-four literary works were chosen and used in this experiment based on the criteria discussed in the above 'literary text selection and preparation' section. The materials included nine poems, seven short stories (including articles), two novels, and six plays. As mentioned before, the poems and short stories were presented in their original entirety, whereas the novels and plays were introduced through synopses or plot summaries drawn from the literature resources on the Internet. The names and the sources of the literary texts used in this study were listed in Appendix A. Each of the literary texts was re-typed and edited to fit on an A4 size of paper. They were then distributed to the students as handouts in every literature presentation.

In addition to the printed texts, some other media of literature-related works were also included in the presentations. Those supplementary materials included recorded readings of two stories (*The Red Mahogany Piano* and *Love Can Last Forever*) on CD, a picture book and opera songs of *Turandot* on CD, and a musical performance of *The Hunchback of Notre Dame* on DVD.

C. Teaching Procedure

The experiment lasted for about fourteen weeks in one semester. The literature presentations were made in a two-period course (100 minutes) once a week, and the total 24 literary texts were introduced in the order of poems, short stories, and plays. The literature teaching procedure, in general, was as follows. First, the author and some background information of the literary text were briefly introduced to students. If the author was an important figure, such as Shakespeare, more time was then spent in describing the author's life. Afterwards, the literary text was presented and explained to students in both English and Chinese, and the unknown words in the text were translated to students as well. Finally, some questions, including those concerning the theme of the literary text, were raised for students to discuss, and students were invited to share their opinions or experiences related to the text.

Besides these general instructions, some activities designed for specific literary texts were held to enhance students' understanding of the text. Moreover, students were given chances to appreciate some literary works in other media (e.g. picture illustrations and musical performances) after each of them was introduced and discussed in class. The following two episodes briefly exemplify some of the particular teaching activities held in the experiment.

Episode 1 (Presentation of poems):

In the presentation of some poems, students were first put into groups for warm-up activities. For example, in learning *To See a World in a Grain of Sand*, students were asked to arrange the four jumbled lines of the poem in its correct order. Being introduced to *40 Love*, students were given the content of the poem in one sentence, and were asked to re-shape the sentence into the format of a poem. Moreover, when learning *Money* and *To the Virgins, to Make Much of Time*, students were asked to do the blank-filling exercises. It was only after the warm-up activities were finished that the content of the poems were explained to students.

Episode 2 (Presentation of plays):

In discussing Shakespeare's plays, which often involved many characters, a diagram of the relationship among the characters in each play was drawn to help enhance students' understanding of the plot. The diagram was usually drawn by the students and I as a review of the whole play after it had been presented. For example, as *King Lear* had been introduced, we drew a family tree of King Lear, not only figuring out 'who's who' in the play but also putting the names of his three daughters and sons-in-law in correct positions.

Since five out of the six plays introduced were tragedies, at the end of the experiments, students were guided to have a lively discussion of what tragedy was, and such core issues as love, hatred, greed, fate, and death in the plays.

One last word on the literature teaching procedure is that there were no tests or exams on the literary texts introduced. For one, the purpose of this experiment was not to measure students' understanding of the literary works, but to survey their perceptions of those texts. For another, exams might deteriorate students' interest in learning those literary texts or affect their true perceptions of those works. Therefore, there was only a perception questionnaire at the end of this exploratory study. After all, literature testing is not an easy task, and it deserves other further investigations.

D. Instrument

The instrument used in this study was a 50-item questionnaire designed specifically to examine students' perceptions of literature. This student perception questionnaire was a six-point Likert scale, ranging from 1 (strongly disagree) to 6 (strongly agree). The design of six points instead of five points on the scale was to leave no neutral option for the students to choose, thus forcing them to either agree or disagree with the statement. The internal reliability (Cronbach's alpha) of the scale was .92.

The questionnaire consisted of two parts, targeting the two sets of research questions in this study. The first part included 32 items, investigating students' perceptions of the literary works presented in class. The second part, made up of 18 items, explored students' attitudes toward literature in general and their preferences over different literary genres. The questionnaire, along with results of students' responses to it, was shown in Appendix B.

E. Data Collection and Analysis Procedure

In the last literature class, when all the 24 literary texts had been presented, the participants were asked to respond to the perception questionnaire to express their attitudes toward the literary works introduced in the experiment and their preferences over different literary genres. As students were answering the questionnaire, they were reminded of each literary work introduced since some of them were presented earlier in the experiment and students might forget about them. Students were also allowed to ask questions if they did not understand the literary genres mentioned in the question statements. It took students about 20 minutes to finish the questionnaire.

The main analysis procedure involved two stages. At first, students' answers to each item in the questionnaire were tallied for frequencies for each option (point) and computed for means and standard deviation. Then, for the convenience of interpretation, results of the six points on the scale were further combined and simplified into two parts – *Disagree* (including points 1, 2, and 3) and *Agree* (including points 4, 5, and 6). In order to answer different research questions, further descriptive analysis was made on the basis of the initial analysis of the results of the questionnaire. All of the data were computed by using the statistical package, SPSS 13.0 for Windows. Results of the questionnaire were presented in Appendix B and were discussed below.

V. RESULTS AND DISCUSSION

A. Results of Research Question One: What are EFL students' perceptions of the literary works presented in class?

Students' perceptions of the 24 literary texts were shown in their responses to items 1 to 26 on the questionnaire, and descriptive statistics of the total frequencies and the grand mean of those items were presented in Table 1. The data showed that about 71% of the participants agreed that they like those 24 literary texts introduced in class, and that only 29% of the participants showed disagreement. Moreover, the grand mean of the 24 items was 4.16, suggesting that the students generally held a positive attitude towards those literary works in the experiment.

TABLE 1.
DESCRIPTIVE STATISTICS OF QUESTIONS 1 – 26

N	Disagree		Agree		Grand mean	S.D.
	(Frequency)	(%)	(Frequency)	(%)		
24	197	29	475	71	4.16	.59

Note: Questions 19 and 21 were excluded.

What literary works do students like most and least in the presentations?

In order to answer this question, the top ten works that students like most and least were selected based on the following three criteria. First, the literary works were initially chosen from the top ten works that students agreed (or disagreed) most frequently. Second, those selected works were then ranked on the basis of their means since some of them had the same frequency counts. Finally, the means of the works students like most should be higher than 4 on the scale, and those students like least should be lower than 4. The results were listed in Table 2 and Table 3.

TABLE 2.
LITERARY WORKS STUDENTS LIKE MOST IN THE PRESENTATION

(Rank)	Literary works		Agree		Mean
			(Frequency)	(%)	
1	The Hunchback of Notre Dame	(novel)	28	100	5.32
2	The Red Mahogany Piano	(short story)	26	93	4.86
2	The Appointment in Samarra	(short story)	26	93	4.86
4	The Unicorn in the Garden	(short story)	24	86	4.96
5	Turandot	(play)	23	82	4.71
6	40 Love	(poem)	23	82	4.61
7	Hamlet	(play)	23	82	4.25
8	Love Can Last Forever	(short story)	22	79	4.43
9	King Lear	(play)	21	75	4.50
10	Be Your Own Master	(short story)	21	75	4.36

The top ten works that students like most in the literature presentations included five short stories, three plays, one novel, and one poem. In general, the participants liked prose fiction (e.g. short stories and novels) most among the 24 presented texts. Although the other novel, *The Da Vinci Code*, was not on the list, it was ranked 11th, its mean being 4.32. Moreover, those texts which students had chances to experience in other media (e.g. *The Hunchback of Notre Dame* and *Turandot*) were generally welcomed by the students, and the literary performances themselves were liked by them very much as shown in items 19 (rated 5.54) and 21 (rated 5.00) on the questionnaire. This demonstrates that literary works presented in other media can help students appreciate the works more. Given the large number of produced literary media materials on the market (e.g. audio books and DVDs), it is recommended to use those media as supplementary materials in the presentation of literature. Yet, it all depends on the teacher as for how and when to use those supplementary materials in his or her literature class. Only one poem, *40 Love*, hit the top ten. This poem stood out because it differed from other poems in its arrangement of words. Students probably like this novelty of poem presentation. Yet, in short, students seemed not to like poems as much as prose fiction.

The top ten literary works that students like least included seven poems, two short stories, and one play. This revealed again that the participants do not like poems as much as they like prose fiction. However, the top two works students like least were short stories, which seemed to contradict with the previous finding that students like prose fiction most. This result demonstrated that students probably do not like all kinds of prose fiction. In other words, they might prefer some kinds over others. Thus, short stories or articles containing educational or disciplinary tones, such as those used in the experiment, were not favored by students.

TABLE 3.
LITERARY WORKS STUDENTS LIKE LEAST IN THE PRESENTATIONS

(Rank)	Literary works		Disagree		Mean
			(Frequency)	(%)	
1	The Art of Success	(short story)	20	71	2.64
2	Self-Education	(short story)	17	61	3.32
3	A Red, Red Rose	(poem)	15	54	3.43
4	Money	(poem)	12	43	3.86
5	Fire and Ice	(poem)	11	39	3.75
6	To the Virgins, to Make Much of Time	(poem)	10	36	3.71
7	How Do I Love Thee	(poem)	10	36	3.89
8	To See a World in a Grain of Sand	(poem)	10	36	3.96
9	Othello	(play)	9	32	3.79
10	A Poison Tree	(poem)	9	32	3.93

What literary genres do students like most and least in the presentations?

The descriptive statistics of students' responses to the four literary genres were shown in Table 4. The data revealed that, among all the 24 texts introduced, most of the students like novels (88%) most, followed by plays (75%), short stories (70%), and finally, poems (64%). This result was generally in accordance with the previous finding that students favored prose fiction over poetry in the experiment. Yet, there was a slight difference between the two results in that the top ten most-like list included five short stories (out of seven) and only three plays (out of six), while the plays as a whole (six in total) were rated slightly higher (4.26) than short stories (4.20) as shown in Table 4. This minor difference could be explained by the fact that there were two short stories being rated as the top two works that students like least (see Table 3). The low mean scores of these two like-least stories thus lowered the grand mean of short stories as a genre. In short, compared with other genres in the presentations, poems were not so favored by most of the students despite the fact that the poems were still liked by more than half of the participants.

TABLE 4.
DESCRIPTIVE STATISTICS OF STUDENTS' PERCEPTIONS OF LITERARY GENRES IN THE PRESENTATIONS

	N	Disagree		Agree		Grand mean	S.D.
		(Frequency)	(%)	(Frequency)	(%)		
Poems	9	90	36	162	64	3.92	.32
Short stories	7	58	30	138	70	4.20	.89
Novels	2	7	13	49	88	4.82	.71
Plays	6	42	25	126	75	4.26	.32

There are two additional notes worthy of our attention. First, the numbers of literary work in each genre were not equal, there being nine poems but only two novels. Thus, the results found here could not be interpreted as students' preferences over certain literary genres in general, which was discussed in the next section, but only as their attitude towards the literary works presented in the experiment. Second, due to the different features of each literary genre and the availability of the supplementary media materials, each literary work was not presented in the similar way except for the general teaching guidelines. The use of supplementary materials might have helped raised students' likeness for certain works, for example, the novel *The Hunchback of Notre Dame*. Therefore, it is possible that the instructional methods could affect students' attitude towards certain literary works. But since this variable was not the main focus of this study, it was left unexplored in the experiment.

Are students motivated to read the literary work in its original text after the work has been introduced through a plot summary?

Items 27 to 32 on the questionnaire provided answers to this question, and the descriptive statistics of those items were presented in Table 5. The data showed that about 56% of the students disagreed with the question statements that they would like to read the original literary texts. The grand mean, 3.39, further corroborated this. It could be inferred from the results that the plot summaries of those literary works presented in class (i.e. novels and plays) were not able to motivate students to read the literary works in their original forms. Two possible explanations were as follows. First, novels and plays usually have longer texts, and plays are presented in dialogues, a format students are not familiar with in their reading experiences, so students probably do not think they could read and understand the original texts of novels and plays by themselves. Second, the plays introduced in the experiment were mostly Shakespeare's tragedies. Students might have the preconception that Shakespeare's plays are full of archaic words and are difficult to read and understand. Therefore, being EFL high school students, they might consider it enough to know the storyline of the play through a plot summary, and do not want to venture the original text.

TABLE 5.
DESCRIPTIVE STATISTICS OF QUESTIONS 27 – 32

N	Disagree		Agree		Grand mean	S.D.
	(Frequency)	(%)	(Frequency)	(%)		
6	94	56	74	44	3.39	.33

Although the use of plot summaries failed to motivate half of the students to read the original literary texts in this experiment, this did not suggest that the technique is ineffective in introducing literature to students. In fact, students like the novels and plays presented via plot summaries as their positive attitude towards those texts showed (see Table 4). It is possible that plot summaries, presenting other suitable texts, could arouse most students' interest in exploring their original, longer texts. Whether this assumption is true deserves further investigation.

B. Results of Research Question Two: *What are EFL students' attitudes toward literature in general?*

This question could be answered via items 33 and 39 on the questionnaire (see Appendix B). About 54% of the participants agreed with the statement that 'I like to read literary works', and 68% of them agreed with the statement that 'I'd like to be introduced to more literary works.' These results suggested that about half of the participants would enjoy reading literature, and more of them would be glad to know more about literature. Thus, literary works as teaching materials in EFL classes are feasible since the materials would be embraced by at least half of the students.

What literary genres do students like?

Questionnaire items 34, 35, 36, and 37 (see Appendix B) were designed to answer this question. Students' responses demonstrated that most of the participants like short stories (86%) most, followed by novels (82%), plays (43%, mean = 3.68), and finally poems (43%, mean = 3.25). This result was consistent with our previous finding that most of the students preferred prose fiction to poetry. In addition, the result was in line with Hirvela and Boyle (1988), whose survey showed that their participants enjoyed prose fiction more than poetry. Those findings, taken together, have implications for literature teaching in ESL/EFL contexts. That is, when introducing literature to ESL/EFL students, prose fiction (i.e. short stories and novels) is a better start than drama or poetry. Yet it does not suggest that poems or plays are not suitable for those students. Instead, poems are also valuable teaching materials if they are carefully selected and are presented along with some engaging activities. Plays can also attract students if they are presented with other supplementary media materials.

What specific types of literature do students like to read?

Two sets of questionnaire items (40–43 and 44–50; see Appendix B) provided answers to this question. Students' responses showed that the majority of them (82%) like to read contemporary literature and that only about half of them (46%) like to read classic literature. This result was explicable since students always consider classic literature more difficult to read or understand than contemporary literature. Nevertheless, if the classic literature is written by a famous writer, say, Shakespeare, it would still attract students' interest as the data in Table 2 showed. The other two types of literature, young adult literature and children's literature, were favored by 75% and 61% of the students respectively. This suggested that these two types of literary works might be suitable teaching materials for EFL adolescents although they were not included in the present study.

Students' responses to items 44 to 50 (see Appendix B) revealed more details of their literary preferences. Among the seven types of literature listed in the questionnaire, movie novels are liked by most students (86%), followed by realistic fiction (79%), fantasies (75%), and mysteries (71%). The other three types of works seem not to interest many students, science fiction being favored by 43% of the participants, historical fiction, 36%, and biographies or autobiographies, only 25%. The result that movie novels are most welcomed by students may be due to the reason that students can have an opportunity to enjoy the movie before or after they read the movie novels. This again reveals the usefulness of media supplementary materials in presenting literature to EFL students.

VI. CONCLUSION

This study documents a teacher-researcher's experiment of implementing a pure literature syllabus in an EFL class and reports on the students' perceptions of literature introduced and their attitude towards literature in general. In the fourteen-week experiment, students were introduced to 24 literary works, which included nine poems, seven short stories, two novels, and six plays. At the end of the experiment, students responded to a perception questionnaire to express their opinions of literature. The results of the questionnaire are summarized as follows.

First, most of the participants held a positive attitude towards the literary works introduced in class. Among the four genres presented, most students preferred prose fiction (i.e. novels and short stories) and plays to poems. Second, students usually favored the works which they had chances to appreciate the performances on other media. Third, plot summaries of novels and plays could motivate fewer than half of the participants to read the original texts, most of which were Shakespeare's tragedies. Fourth, concerning literature in general, about half of the students like to read literary works, and more of them would like to be introduced to literature. Specifically, students like to read contemporary literature rather than classic literature, and such works as movie novels, realistic fiction, fantasies, and mysteries are their favorites.

The results of this study have some pedagogical implications. To begin with, in the presentations, I explored the concept of computer-assisted literature teaching (CALT), capitalizing on the literature resources on the Internet in preparing some literary texts. In addition, some supplementary materials (i.e. other media performances of the literary works) were used to add varieties to the presentations. Students' positive feedback on those texts and materials suggest that they are quite useful resources for literature teaching. In fact, there are countless resources on the Internet and on the market for teachers to explore in teaching literature. If teachers are willing to introduce literature to students, they can find all kinds of aids and materials they need to have an enjoyable literature class. Thus, teachers, especially those non-literature majors, should not avoid or be afraid of using literary texts in their classes. I argue that there is low *literature threshold*, if any, for teachers to cross before they can teach literature. Once they are willing to try teaching literature, they are sure to find any materials that suit their teaching purposes and their students.

The findings of this study also shed some light on *what* literature to teach in EFL classes. In general, many EFL students are interested in prose fiction. Thus, short stories and novels, especially movie tie-in novels, can be first introduced to students since those works might easily arouse students' interest. Furthermore, literary works which can be enjoyed through other media than print are also good options in literature classes. It is because there are many literary works presented either in audio books (in CD or MP3 format) or in live performances (as recorded in VCDs or DVDs). These supplementary materials can be best companions to literature teaching. On the other hand, poems or plays can be introduced later in EFL classes and should be presented with some well-designed activities.

The suggestions made here so far, based on results of the participants' responses in the present study, are tentative guidelines in selecting literary texts. Given the fact that every individual literary taste differs, teachers are recommended to survey their students' literature preferences before teaching literature to them. It is because that, as argued in the beginning of this article, only when students get immersed in their favorite texts are they likely to receive the potential linguistic, personal, and cultural benefits that literature teaching claims to provide, and this is also the ultimate purpose of using literature in EFL language classes.

In conclusion, literature teaching in EFL contexts is a fertile area worth exploring. Since the present study has exemplified only one possibility of how literature can be introduced to EFL students and has reported on the feedbacks of only a small population, more studies, involving different literary texts, instructional methods, or student populations, are encouraged. It is hoped that as many teachers introduce literature to EFL classes, more EFL students will develop interests in literature and will further learn the English language through literature. After all, literature is made from language, and it would be a pity to exclude literature in EFL language classes.

APPENDIX A LITERARY WORKS PRESENTED IN THE STUDY

<i>Poems</i>	<i>Sources</i>
1. To See a World in a Grain of Sand	Kennedy (1991, p. 590)
2. 40 Love	Carter and Long (1991, p. 33)
3. Fire and Ice	Kennedy (1991, p. 568)
4. A Red, Red Rose	Kennedy (1991, p. 603)
5. A Poison Tree	Kennedy (1991, p. 697)
6. Money	(from a poetry teaching workshop)
7. The Arrow and the Song	(from a poetry teaching workshop)
8. How Do I Love Thee	(from a poetry teaching workshop)
9. To the Virgins, to Make Much of Time	Kennedy (1991, p. 825)
<i>Short stories and articles</i>	
1. The Red Mahogany Piano	Cosmax Publishing (2004, pp. 55-59)
2. Love Can Last Forever	Cosmax Publishing (2004, pp. 69-72)
3. The Unicorn in the Garden	Kennedy (1991, pp. 15-16)
4. The Appointment in Samarra	Kennedy (1991, p. 2)
5. The Art of Success	Bookman Books (1988, pp. 15-16)
6. Self-Education	Bookman Books (1988, pp. 21-22)
7. Be Your Own Master	Bookman Books (1988, pp. 28-29)
<i>Novels</i>	
1. The Da Vinci Code	http://www.sparknotes.com/lit/davincicode/
2. The Hunchback of Notre Dame	http://www.pinkmonkey.com/booknotes/monkeynotes/pmHunchback07.asp
<i>Plays</i>	
1. Turandot	http://www.metoperafamily.org/metopera/history/stories/synopsis.aspx?id=180
2. Oedipus the King	http://www.freebooknotes.com/page.php?link=http://www.gradesaver.com/ClassicNotes/Titles/oedipus&book=497
3. Hamlet	http://www.jiffynotes.com/Hamlet/PlotSummary.html
4. Macbeth	http://www.jiffynotes.com/Macbeth/PlotSummary.html
5. Othello	http://www.studyworld.com/studyworld_studynotes/jnotes/Othello/PlotSummary.html
6. King Lear	http://www.pinkmonkey.com/booknotes/monkeynotes/pmKingLear06.asp

APPENDIX B RESULTS OF STUDENT PERCEPTION QUESTIONNAIRE

Instructions:
1: Strongly Disagree **2:** Disagree **3:** Slightly Disagree
4: Slightly Agree **5:** Agree **6:** Strongly Agree

	Disagree (1, 2, 3)		Agree (4, 5, 6)		Mean	S.D.
	F	%	F	%		
(N=28)						
1. I like the poem <i>To See a World in a Grain of Sand</i> .	10	36	18	64	3.96	1.20
2. I like the poem <i>40 Love</i> .	5	18	23	82	4.61	1.13
3. I like the poem <i>Fire and Ice</i> .	11	39	17	61	3.75	1.11
4. I like the poem <i>A Red, Red Rose</i> .	15	54	13	46	3.43	1.26

5. I like the poem <i>A Poison Tree</i> .	9	32	19	68	3.93	1.39
6. I like the poem <i>Money</i> .	12	43	16	57	3.86	1.38
7. I like the poem <i>The Arrow and the Song</i> .	8	29	20	71	4.11	1.10
8. I like the poem <i>How Do I Love Thee</i> .	10	36	18	64	3.89	1.40
9. I like the poem <i>To the Virgins, to Make Much of Time</i> .	10	36	18	64	3.71	1.08
10. I like the story <i>The Red Mahogany Piano</i> .	2	7	26	93	4.86	.97
11. I like the story <i>Love Can Last Forever</i> .	6	21	22	79	4.43	1.07
12. I like the story <i>The Unicorn in the Garden</i> .	4	14	24	86	4.96	1.14
13. I like the story <i>The Appointment in Samarra</i> .	2	7	26	93	4.86	1.08
14. I like the article <i>The Art of Success</i> .	20	71	8	29	2.64	1.22
15. I like the article <i>Self-Education</i> .	17	61	11	39	3.32	1.39
16. I like the article <i>Be Your Own Master</i> .	7	25	21	75	4.36	1.25
17. I like the novel <i>The Da Vinci Code</i> .	7	25	21	75	4.32	1.09
18. I like the novel <i>The Hunchback of Notre Dame</i> .	0	0	28	100	5.32	.72
19. I like the musical <i>The Hunchback of Notre Dame</i> .	1	4	27	96	5.54	1.04
20. I like the play <i>Turandot</i> .	5	18	23	82	4.71	1.15
21. I like the music of the opera <i>Turandot</i> .	2	7	26	93	5.00	.94
22. I like the play <i>Oedipus the King</i> .	9	32	19	68	4.18	1.52
23. I like the play <i>Hamlet</i> .	5	18	23	82	4.25	.97
24. I like the play <i>Macbeth</i> .	7	25	21	75	4.11	1.20
25. I like the play <i>Othello</i> .	9	32	19	68	3.79	1.13
26. I like the play <i>King Lear</i> .	7	25	21	75	4.50	1.23
27. I'd like to read <i>The Hunchback of Notre Dame</i> .	14	50	14	50	3.89	1.37
28. I'd like to read <i>Oedipus the King</i> .	14	50	14	50	3.50	1.43
29. I'd like to read <i>Hamlet</i> .	17	61	11	39	3.11	1.40
30. I'd like to read <i>Macbeth</i> .	18	64	10	36	3.00	1.39
31. I'd like to read <i>Othello</i> .	17	61	11	39	3.29	1.61
32. I'd like to read <i>King Lear</i> .	14	50	14	50	3.57	1.45
33. I like to read literary works.	13	46	15	54	3.86	1.56
34. I like to read poems.	16	57	12	43	3.25	1.35
35. I like to read short stories.	4	14	24	86	4.79	1.07
36. I like to read novels.	5	18	23	82	4.54	1.37
37. I like to read plays.	16	57	12	43	3.68	1.52
38. I like tragedies.	17	61	11	39	3.32	1.39

39. I'd like to be introduced to more literary works.	9	32	19	68	4.07	1.25
40. I'd like to read classic literature.	15	54	13	46	3.46	1.20
41. I'd like to read contemporary literature.	5	18	23	82	4.39	.92
42. I'd like to read children's literature.	11	39	17	61	4.11	1.55
43. I'd like to read young adult literature.	7	25	21	75	4.21	1.20
44. I'd like to read realistic fiction.	6	21	22	79	4.64	1.10
45. I'd like to read mysteries.	8	29	20	71	4.36	1.45
46. I'd like to read fantasies.	7	25	21	75	4.46	1.37
47. I'd like to read science fiction.	16	57	12	43	3.25	1.48
48. I'd like to read historical fiction.	18	64	10	36	2.93	1.51
49. I'd like to read biographies or autobiographies.	21	75	7	25	2.75	1.21
50. I'd like to read movie novels.	4	14	24	86	4.71	1.15

Note: F=Frequency

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On the Translation Strategies of English Film Title from the Perspective of Skopos Theory

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Abstract—This paper, based on the Skopos theory, discusses the translation of film title from English to Chinese. Meanwhile, according to the characteristics of film title, the writer proposes some translation strategies: such as Literal Translation, Transliteration, Free Translation etc.

Index Terms—Skopos theory, film title, translation strategy

I. INTRODUCTION

Film, as a form of entertainment, plays a more and more important role in Chinese market. English film not only enrich the people's life, broaden their insights and also bridge the gap of culture and friendship. Knowing of film starts from the title of film. A good film title can arouse the readers' interest to see a movie. So the translation of film title is of importance.

II. SKOPOS THEORY

Skopos is a Greek word for "purpose", and Skopos theory is an approach to translation, which was developed by Hans J. Vermeer in Germany in the late 1970s. According to Skopostheorie, "one form of behavior is nevertheless held to be more appropriate than the other in order to attain the intended goal or purpose." (Nord, 2001:27) The essence of the theory is that it proposes "the prime principle determining any translation process is the purpose of the overall translational action." (Nord, 2001:27)

Skopos theory includes three principal rules: namely, the Skopos rule, the coherence rule (intratextual coherence) and fidelity rule (intertextual coherence). On the basis of Skopostheorie by Hans J. Vermeer, Nord summarized other academic thought and Criticism to the functionalist translation theory. She put forward the loyalty rule, which is the supplement to Skopos theory. The loyalty rule repaired the disadvantages and limitation of the Skopos rule, eliminate the translation at random and avoid the tendency which thinks translation is just target text writing.

III. TRANSLATION STRATEGIES OF ENGLISH FILM TITLE FROM THE PERSPECTIVE OF SKOPOS THEORY

According to the characteristics of film, we can divide into four skopos(purpose). Each skopos has its own translation strategies. The following is the details:

A. *Informative Skopos*

It's universally acknowledged that a title is supposed to contain the main or central idea of the film. After the readers read it, they should know some information about the film, such as type (detective story or Dracula movie), plot (about a person, a thing or a disaster) etc.. This information is definitely the skopos of the audiences. In order to satisfy the requirement, the translators must transfer this information as soon as possible. To achieve this goal, translators always adopt Literal Translation or Transliteration. This kind of translation can not only retain the structure of the original, but convey the content as much as possible.

Literal translation, the most common way of translation, refers to the linguistic structure of the source text is followed, but is normalized according to the rules of the target language (David Crystal, 1997). This method proves to be very simple, feasible and effective when the name reflects almost exactly the original content of the movie. Such names can be directly translated into Chinese without much speculation. Transliteration also belongs to this kind of translation. According to Oxford Advanced Learner's English-Chinese Dictionary, "transliteration" means "to write words or letters in or as the letters of a different alphabet." (Extended Fourth Edition, 1997: 1621). Sometimes the original title is names of people, places or onomatopoeic words, and then transliteration is a good choice (Huang Lili, 2007: 3). The following chart is the example:

Original	Target
Blood Diamond	《血钻石》
Dances with the Wolves	《与狼共舞》
Troy	《特洛伊》
Harry Potter	《哈利·波特》
Brave Heart	《勇敢的心》
Enemy At The Gates	《兵临城下》
The Truman Show	《楚门的世界》
Life is Beautiful	《美丽人生》
I Am Legend	《我是传奇》
Rush Hour	《尖峰时刻》
National Treasure	《国家宝藏》
17 Again	《重回17岁》
Spider-Man	《蜘蛛侠》
The Mummy	《木乃伊》
Watchmen	《守望者》

B. Aesthetic Skopos

Film title, as a special type of literature, must be simple and appealing, which is aesthetic needs of the film and the skopos is to please the sense of the audiences. Satisfying the aesthetic interest, expecting field and recipient ability of the target audiences is the aesthetic skopos of the film title translation. The strategy or skill the translator uses are commonly Free Translation, in addition with Complementary Translation and Creative Translation.

Free Translation, refers to the linguistic structure of the source language is ignored, and an equivalent is found based on the meaning it conveys. (David Crystal, 1997). As for the film, translators should give the appropriate translation according to the content of the film. Sometimes it needs creation and imagination. Free translation often calls for some techniques, such as omission, extension, conversion and amplification in particular to make the Chinese version beautiful. Look at the following examples:

Original	Plain Translation	Good Translation
The Mission: Impossible	《不可能的任务》	《碟中谍》
Ghost	《鬼魂》	《人鬼情未了》
Leon	《里昂》	《这个杀手不太冷》
Catch Me If You Can	來抓我啊，如果你可以	《神鬼交鋒》《猫捉老鼠》
Twins	《双胞胎》	《龙兄鼠弟》
The Madison Bridge	《麦迪逊桥》	《廊桥遗梦》
Waterloo Bridge	《滑铁卢桥》	《魂断蓝桥》
Speed	《速度》	《生死时速》
The Box	《盒子》	《聚宝盒》
The Incredibles	《难以置信的人》	《超人总动员》《超人一族》
Shrek	《史莱克》	《怪物史莱克》
Kiss of The Dragon	《龙之吻》	《死神之吻》
Life of Something Like It	《如此生活》	《倾情七日》
The Mask	《面具》	《变相怪杰》
You've Got Mail	《你有邮件》	《网络情缘》
A River Runs Through It	《河流穿过》	《大河恋》
Untouchable	《不可触摸》	《铁面无私》

C. Commercial Skopos

Film title is the trademark. It becomes products of commercialization which helps realize both economic return and social effects. The term “commercial” or to put it another way, “vocative” or “appellative” is used in the sense of “calling upon” the audiences to act, think and feel. A name with commercial function must be written in a language that is immediately outstanding to the audiences so as to arouse their interest, make them appreciate the movie and consequently end up with a hit success. So, the commercial function of film title, in popular term, is to require high profit.

For this skopos, translators also like to use the strategy of “Free Translation”. However, The writer wants to mention that, in order to get more profits and attract the audiences, some translators like to add some words, such as 《XX 任务》, 《XX 第六感》, 《XX 追缉令》, 《神鬼 XX》, 《终结 XX》 etc. It has a very bad influence for the audiences. We should strictly obey the principles of translation and make the translation more proper.

D. Cultural Skopos

There exists some cultural difference between western countries and China. Abundant cultural elements have been

added in film title. If the translator directly transfers to the audiences, there are prone to misunderstanding, distortion even mistakes. So as for the translators, they should trace the cultural elements and make a corresponding equivalence on the basis of the target audiences.

So it is necessary for the translators to consider such differences so that their translation can be attracted by the audiences. Under the guidance of skopos theory, in order to make the audiences of target language enjoy the movie and achieve the loyalty and fidelity to the original, translators must take culture into consideration.

For example: The translation of a famous American movie "American Beauty", was 《美国丽人》 or 《美国大美人》. In fact, it is not correct because American Beauty is a kind of red rosebush in America, blossoms out in four seasons. Such blossom is more like a red rose in China, which symbolizes beauty, purity and love. So they are always rendered between lovers. Somebody in Taiwan therefore modify the translation into 《美国心玫瑰情》, which is more correct and appropriate of Chinese audiences.

"Rat Race" is another example. There is a funny translation 《老鼠赛跑》. So called "funny", that is because this is a slang in America. We can imagine if so many rats are running in the office, what situation that is? Actually it refers to the severe competition. 《你死我活的竞争》 for reference.

Such examples are much more: the translation of "Seven" is 《七宗罪》 instead of 《七》, who originates from the seven criminals of Bible: gluttony, greed, sloth, lust, pride, envy and wrath. The Dracula movie "Friday the 13" is translated as 《黑色星期五》 instead of 《13日星期五》. Another Hollywood film "The Third Man" is rendered as 《第三者》, which betrayed the movie's plot, telling the story of the third witness of the car accident. So 《第三个》 or 《第三个人》 《黑狱亡魂》 is used.

Original	misunderstanding	correctness
One Flew over the Cuckoo's Nest	飞越杜鹃巢	飞越疯人院
Shanghai Noon	上海正午	正午诱骗
Sister Act	姐妹行动	修女也疯狂
First Wives Club	大老婆俱乐部	原配夫人俱乐部
the First Blood	第一滴血	首战告捷
Ocean's Eleven	十一罗汉	瞒天过海
All About Eve	伊芙的一切	新夏娃的故事

IV. CONCLUSION

The translation of film title should be simple, understandable and appealing. As for the translators, they should follow the principles of skopos theory: skopos, coherence, fidelity and loyalty as much as possible. Some translation strategies could be adopted according to the audiences' different requirement.

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Literature Learning in the Malaysian ESL Classroom: A UiTM Experience

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Abstract—This paper discusses a study which explored a method of integrating literature in English Language proficiency courses at University technology Mara, (UiTM) Terengganu, Malaysia. A quasi-experimental study was conducted on two intact groups; the control and experimental groups respectively. Both groups underwent a eight week experiment whereby one short story, *The Burden of Sin* by S. Karthigesu was taught to the control group using the routine reading and comprehension teaching approach while the experimental group was taught using the reader response approach adapting Ibsen's *The I Model* text exploration and literary devices. Descriptive and inferential statistical analyses were conducted on the data using two non-parametric tests: the Wilcoxon Signed Rank test to determine the significance difference between the pretest and posttest scores; and the Mann-Whitney U test to determine the significant difference between the scores of the experimental and control groups. The results proved to be substantially significant; that by integrating literature in the language curricula, students can learn the four skills – listening, speaking, reading and writing- more effectively because of the literary promoting cultural, higher-order thinking and motivational benefits that fortify it.

Index Terms—English Language teaching, essay writing, experimental study, literature based language instruction

I. INTRODUCTION

The teaching of English proficiency courses known as BEL 120 and BEL 260 in Universiti Teknologi Mara (UiTM) in Malaysia specifies the basic skills of listening, speaking, reading and writing. The fundamental goal is to prepare students to engage in fluent and effective communication as well as to analyze information focusing mainly on composition, grammatical structures and matters of style and convention. Through experience in teaching and evaluating the students' language learning performance, the researchers found that as learners of ESL, UiTM students face problems in the writing skill compared to other basic language learning skills. However, students cannot be entirely blamed for poor performances as writing has for a long time been claimed as a very difficult skill to acquire and dreaded by ESL students (Gupta, 1998). The notion of success in learning English writing is associated with self-expressions, the flow of ideas, outsider expectations, growing confidence and enjoyment of L2 academic writing. The most common problem that confronts teachers of a writing class does not lie so much on what to ask the students to write about; the difficulty is more to motivate the students to write interesting and effective materials. As a result writing for writing sake has become a drag, and produces shallow and boring output. In most BEL proficiency classes some of these students sorely lacking in practice and stimulus for imagination and creativity, do not have much to say. To a certain degree their writing in general reads dull and dry, their stories are mere displays of boring chronological events, having no life, content and some direly lacking in proficiency. This study was conducted as one of varied methods to improve UiTM students' level of ESL proficiency specifically in their writing skills; by employing a literature based language learning method. The paper seeks to explain that the teaching of literature in language courses is effective and enables students to produce better pieces of essays in terms of content, creativity and proficiency.

II. LITERATURE REVIEW

A. *Literature in the Malaysian Context*

In order to prove that literature has a significant role in language studies, it is pertinent to look at the development of literature teaching in English classes and the activities undertaken by the Malaysian Education Ministry. Literature in English at the upper secondary level is offered as an elective paper mostly studied for examination purposes till today. In the past the study was limited to a few urban students from elite schools, with exceptional mastery of the language (Rosli, 1995). In the Ministry's initial effort to increase the student's exposure to English, the introduction of English Language Reading Programme (ELRP) was carried out in the 1980's. Complementing this undertaking is the Class Reader Programme (CRP) introduced to all government schools in the 1990's. One of the primary aims of this programme is to inculcate the elements of literature into language teaching. Currently, content-based language teaching is introduced in Malaysian Secondary schools which commenced since 2000. In this programme, twenty percent of class time in a week is allocated to the teaching of English through literature. Initially it was introduced to upper secondary students of forms 4 and 5 and later on introduced to all levels of secondary school. Currently primary school students in standard 4 and 5 are also learning literature via their English classes. This time around the government felt that literature could help to increase the standard of English, which was then declining, and also to cultivate a passion for reading and encourage creative writing. More recently with the initiation of MELTA (Malaysian English Language Teaching Association) and in its effort to encourage more students to take up Literature in English as an elective course in the SPM (high school) examination, the ministry is on the verge of revamping its literature syllabus to give it a more teen friendly outlook by "marrying ICT with literature" hence hoping to make it more appealing and interesting to techno savvy 21st century teens who to a certain degree find literature somehow boring if not a time consuming subject (Hariati Azizan, 2007, p. E2).

B. *Benefits of Using Literature in the Malaysian ESL Classroom*

The main argument for the use of literature is that it encourages the awareness among learners on how the language works. When learners are taught effectively, literature enhances learners' knowledge of syntax, morphology, semantics and phonetics. Widdowson (1975) has stressed that the study of literature is essentially a study of language and both are inseparable as they create "a sharp awareness of the communicate resources of the language being learnt" (p, 81). This fact has been also stressed by others who state that the teaching of literature provides the student with abundance of examples of the subtle and complex uses of idioms, literary knowledge and vocabulary enrichment. Apart from this, literature can also enhance listening, speaking and reading skills according to Hill (1989). It is through literature that learners can be introduced to what Gwin (1990, p. 10) calls the 'subtle elements that go into the creation of what is called good writing'.

L2 researchers and practitioners who seek communication as the primary goal of instruction also encourage the use of literature. Sage (1987) argues that literature represents various uses of the language, conventional and literary, displays a broader range of communication strategies than any other single language teaching component, and extends linguistic knowledge on the levels of usage and use. When students read literature, they learn the target language in a whole context rather than memorizing words and rules. This way of getting knowledge about language resembles the subconscious process of language acquisition proposed by Krashen & Terrell (1991). Unlike formal learning of vocabulary and language structure in the classroom, literature provides an informal but supportive environment for students to naturally develop their linguistic system.

While some instructors still believe that teaching ESL encompasses focusing on linguistic benefits solely, so eventually their students will communicate in the target language, others who have integrated literature in the curricula have realized that literature adds a new dimension to the teaching of ESL. Literature represents human experience. It is a mirror of life. A study of literature often involves themes, characters and events that address complex situations and dilemmas which engage students intellectually, emotionally and linguistically. As literature introduces a varied of materials such as poems, plays, novels and other genres, it makes learning and teaching more interesting and fun. In turn it also introduces a change in activity and is certainly a different way of engaging the students. Clearly, the use of literature has been acknowledged as conducive to academic, intellectual, cultural and linguistic learning (Sage, 1987; Spack, 1985).

Moreover in a literature integrated language instruction, learners are exposed to the spiritual, aesthetic and moral values that are inherent in the nation's social system as national culture is often reflected in its literature (Spack, 1985). Hence literature can be a pedagogic tool to execute many government policies in Malaysia such as the National Unity and Integration Plan 2006 and National Education Policy 2006 – 2010 in which one of its objectives is to produce "well – rounded students". As a multicultural country, Malaysia like many other countries in the world at present is not spared from the onslaught of cross-cultural conflicts and interests. The teaching of literature can help cultivate cultural understanding and awareness as '1Malaysia', a concept mooted by Datuk Seri Najib Tun Abdul Razak, the Prime Minister, as a vision and concept to unite all Malaysians of different beliefs, colour and race. Ultimately by integrating literature in the language curricula, students can learn the four skills – listening, speaking, reading and writing- more effectively because of the literary, cultural, higher-order thinking and motivational benefits that are discernible along the way.

III. METHODOLOGY

A quasi-experimental design was employed for this study because subjects were not randomly assigned to treatments. More specifically, the design employed was a non-equivalent control group design with pretest-posttest. The quasi-experimental design was conducted for the two groups: the control and experimental groups.

A. Research Hypotheses

Hypothesis One (H_o^1):

H_o^{1a} : There is no significant difference between the pretest and posttest performance of the experimental group in the language proficiency aspect.

H_o^{1b} : There is no significant difference between the experimental group and the control group in the posttest performance for the language proficiency aspect.

Hypothesis Two (H_o^2):

H_o^{2a} : There is no significant difference between the pretest and posttest number of occurrences of sentence structures for the experimental group.

H_o^{2b} : There is no significant difference between the experimental group and the control group in the posttest number of occurrences of sentence structures.

B. Sample

A total of 60 students (N=60) from two classes participated in the study. The experimental group (N=30) belonged to the Diploma in Food Science Management (DFSM) programme and the control group (N=30) belonged to the Diploma in Culinary Art (DCA) programme. As mentioned earlier, since this is a quasi-experimental study specifically non-equivalent control-group design, the samples were not randomized.

C. Research Instrument and Procedure

A short story by a Malaysian writer titled *The Burden of Sin* with the length of 2012 words and 63 paragraphs was chosen. It was written by R. Karthigesu. A short story was chosen to represent literature as a whole. However in the ESL context, Reid (1993) claims that full-length novels or fiction may not provide input as comprehensible as short stories which have become model examples of language style and length for production. Briefly, the story is about how an Indian father rejects an inter-racial love relationship between his son and his Malay neighbour's daughter and lives to regret it. He returns to the village after twenty five years to "wash the burden of his sin", an allusion to Hindu ritual cleansing. All the students read the story in week one. Before the pretest was conducted, a pilot test was conducted on 25 students from the same population involving another intact group, Diploma in Islamic Banking (DIB) to test whether the expected answers can be gauged from students answering the essay questions. It was an eight week experimental study. The pretest questions in essay form were handed out to the students where students had to answer based on their comprehension of the short story. This was done in the first week. Later the experimental group underwent a six week intervention programme where they were taught text exploration using Ibsen's (1990), the I-model, a reader response approach, along with lectures on literary terms and devices. Meanwhile the control group underwent a normal reading and comprehension class activity. Subsequently in the eighth week, a posttest was administered, again in essay form, on both groups. The questions were similar in content as the pretest questions but different in sentence structures.

D. Treatment / Intervention/ Instructional Procedures

This study employed the reader-response technique to engage the students' interest in literature. The dependent variable or the experimental group was taught using a modified version of The I-Model by Ibsen (1990). According to Ibsen, this method of text exploration will acknowledge the readers' own terms of response to the literary text as well as develop proficiency, communicative, creative and cultural competences in the readers. The following was carried out with the experimental group.

E. Stages of Text Exploration Adapted from Ibsen's (1990) the I-model.

1. Involvement Stage

This is divided into the impetus stage and the input stage.

a. The Impetus stage contains pre-reading activities. It functions as the initiation stage for reading. The instructor, here, provided questions or cues pertaining to the reading text. For example, before reading *Burden of Sin*, the instructor elicited responses from students on their perception of inter-racial love and marriage.

b. During the Input stage, the language (literary devices) and the content of the reading text is focused. The students were provided with copies of notes on literary elements of short stories and literary devices. These were thoroughly elaborated and discussed during the treatment period. Then students were asked to list down the literary devices such as similes, symbols, metaphors that they can identify in the short story.

2. Interaction Stage

This stage is divided into two parts; the Identification Stage and the Incubation Stage. During these stages, the reader and the story interact and there is active reading and negotiation of meaning.

a. The identification Stage requires the readers to assume the role of certain characters in the story. For example students acted out certain scenes out of the story such as Sulaiman's anger when he found out that his daughter loved Devan, Hasnah's and Devan's tearful parting when Velu decided to leave the village, Velu's return to the village after 25 years and meeting again with his friend, Sulaiman and etc. By assuming the characters in the story, the readers will be able to foster greater understanding of the story as they will be able to gauge wider perspectives of the subject matter.

b. The Incubation Stage is the time for reflection and after thought. To further elicit, a reader response handout was distributed.

3 Interpretation Stage

This stage focuses on the integration of the text/short story. The input and knowledge obtained from the story together with the learning of basic tenets of literature and literary devices were assimilated and condensed by the students to form a holistic understanding of the text.

F. Measurement

Steps employed in the content analysis procedure to test the hypotheses:

i. To test overall language proficiency in the essay, an external rater/judge was chosen and she rated using a norm-referenced measure, an achievement test. Students were graded between 1 – 10 marks in a holistic marking procedure.

ii. To test content and elaboration, the external rater/judge identified the number of sentence structures in both pretest and posttest, counted and recorded them.

G. Data Analysis Procedure

First a content analysis was performed on the students' essays (pre and post tests results). Next, a descriptive analysis on the individual scores for the pretest and posttest was conducted using SPSS version 10. This procedure was later followed by an inferential analysis. Since the sampling was not randomized, we used non-parametric tests to elicit this information, namely the Wilcoxon Signed-Rank test and the Mann-Whitney U test. The Wilcoxon Signed Rank test was used to determine whether the distribution of scores in (two related samples) the pretest and posttest differed significantly; whilst the Mann-Whitney U test was used to determine whether the distribution of scores of the two independent samples (experimental and control group) differed significantly from each other.

IV. RESULTS AND DISCUSSION

Through this study the researchers have positively identified that the integration of literature in English language proficiency courses to a certain level does contribute towards an improved performance among the subjects especially in the experimental group.

Descriptive statistics involving the subjects of the experimental group is (N=30). Notably, the mean rank (scores) for the language proficiency (pretest = 4.1, posttest = 6.8) and occurrence of the number of sentence structures (pretest = 9.4, posttest = 18.4) whereas descriptive statistics involving the subjects of the control group is (N=30). Notably, the mean rank (scores) for the language proficiency is (pretest = 4.4, posttest = 5.2) and occurrence of the number of sentence structures is (pretest = 9.6, posttest = 12.8). The result evinces that the experimental group has higher scores compared to the control group.

TABLE 1
WILCOXON SIGNED RANKS TEST FOR RELATED MEASURES FOR LANGUAGE PROFICIENCY

Ranks^d				
		N	Mean Rank	Sum of Ranks
Language Proficiency - Posttest Score - Language Proficiency - Pretest Score	Negative Ranks	0 ^a	.00	.00
	Positive Ranks	30 ^b	15.50	465.00
	Ties	0 ^c		
	Total	30		

- a. Language Proficiency - Posttest Score < Language Proficiency - Pretest Score
- b. Language Proficiency - Posttest Score > Language Proficiency - Pretest Score
- c. Language Proficiency - Pretest Score = Language Proficiency - Posttest Score
- d. Group Orientation = Experimental Group

Test Statistics^{b,c}	
Language Proficiency - Posttest Score - Language Proficiency - Pretest Score	
Z	-4.853 ^a
Asymp. Sig. (2-tailed)	.000

- a. Based on negative ranks.
- b. Wilcoxon Signed Ranks Test
- c. Group Orientation = Experimental Group

TABLE 2
MANN-WHITNEY U TEST FOR INDEPENDENT SAMPLES FOR LANGUAGE PROFICIENCY

Ranks				
	Group Orientation	N	Mean Rank	Sum of Ranks
Language Proficiency - Pretest Score	Experimental Group	30	28.13	844.00
	Control Group	30	32.87	986.00
	Total	60		
Language Proficiency - Posttest Score	Experimental Group	30	40.00	1200.00
	Control Group	30	21.00	630.00
	Total	60		

Test Statistics^a		
	Language Proficiency - Pretest Score	Language Proficiency - Posttest Score
Mann-Whitney U	379.000	165.000
Wilcoxon W	844.000	630.000
Z	-1.090	-4.297
Asymp. Sig. (2-tailed)	.276	.000

- a. Grouping Variable: Group Orientation

The Wilcoxon Signed Ranks Test for related measures in pretest and posttest for the experimental group of: $z = -4.853$, $N = 30$, $p < 0.05$ as shown in table 1 indicates that there is a significant difference between the mean ranks (scores) in language proficiency after treatment phase. Therefore, the null hypothesis (H_0^{1a}) that says there is no difference between the pretest and posttest performance of the experimental group ought to be rejected. In other words, there is a marked improvement in the performance of the students in the aspect of language proficiency after going through the treatment phase. Table 2 illustrates the Mann-Whitney U test for independent samples which yielded the following results: $z = -4.297$, $N = 30$, $p < 0.05$ in the posttest. It can be deduced that there is a significant difference between the mean ranks (scores) of the experimental and the control groups in the posttest. On the other hand, the

pretest result shows the mean ranks (scores) difference between the two groups was not significant ($z = -1.090$, $N = 30$, $p > 0.05$), suggesting that the subjects of both the control and experimental groups belong to the same level in terms of their language proficiency before the treatment phase. Therefore, the null hypothesis (H_0^{1b}) that says there is no difference between the experimental group and the control group in the posttest performance ought to be rejected. In other words, the subjects of the experimental group had performed significantly better in the language proficiency aspect, in the posttest after undergoing the intervention stage, as compared to the subjects of the control group who did not undergo any treatment. The experimental group scored better in language proficiency in the posttest by extracting sentence structures from the short story to substantiate their stance. For example Nurul Ezalin of the experimental group writes 'The author gives a realistic picture of the Malay life and practices'. There are some figurative language used in the story, for example, 'The latex had dried to a golden yellow at the place where it had been tapped' explains an imagery of the kampong...', strengthens Widdowson's (1975) claim that language and literature cannot be separated as they are a 'whole'. When students read literature, they learn the target language in a whole context rather than memorizing words and grammar rules. The whole language approach used to teach literature uses real literature and writing in the context of meaningful, functional and cooperative experiences in order to develop in students' motivation and interests in the process of learning in what Krashen & Terrell (1991) calls as the subconscious process of language acquisition.

TABLE 3
WILCOXON SIGNED RANKS TEST FOR RELATED MEASURES FOR THE NUMBER OF SENTENCE STRUCTURE OCCURRENCES

Ranks^d				
		N	Mean Rank	Sum of Ranks
Number of Sentence Structures - Posttest Score	Negative Ranks	0 ^a	.00	.00
- Number of Sentence Structures - Pretest Score	Positive Ranks	30 ^b	15.50	465.00
Ties		0 ^c		
Total		30		

a. Number of Sentence Structures - Posttest Score < Number of Sentence Structures - Pretest Score
 b. Number of Sentence Structures - Posttest Score > Number of Sentence Structures - Pretest Score
 c. Number of Sentence Structures - Pretest Score = Number of Sentence Structures - Posttest Score
 d. Group Orientation = Experimental Group

Test Statistics^{b,c}	
Z	-4.802 ^a
Asymp. Sig. (2-tailed)	.000

a. Based on negative ranks.
 b. Wilcoxon Signed Ranks Test
 c. Group Orientation = Experimental Group

TABLE 4
MANN-WHITNEY U TEST FOR INDEPENDENT SAMPLES FOR THE NUMBER OF SENTENCE STRUCTURE OCCURRENCES

Ranks				
	Group Orientation	N	Mean Rank	Sum of Ranks
Number of Sentence Structures - Pretest Score	Experimental Group	30	29.68	890.50
	Control Group	30	31.32	939.50
	Total	60		
Number of Sentence Structures - Posttest Score	Experimental Group	30	43.22	1296.50
	Control Group	30	17.78	533.50
	Total	60		

Test Statistics ^a		
	Number of Sentence Structures - Pretest Score	Number of Sentence Structures - Posttest Score
Mann-Whitney U	425.500	68.500
Wilcoxon W	890.500	533.500
Z	-.366	-5.664
Asymp. Sig. (2-tailed)	.714	.000

a. Grouping Variable: Group Orientation

The Wilcoxon Signed Ranks Test for related measures in table 3 had yielded the following results: $z = -4.802$, $N = 30$, $p < 0.05$. It can be deduced that there is a significant difference between the mean ranks (scores) of the pretest and posttest as attained by the subjects of the experimental group. Therefore, the null hypothesis (H_0^{2a}) that says there is no difference between the pretest and posttest performance of the experimental group ought to be rejected. In other words, there is an increase in the number of sentence structures among the students after going through the treatment phase. Table 4 yields results of the Mann-Whitney U test for independent samples; $z = -5.664$, $N = 30$, $p < 0.05$ in the posttest. It can be deduced that there is a significant difference between the mean ranks (scores) of the experimental and the control groups in the posttest. On the other hand, the pretest result shows the mean ranks (scores) difference between the two groups was not significant ($z = -0.366$, $N = 30$, $p > 0.05$), suggesting that the subjects of both the control and experimental groups belong to the same level in terms of the language structure occurrences before the treatment phase. Therefore, the null hypothesis (H_0^{2b}) that says there is no difference between the experimental group and the control group in the posttest performance ought to be rejected. In other words, the subjects of the experimental group had managed to produce significantly more sentence structures in the post test after undergoing the intervention stage, as compared to the subjects of the control group who did not undergo any treatment.

There is a significant difference between the mean ranks (scores) of the experimental and the control groups in the posttest. The experimental group did elaborate their writing content substantially. Gwin (1990) suggests that by focusing on text structures literature enhances students' comprehension and improves their recall of information presented in the text. By discussing the issues presented in the short story, subjects from the experimental group conveyed their thought through written language while commenting on the characters' in the story and their opinion of the characters' actions. To do this they need back up from the story and more often than not these extracted sentence structures from the story which not only substantiated their opinions but ended up as elaborated content in the form of cited examples.

Therefore not only do they write in correct structures, they use the correct form of language and this method in cognitive term means that they are being creative (Erkaya, 2005). Consequently this results in better pieces of essays in terms of language proficiency. Quite interestingly even the control group scored a (pretest = 9.6, posttest = 12.8) mean rank (scores) for occurrence of the number of sentence structures in which this is an indication that these subjects too have made references to the story to authenticate their opinions.

V. CONCLUSION

The teaching of literature is compatible with a focus on the development of English fluency precisely because by discussing the issues presented in literature; for example short stories, students can convey their thoughts through language: promote higher level thinking skills and use language authentically. As have been discussed, literature does indeed help students to expand their linguistic and cognitive skills, cultural knowledge and sensitivity. In terms of

classroom practice and instruction design, this study has the following implications. Literature, when selected carefully, can be a valuable resource for integrative ESL learning. Since stories tend to invoke our imagination and desire for creating, composition classes can be conducted better than the drab routines of students-write-and-teacher-correct routine by injecting the elements of interest and fun. Students in the experimental group read out loud the story and role-played the parts. They also shared their reflections on what they had read during discussions, and oftentimes revealed themselves when they found the stories related to their personal experiences. They were able to display some level of critical and creative ability in writing and these were reflected in their essays. Since the goal of ESL teaching is to help students to communicate fluently in the target language, instructors must diversify their focus of attention to not only include linguistic aspects but also other benefits such as creativity and cultural aspects.

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Brief Study on Domestication and Foreignization in Translation

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Abstract— This essay gives a brief study of Domestication and Foreignization and the disputes over these two basic translation strategies which provide both linguistic and cultural guidance. Domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers; while foreignization means a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original. In the contemporary international translation field, Eugene Nida is regarded as the representative of those who favour domesticating translation, whereas the Italian scholar Lawrence Venuti is regarded to be the spokesman for those who favour foreignizing translation, who has also led the debate to a white-hot state.

Index Terms— domestication, foreignization, translation strategies

I. OVERVIEW OF DOMESTICATION AND FOREIGNIZATION

Domestication and foreignization are two basic translation strategies which provide both linguistic and cultural guidance. They are termed by American translation theorist L.Venuti (qtd. in Schaffner 1995:4). According to Venuti, the former refers to “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home,” while the latter is “an ethnovegant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.” (Venuti 1995: 20) Generally speaking, domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, while foreignization means a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original (Shuttleworth & Cowie 1997:59).

Disputes over domestication and foreignization have existed for a long time. However, till 1950s and 1960s, when the more systematic, and mostly linguistic-oriented, approach to the study of translation began to emerge (Jeremy 2001:9), the focus had been on the linguistic level. Since the cultural turn appeared in 1970s, the dispute has been viewed from a brand new perspective — social, cultural and historical. The conflict between domestication and foreignization as opposite translation strategies can be regarded as the cultural and political rather than linguistic extension of the time-worn controversy over free translation and literal translation (Wang Dongfeng 2002: 24).

Seen from this, liberal translation and literal translation are not synonymous to domestication and foreignization, but they may overlap sometimes. Foreignness in language or culture can serve as a standard to judge whether a translation is domesticated or foreignized. Literal and liberal translations are techniques to tackle the linguistic form and they are two ways to transcode language. Domestication and foreignization, however, are concerned with the two cultures, the former meaning replacing the source culture with the target culture and the latter preserving the differences of the source culture. Only when there are differences in both linguistic presentation and cultural connotation, domestication and foreignization exist.

Nida (2001:82) points out that “For truly successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function.” Cultural gaps between the source language and the target language have always turned to be a hard nut for translators to crack. Christiane.Nord (2001:34) holds that “translating means comparing cultures.”

A brief retrospect may facilitate deeper understanding about the question under discussion. For the sake of convenience, the authoress here follows two clues, namely, studies abroad and studies at home.

II. STUDIES ABROAD

Many of translation theories from Cicero (106-43 B.C.) to the twentieth century centred on the recurring and sterile debate as to whether translation should be literal (word-for-word) or free (sense-for-sense), a dyad that is famously discussed by St Jerome in his translation of the Bible into Latin. Controversy over the translation of the Bible and other religious texts was central to translation theory for over a thousand years (Jeremy 2001:33). However, according to *Routledge Encyclopedia of Translation Studies* (Baker 1998: 242), the domestication strategy has been implemented at least since ancient Rome, when, as Niethzsche remarked, “translation was a form of conquest” and Latin poets like Horace and Propertius translated Greek text into the Roman present. A foreignizing strategy was first formulated in German culture during the classical and Romantic periods, perhaps most decisively by the philosopher and theologian

Friedrich Schleiermacher. In his famous lecture *On the Different Ways of Translation*, Friedrich Schleiermacher demanded that translations from different languages into German should read and sound different: the reader should be able to guess the Spanish behind a translation from Spanish, and the Greek behind a translation from Greek. He argued that if all translations read and sound alike, the identity of the source text would be lost, levelled in the target culture.

In the contemporary international translation field, the person who has initiated the controversy between domestication and foreignization is Eugene Nida, whom is regarded as the representative of those who favour domesticating translation. While it is the Italian scholar Lawrence Venuti who has led the debate to a white-hot state. He can be regarded as the spokesman for those who favour foreignizing translation.

A. *Nida's Formal and Functional Equivalences*

Nida differentiates between two types of equivalences: formal and dynamic (or functional) as basic translation orientations. Formal equivalence focuses attention on the message itself, in both form and content. It is a means of providing some insight into the lexical, grammatical or structural form of a source text, which is similar to literal translation. Functional equivalence, however, is based on the principle of equivalent effect, i.e. the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message. In *language, Culture and Translating*, a minimal definition of functional equivalence is stated as "the readers of a translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it." The maximal, ideal definition is stated as "the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did." (Nida 1995: 118)

In fact Nida's functional equivalence is based on and is used to guide the translation of Bible. His translation work, splendid though it is, comes out of a specific purpose: the translation of a Christian text with the goal of converting non-Christians to a different spiritual viewpoint. In order to entail a good understanding and operative function for the receptors of the target language, the message in the Bible with the meaning in Latin "do not let your left hand know what your right hand is doing" can be rendered in English as "do it in such a way that even your closest friend will not know about it". Nida points out that this translation first avoids the possible misunderstanding by the receptors and thus makes clear the tangible reference to present-day circumstances of life. This practice may be acceptable in translating Bible, but in handling cultural factors in texts other than Biblical one, functional equivalence is inadequate and even misleading. Peter Newmark thinks that Nida's functional equivalence has done too much for the readers by rendering everything so plain, so easy. He states "Following Nida's 'Translating is communicating' with its emphasis on a readable, understandable text (although Nida also insists on accuracy and fidelity), one notices inevitably a great loss of meaning in the dropping of so many Biblical metaphors which, Nida insists, the reader cannot understand." (Newmark 2001a: 51)

B. *Venuti's Foreignization vs. Domestication: Resistance against the Anglo-American Culture*

Venuti's foreignizing strategy is put forward in the "aggressive monolingual" cultural background such as the Anglo-American culture. As a staunch advocate of foreignization, Venuti believes there is violence residing in the very purpose and activity of domestication. He holds that the phenomenon of domestication involves 'an ethnocentric reduction of the foreign text to [Anglo-American] target-language cultural values'. This entails translating in a transparent, fluent, 'invisible' style in order to minimize the foreignness of the TT (Jeremy 2001:146). Venuti proposes the strategy of "resistant translation" (i.e. foreignization) against the tradition of "smooth translation". He argues that foreignization "entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language (Venuti 1997: 242).

Foreignization produces "something that cannot be confused with either the source-language text or a text written originally in the target language." (qtd. in Albrecht 1992:4) Venuti (1995: 20) considers the foreignizing method to be 'an ethnodeviant pressure on [target-language culture] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad'. It is 'highly desirable', he says, in an effort 'to restrain the ethnocentric violence of translation'. In other words, the foreignizing method can restrain the 'violently' domesticating cultural values of the English-language world (qtd. in Jeremy 2001:147). In summary, foreignization advocated by Venuti and his followers is a non-fluent or estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture (ibid: 147). According to Venuti, domestication and foreignization are 'heuristic concepts' rather than binary opposites. They may change meaning across time and location. What does not change, however, is that domestication and foreignization are 'deal with the question of how much it rather signals the differences of that text' (ibid: 148).

C. *Other Studies*

In the 1970s, polysystem theory was developed by the Israeli scholar Itamar Even-Zohar. A literary work is studied as part of a literary system, which itself is defined as 'a system of functions of the literary order which are in continual interrelationship with other orders' (Tynjanov 1927: 71-72, Jeremy 2001: 109). Literature is thus part of the social, cultural, literary and historical framework and the key concept is that of the system (Jeremy 2001: 109). According to polysystem hypothesis, the translators in a strong literary polysystem tend to apply domesticating strategy and thus

produce translations characterized by superficial fluency, while in a weak culture foreignizing strategy or resistant translation prevails (Zohar 1978: 7-8).

Almost contemporary with Zohar's polysystem theory, the cultural studies proposed by Andre Lefevere and Susan Bassnett also provide a new perspective on the problem of domestication and foreignization. Generally speaking, Lefevere and Bassnett agree with Nida's 'complete naturalness of expression'. The difference is that Nida's 'equivalence' is at the level of linguistics while Lefevere and Bassnett seek for a cultural equivalence. Both of them attach great attention to the type of target readers, considering the nature of the text as well. Bassnett also proposes that different historical periods require different translation norms. The specific translation strategy adopted, domestication or foreignization, could reflect and in turn, determine the social and cultural trend in the contemporary society.

Also in the 1970s, *skopos*, the Greek word for 'aim' or 'purpose', was introduced into translation theory and developed by Hans J. Vermeer. His idea is then extended by some second-generation *skopos* theorists, most notably, Christiane Nord. In the framework of *skopos* theory, "translate means 'to produce a text in a target setting for a target purpose and target addresses in target circumstances.'" (Nord 2001:12) According to *skopos* theory, the top-ranking rule for any translational action is the '*skopos* rule'. This rule is intended to solve the eternal dilemmas of free vs. faithful translation, domestication vs. foreignization, etc. It means that the *Skopos* of a particular translation task may require a 'domestication' or a 'foreignization', or anything between these two extremes, depending on the purpose for which translation is needed. What it does *not* mean is that a good translation should *ipso facto* conform or adapt to target-culture behaviour or expectations, although the concept is often misunderstood in this way (Nord 2001: 29).

III. STUDIES AT HOME

In China, from the 1980s, there are also many debates over domestication and foreignization. In 1987, Liu Yingkai published his paper *Domestication – The Wrong Track of Translation* in which he pointed out the prevalence of domestication in Chinese translation field. Liu summed up the manifestation of domestication in five forms: (1) the abuse of four-word idioms; (2) the abuse of words of classic elegance; (3) the abuse of abstraction; (4) the abuse of replacement; (5) the abuse of allusions and images. Liu (Liu in Yang, 1994: 269) argues that domesticating translation, by assimilating the national characteristics of the ST, distorts the ST and may efface the national features of a culture. Xu Yuanchong favors domesticating translation. He (Xu 2000:2) sees clearly the differences between eastern and western cultures, and proposes the theory of cultural competition to deal with the cultural differences. That is, a translator should make full use of the strength of the TL in order to make the TT more beautiful. For example, as using of four-character-phrases is widely acknowledged as one of the characteristics as well as strong points of the Chinese language, Xu uses a lot of four-character phrases in his translation. He also likes to use phrases from ancient Chinese literary works in his translation.

In 2002, *Chinese Translation Journal* alone published six papers on translation strategies from the perspective of cross-cultural communication. As a whole the voice for foreignization dominates. Sun Zhili, a representative of foreignization, thinks that the primary task of translating is to precisely and fully convey the thought and style of the source text. He predicts foreignization will be the preferred strategy of literary translation in China in the 21st century (Sun Zhili 2002: 40-44). Sun's opinion confronts some disagreements. Cai Ping, for instance, says that domestication should be the main stream in literary translation. Cai further explains the essential purpose of translation is to communicate, to lead readers to a good understanding of the source text. A heavily foreignized translation may be too foreign for readers to identify with, let alone to appreciate. In retrospect of translation history, Cai concludes that with the passage of time, foreignization always gives way to domestication (Cai Ping 2002: 39-41). Xu Jianping holds a compromise proposal. He distinguishes two types of source texts: in English and in Chinese. Xu suggests that in order to fulfil cross-cultural communication, foreignization should be used in English-Chinese translation with domestication as supplement, while in Chinese-English translation, domestication should be used as much as possible. The reason is that an enormous group of Chinese readers eager to accept the foreign elements known of the foreign culture far more than foreign readers do about the Chinese culture (Xu Jianping 2002: 36-38).

The wild variety of viewpoints presented to be for or against domestication or foreignization are from different perspectives. In fact, both domestication and foreignization have their advantages and disadvantages. Domesticating translation is easier for the readers to understand and accept. However, the naturalness and smoothness of the TT are often achieved at the expense of the cultural and stylistic messages of the ST. Foreignizing translation preserves the ST formal features and in turn informs the readers of the SL-culture, but alien cultural images and linguistic features may cause the information overload to the reader. In a word, both domestication and foreignization entail losses, as losses are inevitable in the translation process. It's hard to say which strategy is better, if the condition under which a translation is done is not taken into account.

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Cooperative Language Learning and Foreign Language Learning and Teaching

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Abstract—The paper tries to show the positive effects of cooperative language learning on foreign language learning and teaching. Compared with traditional language teaching, cooperative language learning conforms to the developmental trend of language teaching method and possesses considerable advantages. In the foreign language learning classrooms, cooperative language learning provides students with the necessary academic and social skills. The paper reveals cooperative learning benefits language learning in many aspects.

Index Terms— cooperative language learning, characteristics, benefits

I. INTRODUCTION

Cooperative Learning refers to a systematic instructional method in which students work together in small groups to accomplish shared learning goals. The data in a large amount of research shows, compared with competitive and individualistic efforts, cooperation has positive effects on a wider range of outcomes (Johnson & Johnson, 1991; Slavin, 1995; Kagan, 1999). People operating in a cooperative learning activity attain higher achievement level than those who function under competitive and individualistic learning structures. Other findings in cooperative learning research show cooperation has positive effects on relations among students, self-esteem, long-term retention, or depth of understanding of course material, etc. It has been tested as one of most effective and constructive teaching strategies.

Although hundreds of studies have been conducted on cooperative learning in many subjects, TEFL-related research on cooperative learning is a relatively new and undeveloped area of inquiry in china. The full power of cooperative learning in foreign language classroom needs to be further exploited. This situation drives us to learn more about the characteristics and benefits of cooperative language learning in foreign language class in order to lead to explore the worthwhile effect of cooperative learning on the foreign language learning and teaching.

II. THE CHARACTERISTICS OF COOPERATIVE LANGUAGE LEARNING

The field of language teaching has experienced great change during the past fifty years. In spite of all changes abroad, foreign language teaching in China remains mainly traditional. Thus comparing cooperative language learning (Cooperative language learning is to apply cooperative learning techniques to the language learning either for the native or foreign language) with traditional language teaching may help us deeply understand its principles and superiority. Here, traditional language teaching refers to the teacher-centered method in which many ingredients of Grammar-translation Method and Audio-Lingual Method are used in the language teaching and learning. Teaching has traditionally concentrated on making the students aware of certain aspects of the code without providing adequate practice. Language learning is viewed as memorizing rules and facts in order to understand and manipulate the morphology and syntax of the foreign language. Most interactions in the classroom are teacher-to-student or teacher-to-students, and student-initiated interaction. Student-student interaction is minimal. Students are seen as acquiring knowledge of language rather than communicative ability directly and they simply passively acquire the new knowledge. The table lists some main differences between cooperative language learning and traditional language teaching (based on the research of Johnson & Johnson, 1991; Nunan, 1989). The comparison, to a large extent, illustrates the characteristics of cooperative language learning.

From the table below, we can easily see that cooperative language learning shares some characteristics with communicative language teaching. They both give high light to the interaction and communication between students and students and teachers, take teachers' role as guider, facilitator, and negotiator, and stress the autonomy and centrality of the students in classroom. They both consider healthy relationships with other classmates are more conducive to learning, and respect the integrity of learners, allowing for personal growth and responsibility, etc. The communicative function of language can also find its way in cooperative language learning.

TABLE 1
COMPARISON OF COOPERATIVE LANGUAGE LEARNING AND TRADITIONAL LANGUAGE TEACHING

	Traditional language teaching	Cooperative language learning
Independence	None or negative	Positive
Learner roles	Passive receiver and performer	Active participator, autonomous learners
Teacher roles	The center of the classroom, Controller of teaching pace and direction, judge of students' right or wrong, the major source of assistance, feedback, reinforcement and support.	Organizer and counselor of group work, facilitator of the communication tasks, intervener to teach collaborative skills.
Materials	Complete set of materials for each student.	Materials are arranged according to purpose of lesson. Usually one group shares a complete set of materials.
Types of activities	Knowledge recall and review, phrasal or sentence pattern practice, role play, translation, listening etc.	Any instructional activity, mainly group work to engage learners in communication, involving processes like information sharing, negotiation of meaning and interaction.
Interaction	Some talking among students, mainly teacher-student interaction	Intense interaction among students, a few teacher-student interaction
Room arrangement	Separate desks or students placed in pairs.	Collaborative small groups
Student expectations	Take a major part in evaluating own progress and the quality of own efforts toward learning. Be a winner or loser.	All members in some way contribute to success of group. The one who makes progress is the winner.
Teacher-student relationship	Superior-inferior or equal	Cooperating and equal

III. THE BENEFITS OF COOPERATIVE LANGUAGE LEARNING

Cooperative language learning is gaining broad acceptance in a multitude of language learning classrooms, principally because of its contributions to improving productivity and achievement and providing more opportunities for communication. In order to make the potential advantages of cooperative language learning clearer, this section examines in detail the benefits of using cooperative learning in foreign language classrooms.

A. *Providing the Chances of Input and Output*

Cooperative language learning provides much more opportunities for learners to comprehensible input and output and the processes of negotiation. Jia (2003) holds that effective language learning depends on structuring social interaction to maximize the needs of communication in the target language. For example, students divided into six groups in a class can get six times as many opportunities to talk as in full-class organization. Cooperative language learning creates natural, interactive contexts, where students listen to each other, ask question, and clarify issues. Group interaction assists learners in negotiating for more comprehensible input and in modifying their output to make it more comprehensible to others (Crandall, 1999; kagan, 1995). In cooperative group settings, when communicating in group work, students need to make them understood so they adjust their language to suit the members of that group. As a result, there is a much higher proportion of comprehensible input. A survey of research on pair/group work conducted by Long and Porter (1985, cited in Ellis, 1999), indicate that learners produce more, use longer sentences, and do not speak any less grammatically in group work than they do in teacher-fronted lessons. Students will speak in different way on the same topic, ensuring students to listen to and comprehend language from various sources and to obtain modeling and feedback from their peers. There is a principle that interaction drives learners to produce more accurate and appropriate language, which itself provides input for other students. Therefore, cooperative language learning is valuable in the oral practice and listening comprehension.

B. *Creating Effective Climate*

If the language class is meant to be a place where individuals can practice in communication in the foreign language, it is vital to establish a social and affective climate in which students are not restricted, aggressive, or feared (Stern, 1992). Cooperative learning, like other group work, offers a relaxed climate in the classroom, while it also increase student motivation (Brown, 1994; Crandall, 1999). Individuals have the opportunity to rehearse their answers before being asked to offer them in front of the whole class so their anxiety and fear of failure may reduce. Time to think and receive feedback form group members, and the greater likelihood of success reduce anxiety and can result in increased participation in learning language (Crandall, 1999). Therefore, more participation will inevitably increase learner's self-confidence and self-esteem.

Another affective benefit of cooperative learning is an increase in student motivation. Clarke (1989, cited in Hedge, 2000) suggested collaborative classroom motivated students to involve in language reading activities. Motivation leads to more extensive use of language and the development of greater language proficiency. In the cooperative groups, face-to-face promotive interaction and resource, reward, role interdependence can be powerful supports and encouragements for the insecure students. Learners are thus motivated to pursue larger academic success.

C. *Increasing a Variety of Language Functions*

Cooperative language learning allows learners more chances to produce language in a functional manner. In traditional classroom, discourse is usually initiated by the teacher in an artificial setting, but cooperative learning can be used to create a mimic real-life social settings in which language is normally used. For a specific purpose in accomplishing the group task, cooperative groups can be helpful to students in developing their social abilities. In the study of Michael Long and his colleagues (1976, cited in Lightbown & Spada, 1999) with adult learners of English as a foreign language in Mexico, they found that the students produced not only a greater quantity but also a greater variety of speech in group work than in teacher-centered activities. Students may find themselves involve in requesting, clarifying, making suggestions, encouraging, disagreeing, negotiating of meaning, exchanging conversation during group work. Working in cooperative learning groups will foster learner discourse control and thereby ensures opportunities for language learning.

D. *Fostering Learner Responsibility and Independence*

The final aim of cooperative learning is to make each student a stronger individual through doing work cooperatively. Cooperative learning, therefore, emphasizes individual accountability. It places responsibility for action and progress on each of the members of the group somewhat equally. Positive role and goal interdependence help students become more autonomous and self-controlled and less dependent upon outside authority, and over time, they will gradually move from interdependence to independence (Johnson & Johnson, 1991).

There are additional important benefits of cooperative language learning. Cooperative activities around the curricular content can provide more opportunities for use of the new items and lead to the development of both academic language and social language. In addition, studies indicate that there are beneficial effects of cooperative learning in more higher level reasoning, more frequent generation of new ideas and solutions, and greater transfer of what is learned within one situation to another than did competitive or individualistic learning (Johnson & Johnson, 2000).

IV. CONCLUSION

Cooperative learning, compared with traditional instruction, tends to promote productivity and achievement and providing more opportunities for communication. When connected with foreign language learning, it shares the same basic set of principles with the widespread Communicative Language Teaching. It makes clear that the objective of foreign language teaching is not only to teach students some grammatical rules and vocabularies, but also how to use the knowledge in practice to express or narrate thoughts and ideas. Cooperative language learning responds to the trend in foreign language teaching method with focusing on the communicative and effective factors in language learning. It is not surprising that cooperative language learning is beneficial in foreign language learning and teaching. It is worthwhile for teachers and scholars to introduce this method to language learning classroom.

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On English Translation of Classical Chinese Poetry: A Perspective from Skopos Theory

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Abstract—Classical Chinese poetry, an important part of Chinese culture, has always been a great task for translators, home and abroad. It is the foreign translators who, in the early 20th century, first translated the classical Chinese poetry into English. The Chinese scholars began to do the translation in the seventies of the 20th century. From the existent translations, foreign or Chinese, we can find that most translators had their clear purposes when translating. These purposes of translation influenced their choice of translation skills when dealing with the content and form of the poetry.

Index Terms—Classical Chinese poetry, skopos theory, poetic conception, image

I. INTRODUCTION

Robert Frost remarked, “Poetry is what gets lost in translation”, which implies that poetry is some intangible, ineffable thing, which although constructed in language cannot be transposed across languages. Many writers have struggled to define the difficulties of translating poetry. Shelly once declared that:

it were as wise to cast a violet into a crucible that you might discover the formal principle of its color and odor, as to seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower---and this is the burthen of the curse of Babel. (S. Bassnett & A. Lefevere 2001: 58)

From these descriptions, we know that the translation of poetry, especially the translation from classical Chinese poetry into the western languages, is a tricky task. It is the foreign scholars that first translated Chinese poetry into English, such as Ezra Pound, Arthur Waley, and etc. Chinese scholars actually began the systematic research and translation of Chinese poetry in the seventies of the 20th century. With the increasing cross-cultural communication, the classical Chinese poetry has been pushed to the foreground of translation. By now, there have appeared many English translations of Chinese poetry. But how to evaluate these translations is a question.

In order to objectively evaluate these translations, we should take into consideration the trend of thought in the literature and art of the translators’ times, and the translators’ purposes on translation. To some extent, all the translations, which have realized their translators’ purposes and imposed positive impact on the readers, should be regarded as a success. The successful translations, however, do not necessarily mean perfect. In this paper, I will mainly study what is deliberately reproduced by the translators.

II. MAIN FEATURES OF CLASSICAL CHINESE POETRY

A. *Rhythm and Rhyme*

The rhythm of classical Chinese poetry is usually presented by the four tunes of Chinese language. On most occasions, the rhythm is expressed by the caesura. As a matter of fact, we often divide a sentence or a clause into several meaningful units for transient stops. These transient stops constitute the caesura of the classical Chinese poems, which conveys the rhythm. The caesura of classical Chinese poetry is quite similar to the foot of the English poetry. The classical Chinese poems are mostly rhymed, which makes the poems beautiful in sound.

B. *Poetic Form*

It is well known that there are some stringent regulations upon the forms of the classical Chinese poems. After reading some poems, one can easily draw a conclusion that form is an important factor of the Chinese poetry. In China, it is often heard that it is not what to say, but how to say that makes a poem. Without appropriate forms, poets can not express their subtle thoughts accurately.

C. *Artistic Conception*

The poetic conception is often put much emphasis on, which contains the poets’ own feelings. The unique perspective of observing things, the unique poetic feelings, and the unique character can form a unique poetic conception of a particular poet. The chrysanthemum in TAO Yuan-ming’s (陶渊明 a great poet of the East Jin Dynasty) poems almost represents the poet’s own character, so that we can not even mention chrysanthemum without thinking of

TAO Yuan-ming. The same is true with LI Po (李白 a great poet of the Tang Dynasty) and LU You (陆游 a great poet of the Song Dynasty), who will remind us respectively of the moon and the plum. Like the classical Chinese painting, the classical poems aim at conveying individual-oriented poetic conceptions, so they do not necessarily imitate or describe the objective things accurately. This is an important artistic law of classical Chinese poetry.

D. Poetic Image

The flexible juxtaposition of images is another important artistic law. In this regard, the grammar of Chinese language offers the poets a convenient tool, so that they can juxtapose the images together without any conjunctions or prepositions. This can increase the density of images, making the poems multi-meaningful. As a result, the poems are very implicit, and consequently the translators will certainly have more freedom of imagination and recreation. The poetic images and poetic conceptions are connected closely. It is mainly by these poetic images that poets express their poetic conceptions.

E. Summary

Facing the features of classical Chinese poetry, different translators always take different measures to cope with them, which can be reflected in their versions. The purpose of a translator plays an important role during the translating. They may choose to omit certain contents or forms of the original or deliberately antiquate their versions, and they may also attempt to over-translate, resulting in versions longer than the original.

III. DIFFERENT TRANSLATIONS OF LI PO'S BALLAD OF A MERCHANT'S WIFE

长干行

妾发初覆额，折花门前剧。
郎骑竹马来，绕床弄青梅。
同居长千里，两小无嫌猜。
十四为君妇，羞颜未尝开。
低头向暗壁，千唤不一回。
十五始展眉，愿同尘与灰。
常存抱柱信，岂上望夫台。
十六君远行，瞿塘滟滪堆。
五月不可触，猿声天上哀。
门前迟行迹，一一生绿苔。
苔深不能扫，落叶秋风早。
八月蝴蝶黄，双飞西园草。
感此伤妾心，坐愁红颜老。
早晚下三巴，预将书报家。
相迎不道远，直至长风沙！

Ezra Pound's translation:

The River- Merchant's Wife: A Letter

While my hair still cut straight across my forehead
I played about the front gate, pulling flowers.
You came by on bamboo stilts, playing horse,
You walked about my seat, playing with blue plums.
And we went on living in the village of Chokan:
Two small people, without dislike and suspicion.
At fourteen I married my Lord you.
I never laughed, being bashful.
Lowering my head, I looked at the wall.
Called to, a thousand times, I never looked back.
At fifteen I stopped scowling,
I desired my dust mingle with yours
Forever and forever and forever.
Why should I climb the look out?
At sixteen you departed,
You went into far ku-to-yen, by the river of swirling eddies,
And you have been gone five months.
The monkeys make sorrowful noise overhead.
You dragged your feet when you went out.

By the gate now, the moss is grown, the different mosses,
 Too deep to clear them away!
 The leaves fall early this autumn, in wind,
 The paired butterflies are already yellow with August
 Over the grass in the west garden;
 They hurt me. I grow older.
 If you are coming down through the narrows of the river Kiang,
 Please let me know beforehand,
 And I will come out to meet you
 As far as cho-fu-sa.

WENG Xian-liang's(翁显良) translation:

The Trader's Wife

My first coiffure—twin tassels with a fringe. My first bouquet—dewy buds gathered in the front garden. That very day you came galloping down the street on a hobbyhorse. We played in the courtyard, capering and pelting each other with green plums.

Lose neighbors from childhood, we grew closer with the years, our friendship never clouded by the least misunderstanding. At fourteen I became your bride. So bashful was I that I used to sit silent for hours, head bowed before the wall, and no amount of coaxing could make me turn around. At fifteen I blossomed out, radiant with new awakened love. We would be one even unto dust. Sooner die than break faith, you declared. What would life be without you? It was impossible to contemplate.

But at sixteen I had to let you depart for the hinterland; such is the lot of a trader's wife. Up river you sailed in the teeth of the midsummer flood, past jagged rocks more dangerous for being sunken, through dismal gorges filled with the wails of apes on high.

The footprints you left behind are now overgrown with moss, so thick as to defy the broom. I feel the chill breath of autumn; I see the leaves wither and fall. But in my garden there are still patches of green with golden butterflies fluttering about—in pairs. The sight touches me to the quick. Youth and beauty can not endure. Why are you so long in returning? Delay no more, and do not forget to send word ahead. I will go to meet you halfway, however far that may be.

XU Yuan-Chong's(许渊冲) translation:

Ballad of A Merchant's Wife

My forehead covered by my hair cut straight,
 I played with flowers pluck'd before the gate.
 On a hobby-horse you came on the scene,
 Around the well we played with plums still green.
 We lived, close neighbors on Riverside lane.
 Carefree and innocent, we children twain.
 I was fourteen when I became your young bride,
 I'd often turn my bashful face aside,
 Hanging my head, I'd look towards the wall,
 A thousand times I'd not answer your call.
 I was fifteen when I composed my brows,
 To mix my dust with yours were my dear vows.
 Rather than break faith, you declared you'd die.
 Who knew I'd live alone in a tower high?
 I was sixteen when you went far away,
 Passing Three Canyons studded with rocks gray,
 Where ships were wrecked when spring flood ran high,
 Where gibbons' wails seemed coming from the sky.
 Green moss now overgrows before our door,
 Your footprints, hidden, can be seen no more.
 Moss can't be swept away: so thick it grows,
 And leaves fall early when the west wind blows.
 The yellow butterflies in autumn pass
 Two by two o'er our western-garden grass.
 This sight would break my heart, and I'm afraid,
 Sitting alone, my rosy cheeks would fade.
 Sooner or later, you'll leave the Western Land.
 Do not forget to let me know beforehand.

I'll walk to meet you and not call it far
To go to Long Wind Sands or where you are.

From the above translations, we can find that Ezra Pound wants to reproduce the forms of images. WENG Xian-liang wants to preserve the poetic conception of the original. XU Yuan-chong tries to reproduce both the original content and form. For example: the first four lines

妾发初覆额，折花门前剧。
郎骑竹马来，绕床弄青梅。

is translated into:

While my hair still cut straight across my forehead
I played about the front gate, pulling flowers.
You came by on bamboo stilts, playing horse,
You walked about my seat, playing with blue plums. (by Ezra Pound)

My first coiffure—twin tassels with a fringe. My first bouquet—dewy buds gathered in the front garden. That very day you came galloping down the street on a hobbyhorse. We played in the courtyard, capering and pelting each other with green plums. (by WENG Xian-liang)

My forehead covered by my hair cut straight,
I played with flowers pluck'd before the gate.
On a hobby-horse you came on the scene,

Around the well we played with plums still green. (by XU Yuan-chong)

Pound translated the original poem with a poetic form, concise and vivid, trying to preserve the forms of the images, for instance: “竹马” and “青梅” were literally converted into “bamboo stilts” and “blue plums”; WENG Xian-liang changed the poem into prose, getting the artistic conceptions well reproduced at the expense of the original artistic form. “花” was explained as “my first bouquet—dewy buds”. “来” was translated into “came galloping down the street”. “弄青梅” was converted into “capering and pelting each other with green plums”; XU Yuan-chong translated the verse with a kind of typical poetic form, trying to reproduce the rich content and beautiful form of original poem. “花” was translated directly into “flower”. “竹马” was liberally converted into “hobby-horse”. “青梅” was literally translated into “plums green”. Besides the beauties of sense and form, XU Yuan-chong's translation is also beautiful in sound, as we can find that there is an iambic pentameter in each line, and the poem is rhymed with a pattern of “aabb”. In a word, no matter what translation method they take, the translators should be able to justify their choice of a particular purpose in a given translational situation. Nord said that:

This rule is intended to solve the eternal dilemma of free vs. faithful translation, dynamic vs. formal equivalence, good interpreter vs. slavish translators, and so on. It means that the purpose of a particular translation task may require a “free” or a “faithful” translation, or anything between these two extremes, depending on the purpose for which the translation is needed. (Christiane Nord 2001: 291)

To uphold certain purposes of a translator, of course, does not necessarily mean to degrade other translators' purposes. In fact, different readers will always get different meanings from the same text. We might even say that a “text” is as many texts as there are receivers. Vermeer summed it up by saying that any text is just an “offer of information” from which each receiver selects the items they find interesting and important. (Christiane Nord 2001: 31)

IV. PURPOSE INVESTIGATION OF THE ABOVE THREE TRANSLATORS

A. Ezra Pound

Ezra Loomis Pound (1885-1972) was born in Hailey, Idaho, but grew up and was educated mainly in Pennsylvania. In 1912 he launched the Imagist movement, advocating concreteness, economy, and free verse. These were reinforced by his work on Ernest Fenollosa's literal versions of classical Chinese poems, which he turned into the beautiful free-verse lyrics of *Cathay*. Fenollosa had argued that Chinese written characters were ideograms—compressed and abstracted visual metaphors. In this interplay of concrete signs, Pound saw the model for a new kind of poetry, dynamic and economical, which juxtaposed not only images but diverse “facts”—allusions, quotations, fragments of narrative.

Imagism was a spirit of revolt against Conventionalities rather than a goal set up as in itself a permanently lasting objective. According to Amy Lowell's article of “Tendencies in Modern Poetry”, the major objectives of the movement were: (1) to use the language of common speech, but to employ always the exact words—not the nearly-exact; (2) to avoid all cliché expressions; (3) to create new rhythms as the expressions of a new mood; (4) to allow absolute freedom in the choice of subject; (5) to present an image (that is, to be concrete, firm, definite in their pictures—harsh in outline); (6) to strive always for concentration which, they were convinced, was the very essence of poetry; (7) to suggest rather than to offer complete statement.

Pound stressed the importance of the target language, and was concerned primarily with the translation of texts from earlier periods or from non-western cultures. In the translation of poetry, Ezra Pound suggested that three kinds of poetry that may be found in any literature. The first of these is “melopoeia” where words are surcharged with musical

property that directs the shape of the meaning. This musical quality can be appreciated by “the foreigner with the sensitive ear”, but cannot be translated “except perhaps by divine accident or even half a line at a time”; the second is “phanopoeia” which he regards as the easiest to translate, for this involves the creation of images in language. The images were, of course, central to Pound’s poetics; his third category, “logopoeia”, “the dance of the intellect among words” is deemed to be untranslatable, though it may be paraphrased. (Susan Bassnett & André Lefevere 2001: 64)

From his *The River-Merchant’s Wife: A Letter*, Ezra Pound did his utmost to reproduce the original images literally. He wanted to imitate the juxtaposition of images in the Chinese poetry, and he paid little heed to the rhymes. His translation emphasized the overall effect not the faithfulness to the original. So, in translating, he referred to the explanations of Fenollosa, and he was even unwilling to make clear the real meaning of every image. For instances: “郎骑竹马来” is translated into “You came by on bamboo stilts, playing horse...”; “早晚上三巴” into “If you are coming down through the narrows of the river Kiang”, which are just a kind of mistranslation in terms of meaning.

In fact, according to Pound’s purpose, it is the juxtaposition of images, not the sense that he tries to reconstruct. As we know, his translations gave birth to the great movement in poetry in the U.S. and his *Cathay* was regarded as the most beautiful poems in the 20th century. According to imagist theory, Pound argued that poems should be concrete and succinct, and poems should not be used to narrate or describe things. His translations are not strictly faithful to the original, but they can reproduce the poetic feelings, and his translations can meet the aesthetic demands of the readers of his times.

B. XU Yuan-chong

XU Yuan-chong was born in Nanchang, Jiangxi Province, China in 1921. A productive translator, he has published more than forty books, most of which have exerted a great influence upon readers, home and abroad. On the basis of his translation practice, XU Yuan-chong put forward his own translation theories, especially on the translation of poetry. In translating, he has a clear purpose—to reproduce the poetic beauties in sense, sound and form. He advocates that the versions of poems should combine visual and aural beauties together, and they should reproduce the fusion of pictorial composition and musical arrangement.

XU Yuan-chong argues that the classical Chinese poetry has its beauties in sense, sound and form, so translators should take into consideration these aspects. Therefore, he put forward his translation theory of “Three Beauties”. According to him, the “beauty in sense” of translation can reproduce the deep structure of the poems. (XU Yuan-chong 1984: 64) The “Beauty in sound” can reconstruct a kind aural beauty by means of rhyme, alliteration, consonance, repetition and so on. (XU Yuan-chong 1984: 69) In translating poetry, in many cases, it is impossible to translate the sound-effects, and there is often a conflict between the expressive and aesthetic functions—the poles of ugly literal translation and beautiful free translation. The “sound” is regarded as an inseparable part of a poem, so XU Yuan-chong always does his best to reproduce the sound-effects in his translations. The “Beauty in Form” means the “best words in best order”. In the book *Ten Lectures on Literary Translation*, LIU Zhong-de (刘重德) points out that:

poems call for the beauty in form, sound and meaning. A translator of them should not be satisfied with the mere conveying of the ideas in the original, but must strive for the reproduction of the original beauty. To achieve this, he ought to, first of all, retain the original meaning and artistic conception and secondly, do his best to make his translation bear a certain due form, rhythm, and rime when necessary. (LIU Zhong-de 1995: 129)

In the book of *Art of Translation*, XU Yuan-chong states that the most important task for a translator to do is to reproduce the beauty in sense. In order to reproduce the beauty in sense, he insists that a translator should adopt the translation methods of Specification (深化), Equalization (等化) and Generalization (浅化).

A good translator should know what to reproduce and how to reproduce. To reproduce the beauties in sense, sound and form, XU Yuan-chong put forward the methodology of Specification, Equalization and Generalization.

C. WENG Xian-liang

WENG Xian-liang (1924—1983) was born in Shunde (顺德), Guangdong Province, China. In the field of translation theory and practice, he had ever achieved a great success, for which he received high praise from scholars home and abroad. In the preface of *An English Translation of Chinese Ancient Poems* (1985), he made a statement like this:

Poems are written to express the poets’ aspirations, but all that can show the aspirations are not poems. Poets embody their aspirations in the images. The verse of the poets should have rhyme and rhythm. In translating poetry, it is very difficult to reconstruct the original images, rhyme and rhythm. Both these two aspects have their free dimensions and restricted ones as well. As for the reconstruction of the images, the translators cannot betray the original sense, so they are not free in this regard. To reproduce the images, which is not just like copying the pictures, depends upon the spirit, not the form, only absorbing the essence of the original, so the translators are free in this aspect. As far as the rhyme and rhythm are concerned, the translators should reproduce them creatively and be free from the traditional requirements, as different languages have different patterns of rhyme and rhythm, therefore, it does not matter to make the translations rhymed or unrhymed, decomposed or not. Nevertheless, it is not so free for translators to concern themselves with the reconstruction of the length and stress of the syllables. If one adopts the free method, when unsuitable, he is, to some extent, too slack, and his work can not be called translation; if he does not employ the free method, when necessary, he is too conservative, and his translation will have no elegance. (WENG Xian-liang 1985: preface)

From this statement, we can understand WENG Xian-liang's purpose on the translation of Chinese poetry and the translation method he likes to employ. As for WENG Xian-liang's translation method, QIU Ke-an (裘克安) remarks:

WENG Xian-liang converted Chinese poems into English prose, focusing on the reproduction of the poetic feelings and conception. He did not rigidly adhere to the word-for-word translation, and paid no heed to the length and order of the sentences. He occasionally generalized the concrete nouns. The advantage of this kind of translation method is conducive to getting the poetic conceptions understood directly by the foreigners, without the interference of special Chinese things or allusions. (WENG Xian-liang 1985: 107)

In the article of "True Coloring and False Complexion—Random Remarks on English Translation of Chinese Poetry", WENG Xian-liang argues that we should preserve the special Chinese poetic feelings when translating classical Chinese poems. If we employ the occidentalizing method, the true color of the original poems will be lost completely, so this kind of translation is not a real translation. He also pointed out that to seek similarity in form would cause false complexion, but to seek spirit out of form could preserve true color.

Some critics argue that WENG Xian-liang's translations are too free. But as a matter of fact, to reproduce the meaning of images constitutes his purpose of translation. It is the spirit not the form that he pursued during the translation. He always tried his best to get the correct sense behind the images. In order to reproduce the sense of the images, he even took the method of explanation, translating poems into prose.

As for the translation of the images, some think we should preserve the forms while others do not think so. Eugene A. Nida says:

if a close, formal translation is likely to result in a misunderstanding, certain changes must be introduced into the text of the translation or the literal translation may be retained and footnote explaining the likely misunderstanding must be added. (Eugene A. Nida 2000:125).

V. CONCLUSION

A poem may have different translations, as different translators may have different purposes in translating, and each translation may be a good poem. A translator should be able to justify their choice of a particular purpose in a given translational situation. The purpose of a particular translation task may require different translation techniques. Any poem is just an offer of information from which each translator selects the items they find important. The art of poetry translation is an art of choice. A good translator should know what to choose, what to omit, and how to strike a balance between loss and gains.

In this paper, I mainly talk about Ezra Pound, WENG Xian-liang and XU Yuan-chong in terms of their respective purposes and their influence on the translation of classical Chinese poetry. Ezra Pound chose to reproduce the juxtaposition of images; WENG Xian-liang chose to reproduce the meaning of images; XU Yuan-chong chose to reproduce the poetic beauties in sense, sound and form. In order to realize these purposes, they adopted different translation methods. It is wise for us to learn from the various strong points of different translation methods. We should have a clear purpose in mind before we actually do the translating.

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Cohesive Device Analysis in Humor

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Abstract—Humor is popular among us. While we are familiar with humor in our daily conversation, this paper studies the humor in cohesive devices. Humor produced by speakers can arouse the audience to respond with special effect. Therefore in humor a lot of cohesive devices are employed.

Index Terms—cohesive device, humor, cohesion, cultural background

I. INTRODUCTION

As we all know, humor is a taste of knowingness about life. Understanding humor and analyzing humor with cohesion is new to most of us. Cohesion is the network of lexical, grammatical, and other relations which provide links between various parts of a text¹. Humour is a text which can stimulate special emotion of listeners or readers. The theoretical terms for the linguistics resources which link one part of a text with another are what Halliday and Hasan regard as; reference, substitution and ellipsis, conjunction, and lexical cohesion² (Halliday and Hasan, 1985: 48).

Humour is a dynamic system of elements and colligations in the process of creating and experiencing positive sentimental polarity through secondary, emotional and artistic colligations, mainly in the area of interpersonal relationships, generally between a human being and his environment.

II. IMPLICATION OF HUMOR

A. Various Definitions of Humor

“The best definition of humor is: Humor may be defined as the kindly contemplation of the incongruities of life, and the artistic expression thereof. I think this is the best because I wrote it myself.” -Stephen B. Leacock

“Quality of being funny” (amusing, comical)—Collins English Dictionary

“Humor is communication (written, verbal, drawn or otherwise displayed) including teasing, jokes, witticisms, satire, sarcasm, cartoons, puns, clowning, which induces (or is intended to induce) amusement, with or without laughing or smiling.”

B. Function of Humor

Origin of the word “humor”: Latin: “humorem: which means moisture. When the flow of the four Hypocratean humors (phlegm, blood, choler and bile) was normal, a person was said to be “in good humor”

Anyway the humor brings us happiness and health in the following aspects:

Lifts our spirits and energy level

Replenishes us from compassion fatigue

A perfect antidote for stress:

Stimulates the immune system, offsetting the immunosuppressive effects of stress

Helps to avoid burnout

Can be an empowerment tool

Gives us a different perspective on our problems, and with an attitude of detachment, we feel a sense of self-protection and control in our environment.

“If you can laugh at it, you can survive it.”

– Bill Cosby

Integrates and balances activity in both hemispheres of the brain, as it involves the whole brain.

A sense of humor is a natural human attribute that is evinced in various ways, mainly as an aptitude for:

a) perceiving, understanding and reacting to humor that exists or just originates outside of us without our active participation

b) creating humor, showing and realizing original creative activity that may or may not have professional character

c) accepting humor targeted against ourselves and reacting to it with adequate humour or understanding, without being injured

d) addressing and giving humor targeted against someone else which is a reciprocal value of an ability to accept humor but demands some bold character differences

So from above-mentioned, we should first understand the humor and then we can appreciate the humor and make a

good use of the humor. For example,

A woman imperiously demanded a colonel's commission for her son. "Sir," she told Lincoln, "My grandfather fought at Lexington, my father fought at New Orleans, and my husband was killed at Monterey." "I guess, madam," said Lincoln, "your family has done enough for the country. It's time to give somebody else a chance." Lincoln's words are humorous and his words contain funny and praise. Humorous language not only displays the language skills but also contains cohesive devices in humor.

III. COHESIVE DEVICES IN HUMOR

The concept of cohesion is a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text.

A. Various Devices

Cohesion occurs where the interpretation of some element in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text, meanwhile, cohesion is part of the system of a language. The potential for cohesion lies in the systematic resources of reference, ellipsis and so on that are built into the language itself. The actualization of cohesion in any given instance, however, depends not merely on the selection of some option from within these resources, but also on the presence of some other element which resolves the presupposition that this sets up.

a) Reference is very important and useful in humor.

Reference is regarded by Halliday and Hasan as:

. . . the specific nature of the information that is signalled for retrieval. In the case of reference the information to be retrieved is the referential meaning, the identity of the particular thing or class of things that is being referred to; and the cohesion lies in the continuity of reference, whereby the same thing enters into the discourse a second time. Signals for retrieval in a text may consist of personal pronouns, deictics, and comparatives⁴ (Caldas-Coulthard, 2000b: 5). These signals can refer to the context of the situation (exophorically) or entities mentioned within a text (endophorically)⁵ (Eggins, 1994). For example,

A: who is that talkative woman over there?

B: my wife.

C: it's my mistake.

D: no, it's mine.

The personal reference offered us humorous meaning and avoid pointing the person directly.

Another example,

The man in the prison asked a new comer why he was sent there. The new comer answered, "I am out of luck, I think. A few days ago I was walking in the street when I saw a piece of dirty rope. I thought nobody wanted it so I picked it up and took it home." "But it is not against the law to pick up a piece of rope and take home!" "I told you I had bad luck, didn't notice there was an ox at the other end of that rope."

Maybe the other end of the rope is too long to be seen or this is a wonderful excuse!

b) Substitution is often used in humor.

Substitution is a relation in the wording rather than in the meaning. It has been emphasized already that the classification of cohesive relations into different types should not be seen as implying a rigid division into watertight compartments. Substitute is a sort of counter which is used in place of the repetition of a particular item. For example,

Customer: Waiter, my lobster is without a claw. How is that?

Waiter: Well, sir, they are so fresh that they fight with each other in the kitchen.

Customer: Take this one away, and bring me one of the winners.

The first *one* refers to the lobster without claw; the second *one* means the lobster with claw. Whereas in reference there is no implication that the presupposed item could itself have figured in the text, and in many instances we know it could not have done, this is implied in the case of substitution.

Since substitution is a grammatical relation, a relation in the wording rather than in the meaning, the different types of substitution are defined grammatically rather than semantically. The criterion is the grammatical function of the substitute item. In English, the substitute may function as a noun, as a verb, or as a clause.

c) Ellipsis usually takes place in humor.

We often regard the ellipsis as the zero of substitution. When we talk of ellipsis, we are not referring to any and every instance in which there is some information that the speaker has to supply from his own evidence. That would apply to practically every sentence that is ever spoken or written, and would be of no help in explaining the nature of a text. We are referring specifically to sentences, clauses, etc whose structure is such as to presuppose some preceding item, which then serves as the source of the missing information. An elliptical item is one which, as it were, leaves specific structural slots to be filled from elsewhere. This is exactly the same as presupposition by substitution, except that in substitution an explicit 'counter' is used, eg: one or do, as place-marker for what is presupposed, whereas in ellipsis nothing is inserted into the slot. That is why we say that ellipsis can be regarded as substitution by zero. For example,

'and how many hours a day did you do lessons?' said Alice, in a hurry to change the subject.

'ten hours the first day,' said the Mock Turtle: 'nine the next, and so on.'

The nominal group *nine* is presupposing, meaning nine hours, and so is the next, meaning the next day. The two clauses *nine the next* and *ten hours the first day* are also both presupposing, representing we did lessons ten hours the first day, etc. For example,

When the man and his wife returned to their seats in the dark auditorium after intermission he asked the fellow seated on the aisle, "Did someone step on your foot a little while ago?"

"Yes, you did," he replied, expecting an apology.

"Ok, honey," the man said to his wife, "this is our row."

Another example:

A math teacher had been teaching his class all about fractions for the past week, and now he wanted to find out how much they had been able to remember, so he asked one of the boys in class, "If I cut a piece of meat into two pieces, what would I get?"

"Halves," answered the student at once.

"Good," said the teacher. "And if I cut each piece in half again?"

"Fourths," answered the next student.

"Eighths," answered Robert.

"Yes," said the teacher, nodding to the next boy. "And again?"

"Sixteenths, sir", was the answer.

"Good," said the teacher. "And once more, Lisa?"

"Thirty-seconds," answered Lisa after thinking for a few seconds.

"Yes, that's right. And again?" the teacher continued.

"Hamburger meat," answered the last student, who thought that all of these questions were becoming a little silly.

Many sentences in this humorous conversation are condensed to a word or a phrase, which doesn't harm the meaning and funny in the conversation.

d) Inference in humor is the most important link for us to understand and get across the meaning.

In humor much of the data presented is of the type that has generally been treated as requiring inferences on the reader's part to arrive at an interpretation. The rather general notion of inference appealed to is used to describe that process which the reader (hearer) must go through to get from the literal meaning of what is written (or said) to what the writer (speaker) intended to convey. For example, the general view of the interpretation of an utterance such as the following example—used to convey an indirect request—is that the hearer works from the literal meaning to a meaning like via inferences of what the speaker intended to convey. The following is a good illustration.

A man finds a bottle on the beach. He uncorks it and releases a genie. "Than you, and now you get three wishes because you feed me," said the genie. "Great", the man replies. "First, I want one million dollars." Poof! There is flash and a paper with Swiss bank account numbers appears in the man's hand. "Next, I want a Ferrari car." Poof! Another flash, and a new red Ferrari car is parked next to the man. "Finally," says the man, "I want to be irresistible to women." Poof! There is another blinding flash, and the man turns into a box of chocolates.

After reading the humorous story, you may ask why the genie changed the man who saved him into a box of chocolates. In fact, inference plays an important role in the story. Chocolate is popular and irresistible among the women, as we know, the man want to be irresistible and popular. So the genie understood the meaning from the man according to normal inference of natural law. In the process of inference, the cultural background and customs and habits should be essential to understand the humor. The information in the story can be seen, in formal terms, as missing link which is required to make an explicit connection between the man's requirement and the genie's offer. It is possible to think of an inference as a process of filling in the missing links between two unrelated things. Indeed, there are many examples in the literature concerning definite descriptions which we could treat in terms of the 'missing link' phenomenon.

Sanford & Garrod's proposal that automatic connections are made between elements in a text via pre-existing knowledge representations could be used as a basis for deciding which missing links are, and which are not, likely to be inferences. For example,

During World War Two, a lot of young women in Britain were in the army. Joan Phillips was one of them. She worked in a big camp, and of course met a lot of men, officers and soldiers. One evening she met Captain Humphreys at a dance. He said to her, 'I'm going abroad tomorrow, but I'd be very happy if we could write to each other.' Joan agreed, and they wrote for several months. Then his letters stopped, but she received one from another officer, telling her that he had been wounded and was in a certain army hospital in England. Joan went there and said to the matron, 'I've come to visit Captain Humphreys.' 'Only relatives are allowed to visit patients here.' The matron said. "Oh, that's all right". answered Joan. "I'm his sister." "I'm very pleased to meet you." The matron said. "I'm his mother!"

The idea of 'automatic connections' can also be usefully applied to an aspect of text understanding which has been discussed in terms of 'informational inferences'. The mother in the story should know how many children she has, so the girl's white lie is obvious.

e) Polysemy and homonymy are the triggers leading to the humor.

Now let's look at the example in the following.

A man approaches a pretty girl and says to her "May I hold your hand?" The girl replies "It is not heavy. I can hold it myself!"

How clever the girl is! The refusal is reasonable and humorous, which embarrassed the man. The word *hold* has more than one meaning. It can be understood *catch* or *carry*.

What is the correct definition of polysemy?

I don't quite understand what "words with several different, yet related meanings" is all about...which takes place usually in our daily life.

Polysemy means 'multiple meanings'. A knife that has been honed is *sharp*. A mind that has been trained to think through things and be incisive and not muddled is also said to be "sharp". A person who speaks incisively, directly, and abruptly is "sharp tongued". A word then is polysemous if it has two or more extended meanings whose extensions differ somewhat but which clearly share a common semantic core.

A better word for *homonymy* is *homophony*. Homophonous words have identical sounds but entirely different meanings, not sharing a core of the same meaning. English *meat* and *meet* are homophonous. English *bank* the side of a river and *bank* where you keep and /or borrow money are examples of homophony or homonymy. For example, *I go to the bank*. Without context we don't know the exact meaning *I go to the bank of river* or *I go to the bank for drawing money*.

B. Ambiguity Often Takes Place in Humor.

When someone fails to understand the meaning of a word in context, then the word is being used ambiguously. Words are not ambiguous because they are polysemes, homographs, or homophones. For example *bow* (ba), as a polyseme, can mean a head gesture, submission, crushing, or ushering in. Normally, in context, one's intention when using this word is quite unambiguous. Even more clearly, when speech is involved, the distinction between *bow* (bau) to gesture, and *bow* (bo) -- as in rainbow or bow and arrow -- is well understood. Thus ambiguity need not arise just because words are homonyms or polysemes.

IV. CONCLUSION

Cohesive device is often used in our daily life and all kinds of articles which bring us into different context and different understanding. Last, I would like to point out that in much, even most, humor, there are likely to be several lines of tension-building and tension-relief operating simultaneously and consequentially. A simple joke, for example, may include several incongruities, poke fun at "adult" social conventions, play with linguistic conventions and double-meanings, introduce taboo sexual topics, toy with socially unacceptable aggressiveness, establish a degree of superiority, be told by someone taking the comic role, and reveal universals of human nature all at the same time. Add such "external" factors as setting, mood, contagion, etc., and analysis becomes even more challenging. Humor reminds me of cooking, in that we have been doing it so long that even a "simple" dish involves many ingredients and complex preparations.

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Cultural Turn of Translation Studies and Its Future Development

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Abstract—The cultural turn in 1990s of translation studies is characterized by distinct cultural awareness and deconstructionist academic thought. The paper analyses its characteristics and restrictions, and its future paradigm development in order to have a better understanding of translation studies.

Index Terms—cultural turn, future development, translation studies

I. INTRODUCTION

The School of Translation Studies has always focused on the study translation issues from cultural perspective, with their own distinctive cultural awareness. Since the term cultural turn of Translation Studies proposed by Snell-Hornby was advocated by Bassnett and Lefevere in the anthology of “translation, history and culture” compiled in 1990, the school of Translation Studies began to tackle translation problems from their different cultural perspectives and formed different theories of translation studies. The famous translation theorist Snell-Hornby in “Translation Studies: An Integrated Approach” enthusiastically describes a culture-oriented translation theory and points out that translation is a cross-cultural communication activities; Susan Bassnett and André Lefevere introduces many new concepts, including “history”, “function” and “Rewriting” in Translation Studies and claims that translation should adapt to cultural requirements; André Lefevere’s theory of “patronage, poetics and ideology” investigates translation by putting literary system into the larger social and cultural context to analyse the constraints on the translation mechanism and norms that translators abide by describing different translation phenomenon. The translation studies is intensified by the subsequent feminist translation studies which purport to construct the feminist discourse and the postcolonial translation studies which take the cultural hegemony and cultural identity as its object. All of these approaches of translation studies don’t treat translation as static, but a cultural transmission activity constrained by the outer factors, which extremely widen the horizon of translation studies to promote its academic growth. Therefore, it is necessary to analyse the causes, effects, its advantages and limitations in order to have a clear understanding of translation studies.

II. CULTURAL TURN IN TRANSLATION STUDIES

A. *The Related Causes*

Translation Studies is an empirical, synthetic discipline, taking the translation process and translation products as its study object with the distinct characteristic of integrating the study of related disciplines of linguistic, literature, cultural history, philosophy and anthropology, etc. (Bassnett, 1991) The open and interdisciplinary nature of Translation Studies determines the academic integration with the cultural study, whose object covers the political science, history, media studies, literature and cultural theories and other related disciplines. The interdisciplinary nature of cultural study shows its impact on human disciplines which extends to its subdiscipline of Translation Studies. In the aspect of research method, the School of Translation Studies is not restricted to the use of traditional linguistic research model, on the contrary, it puts the study object into the wider social and historical context to study the constraints placed on the translators and the norms that translators abide by in their translation activities. The current academic research conducted from the deconstructionist perspective popular in translation studies and cultural studies make their study object closer to each other, leading to their final integration.

The scholars from the School of Translation Studies acquires a distinct cultural awareness since the beginning of their research in this area. For example, James Holmes claims that the study of poetry characteristics are not an issue of linguistics, but of literature and social cultures when he talks about the diachronic elements in poetry translation. Susan Bassnett makes a detailed explanation about one of the four areas of translation studies, i.e. translation in the target culture. Snell-Hornby regards translation as a cross-cultural communication and language is a closely-related part of culture in his work *Translation Studies: An Integrated Approach*. The Polysystem theory proposed by Even-Zohar investigated the role played by translated literature with the wider social system of culture. Toury analyses the various norms influencing translation activities within the theoretical framework of polysystem, from the perspective of operational norms, the translator’s decision is restricted by the position of translated literature within the target cultural polysystem (Gentzler, 2001). Later on, André Lefevere, Lambert and Theo Hermans studies translation purely from the

cultural perspective to investigate the external factors influencing the translator's decision and the role of translated works within the target culture, all the researches mentioned above contributed to the cultural turn of translation studies.

B. *The Cultural Turn of Translation Studies*

Susan Bassnett and André Lefevere as the advocate of cultural turn of translation studies plays a leading role in the novel research paradigm, together with the theory of "patronage, poetics and ideology" proposed by André Lefevere, it contributes greatly to the theoretical development of translation studies from the cultural perspective. Within this paradigm, translation is regarded as rewriting which can introduce new concepts, genres, techniques and motifs, etc. as explained in the famous book *Translation, Rewriting and the Manipulation of Literary Fame*. Therefore, the history of translation is one of literary innovation and one of shaping one culture by another. André Lefevere claims that literary system is a cultural activity which is constrained by dual mechanism which consists of the professionals coming from the inner cultural system like critics, reviewers, teachers and translators themselves; the patronage outside the literary system which includes the powers that can further or hinder the reading, writing, and rewriting of literature, by patronage, Lefevere means "any kind of force that can be influential in encouraging and propagating, but also in discouraging, censoring and destroying works of literature." (Gentzler, 2004) the patronage is referred to as differentiated or undifferentiated. The third factor is the dominant poetics including the literary devices and the concept of the role of literature. André Lefevere makes the claim on the action between poetics, ideology and patronage in translation that "on every level of translation process, it can be shown that, if linguistic consideration enters into conflict with consideration of an ideological and/or poetological nature, the latter tend to win out." (1993:39) This approach is intensified by the following feminist and postcolonial translation studies in 1990s, with the former beginning to examine the social-cultural processes that determined woman's inferior status in society and then to shift focus to examinations of the ways language itself is a means by which women have been relegated to an inferior status, silencing their artistic expression in literary works. The feminists see a parallel between the status of translation and that of women who were always repressed in their society and literary works. Therefore, feminist approach to translation studies began to identify and criticize the concepts that relegates women and translation to the bottom of social and literary ladder, and examine the processes through which translation sustains the gender construct. The approach taken to address the issue is through reevaluation of translations, interventionist methods, interrogation of gender terms and linguistic constructions, etc. to address the social stereotypes embedded in the linguistic forms of literary works.

The postcolonial approach to translation studies with Spivak, Niranjana, Susan Bassnett and Trivedi as the advocate began to analyse the asymmetrical power relations in the postcolonial context. The linking of colonization and translation is accompanied by the argument that translation has played an active role in the colonization process and in propagating an ideologically motivated image of the colonized peoples. Niranjana in her book *Sitting Translation* discusses the inequalities between languages, cultural domination and manipulative power of translation which sheds light on the role of translation in establishing representation of the colonial subject with the post-colonial context. According to them, translation has long been a site for perpetuating the unequal power relations among peoples, races and languages. The different approaches within the cultural perspectives widen the scope of translation studies and propelled it to a higher status and prosper in 1990s.

C. *Comment on Cultural Turn of Translation Studies*

Cultural Turn in Translation Studies as an external study results from the development of western academic thinking trend, and it reveals its nature as a cultural activity and widen its research scope to deviate the static linguistic analysis by comparing original work and translated works, giving a true picture of the translation activity which took place in their special spatial-temporal context. The study of translation activity from the cultural perspective can comprehensively examine the external factors and function and influence of translation in the target literary system. However, there is trend of regarding the cultural approach of translation studies as the whole while overlooking the linguistic analysis when it widens its study scope to incorporate external factors by surpassing the linguistic approach. In fact, the analysis of the cultural factors influencing translation activity must be based on the translated works, i.e. the linguistic aspect which is regarded as a basis, just as the new version proposed that "Translation is a translanguaging and cross-cultural communicative activity by taking linguistic transformation as the basic means and meaning recreation as the basic task." (Xu Jun, 2003) the above definition clearly shows that the analysis of translated works from any perspective must not be divorced from the text itself of literary works, the widening scope which can reveal the nature of translation more accurately cannot deny the linguistic aspect of translation, i.e. inner study, especially the research on the psychology of translators, the decisions made by them when facing difficult text, their translation competence and its constituents and interaction to raise the competence to a higher level, all these aspects predicates on the integration of the different approaches to translation studies to complement instead of contradicting each other, to take an equal-balanced approach by combining them to give impetus to translation studies, for which Snell-Hornby's approach is a thought provoking attempt.

III. ANALYSIS OF TRANSLATION PARADIGMS

A. *Traditional Translation Paradigm*

“Science is not the simple accumulation of facts, theory and methods, or its development of accumulation of knowledge but a continuous progressive progress of paradigm transformation.”(Wu Xiaoying, 2000) Paradigm is not only the prerequisite of scientific research, but the marker of scientific maturity. The development of translation studies brings forth the evolution of paradigms which provide the theoretical assumption, research model, research method and judging criteria, etc. the old paradigm is always replaced by the new ones, which consequently prompts the development of translation studies to establish itself as an independent discipline. The translation studies in China and abroad can be generally divided into three phases: philological paradigm, structuralist paradigm and deconstructionist paradigm(Lv Jun,2001) The traditional translation studies before 1950s can be classified into the philological paradigm because there was no systematic analysis of translation theory and it only talked about the concrete translation techniques and abstract translation principles. The translation theories were characterized by impressionistic, subjective and asystematic comment which focused on translator’s enlightenment and understanding, their personal experiences. The following structuralist theory emphasized the analysis of text to examine the laws of linguistic transformation and the models for equivalent effects which put the translation study out of impressionistic stranglehold. At the same time, it was only concerned with the inner structure of text itself while neglecting the external factors influencing translation activities, the outlook of regarding translation as a close process brought translation study to an impasse. The translation studies from 1990s, especially after the cultural turn took the deconstruction as its theoretical basis and denounced the logocentrism to analyse the macro factors like socio-historical context, ideology, power discourse, etc. to widen greatly the scope of translation studies. Different multi-dimensional, multi-disciplinary approaches thrived in translation studies leading to a trend of cultural determinism in translation while overlooking the linguistic aspects and regarding the cultural studies as the whole, which turns the translation study upside down and is detrimental to its later development.

B. *The Future Development Trend*

It is imperative for us to have a better understanding of the current trends of translation studies and its future development trend to deal with the different approaches and give an accurate positioning of cultural studies. Translation is in essence a thinking process which takes place within the translator’s mind by taking the linguistic and cultural factors into consideration. Any description of translation or stipulation of translation principles must at last be traced to the translator’s behavior, which brings the transformation of source text into the target text. The infinite widening of cultural studies of translation studies can make the analysis empty and deprive its essence. The future development requires the combination of different approaches and at the same time all the analysis must be focused on the translator’s translation process. The reductionist approach is different from the traditional translation studies which focus on the text and writers, it focuses on the translator’s behavior, the inner process of translation, which requires the knowledge of computer science, cognitive linguistics, psycho-linguistics and corpus linguistics, etc. Translator’s translation competence needs to be convincingly analysed so as to promote the training of translators and give an explanation of translation behavior which is influenced by the internal and external factors. “We must be able to explain (a translation) and its mechanism of thinking. The current translation teaching has been following a procedure which is established on the incomplete, even wrong understanding of translation concept.”(Lin Kenan:2000) The accurate understanding of translator’s thinking mechanism can further promote the development of computer-aided translation based on corpus, which provides important resources for comparative translation studies, lexicography and translator training, etc consequently the combination of cultural approach with linguistic approach which focus on translator’s behavior will bring new breakthrough for translation studies in the future.

IV. CONCLUSION

Cultural Turn in Translation Studies reveals cultural attributes of translation and widens the its research scope. However, it overlooks the linguistic aspects and regards the external study as the whole of translation studies, which tend to make the translation study culture-determined and become a means of cultural analysis by turning the focus upside down. The future paradigm requires a better understanding of the inner relations between the different approaches to integrate them into a coherent whole and focus on the translator’s behavior to better understand the nature of translation.

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Lexical Cohesion in Oral English

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Abstract—Based on Halliday’s cohesion theory, this study intends to explore the relationship between lexical cohesion and oral English quality. The author makes comparisons between High Quality Discourses (HQDs) and Low Quality Discourses (LQDs) from the perspective of lexical cohesion. Quantitative and qualitative analyses are used to study the different distribution and failures of cohesive devices in these two groups of discourses.

Index Terms—cohesion, lexical cohesion, oral English

I. INTRODUCTION

As a basic means of communication, oral English proves to be the hardest skill to acquire. The traditional oral language teaching always focuses on the phonology, lexis and syntax level. However, the lexical cohesive failures of college students in discourse level are given little concern. On the current, domestic and international studies on lexical cohesion are mainly confined in written texts, and there is little research on the lexical cohesion in oral discourses. Domestically, Zhang Delu (2006: 1) makes a survey on the cohesion mechanism of the oral discourses of college students, and proposes corresponding teaching strategies and methods. This study intends to explore the relationship between lexical cohesion and oral English quality through data analysis.

II. COHESION AND LEXICAL COHESION

Cohesion was coined by Halliday in 1964. Cohesion occurs when the interpretation of one element is dependent upon another one in the text. Cohesion plays a special role in the creation of text because it can provide continuity that exists between one part of a text and another. And readers or listeners can rely on the continuity provided by cohesion to fill in the missing information, which are not present in the text but are necessary to its interpretation. Halliday points out repeatedly in his book the fact that it is the underlying semantic relation that actual has the cohesive power rather than the particular cohesive marker (1976:229). Nevertheless, he insists that it is the presence of the cohesive markers that constitute the texture.

Lexical cohesion is the most advanced cohesive means and thus the most difficult one to grasp. According to Halliday & Hasan (2001:287), “lexical cohesion is a cover term for the cohesion that results from the co-occurrence of lexical items that are in some way or other typically associated with one another, because they tend to co-occur in similar environment”. The cohesive effect of lexical cohesion is achieved when two or more lexical items within a sentence or across sentence boundaries are associated with each other. The association may be one of related or equivalent meaning or may be one of contrast or may be one of co-occurrence.

Since the present study is a descriptive analysis of the different use of lexical cohesion between HQDs and LQDs, a working taxonomy of lexical cohesion should be suggested first. Lexical cohesion in this paper, mainly based on the taxonomy of Halliday and Hasan, is subdivided into six types: 1) Repetition 2) Synonymy 3) Antonymy 4) Superordinate 5) General noun 6) Collocation. This paper focuses on lexical cohesion across sentence boundaries, while that within a sentence is not explored.

III. RESEARCH DESIGN

A. Objectives

- 1) What are the differences between HQDs and LQDs in respect of lexical cohesion?
- 2) What is the relationship between lexical cohesion and oral discourse quality?
- 3) What are the typical cohesive failures of English-major students?

B. Samples

This study selects 10 samples among 118 pieces sound recordings of final oral examination of second year English-major students in Qingdao University of Science and Technology. These samples are divided into two groups: five student discourses with higher quality and five ones with lower quality. The time allowed for the oral discourse was five minutes, and their speaking activity happened in an examination situation without the help of dictionaries and other reference books. We may well assume that these students have demonstrated their full competence in oral English in order to get a higher score.

IV. RESULTS AND DISCUSSION

A. Quantitative Analysis

TABLE 1
MEAN TIES PER SENTENCE

Types of samples Lexical devices	HQDs (A)		LQDs (A)	
	F	%	F	%
Repetition	68.6	68.78%	53.8	73.1%
Synonymy	4.2	4.54%	4.2	5.64%
Antonymy	1	1.2%	1.8	2.76%
Superordinate	2.8	2.9%	3.6	3.78 %
General nouns	12.8	11.86%	6.6	9.14%
Collocation	6.6	7.96%	5.6	5.6%
Total lexical ties	96	100%	73.4	100%
Total number of sentences	42.8		40.4	
Mean ties per sentence	2.24		1.82	

Note: F = Average frequency of each lexical device
% = Average Percentage of each lexical device

1) By calculation, mean ties per sentence employed by HQDs and LQDs are 2.24 and 1.82 respectively, the mean ties per sentence employed by HQDs is higher, therefore, we can safely conclude that lexical cohesion is, to some degree, positively correlated with oral English quality.

2) Table 1 also demonstrates that among all the lexical subtypes employed by the two types of discourses, repetition is most frequently used, making up more than 68% of the total ties. Other kinds of lexical cohesion are rarely employed in these two discourses.

In order to gain a more comprehensive interpretation of lexical cohesion and its significance with Oral English quality, the author also provides a qualitative analysis of the tagging result.

B. Qualitative Analysis

A detailed description of the differences in using 6 types of cohesive devices will be illustrated respectively.

1 Repetition

In order to have a clearer interpretation of the difference, repetition in this study is divided into two parts: simple repetition and complex repetition. To avoid the difference of topic and length of the discourse sample, the author chose HQD5 and LQD3, which has the same topic: *part-time job* and similar length, as the research samples for this question.

TABLE 2
THE TAGGING RESULT OF SIMPLE REPETITION TERMS

Serial	HQD5	Repetition terms	Simple Repetition NO.	LQD3	Repetition terms	Simple Repetition NO.
1		part-time job	10		part-time job	10
2		think	10		think	8
3		college	10		college	7
4		spare time	5		time	3
5		money	5		spend	3
6		Study	5		task	2
7		get	4		balance	2
8		necessary	3		opinion	2
9		things	3		point	2
10		foreign language	2		pocket money	1
11		society	2		concentrate	1
12		playing	2		knowledge	1
13		waste	2		necessary	1
14		reason	2		important	1
15		important	2		school	1
16		life	2		relationship	1
17		looking	1		support	1
18		computer games	1		work	1
19		difficult	1		energy	1
20		fact	1			
21		university	1			
22		number	1			
23		opinion	1			
24		name	1			
25		well	1			
Total		25	78		19	49

Firstly, the tagging result of repetition shows that the lexical items concerning the topic are most frequently repeated. For example, *part-time job* and *college* are repeated most frequently. Generally speaking, repetition of topic words devotes to coherence of a text; for these words are just the point of each passage, so there is no doubt that they run through the whole text and have the highest frequency.

Secondly, it is also found that the simple repetition items employed by LQDs such as *task*, *balance*, *support*, *important*, *spend* and *energy* are loosely connected with each other in meaning, whereas those employed by HQDs such as *part-time job*, *spare time*, *money*, *society*, *college* and *university* are associated with each other tightly and semantically and thus can contribute to the consistence of developing one central topic.

TABLE 3
THE TAGGING RESULT OF COMPLEX REPETITION TERMS

Serial	HQD5 Repetition term	Complex Repetition NO.	LQD3 Repetition term	Complex Repetition NO.
1	job-jobs	16	Study-studies-studying	8
2	Students-student	15	Students-student	8
3	Take-taking	7	Take-taking	1
4	family-families	2		
5	Opinion-opinions	1		
6	earn-earning	4		
7	Spend-spending	2		
Total	6	47	3	17

As Table 3 shows, there is great difference in using complex repetition. HQDs show a good mastery of complex repetition. The use of complex repetition only reflects writers' syntactic knowledge. When students do not know what else to say, they often resort to restating what they have already said.

To sum up, Overuse of simple repetition and complex repetition may contribute nothing to textual coherence but piling up the already known information and eventually impairs writing quality for wordiness. In oral English, speaker should usually take care to avoid the clumsiness in discourses. One of the most important ways is to adopt other lexical cohesive devices which can add language variety to the discourse. Repetition of the same item should be avoided unless for clarity or intentional emphasis to achieve special rhetorical effect.

2 Synonymy, Antonymy and Superordinate

TABLE 4
THE TAGGING RESULT OF SYNONYMY TERMS

Serial	HQD4 Synonymy Terms	NO.	LQD2 Synonymy Terms	NO.
1	easier...relaxing	3	free...easier	1
2	harder...stressful...difficult	2	university...college	1
3	summary...conclude	1	learn...study	1
4	point...opinion	1	spare...free	1
5	give up...drop down	1	opinion...think	1
6	earn...gain	1		
Total	6	9	5	5

TABLE 5
THE TAGGING RESULT OF ANTONYMY TERMS

Serial	HQD3 Antonymy Terms	NO.	LQD5 Antonymy Terms	NO.
1	young...aged/old	2	old...young	1
Total	1	2	1	1

TABLE 6
THE TAGGING RESULT OF SUPERORDINATE TERMS

Serial	HQD3 Superordinate Terms	NO.	LQD5 Superordinate Terms	NO.
1	aged parents/old parents...aged /old people...young people...children	5	grandma...grandpa	4
Total	1	5	1	2

As Table 4, 5 and 6 display, there is little difference between HQDs and LQDs in use of synonymy, antonymy and superordinate. While effective use of synonymy, antonymy and superordinate is positively related to the quality of Oral English.

One important reason for it lies in students' limited vocabulary, which prevents them to express themselves with specific words. Only competent learners who have perfect commands of lexis could make their discourses colorful,

expressive as well as coherent, while poor speakers are incapable of using synonymy, antonymy and superordinate to achieve language variety.

Another important reason may be that students learn a word in isolation instead of building up a hierarchical network of the interconnected words. For example, when learning a word *body*, it should be related with other words like *head, hand, feet, eyes, mouth* and *face*. Only in this way, relevant words can be retrieved from the internal lexicon.

3 General Nouns

General nouns refer to those words such as people, place and thing, which are mostly vague in meaning and easy to learn. The proper use of general nouns will contribute to the coherence of a text, but the overuse of them will make the meaning of the text ambiguous.

TABLE 7
THE TAGGING RESULT OF GENERAL NOUNS TERMS

Serial	HQD4 General Nouns Terms	NO.	LQDs General Nouns Terms	NO.
1	do	2	do	3
2	thing	1	thing	1
Total	2	3	2	4

Table 7 shows general nouns are applied almost same in HQDs and LQDs. Here we combine data analysis to make a better understanding of general nouns employed by the two types of discourses.

The researcher finds that general nouns are more effectively used in HQDs. That is, competent student speakers know where a general noun should be used and where a more specific word should be used. For example, in HQD1:

(4-3) and I think the spare time is too difficult to spend for me; I just don't know what I should do in my spare time.

In the above sentence, the word *do* is a general noun. Relying on context, readers can easily infer that it refers to *spend spare time*, this simple language can be interpreted easily and smoothly in the discourse.

Conversely, it is found that general nouns are often overused in LQDs. Incompetent students tend to use general words when they have trouble in expressing more concrete or exact meanings or when they try to avoid making mistakes. For example in LQD 2:

(4-4) But I think because the college provides less class everyday, it provides our students more time to do their own business and take activities. Also, they can do their interesting things.

In the above example, the word *things* is a general noun. Relying on context, the listeners can hardly infer that the word *things* refers to *business or activities*, also this interpreting process may annoy listeners. Anyway, the overuse of general noun will impair oral English quality for the vague meaning it conveys. And a better solution is by means of more specific words, which can help speakers to transfer their viewpoints to readers more exactly and explicitly.

4 Collocation

Collocation is an important tool to make parts of a text bind together. A collocation might not be limited to a pair of words. It is very common to build up lexical relations by using long cohesive chains throughout the whole text. Generally speaking, the longer a collocation chain is, the stronger the cohesive effect is achieved, because longer collocation chain can devote to the expansion of a topic. Therefore, collocation plays a crucial role in developing one's viewpoint intensely and acts as a thread of the text.

TABLE 8
THE TAGGING RESULT OF COLLOCATION TERMS

Serial	HQD4 Collocation Terms	NO.	LQD2 Collocation Terms	NO.
1	Old parents...parents...children...family...care...love...home	6	Examinations...college...fewer examinations...students...class	4
2	Students...school...classes...studying...college	4	college...less class...students...more time...activities...teachers	5
3	part-time job...money...experience	2		
Total	3	12	2	9

Table 8 clearly demonstrates that HQDs differ from LQDs in using collocation qualitatively. The former group makes a better use of collocations and tends to use more words with greater variety and complexity to produce longer collocation chains than the latter one.

The co-occurrence of related items in the same passage devotes to the consistency in topic and provides texture as well. Conversely, collocations in LQDs are rarely used, even when used, show a lack of accuracy.

5 Major Findings

By analysis of 10 discourses of English major students from Qingdao University of Science and Technology, the author explores the relationship between lexical cohesion and oral English quality, and the major findings of this research include:

1) Lexical cohesion are related to oral English quality. The above analysis of the tagging result clearly displays that HQDs differ from LQDs both quantitatively and qualitatively in using lexical cohesion. According to the mean ties per

sentence employed by the two groups of discourses, we can conclude that the higher the quality of the discourse is, the more cohesive ties are employed.

2) Frequency counts of collocation prove positive evidence to correlate with speaking quality. There is a significant difference between HQDs and LQDs in their collocation competence. Compared with LQDs, HQDs displays greater variety in their choices and the production of collocations in speaking.

3) Although there is no significant difference in using general nouns between HQDs and LQDs, HQDs can use general nouns with more accuracy and complexity.

4) The main cohesive device used by HQDs and LQDs is repetition, while other devices are rarely employed in their oral English. Due to the limitation of vocabulary and the fear to make mistakes, both HQDs and LQDs tend to overuse repetition and general nouns, and the employment of synonymy, antonymy and superordinate is too far from satisfactory.

The author concludes that English major students should improve their use of cohesive devices to make coherent and tightly organized oral discourses. The author also finds that the overuse of repetition and general nouns is a common phenomenon in their oral English, and the use of other types of lexical devices is far from satisfactory. Finally, the study of lexical chain, lexical density, lexical length, lexical interaction and their relationship with oral English quality should deserve more attention in the future research to gain a more comprehensive interpretation of lexical cohesion and oral English quality.

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(Contents Continued from Back Cover)

Cohesive Device Analysis in Humor <i>Wei Liu</i>	90
Cultural Turn of Translation Studies and Its Future Development <i>Lisheng Liu</i>	94
Lexical Cohesion in Oral English <i>ShuXuan Wu</i>	97
