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Phonotactic Parameters of Final Consonant Clusters in Iraqi Arabic and Kuwaiti Arabic: Some Contrastive Points

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Abstract—The present paper throws light on the field of phonotactics in which the treatment of final consonant clusters of Iraqi Arabic and Kuwaiti Arabic are investigated in order to trace the contrastive points of the two. It has been investigated that at the phonological level, differences are seen in phonological contrasts between forms purely on the basis of sound unit distributions. However, the contrasting features are not confirmed to one segment of the form, but, in some contexts, concern the syllabification of the whole form or part of it.

Index Terms—Iraqi Arabic, Kuwaiti Arabic, consonant clusters, anaptyctic vowels, syllabification, phonotactics

I. INTRODUCTION

Setting a comparison of the dialects of Arab Gulf with those of the outer Arab Peninsula, namely Kuwaiti Arabic and Iraqi one, reveals a marked generalization. However, it has been observed that the process of linguistic contrast produces a somewhat idiosyncratic phonological system. There are more features distinguishing some dialects from the various neighboring ones than there are distinguishing dialects from each other. Non-reductional as they are, these features may continue mergers of distinct items. Moreover, they can, in most cases, be characterized as analogical in nature, i.e. resulting from the phonological ‘pressure’ within the language or variety, and this, in turn, leads to a substantial increase in complexity.

At the phonological level, differences are seen in phonological contrasts between forms purely on the basis of sound unit distributions. Nevertheless, the contrasting features are not confirmed to one segment of the form, but, in some contexts, concern the syllabification of the whole form or part of it. It has been found that the statement of the clinal contrast of Iraqi Arabic and Kuwaiti one is facilitated by some sort of defining the phonological structures in terms of morphology. This is attributed to the fact that certain consonant clusters are possible with particular morphological structures.

The present treatise effort is based chiefly on the field of phonotactics in which the treatment of final consonant clusters of Iraqi Arabic and Kuwaiti Arabic are investigated in order to trace the contrastive points of the two. In attempt to meet the highest standards of objectivity and reliability, The study depends on recording the speech of informants of the two dialects. The recordings take the form of two phonemically transcribed texts with their full translation as illustrated in Appendix (1) and Appendix (2).

II. CONSONANT CLUSTERS: PHONOTACTIC GENERALIZATIONS

Analyzing the syllable structure of any language is of prime importance as to how restrictions can be worked out on the possible combinations of sound segments. Such an analysis, no doubt, contributes to know the types of clusters that are utilized to pinpoint areas, say, of pronunciation problems.

Phonologically, the syllable is viewed as a unit of great value according to which the distributions or possibilities of sequential occurrence of phonemes are to be established (Robins, 1964, p. 139). The phonological description of languages generally includes a description of the phonemes and the positions they occupy. Giving a viewpoint of the “texture” of syllable, Abercrombie (1967, p. 38) assumes that segments of the syllables, which are sequential of the complex succession of movement, can be obtained by decomposing the syllable. These 4 segments fall naturally into two groups, i. e. vowels and consonants.

Central to the account of the possible consonant combinations, phonotactics arises as a general term referring to those permitted strings of phonemes including clusters, sequences, distributional restrictions and admissible syllable patterns (Lass, 1984, p. 21). It represents the way in which phonemes combine together in a particular language. By general agreement, it is pointed out that the permitted phoneme sequences are much restricted and only a number of combinations that can be formed by combining phonemes in all possible ways occur. These phonotactic constraints vary considerably between languages in that it is possible to find languages with the same phonemes but diverge in the manner the phonemes are jointed together (McMahon, 2002, p. 55). Similarly, Carr (1993, p. 105) maintains that

“certain rules include, not only feature-changing rules, but also rules expressing both language-specific and universal restrictions”.

In their phonemic study of vowels and consonants, Cohen and McCarthy (1994, p. 52) reports that consonant phonemes can be arranged systematically on the account of the rules of distribution that govern their use. The rules are elicited by examining the actual occurrence of consonant phonemes in words. Besides, the distribution should include the relation that is drawn between a phoneme and the whole context where it occurs, and the relation drawn between a phoneme and a following or a preceding phoneme or phonemes.

On the same footing, languages differ as to the types of the syllable structure that they admit. The difference is mainly a matter of the extent to which different languages permit consonant clusters to occur at the beginning or end of syllable. For example, many varieties of Modern Standard Arabic admit no initial consonant clusters at all, but allow final clusters of two or three consonants. In some occasions, not only the number of consonants occurring initially and finally in syllables is always subservient to constraints imposed by the phonological structure of the language, but the particular sequences of consonants occurring in clusters are also limited (Catford, 2002, p. 208).

Treating consonant clusters from a different angle, Pulgram (1970, p. 93) believes that the very use of cluster should be manipulated for monosyllabic and occurring group of consonants, whether coda or onset, while sequence is used for those groups of consonants that are dissolvable through syllabification into coda and onset consisting of two clusters, of two consonants or of cluster and consonant. Different terms such as “para-cluster” or “para-sequence” are adopted to stand for a consonantal group that occurs and must be therefore accounted for in a syllabic analysis but whose status is questionable. On closer inspection, Pulgram (ibid.) draws the line of demarcation between these two terms, committing

a group which does not occur word-medially as a cluster even though word-medially it would be termed as sequence or whose occurrence is marginal and uncertain in structure is a para-cluster; a para-sequence is therefore a group which, upon syllabification, delivers one or two para-clusters.

In addition to para-cluster and para-sequence, Pulgram (ibid, p. 94) introduces further terms in dealing with consonant clusters and clustering in general. He points out that it is possible to use “quasi-cluster” and “quasi-sequence” to name groups that are structurally sounds, but do not occur as clusters or sequences, and in such a case, they cause structural, paradigmatic gaps. On the other hand, terms like “quasi-para-cluster” and “quasi-para-sequence” are also taken into account in relation to “groups that are both non-occurring and structurally non-sound, which means any group of consonant not fitting any of earlier classes” (ibid.).

Cruttenden (2007, p. 239) states that though plain, the general pattern of word-initial and word-final phoneme sequences poses certain problems. For instance, some sequences set word examples which are of rare occurrence. They are, strictly speaking, included in the statements of potential clusters. Others are either examples used in certain proper nouns or examples of recently imported foreign words. Moreover, the greater complexity of final consonant clusters is largely accounted for by the fact that some consonants frequently represent a suffixed morpheme. The statements of word-final clustering possibilities are not simplified by excluding suffixes. It is, however, simplified if suffixed consonants in question are treated as appendices or “extrametrical” to the basic syllable structure.

It has been observed that consonant clusters tend to have sound changes proceeding in the direction of “cluster reduction”. The cluster reduction as such is usually determined by certain rules, i.e. when the consonant adjacent to the vowel on either side is an approximant, it is more likely to be elided than the outer consonant (Hawkins, 1992, p. 269). As for final consonant clusters, the reduction is greater in comparison with initial ones as might be expected from their post-peak position. The cluster reduction may also arise as a result of compounding. Here, since both initial and final clusters are permitted and above all compounding is favored as word formation process, “we can expect the formation of some rather dense clusters, which will be subjected to reduction” (ibid.).

III. IRAQI ARABIC AND KUWAITI ARABIC: DIALECTS OF DEMOGRAPHIC VARIATIONS

Dialectological attempts have been made to relate the distribution of linguistic variants in the spoken Arabic of Iraq and Kuwait to certain geographical areas on the one hand and to certain demographically isolated groups on the other.

As far as Iraqi Arabic is concerned, the geographical areas are related to communication patterns of pre-automobile times and to some extent group around the main waterways of the area: the Tigris, Euphrates and Shatt al-Arab. The demographic groupings particularly involve what may be referred to as a degree of standardization and also a degree of contact with the nomad populations in the desert to the west of the Euphrates. It is true that in some cases, the social and regional groupings are coextensive. However, the distribution between the two is drawn to tackle the linguistic features correlating with demographic relevance in other areas of Iraq (Ingham, 1997, p. 27).

Iraqi Arabic represents the speech of the groups referred to in the local taxonomy *ṣarab* “nomadic population” and *ḥaḍar* “sedentary population”. Though the term *ḥaḍar* includes all urban population within Iraq and groups classed as *ṣarab* are in all cases rural, the two terms are not associated with urban/rural division. No universal criterion is set up for the usage of these terms throughout the area. It is, nevertheless, possible to sum up the main contrast which they imply. *Ḥaḍar* displays some sort of established settled population along rivers. The main towns of the area are situated within such areas whose population is also regarded as *ḥaḍar* by the rural inhabitants, though this system of

classification is not used among the town-people. *Ṣarab* shows the less stable population of the interior away from the river banks, many of whom are nomadic or semi-nomadic (ibid.).

Distinct from what has been stated above, Field (1980, p. 252) remarks that in Iraq, there seems to be more than one usage. In one place, the contrast follows the pattern in which riverside palm cultivators are compared with the rest including both nomads and those of more recent sedentarization. In the second place, the term *Ṣarab* is retained exclusively for the nomad population and *ḥaḍar* for the sedentary. Out of the above classification system are two groups, both of whom are traditionally nomadic. The first is *kwawla* or *kawliya*, people akin to the gypsies of Europe. They speak Iraqi as their first language and retain only vestiges of their original Aryan tongue. The second group is *mi'adaan* "marsh Arabs" living in the marshlands of the Hoor al- Hammar and Hoor al Huwaiza occupied in buffalo breeding and the production of matting for sale (Salim, 1962, p. 9).

As for Kuwaiti Arabic, the picture is painted and framed differently. Recently a number of descriptions of Kuwaiti Arabic has appeared enlarging researchers' knowledge of an area which was little known previously. The main sources available are descriptions of *ʿanīr ʿImtairi* and *Dhafiiri* tribes of Kuwait and *Hafar al-Batin* desert (Johnstone, 1967, p. 2). The general picture is that there are basically two sub-dialects spoken in Kuwait: *Dhafiiri* (or northern) and *Imtairi* (or southern). The former is spoken in the north of Kuwait, i.e. *Al-Muttla'a*, *Al-Jahra'a* and so on, while the latter in the Kuwait city, *Al-Ahmedi*, *Al-Wafra*...etc.

The account of *Imtairi* dialect is used as being the speech of the Eastern branch of *Imtair*, *Alwat Imtair* in comparison with that of the Western branch, i.e. *Bani Abdullah*. The tribal area extends from the borders of *Al-Salmi* in the west to the Gulf coast on the east of the city of Kuwait. Generally, Kuwaiti Arabic is fundamentally of Eastern Arabian dialectal group⁽¹⁾, and shows a strong affinity to Central Najdi type (Ingham, 1986, p. 23).

Dhafiir, though direct neighbours of *Imtair*, speak a sub-dialect of a quite different type, basically North Najdi, similar to the speech of the *Shammar* tribes, but with some amalgamation of Central Nadi features (Holes, 1990, p. 51). It seems that in this area, a dialect is a marker of tribal identity and since there is no gradation between membership of *Dhafiir* tribe and membership of *Imtair* one, these sub-dialects are similarly demarcated geographically. The boundary between *Dhafiir* and *Imtair* also constitutes a far-reaching boundary between *Ahal al-Shamaal* and *Ahal al-Jinuub*, i.e. northern and southern Bedouins.

IV. PHONOTACTIC TREATMENT OF FINAL CONSONANT CLUSTERS

A phonological feature of high incidence that separates Iraqi Arabic and Kuwaiti one is the treatment of underlying consonant clusters in word and stem final position. A marked difference is that in Iraqi Arabic, an anaptyctic vowel is inserted between the two consonants when in pause or a preceding consonant, while in Kuwaiti Arabic this takes place in a more restricted set of cases. Taking a generally applicable example, the contrast is as follows:

| <u>Iraqi Arabic</u> | <u>Kuwaiti Arabic</u> | |
|---------------------|-----------------------|-------------|
| 1. <i>ʃ ifit</i> | <i>ʃ ift</i> | "I saw" |
| 2. <i>ʃ ifitha</i> | <i>ʃ iftaha</i> | "I saw her" |
| 3. <i>ʃ iftah</i> | <i>ʃ iftih</i> | "I saw him" |

In forms (1) and (2), Iraqi variety shows a vowel /i/ between the two elements of the final cluster /-ft/. In form (3), this is not present as the cluster followed by the initial vocalic suffix /-ah/. In Kuwaiti Arabic, no such anaptyctic occurs though in form (2) a different type of anaptyctic occurs between the stem /*ʃ ift*-/ and the suffix /-ha/ warding off the junction of three consonants, which is not, in turn, permissible in certain contexts.

These contrasts occur with nominal forms of the pattern CaCC or CiCC, e.g. /galb/ "heart" and /biʃ t/ "cloak", with verbal forms of the suffix /-t/: /riht/ "I went" and with a small number of imperatives of final weak verbs⁽²⁾ such as /imʃ / "go" or /ihtʃ / "talk". In these three cases, the underlying form can be regarded as identical so that the contrast is one of surface derivational phonology as revealed by the total scatter of forms such as shown above. There are also some other structures involving the suffix /-k/ and /-tʃ/ where the Kuwaiti variety makes use of a final cluster, i.e. /aniʃ idk/ "I ask you (m.s)" and /aniʃ dtʃ/ "I ask you (f.s)". Here, the forms do not have corresponding underlying structures in Iraqi Arabic where the suffixes are /-ak/ and /-itʃ/ giving /aniʃ dak/ and /aniʃ ditʃ/. However, the existence of the above various final cluster forms in Kuwaiti Arabic highlights a defining characteristic in contrast to Iraqi Arabic.

The contrast shown between the two dialects is of a clinal nature rather than a straightforward one between the presence and absence of final clusters. The clinality is attributed to some factors. In one place, an anaptyctic vowel does not occur in Kuwaiti Arabic associated with certain consonant cluster types. Relevant to this point are those anaptyctics associated with the liquid group, i.e. /l, n, r, ʁ, m/. Secondly, in Iraqi Arabic, when the anaptyctic vowel occurs, it is extremely considered a full vowel on the ground of stress placement and syllabification. In Kuwaiti Arabic, it is not, nevertheless, counted as a full vowel for stress placement (see below).

In general, the nature of the transition from consonant to consonant in some consonant sequences distinguishes Kuwaiti Arabic from Iraqi Arabic. With voiced consonants, a definite vocalic transition of /ə/ is particularly heard in Kuwaiti Arabic which is absent in Iraqi one, for example:

| <u>Iraqi Arabic</u> | <u>Kuwaiti Arabic</u> |
|---------------------|-----------------------|
|---------------------|-----------------------|

| | | |
|---------|----------|----------------|
| hubaṭna | hubaṭəna | “we went down” |
| baṭni | baṭəni | “my stomach” |

It clearly seems that Kuwaiti speakers do not perceive this as a vowel, but regard it as a feature of the release of the consonant. That the highly non-structural vocalic features exist in Kuwaiti Arabic makes the status of the final cluster anaptyctic of less structural importance in Iraqi Arabic.

The vocalic transition is heard with sequences of voiced consonants and also with the /t/ especially when the first consonant is a plosive or the second is /r/. The inclusion of /t/ is shorter than for other voiceless plosives, and it may be that in many contexts, it is voiced. In Kuwaiti Arabic, the voiceless feature is not essential since it contrasts with /s/ and /d/. It is also relevant that the Arab phoneticians class /t/ as majhuur “sonorant”, a class that includes voiced consonants⁽³⁾. Examples are given below from the speech of Kuwaiti speakers to elucidate the above case:

1. ṣaṭəni “give me”
2. naṭəlaṣ “we come out”
3. ʔigəḏib “hold”

Bearing in mind the occurrence of the above type of vocalic transition in Kuwaiti Arabic, we can examine the stem final clusters in which differences of syllabification occur. In terms of their phonological behavior, they are of two major classes: those involving a liquid as the second element, and other types being different either in terms of stress assignment or in terms of syllabic structures in the majority of cases. As far as the first class is concerned, clusters that involve nominal forms CaCC or CiCC whose first element is not one of the guttural group /h, x, and ʔ/, and whose second element is one of the liquids /m, l, r, n, and w/ show an anaptyctic /i/ or /u/ in both dialects:

| <u>Iraqi Arabic</u> | <u>Kuwaiti Arabic</u> |
|---------------------|-----------------------|
| kubur “size” | ḥadir “under” |
| ʃuṣ ul “work” | sabur “patience” |
| ḥaḍum “digestion” | ḥisin “beauty” |
| dihin “oil” | ragum “number” |
| gabul “before” | gabil “before” |
| miṭil “like” | badir “full moon” |
| wazin “weight” | baduw “bedouins” |

With a following initial vowel suffix or before a vocalic initial word, both varieties have elision of the anaptyctic vowel as in (a) below. In Kuwaiti Arabic, as the number of these forms contains combination of voiced consonant, the vocalic transition is often heard. However, this is absent in Iraqi Arabic giving contrasting sets of the type as in (b):

| <u>Iraqi Arabic</u> | <u>Kuwaiti Arabic</u> |
|---------------------|-----------------------|
| (a) miṭil | miṭil “like” |
| (b) miṭli | miṭəli “like me” |

Equally important, with a following consonant suffix, both dialects generally retain the anaptyctic vowel. Nevertheless, while the vowel in Iraqi Arabic is considered a full vowel for stress assignment, in Kuwaiti Arabic, it is disregarded for this purpose:

| <u>Iraqi Arabic</u> | <u>Kuwaiti Arabic</u> |
|---------------------|-----------------------|
| miṭilhum | ṭmiṭilhum “like them” |
| wa'zinha | ṭwazinha “its weight” |
| ga'bulha | ṭgabulha “before it” |

In some cases, Kuwaiti forms act like the non-anaptyctic ones in this structure giving forms of such a type as /miṭiləhum/ or /miṭələhum/. Moreover, with the final /j/ and /w/ especially Kuwaiti Arabic shows the non-anaptyctic forms occasionally:

badwəna “our bedouins”
ḥaṭfjəkum “your talk”

Apart from the first class, the second one indicates that in Kuwaiti Arabic, no anaptyctic vowel, as a rule, occurs although there are contexts in which a sporadic vocalic transition occurs of the type described above. Iraqi Arabic, on the other hand, reveals that the anaptyctic /i/ or /u/ always occurs:

| <u>Iraqi Arabic</u> | <u>Kuwaiti Arabic</u> |
|---------------------|-----------------------|
| ʃiṣ ib | ʃiṣ b “grass” |
| wakit | wagt “time” |
| zibid | zibd “butter” |
| baruḡ | barg “light” |

With the vocalic beginning suffixes, both dialects adopt elision of the anaptyctic providing such forms as /darbah, /darbih/ “his road”. With the consonantal beginning suffixes, the anaptyctic in Iraqi Arabic is maintained, and as in the first class, it counts for stress in the extreme Iraqi type. Furthermore, In Kuwaiti Arabic, there are two possible structures, one with a further anaptyctic vowel separating the stem and the suffix, and the other with a tri-consonantal

cluster. Examples of the first category are such forms as /ʃiftahum/ “I saw them”, /wagtukum/ “your time”, /nafsaha/ “herself”, whereas those of the second category are as follows: /ʃiftum/ “I saw them”, /ʔistaʃartni/ “she asked me my advice”, /milkhum/ “their possession”.

V. CONCLUSION

The different treatment of stem final clusters and the associated function of stem and affix can be considered one of the clearest and most generally recognized variables separating Iraqi speech and the Kuwaiti one. Kuwaiti speakers, when presented with forms spoken with the anaptyctic, usually recognize them as Iraqi, while Iraqis regard the non-anaptyctic forms as Kuwaiti or sometimes Bedouin. The vocalic transition between stem and suffixes is widely perceived as a dialect marker and speakers feel that the difference is of prime importance. Forms with the anaptyctic element are nearly used by all Iraqis including nomadic shepherd tribes. In Kuwaiti Arabic, no examples of anaptyctic clusters are found, though some Kuwaitis of Shammari origins may speak forms of interrogatives. This will be left to a coming study with new views, however.

Notes

(1) Socio-linguistically speaking, Kuwaiti Arabic and Zubairi Arabic show some sort of a considerable resemblance, since both of them descend from the same dialectal group, i.e. the Eastern Arabian dialectal group. For a fuller account on this point, see Ibrahim (2006).

(2) In Kuwaiti Arabic and most of other Gulf dialects, the morphology of verbal classes adopts a division into classes depending on the identity of the consonants occurring in the root. This involves basically a division into strong and weak roots. A weak root is a root which contains one of the consonants /j/, /w/ or /ʔ/ and in which these consonants have zero exponents. The property of “weakness” here is one of the particular stem type rather than of the root or of the consonant itself.

(3) See El-Saʿaran (1951).

Phonemic Symbols (After Johnstone, 1967)

1. The vowels

| | | |
|---|-------|------------------|
| i | as in | ʔibin “son” |
| ī | as in | bīr “well” |
| ē | as in | wēn “where” |
| a | as in | maṭbax “kitchen” |
| ā | as in | wāṣṭa “means” |
| ō | as in | jōm “day” |
| u | as in | giltu “you said” |
| ū | as in | hdūm “clothes” |

2. The consonants

| | | | | | |
|---------|--------------------|---------|----------------------|----------|-------------------|
| b as in | bhām “thumb” | ð as in | ðēl “tail” | h as in | hnāk “there” |
| t as in | mirtāh “relaxed” | ḍ as in | ḍāfir “a poper name” | ḍʒ as in | ḍʒifin “eyelid” |
| ṭ as in | ṭīn “mud” | s as in | sirdāb “cellar” | m as in | marad “disease” |
| d as in | dmūṣ “tears” | ṣ as in | ṣājim “fasting” | n as in | nūr “light” |
| ḍ as in | ḍaxim “huge” | z as in | zēn “well” | l as in | liga “he found” |
| k as in | kallam “he talked” | ʃ as in | ʃaṣar “hair” | w as in | wara “back” |
| g as in | gām “he stands” | x as in | xubiz “bread” | j as in | janām “he sleeps” |
| ʔ as in | ʔamal “hope” | ɣ as in | ɣāli “expensive” | ʈ as in | ʈalib “dog” |
| f as in | faḥal “male” | ḥ as in | ḥāmid “soar” | | |
| θ as in | θaruwa “worth” | ʕ as in | ʕaḍim “bone” | | |

APPENDIX (1)

The text represents a folk story narrated by an old Iraqi man. The story is an example of a fairly widespread type of narrative containing references to various legendary figures.

Text

sālfa jaʕni māl ʔilmux dād u aswad ʔilkindi ʕala mūd bitta hissa aḥṭfi aku fad wāhid ʔisma ḍʒābir idḍaḥḥāk Sida bnajja bilhisin kāmla tamām lākin maḥḥad jizzawaḍʒha illi jizzawaḍʒha lazim jiʕ lubha bil-ḥarub jalla thārub hijja wja alā ʕ alabha hijja tizzawiḍʒa baʕdēn tiḍʒi ʕalēha l-ʕālam min bʕīd min ilaḍʒānib min kil bukān iḍʒūn ʕalēha illi jiʕ ulbūnha mālēʕ hijja ḥasna ḥasna killiʕ illi jiḍʒi ʕalēha ḥāj il-mlieha illi jḥarba witkaʕ ʕ if wuḍʒihha min hisinha ijtḥ ḍall ʕidhum ibin ʕamha ʔisma ḥamza ḥamza huwwa rāʕi bil-ʕ anam jisraḥ ijbāwiʕ ijʕ uf il-ʕālam baʕdēn rāḥ

lamma galha jumma āna arīdīt tittīni fard ihṣān aruh ahārib bitt ṣammi walla aruh āxiḍha ili mara azzawadḍha gāltlah jumma inta wēnak u wēnha hāj idṣ ulbak witturhak witkitlak galilha lā inti mā ṣlēt āna aṣ lubha.

Translation

A story, I mean of Mughdad Al-Kindi about his daughter. Do I speak now? There was someone called Jabir Al-Dhahhak who had a beautiful daughter, perfect in beauty. But, nobody could marry her. Only the one, who could defeat her in battle, could marry her. If he fought her and if he beat her, then she could marry him. A great number of people came from afar, from other nations, from everywhere. They came for her, those who sought to defeat her why? The reason is that she was very beautiful. Whoever faced her, this beautiful one and wished to fight her. She just uncovered her face and he would fall unconscious from her beauty. She would come in and conquer him. There remained only her cousin whose name was Hamza. Hamza was a shepherd working with the sheep. He watched and saw all this multitude of people. Then, he went to his mother and said: "Mom, I want you to give me a horse so that I can fight my cousin and I will take her and marry her." His mother replied: "Who are you to think of your cousin? She will overcome you and throw you down and kill you." He said to her: "No, do not concern. I will beat her."

APPENDIX (2)

The text is a conversation between Kuwaiti speakers. They were students of Kuwait University and enacted this speech at break time in the university cafeteria.

Text

A: ṣabbahk alla bal-xēr

B: jā hala sabāh al-xēr f lōnik

A: alla jsallimk

B: ṣasāk tajjib kēf hālik

A: walla bxēr ahamdillāh jā walad marrēt ṣalēkum hāssbū illi tāf bass mā ligētkum

B: jōm al-xamīs ih ṭalaṣna lil-bar

A: māf alla u f lōna al-ḍḡaw ihnāk

B: walla zēn māhi miḍil al-ṣām

A: ih walla hi bass wanasatha walla tiswa

B: walla stānasna bil-barr hnāk ṣind harrabaṣ

Translation

A: Good morning

B: Welcome Good morning to you. How are you?

A: God keep you

B: I hope you are well.

A: Praise be to God. I came to see you last week, but did not find you at home.

B: On Thursday. Yes. We went out to the desert.

A: Wonderful. How was the weather there?

B: It was perfect, but it was not like last year.

A: Yes, by God, it is just that the outing there is worthwhile.

B: Well, we enjoyed ourselves there in the desert among friends.

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Feminist Stylistics: A Lexico-grammatical Study of the Female Sentence in Austen's *Pride and Prejudice* and Hume-Sotomi's *The General's Wife*

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Abstract—This paper is a stylistic study of the major aspects of lexis and grammar which exemplify the dialectics of genderlectal linguistics in Austen's *Pride and Prejudice* and Hume-Sotomi's *The General's Wife*. Both texts are separated in period and culture by about a hundred and seventy eight years as well as sub genre, the former being explicitly fictional whereas the latter belongs to the genre of fiction. Employing the postulations of feminine stylisticians such as Virginia Woolf, Sara Mills, Deidre Burton as well as those of French feminists such as Jacques Lacan, Helene Cixous and Luce Irigaray, supported by Halliday's scale and category grammar as its theoretical basis, the study appraises the major lexical and grammatical components of the 'female sentence' or 'écriture feminine'. In doing this, the research attempts to discover whether it is indeed the case that women's writing is stylistically unique or just a deviation from men's writing considered as the norm. On the evidence in both texts, the research concludes affirmatively that 'écriture feminine' is at once unique and androgynous.

Index Terms—genderlectal, lexico-grammatical, écriture feminine, deviation, androgynous

I. INTRODUCTION--MODERN STYLISTICS

Stylistics is still the linguistic study of the various components of a writer's literary (or non-literary) style. Alternatively, it is still considered as the literary evaluation of linguistic devices. In the last few decades, however, there has been a constant shift in focus and emphasis in recognition of variables occasioned by the critical interventions of a number of stylistic schools of thought. Fish (1981,p.53), who advocates what he refers to as affective stylistics, observes that:

Stylistics was born of a reaction to the subjectivity and imprecision of literary studies. For the appreciative raptures of the impressionistic critic, stylisticians purport to substitute precise and rigorous linguistic descriptions, and to proceed from those descriptions to interpretations for which they can claim a measure of objectivity. Stylistics, in short, is an attempt to put criticism on a scientific basis.

But Fish, in his somewhat pejorative article suggestively entitled: 'What is stylistics and why are they saying such terrible things about it?' goes on to pillory almost all existing major approaches to stylistic study. He mocks what he sees as simply the description of the formal features of texts for their own sake devoid of any logical link with their functional discourse significance. According to him:

While it is the program of stylistics to replace the subjectivity of literary studies with objective techniques of description, its practitioners ignore what is *objectively* true -- that meaning is not the property of a timeless formalism, but something acquired in the context of an activity -- and therefore they are finally more subjective than the critics they would replace. For an open impressionism, they substitute the covert impressionism of anchorless statistics and self-referring categories. In the name of responsible procedures, they offer a methodized irresponsibility, and, as a result, they produce interpretations which are circular -- mechanical reshufflings of the data -- or arbitrary -- readings of the data that are unconstrained by anything in their machinery. (p.69).

But Wales (1997) and Matthews (2007) provide the perfect responses, as it were, to this criticism of stylistics by Fish. Wales posits that:

The goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects to linguistic 'causes' where these are felt to be relevant. Intuitions and interpretative skills are just as important in stylistics and literary criticism; however, stylisticians want to avoid vague and impressionistic judgments about the way formal features are manipulated.... So the 1970s saw a shift away from the text itself to the reader and his or her responses to the text (pp.437-438).

It is instructive that despite this seeming 'put down' of Fish's position, Wales goes on to endorse his advocacy of affective stylistics.

Similarly, Matthews describes stylistics as:

The study of style in language: traditionally, of variations in usage among literary and other texts; now, more generally, of any systematic variation, in either writing or speech, which relates to the type of discourse or its context. Thus there is a style appropriate to public lectures, different from that of casual conversation among friends; the style of prayers in church includes the intonation etc with which they are recited; and so on (p.386)

Fish's criticism itself which was very poorly written and edited (consisting of poor punctuation, an excessively chatty and informal style and no subheadings) obviously did not envisage the current hyperactivity in the field of stylistic studies resulting in the crystallization of variations in approaches to style study. As stated by Wales and Matthews above, a great many of these approaches do indeed link textual features properly with their functional discourse and contextual significance. They include especially Halliday's functional stylistics; Short, Pratt and Verdonk's pragmatic stylistics; Fowler and Birch's critical stylistics; Freeman and Sperber's cognitive stylistics; and, of course, Burton and Mills' feminist stylistics which is the focus of this paper.

II. FEMINISM AND FEMINIST CRITICISM

Feminist stylistics has its roots in the theories and practices of feminist criticism which began in the United States and France. Feminist criticism itself derives its theoretical basis from the larger feminist movement which advocates the social, political and economic equality between the sexes. But the dialectical variations and contradictions in the feminist movement have created difficulties in defining it properly. The result is that it is now fashionable to refer to 'feminisms' rather than 'feminism'. It is now often conceived of as a rich and varied theoretical field. But, according to Mills (1995, p.3):

Most feminists hold a belief that women as a group are treated oppressively and differently from men and that they are subject to personal and institutional discrimination. Feminists also believe that society is organized in such a way that it works, in general, to the benefit of men rather than women. This does not imply that all men benefit equally from the way that society is structured, since society also oppresses men in different degrees, nor does it imply that all men take part in the continuance of the system, since men can decide to oppose the oppression of other groups. But it does imply that there is a general difference in the way that men and women are treated in society as a whole and in the way that they view themselves and others view them as gendered beings.

Thus, although like feminism, feminist criticism is often undertaken without one single theoretical approach, deconstruction theory and reader-response criticism have tended to be favoured by a greater number of feminist critics. As Mills observes further, feminism implies commitment to changing the social structure to make it less oppressive to women, and, for that matter, to men. Wales (1997, p.172) on her part enumerates the major theoretical bases of feminist criticism by saying:

One strand probes the understanding of literature (predominantly written by men) through the experience of reading as a woman, and queries the supposed 'objectivity' or 'neutrality' and 'universality' of the written discourse.

Another, she observes, 'queries the evaluative procedures which have established a canon of literary works where "minor" writers are predominantly women writers'. She concludes this list as follows:

Another discusses the (frequently misogynistic) images of women in the literary works themselves. The work of Cixous (1975) and other French critics has exposed the strong phallogocentric bias of the influential psychoanalytical theory of Freud.

A few other feminist critics have also identified what they refer to as the phallogocentric or patriarchal bias of much of mainstream ('malestream' in the words of Mills) writing. They see this as a challenge which feminism must take up. Obbo (1980 p.143) for instance posits that:

Even though the world is changing all about them, it seems that women's own attempts to cope with the new situations they find themselves in are regarded as a 'problem' by men, and a betrayal of traditions which are often confused with women's role....

Similarly, Ogundipe-Leslie (1987,p.8) argues that:

.....the concept of a woman is a complex one. Womanhood does not only relate to gender, because situations exist where women adopt other gender roles (although sometimes only after menopause) as with women in the armies of Dahomey in the eighteenth and nineteenth centuries...

And referring specifically to what should be feminist thematic concerns, she adds:

The female writers cannot usefully claim to be concerned with various social predicaments in their countries or in Africa without situating their awareness and solutions within the larger global context of imperialism and neo-colonialism. (pp. 11-12)

Feminism and feminist criticism – not surprisingly, therefore – have given rise to a host of critical views about language, 'the very medium of literary reality, and the real world codification of social values'. Some of these views have crystallized into a fresh text linguistic theory as well as an approach to the study of stylistics referred to as feminist stylistics.

III. FEMINIST STYLISTICS

Feminist approach to stylistics is most closely associated with the recent works of Sara Mills and Deirdre Burton, and the critical intervention of Virginia Woolf as well as the French feminists such as Jacques Lacan, Helene Cixous and Luce Irigaray. It argues that there is a male hegemony in both the treatment of women in society and their characterization in literary works. It therefore seeks to formulate an authentic counter-image of women through their writings. The purpose of this approach to stylistics is to explore the ways in which literature expresses (or otherwise) a decidedly female consciousness. In the process, literary art is seen essentially as a medium for the foregrounding of female experiences and the destruction of male stereotypes about women. Feminist stylisticians seek to write the woman into relevance.

In addition to general stylistic questions of 'why' and 'how'; that is, 'why does the author here choose to express himself or herself in this particular way?... how is such-and-such an aesthetic effect achieved through language?' (Leech and Short, 1981 p.13):

[feminist stylisticians] place less emphasis on the artistic function of language than on other aspects of language, since it is clear that there are regularities in representations across a range of different texts. The beauty of form and language in a poem is less important than perhaps that the same techniques are employed in the poem as in pornography. (Mills 1995, p.5)

The reference to pornography here is significant. Feminists frown at what they see as the debasement of womanhood in such films regardless of the 'beauty of their styles'. Thus, at the heart of feminist stylistics is a change in focus of analysis from the strict analysis of text in itself to an analysis of the factors which determine the meaning of text in its social context. This change in focus is better understood from the words of Fowler (1981, p.21) in Mills (1995, p.8). Fowler observes as follows:

There is a dialectical interrelationship between language and social structure: the varieties of linguistic usage are both products of socio-economic forces and institutions – reflexes of such factors as power relations, occupational roles, social stratifications, etc – and practices which are instrumental in forming and legitimating these same social forces and institutions.

It is thus this relationship between language and social structure which feminist stylistics typically exemplifies. In doing this, it recognizes the dialectical struggle between the protagonists and antagonists of feminist writing as well as that between linguistic phraseology and the sponsoring social reality and ideology. For Burton (1982, p.196) cited in Mills (1995):

all observation, let alone description, must take place within an already constructed theoretical reality, whether the observer/describer of observations is articulately aware of that framework or not. (p.4)

Similarly, McFadden (1997, p.14) observes that feminist writing and feminist stylistics:

Recognize that since literature both reflects culture and shapes it, literary studies can either perpetuate the oppression of women or help to eliminate it. Thus feminist [stylistics] raises questions about literature that are basic to men's struggle for autonomy. Such questions include: how does the language of literature represent women and define gender relations? ... How does one's gender alter the way in which one writes?

Feminist stylistics therefore focuses on the analysis of texts from a feminist standpoint. It points out that there are linguistic correlates of the subordination of women to men by society and its undertakes not only to reveal these correlates but also to -- as it were -- eliminate them. Feminist stylisticians highlight in a systematic manner the self conscious attempts by female writers to modify traditional modes of language use. They do this by identifying the dialectical features as well as the alternative forms of expression in such texts. This approach to stylistics extends over a broad range of issues and skills in textual analysis with the feminist ethos as its underpinning ideology. Mills (1995a) describes it as 'a form of politically motivated stylistics whose aim is to develop an awareness of the way gender is handled in texts' (p.1). She goes on to add that feminist stylistics goes beyond mere description of sexual discrimination in literary works, but broadens to include a study of 'the ways that point of view, agency, metaphor or transitivity are unexpectedly related to matters of gender.'

Feminist stylistics achieves its goals through close linguistic scrutiny and the explication of linguistic theory to set out the rationale for feminist textual analysis. Basically this type of stylistic study undertakes to exemplify not only the ways in which authors conceptualize their works but also the variety of meaning reflected in a particular text. Blaine (1990, p.3) argues that:

Feminist stylistics is the strongest successor of critical stylistics with more specific concerns of unmasking patriarchal ideologies and denaturalizing patriarchal assumptions.

The goal therefore of this approach to stylistic study is the evolution of linguistic and social change. This is achieved through attempts at dismantling both the figurative and expressive possibilities of language which encourage the subordination, dehumanization and enslavement of women in society.

IV. CHANGING TRENDS IN FEMINIST STYLISTICS

Generally, feminist stylistics, in recent years, tends to emphasize, in a variety of ways, the differences between the sexes whereas in the early period of feminism and feminist criticism its focus was on the sameness of the sexes. Then it

was seen as the basis for the struggle for women's equality with men. For the early feminist stylisticians, emphasis was placed on the similarities between texts produced by both men and women. It was thought then that there were no significant or substantial differences in style between works written by men and those by women. It was argued, for instance, that both sexes manifested in more or less the same degree the presence of simple and complex sentence structures in their works as well as the same type of lexical choices.

In modern times, however, emphasis has shifted. A number of feminist stylisticians now insist that there is a 'women's writing', which is fundamentally different in style from 'men's writing'. The debate about whether women writers produce texts which are significantly different in language from those of men is actually not new. It began with the work of Virginia Woolf. According to Mills (1995, p.44): '[Woolf] asserted that there was a sentence which women writers had developed which she termed the 'female sentence' or the sentence of the feminine gender.' Mills proceeds to elaborate Woolf's position as follows:

For Woolf, certain women writers crafted a new type of sentence which is looser and more accretive than the male sentence. This view ... seems to be echoed in the more recent statements by French feminists such as Luce Irigaray and Helene Cixous... Both Woolf and some French feminists assert that there is a difference between men's and women's writing....

Modern feminist stylisticians thus insist that men and women differ even in their ways of thinking and perceiving reality. The linguistic differences in the way men and women perceive social reality is now technically referred to as 'genderlect'. Wales (1997, p.202) for instance observes that:

Speech differences have always been part of sexual stereotyping, whatever the basis in reality: in many societies... the supposed garrulity of women is reflected in proverbs, jokes as well as the novel.... It is difficult to get quantitative evidence, as it is to get firm confirmation that, for example, women use more tag questions, and favour intensifiers like *so* and *such* and the use of hyperbole.

Another crucial concept associated with this debate is gynocriticism. It is the stylistic study of women writers by women who have been greatly influenced by the critical interventions of Woolf. Gynocriticism attempts to rediscover women writers who have faded into oblivion as well as evaluate general matters such as the sociopolitical issues which affect women writers' educational and job careers especially as these are exemplified by language. Feminist stylisticians posit that female writing is substantially different in terms of its formal linguistic constituents as well as thematic concerns. Woolf refers to this as the 'female sentence' and Mills describes it as the 'gendered sentence'.

V. CHARACTERISTICS OF THE MALE AND FEMALE SENTENCE

There are specific significant distinctions between women's and men's writings. These occur in thematic, lexical, grammatical and graphological features. Women writers and characters are more likely to court admiration and approval. This view is expressed by Hiatt as cited in Mills (1995, p.15) in the following way:

The aim of... women apparently is to please, to be charming, witty and amusing. This aim can fairly be said to be a manifestation of approval seeking behaviour of which women in general are accused. They 'win' by cajoling, a subtle sort of seductiveness, by pretending that they aren't serious.

This, surely, is an attitudinal feature but still phallogocentric. Thematically, the female sentence is seen as lacking in rationality and authority, one which is essentially emotive, as the writer 'simply pours out her feelings and her soul' in an essentially planless and structureless way. The male sentence, on the other hand has the element of control and choice. The male writer chooses to include certain elements and disregards others. The male sentence is thus clear and rational. The writer appears to be in control. He is assertive and authoritative whereas the woman is apologetic. Also, the female sentence is that which thematically describes female experience which more often than not is about relationships while the male sentence depicts male experience.

Lexically, women are said to prefer such devices of hedging as 'really', 'however', 'because' and 'so' more often than men. In addition, such personalized pronouns as 'I', 'she', 'he' and 'they' are associated with women's writings while male texts prefer determiners like 'a', 'the', 'these', 'more' and 'some'. Significantly also, feminist stylisticians repudiate such genderlectal suffixes as '-man/-woman' and '-ess' in expressions like 'draughtsman/woman', 'air hostess' and the cataphoric use of 'he' to include male and female. They instead advocate:

draughter(s) (not draughtsmen/women)
flight attendant(s) (not air hostess(es))
hotel attendant(s) (not waiter(s)/waitress(es))
and, rather than:

Everyone has *his* role to play.

If a customer wants *his* change....

A person who knows what *he* wants....

they recommend:

Everyone has *his or her* role to play.

If a customer wants *his or her* change....

A person who knows what *he or she/(s) he* wants....

or better still, as in colloquial usage:

Everyone has *their* role.

If a customer wants *their* change....

A person who knows what *they* want....

Lexically, also, women's writing is said to employ, in its description of women characters, metaphors of birds (Rossetti's 'My Heart Is Singing Like a Bird...') and Hume-Sotomi's *The General's Wife*). This is because women are emotionally closer to nature and the environment than men. Other possible reasons include that 'birds are soft and round and sensuous, because they palpitate and flutter when held in the hands and especially because they sing'. Women are also closer to the 'home front', and are often seen as 'mother earth'; they are the source of life.

Women's writing is also seen to be different most fundamentally at the grammatical (syntactic) level. Women writers, it is observed, employ shorter sentences than men, a phenomenon which leads Hiatt (quoted in Mills, 1995 p.51) for instance to suggest that women's sentences are generally shorter and so 'structurally less complex than longer sentences', and that because of a perceived lack of variety in sentence length 'fewer of the female writers possess a noteworthy style than do their male counterparts'.

Another major distinction between the female and the male sentence at the syntactic level is that whereas men's writing prefers subordination (suppression; hypotaxis; inequality) which is exemplified by subordinate clauses and complex sentences, that of women employs co-ordination (parataxis; equality). The result of this is that men's writing has the effect of hierarchizing, suppressing and ordering. Coupland (2007p.58) posits in support of this view that:

Feminist writers pursue non-linear, anti-hierarchical and discentred writing. But many women who affiliate themselves with this tendency write against norms of realistic narrative from a consciousness put up by feminist discourse of resistance....

Meaning that modern feminist writers are often identified by their preference for alternate modes of grammar in exploring the politics of gender.

Again, women's writing is grammatically unique by the lack of completion and closure of the female sentence. This is a result of its being characterized mainly by co-ordination (parataxis) rather than subordination (hypotaxis). But some have disputed this claim pointing out that it is a contradiction to speak of a sentence (traditionally a complete thought) as lacking completion. But Mills concludes her statement by observing that:

The female sentence is far more grammatically complex than the male sentence which is linked only by hypotaxis, that is, by that fact that the clauses are placed side by side; but it is classified as female because it is concerned with emotion and dominance. (Mills, 1995 p.54)

Thus, paradoxically, while the male sentence with its subordination and hierarchizing is seen as transparent, the female sentence is described as opaque on account of its complexity. In the following sections, this paper exemplifies in a systematic way some of these theories in Austen's *Pride and Prejudice* (PAP) and the Hume-Sotomi's *The General's Wife* (TGW).

VI. LEXICO-SEMANTIC FEATURES

Pride and Prejudice (1813) is separated in time and context from *The General's Wife* (1991) by a period of about 178 years. But there are features in both texts which, in several dialectical ways, exemplify the theoretical concerns of feminist stylistics. Both texts explore the concepts of love, character, marriage and society. *Pride and Prejudice* reveals the way in which a young man, Mr. Darcy, changes his manners, and a young lady, Miss Elizabeth Bennet, changes her mind. It is a story of appearances and first impressions, and the way in which these give way to knowledge, understanding and good sense. It is, as Tanner (1972, p.8) suggests:

about pre-judging and rejudging. It is a drama of recognition – re-cognition, that act by which the mind can look again at a thing and if necessary make revisions and amendments until it sees the thing as it really is.

The novel is also about how Mr. Bingley first desires for marriage Miss Jane Bennet, then is prevailed upon by Darcy to repudiate such a union on account of – by society's view – the inferiority of her (family) connections, and finally marries her. Finally, it is about the most dramatic change in fortunes for the Bennet family of Longbourn in rural eighteenth and nineteenth century England.

Consisting of Mr and Mrs Bennet and their five daughters – Jane, Elizabeth, Lydia, Mary and Catherine – the Bennets are at first 'marked out for misfortune'; Elizabeth rejects Mr. Collins' marriage proposal, Jane is spurned by Mr. Bingley on the prompting of Darcy and Lydia elopes with Mr. Wickham. But they are finally united in happiness at the simultaneous marriage of their three daughters, Lydia, Jane and Elizabeth to Wickham, Bingley and Darcy respectively. Wealth is constantly and potentially, albeit not actually, a factor in the consideration of the possibility of marriage in this novel. Thus, the predominant lexico-semantic items concern decisions, opinions and conviction suggesting the essential instability of human judgments, accounts and impressions of situations and other people.

Similarly, *The General's Wife* is an (auto) biographical fiction of the author and Nigeria. It is also a story of appearances, impressions and changes in the life of the heroine, Ginger Stoneridge, and of the larger socio-political Nigerian society. It locates the personal betrayals, disappointments and failures in the writer's (Ginger is her alter ego) marital life within the context of similar phenomena in military and civilian dictatorships in Nigeria socially and economically. It is the story of Ginger's first impressions of, and attempted romance with, Bashir; he suddenly leaves her and reappears several years later attempting to rape her. It is about her marriages to General Santos Bariga and

Sheikh Ahmed El Kamil; the former is a lecherous, polygamous five-star general of the Nigerian Army while the latter is later revealed as her distant cousin.

The book also explores the author's feminist impressions of the socio-political milieu of several Nigerian governments beginning from Yakubu Gowon up till Muhammad Buhari. For the heroine, Ginger, the failure of political leadership in Nigeria is the larger context of her personal romantic and marital disappointments. And so both texts focus on appearance, impressions, hopes and disappointments with lexical items appropriately reflecting these concerns. Although the lexical style in both texts is 'calm, wise, objective and impersonal' there are strong traces of the distinctly female voice. This is seen in the euphuistic prolixity of the narrative and female character speech in the novel, as well as the hyperbolic and emotional sermonizing in the (auto) biography. Let us consider some examples from both texts.

[1.6.1] Mr. Darcy danced only once with Mrs Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room.... His character was *decided*. He was the proudest, most *disagreeable* man in the world, and every body hoped that he would never come there again. (p.58 PAP)

[1.6.2] I have spent four days in the same house with him, and I *think* him very *disagreeable*. (p. 121 PAP)

[1.6.3] I beg your pardon; - one *knows exactly* what to *think* (p.129 PAP)

[1.6.4] And never allow yourself to be blinded by *prejudice*? (p. 136 PAP)

[1.6.5] ...she recollected having heard of Mr Fitzwilliam Darcy *formerly* spoken of as a very proud, ill-natured boy (p.180 PAP)

[1.6.6] But he is, beyond all comparison, the most *agreeable* man I ever saw.... Oh! that *abominable* Mr. Darcy! (p.181PAP)

[1.6.7] Long before it had taken place, my opinion of you was *decided*. (p. 223 PAP).

[1.6.8] ... and I had not *known* you a month before I *felt* that you were the last man in the world whom I could be prevailed on to marry. (p. 224 PAP)

[1.6.9] How *differently* did everything now *appear* in which he was concerned!...she had been *blind, partial, prejudiced, absurd*.... I have courted prepossession and *ignorance*, and driven reason away, where either were concerned. Till this moment, I never *knew* myself (pp.236-237 PAP)

[1.6.10] ...to assume even the *appearance* of what is right The rest of the evening passed with the *appearance*, and his side, of usual cheerfulness.... (p. 260 PAP)

[1.6.11] It was a large, handsome, *stone building*, standing well on rising *ground*, and backed by a *ridge* of high *woody hills*;-- and in front, a *stream* of some natural importance was swelled into greater, but without any artificial *appearance*. Its banks were neither formal, nor falsely adorned.... (p.267PAP)

[1.6.12] The *hill*, crowned with *wood*, from which they had descended, receiving increased abruptness from the distance, was a beautiful object. Every disposition of the *ground* was good;... the *river*, the *trees* scattered on its *banks*, and the *winding* of the *valley*.... The rooms were lofty and handsome.... (p. 268 PAP)

[1.6.13] Every body *declared* that he was the wickedest young man in the world; and every body began to *find out*, that they had always *distrusted* the *appearance* of his goodness. (p. 310 PAP).

[1.6.14] The Bennets were speedily *pronounced* to be the luckiest family in the world, though only a few weeks before, when Lydia had first run away, they had been generally *proved* to be marked out for misfortune. (p. 360 PAP)

[1.6.15] The *house* was equipped with an ultra-modern control *room* complete with television monitor displaying images picked up by scanners.... Bronze and mahogany carvings stood and vied for space on marble surface tables in every corner of the *house*.... The *house* was kept at 70°F with noiseless split level air-conditioner units including the kitchen. On the Edwardian bedside tables were large crystal decanters filled with the finest cognac.... (p. 7 TGW)

[1.6.16] She gasped, moaned and moved against him in total *femininity*. (p. 31 TGW)

[1.6.17] There were people who *disliked* and *distrusted* him both in one pulsing surge of *feelings* (p.38 TGW).

[1.6.18] So when he asked her to be his wife... she already *knew* she wanted to marry him. She did not *know* that the great General was a *drifter* of the most dangerous sort. (p.53TGW)

[1.6.19] She had not only an attractive *femininity*, she was born *romantic, beautiful* and *sensitive* and now, she was by any standard very rich (p.88 TGW)

[1.6.20] The whole course of his life was guided by an *insatiable blind* craving for sex. He had an urgent inclination for anything *substandard*. He would make love *every single day of the week* and *twice on Sundays* and never more than once with the same woman. (p. 97 TGW)

[1.6.21] No Ginger, you are *wrong*. The General has not *changed*, he has been like that all along but you did not *know*. You see, in an African family, a young girl is not allowed just to marry a man the way you did. His character must be *scrutinized*; his family background must be thoroughly *investigated*.... (p. 198 TGW)

The most common lexico-semantic items in a majority of these texts are those which refer to opinions, impressions, certainty, decisions, changes in decisions stemming from new awareness and the consequent transition in behaviour. From the foregrounded lexical items above it appears that people are first judged romantically on first impressions as either 'agreeable' or 'disagreeable' and then, with the benefit of more knowledge, the verdict is reversed. The most common lexico-semantic items here include

agreeable/disagreeable, appearance, formerly, known/did not know, think, felt, blind/blinded, prejudice/prejudiced, decided, femininity, proved, declared, changed, house, ill-natured, drifter, pride.

Thus, Mr. Darcy is at first uniformly condemned as ‘disagreeable’ and ‘abominable’ on ‘appearance’ by everyone else including Elizabeth, but he is eventually seen in ‘an amiable light’ (p.271) and as having been ‘misrepresented’ (p.128). Indeed, Elizabeth comes to realise that:

he was exactly the man who, in disposition and talents, would most suit her. His understanding and temper, though unlike her own, would have answered all her wishes. It was an union that must have been to the advantage of both... (p.325 *PAP*).

and when Darcy writes her a letter explaining to her the reasons for the general misconceptions about him, the femininity in the narrator becomes evident:

When she remembered the style of his address, she was still full of indignation; but when she considered how unjustly she had condemned and upbraided him, her anger was turned against herself; and his disappointed feelings became the object of compassion. (p.241 *PAP*)

In *The General's Wife*, General Bariga, the protagonist's husband, who was initially ‘tall, distinguished looking’ and spoke in a ‘modulated but commanding tone’, becomes – when she is no longer in love with him – a ‘directionless, extravagant, philanderer, who could not keep his eyes off women’ (p.75 *TGW*). Texts [1.6.20] and [1.6.21] express this new awareness with lexical items such as:

insatiable, blind craving... sex, wrong substandard, changed, twice on Sundays never more than once with the same woman

The obvious question which this feminist emotional response provokes is: When did this peripeteia (of the General's fortunes), like those of Darcy in the novel, occur to the heroine? When her marriage to the General fails and she attempts to blame others but herself, the truth about ‘appearances’, ‘impressions’ and negligence is expressed in bold relief in text [1.7.21], and the relevant lexical items are:

wrong/ has not changed/ all along/ did not know/
just to marry/ character/ scrutinized/ background/
thoroughly investigated.

In *Pride and Prejudice* [1.7.14], the Bennets are first described by neighbours as ‘marked out for misfortune’. This is occasioned by Lydia's elopement with Wickham, Elizabeth's rejection of Collins' marriage proposal which results in his marrying Charlotte Lucas instead, and the initial setback in Jane's relationship with Mr Bingley. But when, shortly after, Lydia, Jane and Elizabeth are simultaneously united in marriage with Wickham, Bingley and Darcy respectively, they are ‘speedily pronounced to be the luckiest family in the world’. There are traces of the typical feminist voice in these ‘peripeteias’ and ‘hyperboles’.

In addition to these tropes of ‘appearance’, ‘impression’ and ‘change’ are metaphors of house/building, affluence and nature which are considered feminist imagery. This is evident in texts [1.6.11], [1.6.12] and [1.6.15] which describe Darcy's grounds in Pemberley (*PAP*) and the Doyonyaro's opulent residence (*TGW*). This stock of lexis and imagery recalls a typically feminist trope to which we have already made references. For the reader then these lexical features exemplify the simultaneous concern for nature and material things of which some women writers are accused. Other significant lexical items in the female sentence include:

accomplished / accomplishments / an accomplished woman
(pp. 84-85 *PAP*)

These expressions are employed by Austen five times in the two pages. Others include:

picture of conjugal felicity/domestic comfort
(p.262 *PAP*)

these transports (p. 320 *PAP*)

first transports of rage (p. 323 *PAP*)

pulsating transport of feeling (p. 75 *TGW*)

which are employed to describe the female protagonists and their perceptions of others in the two works. Hume-Sotomi employs:

total femininity (p.31 *TGW*), pulsing surge of feelings (p.38 *TGW*), irresponsible polygamy (p.47 *TGW*) attractive femininity (p.88 *TGW*)

in order to foreground the feminist vista of Ginger Stoneridge. It is arguable whether this essentially gynocritical vocabulary clearly contrasts with men's vocabulary. But there is evidence of a successful suppression of the phallogocentric imagery and lexis which are often implicated in the subjugation of the female voice in literary language.

VII. GRAMMATICAL FEATURES

Grammatically, both texts feature a preponderance of simple, co-ordinate or paratactic sentences. Although there is some evidence of variety in word and sentence complexity there is obvious preference in the texts for short, parallel, allusive and antithetical structures. This confirms, to a greater extent, Hiatt's and Coupland's contentions quoted earlier about the anti-hierarchical nature of the female sentence. Austen's sentences are euphuistic (Here euphuism is natural rather than affected or artificial), vigorous, supple and muscular. Indeed her favourite devices are parataxis, antithesis and rhetorical anaphora. Hume-Sotomi's sentences exemplify a more ‘deceptively even and less complex’ manner of

storytelling garnished with the typically feminist short sentences (Ufot, 2004 p.183). Again, her favourite device is parataxis. Let us consider the following examples from both texts.

[1.7.1] Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. The business of her life was to get her daughters married; its solace was visiting and news. (p.53PAP).

[1.7.2] On the strength of Darcy's regard Bingley had the firmest reliance, and of his judgment the highest opinion. In understanding Darcy was the superior. Bingley was by no means deficient, but Darcy was clever. (p.64PAP)

[1.7.3] Bingley was sure of being liked wherever he appeared, Darcy was continually giving offence. (p.64PAP).

[1.7.4] A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us. (p.67PAP)

[1.7.5] You are considering how insupportable it would be to pass many evenings in this manner -- in such society; and indeed I am quite of your opinion. I was never more annoyed! The insipidity and yet the noise; the nothingness and yet the self-importance of all these people! -- What would I give to hear your strictures on them! (p.73PAP).

[1.7.6] Her manners were pronounced to be very bad indeed; a mixture of pride and impertinence; and she had no conversation, no style, no taste, no beauty. (p.81PAP)

[1.7.7] How pleasant it is to spend an evening in this way! I declare after all there is no enjoyment like reading! How much sooner one tires of anything than of a book! (p.100PAP)

[1.7.8] In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you. (p.221PAP)

[1.7.9] How despicably have I acted!... I, who have prided myself on my discernment! -- I, who have valued myself on my abilities!... How humiliating is this discovery! -- Yet, how just a humiliation! (p.236PAP)

[1.7.10] There certainly was some great mismanagement in the education of those two young men. One has got all the *goodness*, and the other all the *appearance* of it. (p.252PAP)

[1.7.11] Bingley was ready, Georgiana was eager, and Darcy determined, to be pleased. (p.282PAP)

[1.7.12] When she saw him thus ...; when she saw him thus civil..., when no importance could result from the success of his endeavours...when even the acquaintance.... (pp.282-283PAP)

[1.7.13] She respected, she esteemed, she was grateful to him, she felt a real interest in his welfare;.... (p.285PAP)

[1.7.14] Her face is too thin; her complexion has no brilliancy; and her features are not at all handsome. Her nose wants character; there is nothing marked in its lines. Her teeth are tolerable, but not out of the common way;.... (p.289PAP)

[1.7.15] Elizabeth was disgusted, and even Miss Bennet was shocked. Lydia was Lydia still; untamed, unabashed, wild, noisy, and fearless. (p.328PAP)

[1.7.16] The acknowledged lovers talked and laughed, the un-acknowledged were silent. (p.381PAP)

[1.7.17] The young women of the day flew to Milan and Rome for clothes....They drank champagne and ate caviar. They wore silk dresses and skin shoes. They called themselves international traders. The Western world was buying Nigeria crude oil at \$US40 per barrel. The money was there and the women knew how to spend it. (p.6TGW)

[1.7.18] General Bariga was completely enchanted with the captivating beauty of the Islands, the azure mountains, the bewitching and unfathomable depths of the blue lagoon, the purest of white sands stretching for miles on end and across the Island's enchanting beaches....(p.75TGW)

[1.7.19] Next to oil was drug.... Next to the South Americans, Nigerians were the most feared by the Americans in drug trafficking. (p.91TGW)

[1.7.20] The whole course of his life was guided by an insatiable blind craving for sex. He had an urgent inclination for anything substandard. It mattered least -- prostitute, virgin, illiterate, widow, native, foreigner -- black or white. (p.97TGW)

[1.7.21] A few more pleasantries were exchanged; a few more inquiries were made about friends and relations and Bashir said good-bye. He promised to call on Nene and Kiki soon; Kiki or Nene, he knew would have Ginger's number. He called Kiki first. (p.167TGW)

[1.7.22] She was more annoyed with this timorous character than with the fact that he had actually attempted to rape her.... His manhood shrivelled and limp in front of him. How could I have loved him? (p.174TGW)

Almost all the texts above corroborate the contention of feminist stylistics that the female sentence prefers co-ordination to subordination and hierarchy as well as lack of completion. None of the texts above contains any significant subordinate clauses. Rather, Austen and Hume-Sotomi seem to prefer the stylistic juxtaposition of antithetical clauses. With the exception of texts [1.7.5], [1.7.6], [1.7.7], [1.7.9], [1.7.12], [1.7.18] and [1.7.22], all the texts overtly exemplify parataxis (parallel co-ordinated clauses)/antithesis (juxtaposition). Indeed, even in these exceptions there is evidence of parallel structures, the difference being that these are overshadowed by the peculiar feminist graphological features of exclamation mark ([1.7.5], [1.7.7] and [1.7.9]) and semi colon ([1.7.21]).

In all the texts, devices for securing contrast are skillfully employed in the antithetical arrangement of the essential clauses and phrases:

| | | | | | |
|--|------------------|---------------------|------------------------|---------|-----|
| Her mind...develop/She | was...temper/The | business... | married/its... | news/On | the |
| strength...opinion/Bingley...deficient/but | clever/A | person...vain/Pride | relates.../vanity...us | | |

Bingley...ready/Georgiana... eager/and...pleased/She.../she... she.../she...welfare. The young...clothes/They... caviar/ They... shoes/They called... traders/Next... drug/It was...

The most obvious characteristic of these clauses is that they are short, sharp, pointed and feminine. Their rhythmic patterns are enhanced by the hyperbolic tropes which enable them to 'rebel' against male dominance typically represented by subordination and hierarchization. Structurally for instance they consist generally of conventional clause constituents. [1.7.1] consists of four sentences three of which are quite short. The first, second and fourth sentences consist of a single clause each as follows: 'Her mind was less difficult to develop. She was a... temper'. 'The business... married;... news.' The first of these clauses has the structure SPC as follows:

| | | |
|---------------------|-----------------------|----------------|
| Subject-(ng) | modifier = Her | |
| | head word = mind | |
| Predicator- was | | |
| Complement- (adj g) | modifier =less | |
| | head word = difficult | |
| | post modifier – (inf) | particle =to |
| | | verb = develop |

The second sentence is similar in structure but with co-ordinated elements in the complement position thus:

| | |
|------------|-------------------|
| Subject | She |
| Predicator | was |
| Complement | a woman... temper |

The last sentence consists of two parallel antithetical (paratactic) clauses separated by a semi colon, which is also a device of co-ordination. But each clause here recalls the previous sentences in the text:

| | |
|------------|------------------------------------|
| Subject | The business... life/its solace |
| Predicator | was/was |
| Complement | to get... married/visiting... news |

Consider also text [1.7.11] which consists of just one sentence with three paratactic clauses: 'Bingley was... pleased', with the structure SPC as follows:

| | |
|------------|--------------------------------------|
| Subject | Bingley/Georgiana/Darcy |
| Predicator | was/was |
| Complement | ready/eager/... determined...pleased |

These clauses, unlike the others, illustrate at once the devices of zeugma, ellipsis and cohesion. There is zeugma in the fact that the three separate clauses are made to govern at once the non- finite qualifying element 'to be pleased' although it is explicitly appropriate with only the last one, 'Darcy determined'. There is also cataphoric ellipsis of the predicator 'was' in the last clause which really is 'Darcy was determined' and also anaphoric ellipsis of 'to be pleased' in the first two clauses. These instances of ellipsis produce not just cohesion but also a very vigorous rhythm for the prose.

A similar structure is observed in [1.7.13]. It consists of one sentence with four short clauses with the constituents SP, SP, SPC and SPC respectively as follows:

| | |
|------------|------------------------------------|
| Subject | She/she/she/she |
| Predicator | respected /esteemed/was/felt |
| Complement | grateful... him /a real... welfare |

Significantly, these clauses do not feature the adjunct element in their constituents, a fact which reinforces the short, sharp and pointed nature of the utterances.

Hume-Sotomi's sentences continue this clause juxtaposition by means of parataxis and antithesis in [1.7.17], [1.7.19] and [1.7.20]. From the sentence: 'The young women...' to the last one in [1.7.17], we see clear evidence of lack of subordination. Two or more of these structures could have been subordinated by such formal binders as 'while', 'when', 'as', and 'because', or co-ordinated with the linker 'and' so that we might have had:

They drank ... caviar *and* they wore... shoes.
 They called...traders *because* the Western... traders
 As the Western... barrel, the money...it.

Significantly, save for the second sentence/clause which begins with a frontal adjunct, all the clauses/sentences begin with the subject element: 'The young women of the day...'; 'They...'; 'They...'; 'The Western world...'; 'The money...'; and 'the women...'. Again, the predicators here are remarkably simple morphologically and syntactically; 'flew'; 'drink'; 'ate'; 'wore'; 'called'; 'was buying'; 'was' and 'knew'. The structures of the six sentences are as follows: SPAA, SPCPC, SPCC, SPCC, SPCA and SPCSPC where:

| | |
|------------|-----------------|
| Subject | The young...day |
| Predicator | flew |
| Adjunct | to Milan...Rome |
| Adjunct | for clothes.... |

| | |
|---------|------|
| Subject | They |
|---------|------|

| | | | | | |
|-------------------|---------------------------|---------------------------|------|------------------------|---------------------|
| Predicator | drank/ate | | | | |
| Complement | champagne/caviar | | | | |
| Subject | They | | | | |
| Predicator | wore | | | | |
| Complement | (ng) | modifier = silk/skin | | | |
| | | head word = dresses/shoes | | | |
| Subject | They | | | | |
| Predicator | called | | | | |
| Complement | themselves | | | | |
| Complement – (ng) | | modifier = international | | | |
| | | head word = traders | | | |
| Subject | (ng) | modifier = The | | | |
| | | modifier = Western | | | |
| | | head word = world | | | |
| Predicator | (vg) | auxiliar = was | | | |
| | | lexical = buying | | | |
| Complement | (ng) | modifier = Nigeria's | | | |
| | | modifier = crude | | | |
| | | head word = oil | | | |
| Adjunct | (adv.g) | prepend = at | | | |
| | | completive | (ng) | modifier = 40 | |
| | | | | head word = US dollars | |
| | | | | qualifier | (adj.g) |
| | | | | | prepend = per |
| | | | | | completive = barrel |
| Subject | (ng) | modifier = The/The | | | |
| | | head word = money/women | | | |
| Predicator | was/knew | | | | |
| Complement | there/(non-finite clause) | binder = how | | | |
| | | Predicator = to spend | | | |
| | | Complement = it | | | |

From this analysis we observe the structural similarity in the clauses such that even the co-ordinated elements are similar in structure with almost identical constituents.

The same phenomenon is observed in samples [1.7.19] and [1.7.20]. In the former, the first sentence is typically short, sharp, pointed and feminine: 'Next to oil was drug', with an inverted structure: CPS. This is an instance of chiasmus (inversion of structures) of the sentence: 'Drug was next to oil', with the structure.

| | |
|------------|-------------|
| Subject | Drug |
| Predicator | was |
| Complement | next to oil |

The purpose of the inversion is to thematise the expression: 'next to oil'. The other two sentences, although longer than the first, are nevertheless lacking in any subordination. The second is a co-ordinated structure while the third is a simple sentence.

In [1.7.20], we see more examples of parataxis. The three sentences:

The whole course...sex.

He had...substandard.

It mattered... white.

could easily have been collapsed into a typically male subordinate (hypotactic) structure thus:

The whole course...sex *because* he had...

substandard *for*, it mattered least....

but the parataxis here creates a rhythmic, repetitive rejection of this male sentence with its suppressive quality. We see this also in [1.7.22]:

She was more...her./He found...world

His manhood...him/How could...him?

This is the incident in which Bashir, Ginger's former lover, returns and attempts to rape her, but she outwits him. Thus, lexically, semantically and grammatically, the author depicts the overthrow of male dominance and suppression. Language is employed here to defeat male oppression. The trailing constituents observed in [1.7.18] create a loose sentence structure in which the main part: 'General Bariga... Islands' is followed by a plethora of noun phrases with

appositive quality almost verse-like: 'the ...mountains/the ...lagoon/ the ... beaches/'. This recalls the bathos observed in Austen's prose in [1.7.6], which is anticlimactic. Both are significant in their repudiation of male subordination.

Texts [1.7.5], [1.7.7], [1.7.9] and [1.7.21] are significant for the feminist graphological devices -- exclamation mark and semi colon -- which they exemplify. The former is employed to depict feminist emotions whereas the latter underscores the parataxis and so the rejection of subordination and hierarchization.

VIII. CONCLUSION

This study has shown that feminist stylistics draws eclectically on insights from literary and linguistic theories to provide the basis for the interrogation of texts from a feminine standpoint. It is a 'systematic, empirical analysis of a text's language, which brings to light patterns of representation' of issues of sexism, political correctness, reader positioning, agency, discourse, character and sentence analysis. Feminist stylistics enables the exemplification of the relationship between language and power especially in the way in which language contributes to the patriarchal domination of women in texts. In the opinion of the paper, the significance of feminist stylistics within the context of gender discourse is in the development of alternate expressive possibilities to replace the phallogocentric archetypes.

As the study has shown Austen's *Pride and Prejudice* and Hume-Sotomi's *The General's Wife* employ essentially feminist lexico-grammatical tropes such as parataxis, antithesis, anticlimax, semi-colon and euphuism as well as metaphors of building, room, nature and environment to depict the rejection of male stereotypes. In doing this within a period separated by about 178 years, both texts underscore the timelessness and continuity of feminist stylistic postulations and practice. Consequently, it is safe to conclude that, from a feminist stylistic reading of the two texts, both authors play a major role in the development of current gender discourse. Thus, feminist stylistics will continue to interrogate the linguistic basis for the struggle for the emancipation of womanhood as reflected in literary and non-literary texts.

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Aspects of Cameroon Francophone English (CamFE) Phonology

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Abstract—This paper analyses some aspects of English pronunciation of French-Speaking Cameroonians termed Cameroon Francophone English (CamFE) to show that this variety of New Englishes has stable features. The data come from the oral reading of some selected words and sentences (see the appendix) by 50 French-speaking Cameroonian subjects of different levels of education, radio broadcasts (especially *Morning Safari* ¹), TV debates, political speeches, casual conversations and seminar sessions. The focus is on the production of plural forms / 3rd person singular markers ‘-s, -es, -ies, -oes’, the simple past tense and past participle morpheme ‘-ed’, consonant clusters, word stress, and the frenchified reading of some English words. The analysis is done from the contrastive analysis, interlanguage and language transfer perspective. Findings show that although the subjects have different levels of education and speak varied mother tongues, they produce the areas of English phonology studied in the same way. The study concludes that, although some features of this variety of New Englishes are common to all Cameroonian learners/speakers of English as well as to many other world Englishes, there are some hallmarks proper to CamFE, and draws the pedagogical implications.

Index Terms—CamFE, simple past tense, plural forms, word stress, consonant clusters

I. INTRODUCTION

In multilingual settings, English pronunciation is generally an issue of great concern. The situation is more complex in Cameroon because research shows that throughout the country there are two English accents which differ from each other and from other New Englishes/ RP. The first variety is that of the English-speaking Cameroonians termed Cameroon English (CamE) (Simo Bobda 1986, 1994, 2010; Simo Bobda and Chumbow 1999; Kouega 1991, 1999, 2000; Ebot 1999). The second variety is that of the French-speaking Cameroonians (Tagne Safotso 2001, 2006; Kouega 2008). Kouega calls this variety of English Francophone English (FancoE). But this appellation seems inappropriate because it may refer to any non-native variety of English spoken by francophones anywhere in the world. The appellation **CamFE (Cameroon Francophone English)** would thus be more appropriate because closely related to the parent CamE. It is the variety of English spoken by the vast majority of Cameroonians. According to the 2010 census, 16,217,119 (83.56 %) Cameroonians over a population of 19,406,100 inhabitants are francophones. Although research on the phonology of this second variety is still embryonic, it shows that it has quite a number of stable features different from those of CamE/ RP.

This paper (1) examines five aspects of CamFE phonology: (1) the plural forms/3rd person singular markers ‘-s, -ies, -es, -oes’, (2) the simple past tense and past participle morpheme ‘-ed’, (3) consonant clusters, (4) word stress (5) and the frenchified pronunciation of some English words. The study ends with some pedagogical implications.

II. METHOD

The data come from several sources: the oral reading of some selected words and sentences (see the appendix) by 50 French-speaking Cameroonian subjects of different levels of education, radio broadcasts (especially *Morning Safari*), TV debates, political speeches, casual conversations, and seminar sessions. The subjects who did the oral reading comprised 10 *Terminale*² learners, 30 undergraduate students and 10 postgraduate French-speaking bilingual student teachers. This aimed to check if the level of education variable has an impact on the subjects’ production. The data was analysed from the Interlanguage, Contrastive Analysis and Language Transfer perspective with RP and CamE being the contrastive models.

III. THE LINGUISTIC BACKGROUND OF FRENCH-SPEAKING CAMEROONIAN LEARNERS OF ENGLISH

In Cameroon, it is commonly assumed that each citizen has a mother tongue (or home language) besides the two official languages (French and English). Although this assumption is becoming questionable in urban centres (Djimeli 1997; Haman Bello 1997; Bitja’a Koddy 2001; Simo Bobda 2006; Njika 2006) where some Cameroonian children exclusively speak French, English or Pidgin English, to a large extent, the great majority of Cameroonians have a mother tongue. In many rural communities (if not all) and in some urban centres many people use only their mother

tongue as means of communication. Some children can even speak up to two home languages besides French or English. This mostly happens with children from interethnic marriages (Tenjoh-Okwen, 1985, pp.18-20). Mba (2009) points out that the vast majority of Cameroonians are multilingual though in most cases they can only write one or two of the languages they speak (p.553).

In the Francophone subsystem of education (Cameroon has two subsystems of education: the Francophone subsystem and the Anglophone subsystem), at the level of primary school, the medium of instruction is French. English is taught only as a school subject (English as a Foreign Language). This is effective now in all classes of primary school throughout Cameroon since the introduction of the English paper at the CEP, (Certificat d'Etudes Primaires) and the French paper at the First School Leaving Certificate (Order n° 66/C/13 of 16th February, 2001). In northern Cameroon and in some major towns of the southern part of the country, some primary school learners first learn Arabic in mosques before attending formal school. These particular learners sometimes cause serious problems to teachers as they write from right to left.

In the third year of secondary school, Francophone learners have to learn another language besides French and English. The choice is between German, Spanish and Arabic³. Students who study in the Anglophone subsystem of education do not do this. The only languages taught/learned in that subsystem are English and French.

At the university level, Francophone learners register to study various subjects such as mathematics, physics, French language, English language, Spanish or German. Some register for bilingual studies (combined English-French degree), and others for trilingual studies, i.e. combined French-English-Italian, French-English-German or French-English-Spanish degree. So far in Cameroon, this degree can be obtained only from the University of Dschang. Except students who study for a bilingual or a trilingual degree, all the rest of Francophone learners are compelled to study English within the framework of Bilingual Training. They do it during the first three years of their university studies (Bilola, 1999, p.53; Echu, 1999, p.1; Tagne Safotso 2011). Hence, when one meets an educated Francophone Cameroonian, his linguistic background may be quite complex. Apart from his mother tongue, he has formally learned at least three other languages. Combined with his personal variables (Gardner and MacIntyre 1992, 1993), these languages may be what makes the peculiarity of the English pronunciation of French-Speaking Cameroonians.

IV. RESULTS

A careful analysis of the sample speech produced by learners from *Terminale* to post graduate level showed that their production was not different from that heard on the radio/ TV, in political speeches, casual conversations, and seminars. As a matter of fact, The vast majority of French-speaking Cameroonians who speak on The radio/ TV, deliver political speeches, take part in debates or seminars in English have at least a graduate level. The findings in the five areas investigated are presented below.

A. The Production of the Plural Forms/ 3rd Person Singular Markers

French-speaking Cameroon users/ learners generally silence the markers of the plural/ 3rd person singular '-s, -es, -ies, -oes, -os', or occasionally articulate them /s/ as illustrated in table 1 below.

TABLE 1
THE PLURAL FORMS/ 3RD PERSON SINGULAR MARKERS IN CAMFE, CAM E AND RP

| Word | RP form | CamFE form | CamE form |
|-------------------|-------------|----------------|---------------|
| <u>ring</u> s | [rɪŋz] | [rɪn/rɪns] | [rɪŋs] |
| <u>shop</u> s | [ʃɒps] | [ʃɒp] | [ʃɒps] |
| <u>short</u> s | [ʃɔ:ts] | [ʃɔt] | [ʃɔts] |
| <u>run</u> s | [rʌnz] | [rɒn] | [rɒns] |
| <u>write</u> s | [raɪts] | [raɪt] | [raɪts] |
| <u>calabashes</u> | [kæləbəʃɪz] | [kalabəʃ] | [kalabəʃɪs] |
| <u>crash</u> es | [kræʃɪz] | [kraʃ] | [kraʃɪs] |
| <u>instance</u> s | [ɪnstənsɪz] | [ɪnstāns] | [ɪnstansɪs] |
| <u>buse</u> s | [bʌsɪz] | [bɪs/bɪsɪs] | [bʌsɪs] |
| <u>bellie</u> s | [bɛlɪz] | [beli/belis] | [belis/belis] |
| <u>societie</u> s | [səsaɪtɪz] | [sosaitɪ] | [sosaitɪs] |
| <u>mango</u> es | [mæŋgəʊz] | [mango] | [mangos] |
| <u>negro</u> es | [ni:gruəz] | [negro/negros] | [negros] |
| <u>potato</u> es | [pəteɪtəʊz] | [poteto] | [potetɔs] |
| <u>photo</u> s | [fəʊtəʊz] | [foto] | [fotos] |

It can be remarked that the silencing of the markers of the plural/ 3rd person singular is very characteristic of the English pronunciation of French-speaking Cameroonians (Tagne Safotso, 2001, pp. 22-35). When the subjects occasionally articulate them, they pronounce them /s/ or /ɪs/ irrespective of the vowel or the voiced nature of the consonants that precede the marker (this happens mostly with the postgraduate bilingual student teachers). The same observation can be made with CamE speakers. With CamFE speakers this problem may be due to French, because the plural markers are silent in that language, and because the singular noun is differentiated from the plural one by the

article, e.g. *la table* [la tabl] (singular); *les tables* [lɛ tabl] (bench; benches). French may also account for the difficulty in the 3rd person singular because in that language the 3rd person singular is not marked in the verbs of the 1st group. Even when it is marked in the verbs of the 2nd and 3rd groups, it remains silent, e.g. *il b énit*, *il mord* [il beni, il mɔr] (he blesses/bites).

B. The Production of the Simple Past Tense and Past Participle Morpheme ‘-ed’

In CamFE, the ‘-ed’ affix of the simple past tense and past participle of regular verbs is articulated in two ways. It is either silenced or pronounced /ɛt/ as shown below.

TABLE 2
THE SIMPE PAST/ PAST PARTICIPLE AFFIX ‘-ED’ IN CAMFE, CAME AND RP

| Word | RP form | CamFE form | CamE form |
|------------------|--------------|---------------------|-------------|
| <i>separated</i> | [sepəreɪtɪd] | [sepəret/sepəretɛt] | [sepəretɛt] |
| <i>walked</i> | [wɒkt] | [wɒlk] | [wɒkt] |
| <i>planted</i> | [plɑːntɪd] | [plan/plantɛt] | [plantɛt] |
| <i>ended</i> | [endɪd] | [end/endɛt] | [endɛt] |
| <i>concluded</i> | [kɒŋkluːdɪd] | [kɒŋklud] | [kɒŋkludɛt] |
| <i>allowed</i> | [əlaʊ d] | [alowe] | [alaut] |
| <i>traced</i> | [treɪst] | [tras] | [trest] |
| <i>asked</i> | [ɑːskt] | [as/askɛt] | [ast] |
| <i>finished</i> | [fɪnɪʃt] | [finɪʃ] | [finɪʃt] |
| <i>returned</i> | [rɪtɜːnd] | [rɪtɜːn] | [rɪtɜːn] |
| <i>damaged</i> | [dæmɪdʒ] | [dameɜ/dameʃ] | [dameɜt] |

The examples above show that French-speaking Cameroonians consistently silence the ‘-ed’ affix of the simple past tense/past participle of regular verbs. When they attempt to pronounce it they articulated it /ɛt/. This generally occurs with verbs that end in –ted/-ded as in CamE. The insertion of the epenthetic /ɛ/ and the devoicing of the final /d/ operates as in that variety of English (Simo Bobda, 1994, p.220). If the devoicing of the final /d/ can be attributed to the parent CamE, as it is the variety of English spoken by the vast majority of Cameroonian English teachers, the reason for the silencing of the affix is still to be elucidated. The production of consonant clusters is examined in the next section.

C. The Production of Consonant Clusters

The subjects generally reduce consonant cluster of two consonants (cc) to one and those of three consonants (ccc) to two or even one as illustrated in table 3 below.

TABLE 3
CONSONANT CLUSTERS IN CAMFE, CAME AND RP

| RP | Substitute cluster | Word | RP form | CamFE form | CamE form |
|------|--------------------|-----------------|--------------|------------|------------|
| fj | → f | <i>furious</i> | [fjʊərəs] | [fyriɔs] | [furiɔs] |
| ld | → l | <i>told</i> | [təʊld] | [tol] | [tol] |
| nt | → n | <i>went</i> | [wɛnt] | [wɛn] | [wɛnt] |
| lz | → l | <i>girls</i> | [gɜːlz] | [gɛl] | [gɛls] |
| ŋk | → n | <i>think</i> | [θɪŋk] | [tsɪn] | [tɪŋk] |
| ŋkl | → nl | <i>frankly</i> | [fræŋkli] | [franli] | [franli] |
| nts | → n | <i>parents</i> | [peərənts] | [paren] | [perents] |
| stj | → st | <i>students</i> | [stjuːdɛnts] | [styden] | [students] |
| nld | → nl | <i>landlord</i> | [lændlɔːd] | [lanlɔ] | [lanlɔd] |
| mpld | → mpl | <i>trampled</i> | [træmpld] | [tramp] | [tramp] |

It can be observed that the subjects generally drop the last consonant of the clusters. This feature is characteristic of most non-native Englishes (Wong, 1981, p.272; Todd and Hancock, 1986, p. 96; Gbenga Fakuade, 1989, p. 20; Gut 2007). The difficulty may be due to the fact that, although many Cameroonian local languages and French contain consonant clusters of up to three consonants (ccc), the English clusters are generally unfamiliar to the subjects or are found at unfamiliar positions, e.g. *pemnbwoowo* (barber in *Fulfulde*), [ntsəə] (chief’s residence in *Ghomala*), [ndzaag] (firewood in *Ewondo*⁴), *distrait* [distre] (absent-minded in French). Taylor (1995) remarks that because most languages probably have a somewhat simpler syllable structure than English, when speakers of such languages come to learn English they ‘‘face a bewildering array of unfamiliar clusters as well as familiar sounds in unfamiliar positions’’ (p.6).

D. Word Stress

The subjects stress disyllabic and polysyllabic words in an inordinate way. Unlike their Anglophone counterparts whose word stress generally moves forward and falls on the penultimate syllable in polysyllabic words (Simo Bobda, 1986, pp.186-187), French-speaking Cameroonian users/learners of English have the tendency to stress many syllables of the word as exemplified below.

TABLE 4
WORD STRESS IN CAMFE, CAME AND RP

| RP form | CamFE form | CamE form |
|-----------------------|-----------------------|-----------------------|
| <i>de vélop</i> | <i>dé'vlop</i> | <i>develóp</i> |
| <i>pláintain</i> | <i>plán'tain</i> | <i>plán'tain</i> |
| <i>es'sentially</i> | <i>és'sen'fia'ly</i> | <i>essen'tially</i> |
| <i>Wednesday</i> | <i>Wed'nés'day</i> | <i>Wednsé'day</i> |
| <i>countryside</i> | <i>coun'fry'side</i> | <i>countryside</i> |
| <i>totally</i> | <i>'to'ta'ly</i> | <i>to'tally</i> |
| <i>dis'turbed</i> | <i>dís'turbed</i> | <i>dís'turbed</i> |
| <i>májesty</i> | <i>májes'ty</i> | <i>májesty</i> |
| <i>chállenge</i> | <i>chá'llenge</i> | <i>chá'llenge</i> |
| <i>hospítal</i> | <i>hospítal</i> | <i>hos'pítal</i> |
| <i>com'pensatory</i> | <i>compensá'tory</i> | <i>compen'satory</i> |
| <i>argu'mentative</i> | <i>argu'méntative</i> | <i>argumen'fative</i> |

The table above shows that French-speaking Cameroonians pronounce English disyllabic and polysyllabic words in a jerky way. This can largely be due to the subjects' mother tongues which are syllable-timed and tone languages. In African tone languages, all vowels have a tone. Some consonants also have it at word onset to indicate their syllabic nature. French may also be one of the causes of the difficulty because of its syllable-timed nature. Although French stress has the tendency to fall on the last syllable, it is not really significant (Léon and Léon, 1987, p. 66). Yet, in some cases the subjects correctly stress some disyllabic nouns, e.g. *'pillow*, *'dancing*, *'singing*, and verbs, e.g. *co'lect*, *be'have*. This may have been facilitated by backward stress (BWS) and forward stress (FWS) constraints (see Simo Bobda, 2010, pp. 64-72). Like consonant clusters, English word stress is generally an area of great difficulty to many non-native speakers. Benrabah (1997) reports very interesting examples from Bansal (1969), Tiffen (1974) and Benrabah (1987) to show how misplacement of stress hinders language comprehension in non-native Englishes (p. 161). Another peculiarity which is quite particular to French-speaking Cameroonian users/learners of English is the frenchified pronunciation of some English words. That feature constitutes the focus of the last section of this study.

E. The Frenchified Pronunciation of Some English Words

Francophone Cameroonian learners of English articulate certain English words as if they were French ones. The rule that they apply is the French reading rule, where except in very rare cases, the letters of the alphabet are pronounced in the same way in all environments. The subjects generally apply this rule when the words concerned are common to English and French, or when the English word is close to the French one. The 'frenchified pronunciation' (Remsbury, 1988, pp. 120) in question is different from spelling pronunciation in that, spelling pronunciation includes the articulation of letters which are silent in most mother tongue English. The subjects also replace certain RP vowels by typical French ones. Following are some illustrations of those features.

TABLE 5
FRENCHIFIED PRONUNCIATION IN CAMFE

| Word | RP form | CamFE | CamE |
|------------------|---------------|------------|--------------------|
| <i>quite</i> | [kwaɪt] | [kit] | [kwat] |
| <i>quality</i> | [kwɒlɪti] | [kaliti] | [kwality] |
| <i>piece</i> | [pi:s] | [pies] | [pis] |
| <i>rich</i> | [rɪʃ] | [ri] | [ritʃ] |
| <i>maritime</i> | [mæɪtaɪm] | [maritim] | [maritaim/maritam] |
| <i>surely</i> | [ʃʊəli/ʃɔ:li] | [syɾəli] | [ʃuəli] |
| <i>mayor</i> | [mæə] | [majə] | [mejə] |
| <i>efforts</i> | [ɛfəts] | [efə] | [ɛfəts] |
| <i>mentality</i> | [mentəlɪti] | [mātaliti] | [mentality] |
| <i>Henry</i> | [hɛnri] | [āri] | [henri] |
| <i>fruit</i> | [fru:t] | [fryi] | [frut] |
| <i>desires</i> | [dɪzəɪəz] | [dezir] | [dizajas] |
| <i>hostile</i> | [hɒstail] | [ostil] | [hostail/ hɒstail] |
| <i>island</i> | [aɪlənd] | [islan] | [ailan] |
| <i>place</i> | [pleɪs] | [plas] | [ples] |
| <i>parents</i> | [peəɪənt] | [parɛn] | [perɛnts] |
| <i>pressure</i> | [preʃə] | [prezyr] | [preʃə] |
| <i>during</i> | [dʒʊərɪŋ] | [dyrin] | [durin] |
| <i>library</i> | [laɪbrəri] | [librari] | [labrari] |
| <i>pure</i> | [pjʊə] | [pyr] | [pjə] |
| <i>chair</i> | [tʃɛə] | [ʃɛ] | [tʃɛ] |

As already pointed out, the difficulty here may largely be attributed to French, as it is the way most of the concerned words are articulated in it. The list can be extended endlessly, because ‘frenchified pronunciation’ is one of the major characteristics of CamFE phonology. But French interference alone cannot justify all the problems as words such as *island* or *pressure* have nothing to do with French.

V. DISCUSSION AND PEDAGOGICAL IMPLICATIONS

The findings above show that CamFE is a quasi autonomous variety of New Englishes which distinguish itself from CamE and RP. Kouega (2008) discussed some of its consonants and vowels and Tagne Safotso (forthcoming) drew up their exhaustive list. With the multiplicity of English varieties across the world, the crucial question remains that of which variety to teach/ learn. In Cameroonian schools, RP and Standard British English are the norms, and the teaching materials are designed to promote this model. Paradoxically, very rare Cameroonian English teachers have ever gone to Britain or have ever come into contact with a native speaker. Ngefac (2011) calls this paradox the ‘fallacy of promoting Standard British English accent in Cameroon’, because this accent is a far-fetched phenomenon in Cameroon. In such contexts, Bamgbose (1998), Jenkins (2000, 2002) propose the teaching of EIL (English as an International Language), which would comprise the features of native and non-native Englishes. In Cameroon, applying this model with the complexity of the setting (with two local varieties) will still be a problem. The question will be “which local variety to blend with RP? CamE or CamFE, or both varieties? Maybe the solution would be, in each subsystem of education of the country, to teach RP and its corresponding local variety, i.e. teaching RP and CamFE to French-speaking Cameroonians and RP and CamE to their fellow-citizens. The major difficulty will of course be that of the local varieties teaching materials.

VI. CONCLUSION

This study looked at some aspects of Cameroon Francophone English (CamFE) Phonology, with focus on the plural forms/ 3rd person singular markers ‘-s, -es, -os, -oes’, the simple past tense/past participle morpheme ‘-ed’, consonant clusters, word stress and the frenchified articulation of some English words. Results of the features studied (and in early studies) clearly showed that CamFE is different from CamE and RP, and constitutes a quasi autonomous variety of New Englishes. These findings also indicate that despite the promotion of RP in Cameroonian schools, the gap between this target and the local varieties widens everyday. The question that persists is thus that of the model(s) to teach/ learn in Cameroonian schools.

1. *Morning Safari* is a Cameroon Radio Television debate program which takes place from 5 to 6:30 a.m. from Monday to Friday.

2. *Terminale* is the equivalent of Upper Sixth.

3. *Arabic* is mostly taught in the northern regions of Cameroon where there are available teachers.

4. *Ffulde, Ghomálá and Ewondo* are Cameroonian home languages.

APPENDIX

1. Test words and sentences for the plural forms/ 3rd person singular markers

| | | |
|---------------------------|-------------------------|-----------------------|
| He rings a bell. | Ten calabashes | Primitive societies |
| Two shops | It always crashes here. | Three mangoes |
| Bring your shorts | Many instances | Twenty negroes |
| She runs fast. | Those buses run fast. | Cook ten potatoes. |
| Jane writes on the board. | They have fat bellies. | Look at those photos. |

2. Test words for the simple past/past participle morpheme ‘-ed’

| | | | | | |
|-----------|---------|-----------|--------|----------|---------|
| Separated | Planted | Concluded | Traced | Finished | Damaged |
| Walked | Ended | Allowed | Asked | Returned | |

3. Test words for consonant clusters

| | | | | |
|---------|-------|---------|----------|----------|
| Furious | Went | Think | Parents | Landlord |
| Told | Girls | Frankly | Students | Trampled |

4. Test words for word stress

| | | | | | |
|----------|-------------|-------------|-----------|-----------|---------------|
| Dévelop | Essentially | Countryside | Disturbed | Challenge | Compensatory |
| Plantain | Wednesday | Totally | Majesty | Hospital | Argumentative |

5. Test words for frenchified pronunciation

| | | | | | | |
|---------|----------|-----------|---------|----------|---------|---------|
| Quite | Maritime | Mentality | Hostile | Parents | Library | Rich |
| Quality | Surely | Henry | Island | Pressure | Pure | Efforts |
| Piece | Mayor | Fruit | Place | During | Chair | Desires |

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Technical Communication in India Trends and Concerns

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Abstract—This paper presents an overview of the current trends in technical communication in English in India. The use of English language has undergone a great change and has largely become industry-specific. The prescribed text books for college students, which earlier had a mix of prose, poetry, drama and essays, have now been replaced by text books in Business English or Communicative English. This paper examines the effects of learning English purely for the purpose of professional communication.

Index Terms—technical communication, presentation skills, language learning

I. INTRODUCTION

Technical writing could be as simple as writing a covering note or as sophisticated as developing a product brochure. It could include business correspondence, electronic communication, technical description, user manuals, feasibility reports, graphical representations etc., or any communication that seeks an action or follow-up.

Everyone writes business English but most people tend to compromise on the quality of writing while developing material that is intended to be precise, direct and focused. It doesn't mean one has to use rare words and phrases or use such language that the material becomes a hard nut to crack. Using plain, elegant, non-repetitive and direct writing makes one understand the contents at the first glance itself. There are still people who use language power in a bullying manner, without getting to know the importance of direct and simple communication.

It is extremely important in the modern world to conduct business through a medium that involves less time, cost and effort. It is the best medium to assess one's capabilities to interact with peers, superiors and subordinates ensuring effective team work.

Some writers, in an effort to simplify, make the whole process of technical communication bizarre by the excessive use of acronyms. They depend on the computer for spell-check and grammar check without actually understanding the nuances. Writing the way one sends an email, or the earlier style of sending a telex message, has slowly made its entry into the arena of professional writing. This causes a little dilution in what may be called the "standard way of writing". But it is always preferable to stick to the basic standards and parameters. The argument that "anything will do as long as it serves the purpose" may not always be justified.

II. BACKGROUND

25 years back in India, perhaps, technical communication had not been recognized as a specialized area of study. Everything was English then, whether technical or non-technical; spoken or written. People learned English religiously through the rudiments of grammar which had its own merits. Most of the users used to be good listeners and readers and also possibly good writers, but probably struggled a little with speaking. There was no particular focus on technical communication. The study of English was more 'literature-oriented'. There existed a system for learning literature even though the learners and researchers didn't diversify into the areas of teaching/ learning technical writing. The reason could have been the slow pace of industrial growth and low demand for Indian resources – human and non-human around the world.

III. CURRENT SCENARIO

The situation has substantially changed since then. Looking at the trend in India, one is compelled to fear that a few, if not many, of our Indian languages might even become defunct after a few years just because of the unprecedented use of or dependence on English in every area of business, social & cultural arena. People have started specializing in Communicative English, Business English, Technical English, Legal Writing and into the varied aspects of linguistics. This situation has set in primarily due to globalization, industrial and agricultural revolution and the boom in the area of information technology. It has become a boon to the Indian IT industry that primarily thrives on onsite/offshore model of communication unlike many other countries.

The factors responsible for this shift are many. They include educational reforms and importance assigned to English education in schools, colleges and engineering institutes. Common syllabi like CBSE and ISCE influenced this trend

quite positively. The language testing examinations like IELTS, TOEFL etc. added great value to strengthen the English language skills of students. It also made the students competitive and fit for employment in India as well as abroad.

The IT companies' dependence on Onsite/Offshore model with 24x7 delivery support, requiring competent associates having precise language skills, made learning of technical English spread quickly. Hiring of the services of agencies for teaching technical communication and soft skills is a part of the training calendar of many IT companies. Huge organizations have in-house trainers and training wings.

Many Engineering Institutes have included in their curriculum topics like proposal writing, report writing, development of business plan etc., in order to equip the budding managers to foray into competitive business arena. Some institutions have invested in expensive language labs and in-house language faculty. Work integrated language learning has also become a part of professional training. The shift from the conventional way of learning to the modern advanced learning methodology has paved the way for producing successful communicators.

In terms of quality, however, there are still concerns. Though India produces thousands of graduates and post-graduates supposed to be employable, their employable skills suffer because of their inability to communicate effectively in English. This flaw in the system needs to be rectified. The way English is taught at schools and vocational institutions is far from being scientific. There are two ways of looking at it. Conventionalists advocate that for learning a foreign language, one has to learn grammar systematically failing which one will not be able to differentiate between two sentences like "what is happening" and "what has happened." While there is some merit in what they say, learning grammar per se is quite monotonous for the students. Modernists argue that a language should be learned by living that language – may it be speaking, writing or listening. Learning by speaking and listening might be rather time taking, and may also need a conducive environment.

The details of the courses commonly offered in technical communication to engineering students should be reviewed for a better perspective. The learning objectives of the course should be clearly defined. The course plan must include the approximate number of lecture hours needed to cover each topic. The scope and objective of the course needs to be clearly defined so that the students know what to expect. The course must ideally begin with introductory classes about the process of communication. It should give an insight into the importance of communication in day-to-day activities. The importance of each and every element of the communication process, like, sender, receiver, message, channel, noise, feedback etc should be clearly explained with suitable, practical, day-to-day examples. The features of business communication should be highlighted. The subtle differences between general purpose communication and business communication should be brought out. The students should be able to understand that general purpose communication is informal in style and approach and deals with general content and vocabulary. It is mostly oral and does not have a set pattern of communication. It can be both objective and subjective and may not always have a specific audience. Whereas, technical communication is formal, factual and has a structure. It can be oral or written and is usually meant for a specific audience. The students should understand that technical communication usually has a pre-determined purpose.

The various aspects of verbal communication and their significance in professional presentations should also be explained. Students must understand the creative characteristics of language. They must be introduced to different levels of communication that takes place, especially in an organizational set up.

The importance of face-to-face communication and the understanding of non-verbal communication complements the knowledge of technical communication. One must have a thorough understanding of gestures and postures while speaking. A knowledge of common body signals will be an important lesson of a life time. Students can have interesting activities to understand body language. Some common actions like nail biting, lip licking, foot tapping, rubbing one eye, scratching the head during a technical presentation, instantly conveys the message that the person is nervous. Similarly, vocal features play a great role in communication, whether technical or non-technical. Students should be given lot of practice in using their voice. They should understand the various aspects of voice like volume, tone, pitch, articulation, voice modulation etc. Oral forms of communication like face-to-face communication, seminars, meetings and conferences are as important as written forms of communication like research papers, brochures, bulletins, newsletters etc.

An important aspect of professional communication is report writing. When a student joins an organization to work after completion of his studies, his job usually demands that he generated a lot of reports on a regular basis. Some times he may have to prepare the report himself, or review the reports made by other staff. Hence it is important for him to know the purposes or the objectives for writing various types of reports. The purpose could be as brief as a laboratory report or as lengthy as an annual report. He also needs to understand the characteristics of a report. Once the importance of the report for its factual details, relevance and objectivity is understood, one realises why it is an important tool for communication across organizations. The student should also be familiar with the different types of reports. Various examples of reports, oral and written, taken from everyday life situations, should be discussed in the classroom. The student should be given a situation and asked to generate various types of reports. He should have the ability to invent necessary details and make a report. He should also have the ability to distinguish and understand the significance of an oral or written report. The student should be able to spell out, in clear times, the purpose of his report. He should also understand the various formats of a report and choose the most appropriate one, depending on his purpose. Prewriting is an important exercise for report writing. It helps in organizing the report well. The strength of a report is in its structure.

A well-defined structure gives a lot of clarity to the report. The use of visual aids like tables and charts should be done carefully.

It is important to define technical reports and discuss their characteristic features. The different purposes of reports, whether it is a project report, a lab report, annual report, inspection report etc should be clearly explained. The characteristics of a good report should include precision, factual details, relevance and reader-orientation, whatever be the type of report. The importance of report as a basic management tool should be emphasized. Students should understand the need for pre-writing to organize their thoughts. One of the objectives of the course should be to give the students the criteria for classifying the reports and give them practice to prepare routine reports. The steps to collect data for writing the report and their significance in different situations should also be introduced. It is important to make the students understand how sources are different from methods of data collection. Details of different methods of data collection should be given to the students. Questionnaire is an important tool for survey. Students must understand and practice the principles governing the preparation of questionnaires. They must be given adequate practice for making questionnaires. They should also be acquainted with different types of illustrations for providing data.

The process of communication can face many barriers. These barriers could be because of various reasons like differing backgrounds, limited vocabulary, cultural variations, poor listening skills or when there is noise in the channel. In an organizational set up, barriers could be because of fear of superiors. All these will hamper the effectiveness of communication. One must first identify the barrier that's hampering effective communication and try to deal with it patiently. Learning to effectively communicate is like learning to drive. Watching the best power-point presentation on driving a car will not teach the learner how to drive one. One needs to practice to get over the fear. Similarly, Communication can become effective only when it is practiced regularly.

Students should be familiarized with the structure, layout and form of different types of letters like business letters, sales letters, claim letters etc. Thorough practice in writing these is also required. Similarly most students tend to be ignorant about how to write a simple notice. In many organizations a notice is a very effective form of disseminating information. Students should be clear about all the important details that a notice should reflect. Similarly making an agenda for an important meeting should also be taught to the students. They must know how to list out various items of the agenda according to the order of importance. The format should be clearly understood. Knowing how to record the minutes of a meeting is also important. The minutes need to be factual and every bit of the discussion should be noted down carefully. There is no room for error here as minutes of a meeting is a documental evidence and has tremendous value, especially in the court of law.

The elements of effective writing should be introduced as part of the technical writing course. The students should be familiar with the elements of effective writing and understand what constitutes a good writing style and how to attain that skill. The basic guidelines for effectiveness should be well understood. These include using specific, concrete words, avoiding clichéd expressions and too much of jargon, and avoiding redundant words and foreign phrases. They should be given ample practice of revising the ineffective sentences and paragraphs. The principle steps of precise writing should be well understood by giving them practice in writing concisely and precisely.

Technical communication that is taught to undergraduate engineering students has its limitations. Students usually spend a semester or four months learning it. Considerable improvement can be seen in their presentation of technical papers, participation in group discussions, team presentations etc, by the end of the semester. But, ideally, it should be a component in some form or the other throughout their course. The students have a lot to gain. The theory and practical aspects need to blend well. Normally students do the theory part well, but when it comes to implementing what they learnt, there is tremendous scope for improvement. Language and expression become a big barrier. For the successful use of language, "putting into practice" needs to be done at every stage. Lot of activities should be designed to make the class room teaching effective. In India, where students are not native speakers of English language, a conscious effort has to be made continuously by the student as well as the teacher to use English effectively for all communication purposes. The temptation to shift to the native language whenever there is a block in communication, owing to the inability to find the appropriate word, happens often. The comfort derived by the student in communicating in the vernacular language cannot be denied. Students often speak in a language that is a mix of English and the local language or their mother tongue. Sometimes they also come up with versions of English that has good doses of local flavour. They Indianise English by adding *ed* or *fied*. at the end of a word in the local dialect or a vernacular word.

Students are increasing comfortable in using short text messages. They use a lot of short forms and abbreviations in their communication with their friends through their mobile phones. In this kind of communication, there is absolutely no importance given to the right use of spelling, grammar or syntax. Sometimes, this style of writing penetrates into their formal style of writing also. Very often, they tend to ignore the thin line that separates a formal piece of writing from the informal. In an organization where the hierarchy is loosely structured and where the boss is friendly with the subordinates, the problem of formal and informal communication getting mixed up is common. This can happen in both verbal and written communication. With a lot of organizations having relatively young people as their work force, the flow of communication and the networks of communication have undergone a drastic change. There is a complete shift in the way a youngster communicates with his counterparts as well as his boss. Though informality in the office atmosphere pulls down communication barriers to a great extent, it is still desirable to follow a formal pattern in written communication.

IV. WAY FORWARD

Technical communication should be supported by or offered along with soft skills and personality development modules to serve its purpose effectively.

Engineering colleges and technical universities tend to focus only on technical communication components. A literature component will enable them to feel the language, enjoy it and express themselves better. Language skills alone might not help in the overall personality development. Some technical universities offer literature courses as electives which is ideal. Apart from literature courses, courses in journalism and theatre arts will be of great help to students to hone their skills. Courses in Theatre will be helpful in many ways. It will introduce the students to the techniques of voice training and practice. It will help them in their interactions with others and make them more confident. Exercises in speech delivery will give them practice in content writing, script writing, tonal effects, voice control, emoting, dialogue delivery, maintaining the right posture etc. Participation in writing and enacting a monologue or a one-act play will teach the students all the aspects of body language and team work.

The modern trend is to look at the factors that contribute to the speaker's fear or hesitation that he might commit a mistake while speaking English. Once the fear factor is removed, the aspirants learn like a parrot that pecks words. This might serve the immediate purpose of the organization where the training methodology is need-based, but it might not survive the purpose of English. Learning a language the way a native speaker speaks is often difficult. Sometimes, even those who do not know reading and writing might speak, whereas for learning English the grammar-way, one should know reading and writing which one learns in schools and colleges. However, there is no foolproof mechanism to remove the element of fear/hesitation while learning the language.

Technical writing should be made a part of the curriculum not only for the vocational and engineering students but also for high school students. Writing, editing and presentation skills should be integrated with English studies. Reasonable level of grammar, word building and abstracting skills will boost the confidence of learners as they continue with their higher studies. Team presentations and group discussions which are currently taught in vocational and engineering colleges should start from high school itself.

Technical Writing in the present scenario, may or may not require the involvement of teachers. When a teacher is involved in the learning process, the human element is predominant, but when learning is online/through internet, or through language labs, there is minimal/ negligible involvement of human element. The former calls for a classroom for developing Technical Writing skills, ideally with electronic interactive boards in place of blackboard and chalk-pieces, which ensures less stress and increased impact and efficacy. Establishment of the language labs needs an environment that is sound-proof, air-conditioned, with power back-up etc. While the language should be practiced through interactive skills, its basics should be learned in the classroom. Many learners in India do not have access to sophisticated methodologies because it has monetary implications not affordable by schools or educational institutions. Maximum students from poor or middle income families learn in the vernacular medium, in government schools which may not have these facilities.

Teaching is for children as training is usually for adults. Most of the unemployed candidates are adults and they are not taught, but trained, in the sense that they are convinced how it will benefit them as they are self-directed. These learners have turned to learning when they felt a need for learning and are self-actualized to learn.

V. CONCLUSION

Thus, English for technical writing in a country where English is a foreign language is something that needs to be taught/trained from the early period of their schooling. Restructuring of courses and integrating engineering and humanities will greatly help in improving the communication skills of students. English should be taught in such a way that it trains students for life and not just for careers in industry. Inter-disciplinary approach might prove useful in learning English as a means to communicate effectively. It is important to understand the underlying dynamics of the language. Serious reforms must be brought into the way language teaching is approached in many universities. The right kind of resources that would complement and enhance language learning endeavours should be made available. Every major institution dedicated to scholastic education should realize that language is the root of all communication across the world. It is necessary to identify major areas that need to be tackled academically, in terms of designing the right kind of courses. Because of the industry needs, language courses are heavily sought after, in all countries. Extensive teacher training is also a major requirement. Competent individuals who are willing to push the boundaries of theory and who can effectively focus on the practical use of language should be encouraged to take up teaching. In spite of globalization, there are large parts of India that still believe in the traditional system of learning. Attempts at bringing in change in the mind set of people and policy makers is still not totally successful. It is important for students to be exposed to new ways of thinking and learning. The perception that everything that is taught should have immediate functionality might not always work. Whether human element with a class-room type of environment or non-human element with dependence more on systems, equipment & related environment is more apt for learning, is still debated inconclusively. But a systematic approach to learning English is indispensable for the learners of technical writing in a country where English is a second or third language.

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The Application of Family-based Early Interventions in the YRD, China: A Project Based on Two Case Studies

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Abstract—Family-based interventions have been dramatically advocated in early childhood educational field, especially for those young children who have special needs. The application of family-based interventions has had a profound influence in the western societies over many years. However, due to a lack of theory basis, the knowledge of how to apply it to help many children with special needs in China, particularly, in Yangtze River Delta Region, is slim. This paper is to explore how family-based early interventions will support the children who have exhibited social-emotional problems and their families in the social context of the Yangtze River Delta Region, China. Thus, the author will address the question by looking into (1) the social context in the Yangtze River Delta Region, China; (2) factors contribute to children's social and emotional problems from the family systems perspective; (3) two families as case studies, and (4) the family-based early interventions designed for the two families.

Index Terms—family-based early interventions, Bowen's family systems theory, professional-centred model to family-centred model

I. BACKGROUND

It is a great concern of Chinese families to rear children, particularly the training of socially and culturally desirable behavior and school achievements (Wu & Tseng, 1985). As pointed out by Chao (1994), "child training" could be used as synonymous with "child rearing" to Chinese families. Traditionally, achievements of sociality and academic are considered as glorifying clan and honoring ancestor (*guāng zōng yào zǔ*) (Chu, 1985). Nowadays, those achievements are more considered as reliable predictors of a prosperous life and upward social status by the families, especially those in cities. Nevertheless, to rear, or train children are challenging tasks, which can be affected by varied factors. Given the social context of the YRD, some key factors contribute to children's social and emotional problems from the family systems perspective are families of one child, families in a network, and families of migrant workers.

Several theoretical frameworks have significantly influenced the development of family-based interventions. Among them, Bowen's family systems theory (cited by Dore, 2008) is considered having one of the greatest contributions, as it provides a framework on how a family constructs and functions, as well as how to collaborate with professionals (Turnbull & Turnbull, 2001). Another theory of enormous influence is Bronfenbrenner's ecology system theory (1979), whose context perspective has been profoundly adopted for studying children, as well as how they are influenced on the intersection of individual, family and community (Brooks-Gunn, 1995). The former identifies four types of family interactions, i.e. marital, parental, sibling and extra-family and places them in the central of the framework. Hence, it constantly reminds the professionals the necessity of understanding a family in order to understand a child (Martino, 2005). The latter places the child in the central and identifies five types of interactions between the child and his/her world, i.e. microsystem, mesosystem, exosystem, macrosystem and chronosystem. Hence, it constantly reminds the professional the importance of understanding the interrelationships between a child and his/her surrounding contexts in order to understand him/her (Darragh, 2010).

In a nutshell, family-based early interventions are programs designated to help the children's developmental problems or at risk conditions in the context of family (Guralnick & Bennett, 1987). As noted by Gargiulo & Kilgo (2005), the research on family-based interventions has evolved from professional-centered model to family-centered model, from which the role played by the families has changed considerably. In professional-centered model, families are merely viewed as the service recipients while professionals are seen as the service providers. However, as Turnbull & Turnbull (2001) pointed, such a model could be problematic, since professional might create a psychological barrier

to collaborate with families, while families might be annoyed by the professional's authoritarian style. In family-centered model, families play a central and dynamic role while professionals are seen as agents and instruments of families (Dunst, Johanson, Trivette & Hamby, 1991). Such a model is considered as the foundation of high-quality services and having satisfactory outcomes, and strongly recommended by many researchers (e.g., Cheney & Ma, 1997; Hamilton, Roach & Riley, 2003; Kumpfer, 1999).

II. TWO CASES STUDIES PROJECT

The First Case

Yangyang (pseudonym) was a seven-year-old boy and a single child who had just started studying in a public primary school. Five years ago, his father came to Suzhou from a village in Anhui Province and had worked as a streamline operator in a factory. Years of hard work earned him a stable job as a quality controller, and then he brought his wife and son to the city. Having influenced by the economic crisis, Yangyang's mother could not find a full-time job in factories, so she opened a small grocery shop. The family rented a cottage in the area where most of the people were "temporary urban citizens" (Rong, 2003). Yangyang had spent one year in a kindergarten which had opened for migrant children. It took a great effort for Yangyang's parents to let their son enroll in the current school, which had an excellent reputation of students' academic achievements. Further, to motivate his learning, the parents spent a few months' savings and bought him a computer. To the parents, it was a perfect start for their son.

However, Yangyang did not follow the direction guided by his parents. Most of his teachers thought that he had been shy, lonely and unmotivated. For example, his literacy teacher thought that he did not try hard, because he had been always the last one to complete the class work and had tried every effort to escape from doing tasks. His English teacher also mentioned that he had never taken part in class activities. He barely had friends in the class and avoided any afterschool activities. The biggest problem, however, was that he seemed to be addictive to computer games. Since he spent hours and hours on playing computers games and his academic performance started to deteriorate, his parents had been worried and annoyed. Once his mother locked the room where was the computer in, he started to have tantrums. Even since then, he became resentful going to school. His parents said they had tried every method they could think of, which included physical punishments. However, his performance even went worse.

Understanding Yangyang and His Family

According to the Yangyang's parents, he used to be an understanding boy. He knew his family's economic status and how hard the parents had been worked. He tried to save money on the expenditure of stationary and clothes. His performance at the kindergarten was excellent, and he made many friends during that time. However, through interviews with him, it could be found that he was over sensitive. For example, when teachers pointed out his learning problems, he thought it was because the teachers did not like him and unsatisfied with his works. Lacking social skills were another weakness of him. None of his kindergarten friends was in his school now, and he was afraid of making new friends because he thought the classmates did not like him either. Compared to communicate with his teachers and classmates, he found that to "communicate" with computer games had been much easier. His third weakness was the limited problem solving skills. As a result, once he thought he could not solve the problem, he would give up and try to escape from the tough situations. These weaknesses had significantly affected his emotional and social development, as well as his academic learning.

In order to earn more money for a better life, Yangyang's parents worked very hard. Nevertheless, they valued their son's success in kindergarten and used to be confident in his ability. Some parental warmth (Chen, Wu, Chen, Wang & Cen, 2001) and consistency could be perceived within the family. However, the lacking of knowledge and skills in rearing child, especially in the development of social and emotion, as well as advocating for their son had seriously hindered the family strengths and became the primary barrier to overcome the difficulty. Before their first contact with the educator, they hardly had heard of children's social-emotional problems or the needs. They believed that the only factor caused their son's "abnormal" status was the computer games. That was the reason why they had tried many times to stop Yangyang playing computer games. They regarded school education as a professional and technical field, and they were incapable to make suggestions and comments. They even worried that to disturb the teachers would be harmful to their son, since the teachers might have biases on him. As a result, they had to accept what the teachers and school had told them.

The Second Case

Chenchen (pseudonym) was a three-year-old young boy and the single child who had lived with his parents in Shanghai since he was born. His mother was a Shanghaiese and had worked as a customs specialist in a trading company. His father came to Shanghai ten years ago, and later he had been a department manager of a well-known international enterprise. Both his parents had university degrees and had received high salaries. Not far from the family's newly bought apartment lived his paternal grandparents, who migrated to Shanghai from the northern China three years ago. The only purpose for the old couple to live here was to take care of their grandson and support their son and daughter-in-law by doing the housework. Chenchen's maternal grandparents are Shanghaiese too. Since they lived far from Chenchen's apartment, they saw their grandson once a week.

Although Chenchen had a roomful toys, he had always wanted more. Every time he was not satisfied, he threw tantrums. More than that, he was dominant and easily lost temper, and aggressive to the people he disliked. Eventually,

his parents, paternal and maternal grandparents all felt that Chenchen had been too challenged. However, the ways that they “fixed” this problem were extraordinarily different. His father spoiled him in every aspect, but if he could not stand, he would immediately lose temper and slapped or kicked him. His mother tried to be patient and reasonable at first, but most of the time it did not work. Then she would yell at him or verbally frighten him. His paternal grandparents tried their best to satisfy him to avoid his anger. Ironically, when Chenchen’s father used physical punishments, his paternal grandfather could not stand and lost temper.

Such inconsistent parenting styles did not improve Chenchen’s behavior at all. Rather, they had helped him to manipulate these adults. Chenchen’s parents had frequent quarrels on the education of their son. His paternal grandparents thought his mother had no idea on rearing a child. Meanwhile, his maternal grandparents thought his father had been too violent to the child. As a solution, his parents decided to send him to a pre-kindergarten. However, he was expelled in three days due to his noncompliant and aggressive behavior.

Understanding Chenchen and His Family

Although Chenchen was an angry and spoiled child, he was not without strengths. His physical body, intelligence, and language had developed appropriately. He had many interests such as listening to stories, riding his bicycle, watching TV, doing role plays, etc. Further, he could learn new things quickly in the right mood. Nevertheless, the emotional and behavioral problems hindered the development of his social competence. Through interviews with Chenchen and his family members (including the grandparents), as well as further observations of his reaction to different people, situations and stories, it was discovered that he had not developed proper empathy. Also, his problem solving strategies and social skills were fairly limited. He tended to use physical aggregation to express his unhappiness and solve problems. Such deficits, according to Kirk & Gallagher (1986), if cannot be improved vigorously in the childhood, might significantly affect the future academic achievements, and might develop to more serious problems such as substance abuse and antisocial behaviors.

An obvious strength of Chenchen’s family is the economic status, which is a solid foundation for him to receive excellent educational services, including human and materials resources, techniques and other accommodations. The second strength is that both his parents are well educated, which may enable the family empowerment by intensive learning and practicing the knowledge of children and family, as well as the skills such as stress coping and problem solving. The third strength is the high level of concern on child rearing, which may profoundly motivate the family to overcome stresses. The last strength is that sufficient time can be spent on the child, due to the supporting from its networked families.

However, the problematic interaction among his family subsystems is one of the biggest problems of this family and its network. The interaction between his parents and his family and the stem family, father-child relationship, mother-child relationship displayed problems, respectively. These problems in all make the whole family’s harmony extremely low. Another serious problem was that the physical and verbal abuse had long existed in the family and its network. Such behaviors hindered his understanding of social cues and provided the negative role modeling to him. Therefore, it may profoundly affect the development of his social value and skills towards violence (Kumpfer, 1999). In a nutshell, the problems of relationships with parental figures and child abuse are two risk factors which contribute to and intensify the challenging behaviors in children from birth to five years old (Michigan Public Policy Initiative, 2002).

III. SUPPORTING THE CHILDREN AND THEIR FAMILY BY USING FAMILY-BASED EARLY INTERVENTION

A sound intervention should be designed to enhance the children’s strengths and improve their deficits. Given the nature of family-based intervention, it should enhance the family’s strengths and improve the deficits as well. Further, it is essential that the process should be individualized, i.e. taking account of the characteristics of the children and families. This also implies that a one-size-fits-all strategy should not be expected. The interventions for Chenchen and Yangyang and their families were designed under the family-centered model. Therefore, the educational needs should be defined collaboratively between the intervention designer and each family (Dunst et al, 1991).

As the first step, a careful assessment was conducted in two steps: (1) collecting data from interviews, observations, sample analysis and school readiness evaluation, and (2) arranging family meetings to present, analyze and evaluate the child and family’s strengths and weaknesses. As a result, the needs for both families could be defined into three categories. First, they needed the knowledge to understand children’s cognitive, social and emotional development. Second, they needed effective skills on how to stimulate their children’s strengths, as well as how to deal with their weaknesses, which include immediate and long-term strategies. Last, they needed information and skills on how to advocate for their children, as well as how to collaborate with teachers and schools. Based on these needs, the interventions were designed with three components, i.e. family education program, behavioral management program and home-school collaboration program.

Family Education Program

As described by Kumpfer (1999), family education plan was designed to provide families with through lectures or educational sessions on the knowledge and information of family values, responsibility, laws, and strengthening skills. To Yangyang’s family, the program consisted of five objectives: (1) to have general information on children’s development domains, i.e. physical, cognitive, social and emotional; (2) to have specific information on children’s social and emotional development at 7 to 11 years; (3) to have general information on the family systems theory, and to

understand the strengths and weaknesses of their own family; (4) to have general information on behavioral management strategies, and give priority to positive behavior support strategy, and (5) to have general information on how to advocate for the child through effective collaboration with the teachers and the primary school. To Chenchen's family, the program also consisted of five objectives: (1) to have general information on children's development domains, i.e. physical, cognitive, social and emotional; (2) to have specific information on children's social and emotional development at 2 to 7 years; (3) to have general information on the family systems theory, and to understand the strengths and weaknesses of their own family; (4) to have general information on behavioral management strategies, and give priority to positive behavior support strategy, and (5) to have general information on how to advocate for the child through effective collaboration with the teachers and the childcare centre.

Although the construct of two programs were similar, the dimensions of the plans, in terms of the target population, entry and exist levels, instructional strategies, etc. had been differentiated. The underpinning principle is that the programs should enhance the families' motivation, in terms of self-efficacy, perceived control, great expectation, energy and persistence (Turnbull & Turnbull, 2001).

The target population

The target population identified for Yangyang's family involved the nuclear family. Yangyang was encouraged to take the sessions related to children's development. To Chenchen's family, the target population did not only involve the parents, but also the paternal grandparents, since they were an important part of child rearing in the family. Further, the study on grandparents' impact on children by Falbo (1991) found that grandparents and grandfather solely with better education would positively and significantly influence children's school outcome and personality, respectively.

Entry and exist level

The entry levels for both families were the same, but the exist level were differentiated among the family members. To Yangyang's parents and Chenchen's grandparents, the expected learning outcomes were at a basic level, and more importantly, were operational oriented, due to their relative low educational backgrounds. To Chenchen's parents, the expected outcomes were at an advanced level, and were theory or principle oriented, from which they were encouraged to create their own methods.

Instructional strategies

Given the educational background of Yangyang's family and Chenchen's paternal grandparents, it was necessary for them to understand the contents delivered by the educator. Therefore, the instructions and materials were presented in a simple style accompanied with examples, most of which were linked with the targeted child. To Chenchen's parents, supplementary reading materials were provided for broadening and deepening their knowledge bases. Discussions and self-reflections were profoundly used for all participants and facilitated their understandings and motivations. After each session, all participants were required to complete direct tasks such as observations to practice their knowledge and skills.

Behavioral Management Program

It was constructed under the theory of applied behavior analysis, which refers to "systematic application of behavioral principles to change socially significant behavior to a meaningful degree (Alberto & Troutman, 2009, p. 423)". As the theory focuses on methodological stance rather than conceptual position (Kazdin, 1978), diverse interventions can be developed. Once again, the behavioral interventions should be designed under the principle of having effective and positive results for children and families. Thus, the plans for two boys were individualized, in terms of the instructional strategies, administration, allocated time, etc.

Instructional strategies

Based on the functional behavioral assessment conducted for Yangyang, the targeted challenging behaviors were identified as: (1) escaping from doing homework; (2) escaping from social activities, and (3) getting the tangible activities in playing computer games. Therefore, the intervention designed for Yangyang's family focused on changing his avoidance and tangible behaviors by using positive reinforcement strategies (Skinner, 1969). For example, token economy (Zirpoli, 2008) was used to stimulate his frequency and duration in doing homework and attending afterschool activities. To insure an effective and positive outcome, the educator only played the role as an organizer and adviser in the procedure development, leaving the choice-making role (Fisher, Thompson, Riazza, Crosland & Gotjen, 1997) such as the decision of the reinforcers and their costs to Yangyang and his parents. In addition, to avoid the over reliance on extrinsic motivation, as well as to enhance the intrinsic motivation (Raymond, 2004), cognitive behavioral strategies (Yell, Busch & Drasgow, 2008) were considered as a supplementary process. Therefore, skillstreaming (McGinnis & Goldstein, 1997) such as dealing with stress and aggression combined with a self-monitoring project were used.

The behavioral intervention designed for Chenchen targeted the family and its networked family, and cognitive behavioral strategies were considered as the primary instructional strategy. To Chenchen, such strategies might help him to reverse his cognitive distortions and deficiencies, as well as to reduce the negative or at risk physiological and emotional arousal and aggressive response to external stimuli (Fung & Tsang, 2007). To the whole family (includes the networked family), especially his parents, such strategies might help them to control and monitor the physical and verbal abusing behaviors and to enhance the healthy parental warmth and guidance (Chen et al, 2001). Thus, the program involved family role plays embedded with social skills training intensively. To stimulate the motivation of the target population, the educator also played the role as an organizer and adviser in the procedure development, leaving

the choice-making role such as the decision of played stories, characters and properties to the whole family. In order to stimulate Chenchen to behave appropriately, positive behavior supporting plan, which included crisis management strategies, was developed exclusively for him. The target behaviors in the plan had associated with the target social skills.

Administrations

Both programs were home-based. The program developed for Yangyang was in a six-week period with weekly reviews arranged by the educator. Since he stayed with his mother for a longer time, his mother took the responsibility in recording and exchanging the tokens, as well as co-supervises the procedure with the educator. The weekly reviews were designed to change feedbacks and adjust the reinforcers. Furthermore, to stimulate the intrinsic motivation, Yangyang was strongly encouraged to do self-reflection on the activities and works happened in school and home for the past week.

The program developed for Chenchen's family had eight sessions with weekly reviews arranged by the educator. Each session lasted one-week period and involved three or four role plays embedded with one specific social skill. The first role play of each session was organized and recorded by the educator, and the left ones were organized and recorded by Chenchen's mother. Besides, his paternal grandmother and mother took the responsibility in recording information on the day and night time, respectively. The weekly reviews were designed to change feedbacks and adjust the plans.

Home-School Collaboration Program

Having been influenced by Confucius over the lengthy period of Chinese educational history (Zhu, 1992), teachers have long been viewed as the guiders and mentors of moral integrity, culture and social behaviors to students (Donald, 2004). As a result, the ideology of teacher-centeredness may still dominant in many places in China, including the YRD. Further, the role played by parents may still be as recipients of school services (Gargiulo & Kilgo, 2005). On the other hand, the shortage of qualified teachers (Paine, 1992), especially those have special education backgrounds (Epstein, 1992) is still a barrier to the modernization of education in the YRD. In that case, it might be unrealistic to expect the teachers in the mainstream education to understand and cater for children with special needs. Thus, effective home-school collaboration programs may be necessary to help those children. Having enlightened by Turnbull & Turnbull's *Empowerment Framework: Collaborating for Empowerment* (2001), the purposes of home-school collaboration programs designed for the families and the schools are: (1) establishing communicating channels; (2) extending or collaborating the interventions with schools, and (3) advocating for school systems improvement.

To Yangyang's family, it was vital for the teachers to recognize his strengths and weaknesses, as well as the importance of home-school collaboration to Yangyang's development. Having discussed with the head teacher, as well as provided with sufficient information on his social and emotional development and purposes and contents of the family-based interventions, she eventually accepted the following process. First, the token economy could be extended to the school. As a result, a report of the target behaviors performed by him was returned to his mother by the end of every school day. Second, Yangyang would be provided with a choice when he could not accomplish the tasks. For example, if he could not complete the writing tasks within the given time in the class, he could take the work home. His mother would supervise him to complete the work. Third, Yangyang's mother had been invited to meet with his teachers of Mandarin, Math and English once every two weeks. The purpose of such meetings was to review his progress at school and home, and then decide if the plan needed updating.

To Chenchen's family, it was also vital for the pre-kindergarten to recognize his strengths and weaknesses, more importantly, his needs of positive and effective socializing with peers and other people. However, since pre-kindergarten is not a part of the compulsory education in China, the school at first refused to enroll Chenchen again. It took a considerable effort to convince the school to accept Chenchen as a part-time student and the home-school collaboration program for a trial in one month. During this period, he took the afternoon session accompanied by one of his paternal grandparents. The positive behavior supporting plan was extended to the school and modified to fit the classroom management. For example, if a child in the class returned the toys in time and place for the whole day, he or she would be rewarded with a star sticker. To Chenchen, every time he returned the toys in time and place, he would be rewarded with a smaller star sticker. His paternal grandparents recorded the information at school. His mother met the class teachers on every Friday afternoon for reviewing the progress and adjusting the plan.

According to the feedbacks from Yangyang's mother after the termination of the intervention, Yangyang had made considerable improvements at school and home. He can complete most of the academic tasks in time and is more active in the class events. Although he still likes playing computer games, he does not rely on them anymore, and his interests and social life have developed. For example, having invited by one of his classmates, he has decided to join the school's film club from the next semester. The relationship between the family and school also has improved. Currently, the token economy is used as one of the management strategies in his class.

The feedback from Chenchen's mother after the termination of the intervention is also positive. Chenchen's aggressive behavior has reduced a lot. Now he is a full-time pre-kindergartener. He receives star sticks almost every school day, and he is quite happy about his kindergarten life. Although he still may lose temper sometimes, his parents and paternal grandparents know how to control the situations. Since his parents seldom use physical and verbal punishment, the family and its networked families have more harmony.

IV. CONCLUSION

While family-based early interventions have been increasingly recommended by many researches and educational institutions to help children who have developmental delay or at risk in the western societies, it is still undeveloped in the educational system of the YRD, China. Given the social context of the YRD, includes the factors of one child policy, networked families, and migrant workers, family-based early interventions are one of optimal solutions to help children with social and emotional problems. The case studies and the outcome of the interventions lead to two conclusions. First, when children exhibit significant weaknesses in the developmental domain of social and emotion, the parents and other caregivers may be incapable of solving the problems, mainly due to the lacking of relevant knowledge and skills. Second, family-based early interventions, especially those developed under family-centered model, may profoundly support the children and families to overcome the difficulties, as well as to enhance the strengths.

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Minority Language Maintenance: The Case of the Efik Language in South Eastern Nigeria

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Abstract—Language maintenance is a common feature amongst minority group and it is a phenomenon which will retard whole language shift for a minority language group. Language maintenance will only be possible if there is a high degree of contacts with a very influential language like English and conscious efforts by the language group itself. This paper examines the maintenance of the Efik language being a minority language in Nigeria, looking at the fact that the language is endangered. It takes into account some of the factors that lead to language endangerment worldwide and how to improve, standardize, revive, modernize its lexicon and ginger the Efik speakers. The Efik community of speakers have become bilingual over the years in the English language and are gradually shifting allegiance to English therefore losing their original heritage. We have used the ‘reversing language shift theory’ by Fishman (1991) as a framework to propose a checkmate to the extinction and the gradual shift the Efik language is experiencing. This paper highlights some preventive measures for the Efik language to be able to overcome the danger of losing domains in today’s flow of globalization.

Index Terms—Efik, language maintenance, endangerment, globalization, extinction and shift

I. INTRODUCTION

The Efik language is one of the very numerous languages spoken in Nigeria. Grimes (2000) estimates that there are about five hundred (500) Nigerian languages. Of these, Hausa, Igbo and Yoruba are the very major languages spoken because they span through a vast expanse of land which covers about seventy percent (70%) of the entire country. Also the population of the speakers are approximately ninety seven million (97,000,000) of the one hundred and fifty million (150,000,000) Nigerians. This shows that Efik is a minority language as we look at the sociology of Nigerian languages. The country has thirty six states in its federation units and Cross River is one of them. Over the years, Cross River State Community in Nigeria has been transformed from being predominantly bilingual to becoming a dynamic multilingual society. Udoh and Okon (2008, pp. 54-56) confirms that the number of languages spoken in Cross River State are about thirty five (35) from a census carried out by them. Of all of these languages, Efik is the most developed not because of its population but because of its early contact with the early European missionaries who brought in education and religion to placate the people of the area because of the slave trade business that was seen as unethical in the 16th, and 17th and 18th centuries. The coastal position of the Efik people allowed for the easy access and contact with these traders and later missionaries and educationists.

The Efik people who speak Efik language are situated in the South –South of Nigeria. Efik is a minority group language spoken in Southern Cross River, Nigeria. It is predominantly the speech form of Calabar Municipality, Calabar South, Odukpani, Akpabuyo and Bakassi local Government Areas. It is a second language to the surrounding neighbouring people and culture. Faraclas (1989) approximates that Efik has 360,000 speakers as first language and 2 million speakers as second language. The language has been variously classified as a member of the Lower-Cross group, of the Delta-Cross sub-family, which is an off shoot of the enlarged Cross River sub-branch that is a major constitution of the Benue-Congo family of the Niger Congo phylum (Faraclas 1989, Essien 2001, William and Blench 2000, Mensah 2010).

Numerous problems such as language endangerment, the loss experienced and factors contributing to language shift noticeable in Efik elicited the study of this paper. These problems are not peculiar to the Efik language, but to nearly all minority languages of the world. In trying to solve these problems, we believe we will come out with solutions of maintenance of the language.

As mentioned, one of the major concerns of this paper bothers on maintenance of the Efik language which is a minority language in Nigeria. In the midst of Efik, English, Ibibio, Ejagam, Lokaa and Bekwarra, are largely spoken within and around the domain of the Cross River State Southern Senatorial District. If the Efik people do not maintain their language, then there is the tendency of experiencing language shift. Hoffman (1998) has observed that under

certain cultural, social and political conditions, a community might opt to change one set of linguistic tools for another. Efik language is not opting to shift to another language, but is faced with the predicament of other languages dominating it. The Efik community is not immune to the language loss phenomenon, but this study stands out as one of the first to charge the community of being aware and conscious of language shift and eventual extinction.

One of the objectives of this paper is to invigorate the attitude of the Efik speakers, their internal thought, feelings and tendencies in behaviour. This triggers them to ensure they are conscious of maintaining their language. This study will investigate whether there is language shift among the Efik natives and try to identify the roles played by them in the shift and maintenance of their language. The following research questions will act as a compass to ensure that we do not veer out of scope:

- (a) Are minority languages including Efik prone to experience loss, shift and endangerment?
- (b) Are enough efforts being made to ensure that the Efik language is being revitalised and maintained?
- (c) Using the literature and the theories of various scholars, will they provide enough buffer for the revival of the language?
- (d) Will the Nigerian language policy question been answered?
- (e) Efik language was the second language in Nigeria to have an orthography, to have a writing system and was the first to have a dictionary, why shouldn't vigorous efforts be put to stop it from drifting into gradual extinction?

II. SIGNIFICANCE OF THE STUDY

Language contact is usually the reasons for language shift. Where contact exists and there is competition, the tendency is for the stronger language to draw more speakers towards it thereby engineering language shift. It is only a conscious effort of maintenance that can stop this shift. In the community where Efik is spoken, English is spoken by everyone. Ibibio also has a strong presence thereby making Efik less 'attractive'. Also, parents in many families are not doing the language any good as they speak mostly English with their children. In cases like these, some language scholars of Efik decent have resisted this shift by writing literature and grammar books which have managed to maintain the language attitudes. Linguists like Essien (2001), Offiong (2005, 2006 and 2012), Mensah (2010), have tried consciously to maintain Efik by ensuring that linguistic materials are made available, teachers of the language are also strongly encouraged to be interested in teaching from primary through the secondary up to the tertiary level. Efik even has a better advantage when compared to languages in the same geographical domain. Some scholars like Ward (1933) and Goldie (1862) had interest in Efik language and developed its orthography as far back as the late 1800s. This made Efik develop a dominant status deriving from the practical need to communicate along the Cross River Basin. Udoh and Okon (2008) confirms that:

A typical example is the Efik language which had been used along the Cross River Basin as a huge lingua-franca for trade, education etc. The language had an orthography, a dictionary and a full Bible translation in the 19th century. This was uncommon in most Nigerian languages. However, it is gradually being replaced by other local languages. These languages are even being used in churches where Efik had been in use, as some kind of liturgical language (p. 68).

This study is interested in looking at how linguistic scholars of Efik decent are working on the maintenance of the Efik language. There is a strong signal that the language is on the path of extinction. Languages like kiong, Efut in the same geographical domain are dead already. There is therefore, a strong consciousness in the area of maintenance of the language.

A. Literature of Previous Studies

Minority languages are prone to endangerment, therefore the need to maintain these languages arise. Brenzinger (1992) looked at the extent and types of endangered languages and language maintenance trying to document and view the following languages' survival abilities. The languages are Ainu in Japan, Nivkh in Russian Federation, Amazigh (Berber) languages in North Africa and North Frisian in Germany. He noted that languages are in danger when its speakers do not pass these languages to the next generation. He noticed that today, all the languages he documented and studied are shrinking and will ultimately vanish, if these developments are not reversed. This is the experience noticeable with the Efik language. This is seen as we observe and carry interviews with our respondents. He also mentioned that the size of a community affects the threats the language faces because they are surrounded by larger languages. The Efik language is surrounded by larger communities, thus making it face the same threats.

Having examined his view on endangerment, he focused on maintenance and revitalisation. Maintaining language diversity requires not only the speakers themselves, but also the involvement of linguists, language planners and policy makers. He believes research on endangered language communities must be reciprocal and collaborative. This approach is what this study will eventually propose for use as it concerns the Efik language.

At this point, it is necessary to discuss a little bit about language planning in Nigeria as an insight into what happens to the Efik language. Language development projects are not taken seriously in Nigeria. The government will set up agencies, centers and commissions like the Language Development Center of Nigeria Education and Research Development Council (NERDC) in Abuja and National Institute of Nigerian Language (NINLAN) in Aba. These centers would formulate policies but government would either not implement or would be slow in implementation of these language policies. Until Nigerians see the needs and benefits for studying their languages, the use and study of

these languages will remain largely, if not wholly academic. Linguists of the three major Nigerian languages decent are working hard to ensure their languages continuously grow. Other linguists from the minority areas are just recently realizing that their languages are gradually shifting and experiencing loss, hence, they are putting in efforts to make their languages visible. In NERDC and NINLAN, efforts are being made to ensure that these languages are developed to have lexicons that can be used teach any subject or course in schools. Also, many universities in Nigeria have Nigerian languages departments that various indigenous languages are taught. Language planners are really working to ensure that most minority languages develop a writing system. Some of this languages do not have orthographies. However, the cases are gradually improving. Maintenance consciousness is slowly creeping in, (Offiong and Mensah:2012). The Nigerian language planning question is being answered here.

A study of the maintenance of the Malaysia's languages show cases how minority languages are maintained. Mohideen (2008) says that the minority languages certainly face an uphill task to remain as a truly living language. He says if we consciously choose to ignore the survival of these minority languages, we become responsible for their language genocide. His suggestions that minority language communities should develop strong internet medium as a way of sustaining their language. Crystal (2002) advocates the use of technology to make the languages continually visible. Using these suggested medium, Efik is likely to benefit from these mode of maintenance.

The theoretical assumption that underpins this work is the central component of Fishman's (1991) intergenerational transmission which surround reversing language shift (RLS) theory. It demonstrates the dynamic fluid and varied nature of intergenerational transmissions in the Efik language community under study. We are also finding out how crucial Fishman's model is to the theory and practice of minority language survival (King & Logan-Terry: 2008). Reyhner (1999) points out that Fishman believes that the intergenerational transmission of language in the home from parent to young children is the key to keeping indigenous languages alive; however, schools can play either a positive or negative role in supporting the efforts of indigenous parents and communities.

B. Factors Contributing to Language Shift and Death

One of the major factors causing the gradual shift of Efik language to the English language is the economic strength and function that is attached to the English language. Holmes (2008) points out that in countries using English as its official language, "people learn English in order to get jobs". She also says that "communities see no reason to take active steps to maintain their ethnic language. They may not see it as offering any advantages to their children, for example". Again according to her, "they may not realize that it is in any danger of disappearing" (p. 60). Without active language maintenance, shift is almost inevitable in many contexts.

In the Nigerian context, major institutional domains - schools, television, radio, newspaper organisations, government administration, courts, civil service amongst others - use English as the medium of communication. This situation is gradually leading to language shift, that is, from Efik to English. And except the natives (Efiks) take active steps to prevent it, the inevitable will happen.

Another factor that contributes to language shift and death is urbanization. This is basically demographic. Speed of language shift is more noticeable in urban areas than in rural areas. This is because rural groups tend to be isolated from the centre of political power for longer time, and they can meet most of their social needs in the ethnic or minority language, (Holmes, 2008, p. 61).

Again, population is another factor. Language shift is a common phenomenon when it comes to the developing countries of the world. Examples are bound in Asia and other African countries. Even within a country, minority language groups are suffering from this shift syndrome. In Nigeria for example, the three major languages of Yoruba, Hausa and Ibo are dominant languages that pull other minority languages. Standard English and the Nigerian Pidgin even make it worse in the sense that it is more spoken by a larger population and thereby making the minority language speakers like the Efiks tend to abandon their language and go for the more spoken languages.

Also, lack of education amongst speakers of a particular language encourages shift and eventual extinction of that language. Even very educated indigenes of a particular ethnic group look down on their own language thinking that other languages are more superior to their language. The Efik people are suffering from this challenge. They ignore their language and speak mostly English or sometimes Nigerian pidgin in their homes. Efik language is even better off when compared to other languages in the same geographical area. The Efik language had an orthography as early as the nineteenth century, had a dictionary, had bible translation and was used for commerce purposes in that century. This was not enjoyed by other language communities in the same vicinity like Ejagam, Ibibio, Bekwarra amongst others. Speakers of these other languages are educated no doubt, but are not interested in the education in their various languages.

III. METHODOLOGY AND SAMPLING

This study used more of qualitative methodology to collect data, which are mostly verbal descriptions and explanations. Our class of research methods were both participant observation and in-depth interviews. We joined the daily lives of the various families over a period of three years. In the process, we selected highlighted problems associated with minority languages, looking at the concepts and indices. Our aim for observing was to check on the frequencies of proficiencies and attitudes of the respondents. We incorporated Fishman's theory to aid in the findings of

this study. In the course of this study, we developed a very good rapport with all members of the families. We had interviews with the parents and children.

The samples chosen for this study are limited to the parents and children that reside near the University of Calabar campus and who spend all their time in the urban Local Government Areas of Calabar Municipality and Calabar South. These samples population were chosen here because the university environment provided the platform we required, that is, a strong urban environment.. The average time they have lived in this environment has been five years.

We choose twenty families, ten from Calabar Municipality and ten from Calabar South as our research population. In each of the household, there were an average of six (6) people, making a total of one hundred and twenty (120). Of these number, forty (40) were adults and eighty (80) were children. Our children respondents were aged 11 and above because they could use language with ease. For the parents, we mostly interacted with their mothers because they were with these children more often than their fathers. We selected our population through random sampling of a larger population around the university environment. The goal of this study informed our using this sample size. We needed to be very close to them. Also, precision is required in studies of this nature. We used two local government areas, even though both urban, to categories the sample of the two groups to compare their changing attitudes towards language shift from the Efik language. We carried out these study through observations and structured interviews from all the respondents. The observation and interviews covered;

- A. Language Proficiency
- B. Attitude towards English,
- C. Attitude towards Efik,
- D. Attitude towards bilingualism and
- E. Language maintenance.

During the three year period, we spent one day a week observing each of the twenty families, making it an average of eight visits to each of these families. We spent a whole day with them, watching all their activities, especially their language behaviour. We were also discussing with them as we asked them questions relevant to our study. Our interviews were structured. As the observations were going on, we were taking notes of all we required using the research questions as our guide.

IV. FINDINGS AND DISCUSSIONS

A. *Language Proficiency*

The respondents - both children and mothers were asked to report on the use of Efik and English languages. Our observation revealed that for the children in Calabar Municipality, there was a decline in proficiency in Efik, while their proficiency in English was on the increase. For the mothers, their proficiency in Efik was still high, they also had high proficiency in English. For the children in Calabar South, their proficiency in Efik was on the decline, while that of English was on the increase. For the mothers, most of them had very high proficiency in Efik and had lower proficiency in English. This did not stop them from speaking more of English to their children. It appeared that speaking English to the children was more in vogue than speaking Efik. Comparatively, the children in Calabar Municipality had a higher proficiency in English than the children of Calabar South Local Government Area. The reason could be adduced to the fact that Calabar Municipality was more urban when compared to Calabar South Local Government Area. The children of Calabar Municipality were losing their L_1 faster than the children of Calabar South. There was a sure level of loss in the two local government areas. In the two local government areas, none of the children could even write the Efik language, most of them understood the Efik but could not speak fluently. Obviously, the society is a multilingual society, but most of those studied were bilinguals. We noticed that it was social reasons that made the children prefer using a particular code. The Efik community in the next generation may lose their language because there is a gradual shift to the English language even though this phenomenon is gradual. Holmes (2008) puts it this way.

When a language dies gradually, as opposed to all its speakers being wiped out by a massacre or epidemic, the process is similar to that of language shift. The functions of the language are taken over in one domain after another by another language. As the domains in which speakers use the language shrink, the speakers of the dying language become gradually less proficient in it, (p.58).

This is what is gradually happening to the Efik language. Research question (a) is answered by the above discussion. The attitude of the Efik families show that the language is prone to loss, shift and endangerment, therefore the need for maintenance.

B. *Attitude towards English*

Our respondents in the two Local Government Areas had very positive attitudes toward the English language. They looked and seemed happy using the English language which was their L_2 . Question posed to them revealed a 100 percent positive attitude towards the use of the language. This positive attitude indicated that they were proud of using the L_2 even more than their L_1 . Their mothers and the children themselves used English while communicating with each other. 70 percent of the children confirmed that they were encouraged to use English more in communication by their mothers. The reason was that in schools, it was English that was the language of instruction in every subject. It was therefore necessary, that they be proficient in English. Their mothers encouraged them so that their lexicon should

improve, and also that they could use standardize English at the detriment of the L_1 - Efik. Holistically, this is not good enough for the development of Efik language which is their mother tongue. Most minority languages in Nigeria suffer from this same fate. This attitude is one of the major obstacles to the development of the heritage language. It is also established that intelligibility affects attitudes. People find it easier to understand languages and dialects spoken by people they like and admire. As the children have contacts in schools and their new academic environment, they admire subconsciously, their teachers and other children that speak English better than them. They get motivated and acquire the English language faster because they feel positive about their L_2 . These children generally held positive attitude towards the English language in these two local government areas under study because of the people who they see speak the language. We noticed that the children admired the contexts and functions with which English is associated.

“Generally, attitude to language are strongly influenced by social and political factors”, (Holmes, 2008, p. 406). She further posits that, “language planners must take account of attitudes when they select a suitable language as an official or natural language. Language attitudes are very sensitive to social and political changes”. They can have a great influence in areas such as education. It is for this education sake that Efik language is suffering. The shift the language is experiencing is greatly because of this. This attitude to the English language is gradually killing the Efik language. For the sake that English is the official language of Nigeria and there are about five hundred other indigenous languages in the Country, English will continuously attract positive attitudes from the younger generation which are currently being studied. These Efik children see the English language as having overt and covert prestige.

The social acceptance and conformity notion by Fillmore (2000) buttress the strong likeness for the English language when compared to the Efik language. English in this context of study is the dominant language because it is the language the younger generation is looking forward to speak. This gives us cause for concern, because it is not a good sign for the Efik Language.

C. Attitude towards Efik

In the case of attitude towards Efik, we got varied responses from our respondents. From the questions relating to the use of their attitude towards Efik language in the two local government areas, we realized that all the mothers except two in Calabar Municipality spoke Efik fluently and were in diadem with the usage of the language. However, speaking Efik to their children was minimal because they were conscious of them learning to speak and write English well in their schools. It is important to state that all the children questioned understood Efik well. 55 percent of them could speak the language fluently but none of them could write their L_1 .

On close enquiry, they all complained that there was no incentive or advantage for them to speak or write Efik. Nothing in school was done in the language, it was not even a West African Examination Council (WAEC) subject. In most of the homes 75 percent of their mothers spoke Efik at home to their children, but 65 percent of the children responded in English. They were not interested in their linguistic identity. The result of these findings was shocking enough to trigger our desire to look at the maintenance of the Efik language. Burnaby (1980, p. 21) indicates that “when many speakers of two or more languages are in regular and significant contact, it is likely at times that the speakers and the language will change in some way... one might give way entirely or partially to the other...”. As it stands in the Efik domain, it looks as if Efik is gradually giving way to English even though the process of shift is slow. We are trying to stop the shift in totality.

As literacy increases, western education becomes better, native languages become moribund. Efik parents are committing ‘linguicide’ by not encouraging their children to speak and write the Efik language. We also observed that in all the homes we worked with, code-mixing and code-switching was very high amongst the children. The children that managed to speak Efik at all, code-mixed very strongly.

As we carried out this study, we noticed that children’s attitude towards Efik was not positive, The evidences are clear because the children did not see reasons why they should speak Efik, since in schools, it is not part of their requirements. They see the Efik language as not having enough legacy of overt prestige. It does not show any symbol of nationhood. This attitude of the children which is not good enough for the development of the language stands as a hindrance for Efik language maintenance. In the history of languages in Nigeria, the Efik language was one of the first languages studied by the European missionaries. By 1862, the first indigenous language dictionary was published in Nigeria by Rev. Hugh Goldie. It was an Efik dictionary. In the same year, Efik language was used in the first bible translation in Nigeria. The first Efik indigenous grammar work was written and published in 1933 by I. C. Ward, a British linguist.

In spite of all these firsts, other indigenous Nigerian languages have come to be more visible and have taken over premiership in scholarly works. Yoruba, Ibo and Hausa have developed more linguistic relevance than Efik. The language policy in Education in Nigeria encourages the study of a local language in the area it is spoken in schools, but in the five local government areas where Efik is spoken, it is hardly taught. Instead, Ibo and Yoruba are taught in these schools. These hindrances have strongly stood out as challenges to the Efik language. The children do not see any reason why they should study Efik, hence the development of the negative attitude.

Attitude towards Efik is strongly unfolded by the difference and divergence notion by Fillmore. The children act in a divergent manner when it comes to speaking Efik. This section and the previous one further confirms research question (a).

D. Attitude towards Bilingualism

All the respondents for his study are bilinguals with various degrees of performance level in English and Efik. All the mothers interviewed (90%) apart from four (i.e. 10%) feel that it is important to speak in English and Efik. For the children, sixty five percent liked the use of Efik for communication. Thirty five percent of them felt that it was not necessary using or understanding Efik. Eighty percent of the children felt it was difficult being bilinguals, while 100 percent of the mothers felt it was not difficult in any way. Kuncha and Bathula (2004) opined that “there appears to be a close relationship between the perceived difficulties and the need to be a bilingual speaker. In general, attitudes reported towards bilingualism are consistent... where mother’s reports are more favourably inclined than the children”.

Bilingualism is strongly the overall concept of this study. As we carried out our observations and interviews, we realized that the mothers and the children were enveloped in the spectacles of language choice. As an area under language choice, we noticed the following - code switching, code-mixing and code-shifting. The children, we observed, code-switched more than their mothers. They were successfully using the alternate codes especially when at home. This is what Banjo (1983) referred to as “a phenomenon in which in a special event, two interlocutors make sentences sometimes in “English” and sometimes in ‘Efik’. In as much as their mothers code-switched when in discourse with their children, they more- often- than not code-mixed than code-switched. Their random alternation of English and Efik were more within the sentence of the two languages. Banjo (1983) calls this action of theirs, language mixing.

Also, another bilingualism concept we noticed amongst the children more than their mothers was code-shifting. Lawton (1979) indicates that this is the result of speakers movement from one language to another”. He says “this movement is conditioned by social as well as linguistic constraints. The linguistic constraints are those of proficiency and mastery of one language over another. Code-shifting takes place at the phonological, morphological, syntactic and semantic levels.

Put together, all mothers commented that their children mixed English words with Efik. The respondents were not enthusiastic or proud of their bilingual ability. Only parents were favourably inclined towards bilingualism. This indicates that there is perceptible shift from Efik to English. As bilingual children and mothers under study it was noticed that there was a linguistic deficits. We noticed that the children – especially the older ones linguistically experienced deprivation based on the test we carried out. The children as bilinguals preferred English and used it more because of its social acceptance. The language was more in conformity because it was the dominant language in their schools. The deficiency was in Efik which is their mother tongue. The verbal skills by the children was openly seen. They first come into school as monolingual children (not all). They become bilingual as they are in contact with the L2 (English). As they progress into higher classes, they become bilingual, we noted that their mothers are already bilingual.

At this stage, bilingualism is an asset to the children. It clearly functions to them as the equivalent of a linguistic prestige. At higher classes, English becomes dominant as they drop vernacular forms. At this point we noticed the pattern of linguistic change. This language changed progressively from vernacular to English for these children. The difference and divergence notions of Fillmore clearly gives us a clear picture what happens to these bilingual children and their mothers. This Fillmore’s notion clearly answers question (c).

E. Language Maintenance

From our investigation, it is obvious that the Efik language is gradually shifting to the English language and maybe partially to the Nigerian Pidgin in terms of usage. This is noticeable in the constraints on language choice faced by the Efik children. We can ascertain that the future does not augur well for the language since there is an eminent death. But this will be the truth if nothing concrete is done as a form of maintenance. Already two languages in the same domain - kiong (spoken by the Okoyong people of Odukpani Local Government Area) and Efut (spoken by the Efut people of Calabar South Local Government Area) are already moribund. The Efik language has been favoured over time because Christian missionaries and early educationists had developed an orthography as early as the 18th century. Bible and church hymns had been translated at that period. Even though it was a minority language within the area, (there were the Ibibio, Ejagam and Bekwarra languages that were majority in number in terms of population,) Efik was still far developed.

‘Bottom to top’ death is what the language is gradually experiencing, that is, at the home level, the language is not spoken by most of the children at home, particularly in the urban areas. As literacy increases, western education becomes better, native languages-(Efik) becomes moribund. We have therefore come to the consciousness that language maintenance is crucial for the survival of the Efik language. From the interview carried out for this study, we realized that six mothers loved their language – Efik. They loved Efik folklores, songs and the culture of the land. Speaking English with their children was just an unconscious attitude which was done for the sake of the children doing well in their schools. The children themselves were not very interested in the Efik language. Only a reasonable twenty five percent were interested. Maintenance therefore, becomes very necessary for this language.

To maintain Efik language is quite crucial. We are using the reversing language shift theory by Fishman (1991) to propose a checkmate to the shift from Efik to English. This will act as a revival. Crystal (2002) proposes six factors which may help language maintenance. His proposals are based on Fishman’s (1991) framework of evaluating language endangerment which serves as one of the strongest attempt used in maintaining minority language. It provides the

underpinning which this study used in carrying out its survey. He postulates that an endangered language will progress if its speakers:

1. Increase their prestige within the dominant community
2. Increase their wealth
3. Increase their legitimate power in the eyes of the dominant community.
4. Can write down the language
5. Have a strong presence in the education system
6. Can make use of electronic technology.

The result obtained from this study has gingered some linguistic scholars identify several prestigious citizens of Efik decent and they are working together to encourage the use of Efik at home and at certain functions that require the use of native languages like in marriages, burials, meetings etc.

All Efik sons and daughters holding political offices and top executives have been sensitized. They are to encourage their wives at home, their children, their relations to use Efik language more often in their everyday activities except when it is official.

Every teacher/writer of the Efik language is being encouraged with incentives from prominent Efik sons and daughters. The Efik traditional king - Obong of Calabar is presently awarding scholarships to students willing to study Efik at all levels of education. Research question (b) is being tackled here, and conscious efforts are being made to revitalise and maintain the language.

To show how Efik is gradually becoming extinct, the language was a subject taken at the Senior Secondary Schools level conducted by the West African Examination Council (WAEC) up till 1979. In 1980, WAEC dropped the language because students were not registering for the subject any longer. But there is good news. A group of young Efik linguists are working seriously with the two examination bodies WAEC and the National Examination Council (NECO) to bring back the language as an examination subject. The teachers who are already in their retirement age are to take contract jobs with the Cross River State Government and with private schools as a way of sustaining the teaching of Efik in secondary schools. They are also encouraging younger teachers to take up Efik as a subject so that they can replace the old ones retiring.

Efik language had the fortune of being written as far as 1800. By 1862, Rev. Huge Goldie had developed an Efik dictionary. Up until 1979, pupils and students in primary and secondary schools were taught how to read and write Efik. Even at the Cross River State College of Education in Akamkpa Efik was taught as a subject. But today, the children in schools cannot read not to even think of writing in the language. Using Crystal's theory of learning language shift and the intergenerational transmission of Fishman (1991), the few linguists in the society are propagating and putting heads together to ensure the teaching of Efik in primary and secondary schools in the locality is made compulsory. They are doing everything possible to make the Cross River State Government to see reasons why Efik should be taught at this level and the reading and writing skills are strongly pushed forward as a means of encouragement. Also the scholars are working in partnership with the State Ministry of Education, and the State Governor to encourage the beefing up of the Efik language curriculum so as to input it in the study scheme in the education system. They are sensitising parents to strongly transmit the Efik language to their children.

In the University of Calabar, there is Professorial Chair sponsored and instituted by a former Senator of the Federal Republic of Nigeria - Senator Bassey Ewa Henshaw - On Indigenous Languages, Culture and History of the Cross River State people situated in the Department of Linguistics and Communication Studies. This sponsorship is encouraging the teaching and learning of indigenous languages especially. Teachers of Efik are being encouraged to write books in Efik literature, grammar and other areas that will be of benefit to the Efik language towards ensuring language growth and development.

We realize that the native speakers of Efik are not even conscious that they are losing their identity and their language gradually. With constant sensitization the Efik community is becoming aware that its language is in danger of disappearing and they are taking deliberate steps to revitalize it. Attempts are seriously made to the language shift, therefore we are revitalizing it. The Efik people are lucky because the language loss has not reached a point of no return. We know it is an attitudinal factor that has led to the level the language has found itself. But scholars are working on the attitude of the people to revive the language and bring it back to where it was before 1970. The effort they are putting to maintain this language is conscious and concerted.

The conscious and concerted efforts are seen in the area of encouraging broadcasting in Efik language. Efik news, Efik plays, personal paid announcements and advertising copies are now being carried out in Efik language. Even though these scholars cannot as at now establish a deviated Efik language television channel, they are establishing successful bilingual education programmes which extend from pre-school to tertiary level. In addition to broadcasting, the Federal Government of Nigeria has established a meta-language committee on indigenous languages Efik inclusive. A lot of work is done here to develop Efik language. These scholars are also encouraging worship centres to use Efik language as a means to increase the chances of language maintenance. Again research question (b) has been taken care of here. Holmes (2008) postulates that;

Institutional support generally makes the difference between success and failure in maintaining a minority group language. Education, law and administration, religion and the media are crucial domains from this point of view. The

minority group which can mobilize these institutions to support language maintenance has some chance of succeeding. When the government of a country is committed to maintaining or reviving a language, it is possible to legislate for its use in all these domains... (p.65).

Researchers are sensitizing Cross River State Government to encourage the use of indigenous languages from the perspective of socio cultural, economic, political, institutional, demographic, attitudinal, and educational dimensions so that the indigenous languages will be maintained, especially Efik. Vigorous efforts are being put in by the Cross River State Government, The Federal Government of Nigeria, The Department of Linguistics and Communication Studies, University of Calabar and a Centre for Indigenous Language in Calabar to invigorate the Efik language. Workshops, seminars and lectures are consciously organised for this development. This little, but concise efforts will surely yield results to the advantage of the Efik language. Revised orthography and development of new lexicons are being put in place by Efik linguists so as to develop the Efik language and move from the loss level to the revitalised level.

V. CONCLUSION

The results and interpretations of this survey as seen in this study shows that 100% of all the respondents, both parents and children had a positive attitude towards the English language as against the Efik language. 55% of the Children we worked with understand and speak Efik, even though not strongly. 90% of the parents feel Efik and English should be taught and spoken to the children at home and in schools as a way of strengthening the Intergenerational Transmission Theory of Fishman. 60% of parents want Efik language featured in the internet connections – Facebook, Twitters, YouTube social communication networks etc. This survey shows why Efik has to strongly and vigorously promoted. Efik was the second language in Nigeria after Yoruba to have a writing System. It was the first to have a dictionary and the first also taught in school in Nigeria. It will be a shame to have it extinct.

The rate at which minority languages in Nigeria are shifting or gradually experiencing loss calls for this study. Language maintenance is crucial for the survival of these minority languages. This study clearly reveals evidence of loss of Efik and other Indigenous Languages, because of its contact with the more developed English used for business, education, governance and worship. Maintenance of these languages are too relevant at this point to avoid “total extinction”, like Efut and kiong which are in the same domain as Efik that are already moribund.

This work is fashioned out from the ambience of sociolinguistics. Ideas were picked from various framework. From the analysis drawn, we have concluded that where a local language is placed alongside English, the bilinguals certainly prefer to settle for English. As the natives write and read more of English, their native language reduces. Despite the children’s strength in listening and speaking skills, they were not fluent in their mother tongue. Writing and reading skills are greatly reducing. They were not interested in writing or reading Efik.

The study shows that both mothers and children have less positive attitude towards Efik than English. It is only through concerted efforts that maintenance is bringing Efik back to the front burner. that is, the language is gradually being revitalised. For most Efik children, the language is no longer a strong native language. Transmission in this language is greatly reduced and this is not good enough for the growth of the language.

This study has revealed that, the Efik community must be the central decision maker in any initiative on Efik language maintenance. They must see maintenance as a strong priority to resolve the issues of language loss, shift and extinction. There is however, a consolation that Efik language scholars and linguists are working towards a maintenance policy that will see the language grow, develop, improve, get standardized, ensure modernization of its lexicon and revive its literature and grammar. The preventive measures to avoid the decline of the language are to ensure that the natives are prestigious enough to encourage the current generation to emulate the wealthy ones. Also the society’s ‘big wig’ that use the language should have a backing, if possible a legislation that will encourage the use of the native language in policy making, education, information (media) amongst others. Emananjo (1990) examines the fate of minority language in the educational system and report that the fate of these languages is primarily in the hands of their speakers. Speakers should therefore, take bold steps not only to use their language themselves, but to ensure that their children are adequately exposed to it and retain it as their home language to pass on to the next generation.

With all the consciousness of Efik language maintenance, the language community faces a dilemma regarding two seemingly conflicting goals whether to preserve linguistic identity or improve their children’s English language skills that are essential for their active professional career. However, it is believed that both goals are achievable concurrently. This will be beneficial to the Efik community, the Cross River State community and even Nigeria as a whole. This study tries to encourage parents, teachers and language scholars to join forces with each other in promoting their own language. All these actions are taken for the goal of preserving the ethnic language and culture.

VI. RECOMMENDATIONS

In order to enhance the strength of Efik and other ‘minority’ language, the following are recommended:

1. The promotion of bilingual education in the mother tongue and English.
2. Nigerian government at both the Federal and State levels should re-view the language provisions of the national policy on education in a more positive and unambiguous way.

3. The Efik language should be included as a school subject and constant monitoring of the schools should be carried out.
4. Scholarships should be awarded to young school leavers who are interested in studying indigenous languages at the National Certificate Examination (NCE) and the degree level.
5. Intergenerational transmission should be a compulsory feature.

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The Impact of Using Task-based Writing on EFL Learners' Writing Performance and Creativity

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Abstract—This study investigated the impact of task-based writing on EFL learners' writing performance and creativity. For this purpose, 56 female intermediate Iranian EFL learners were chosen from a total number of 89 through their performance on a sample piloted PET. Based on the result, the students were randomly assigned to one control and one experimental group with 28 participants in each. Prior to the treatment, students took part in a writing test (part of PET) and the Abedi-Schumacher Creativity Test (ACT) as pretests. Both groups underwent the same amount of teaching and the same writing topics during 18 sessions of treatment. The only difference was that the experimental group was engaged in doing task-based writing activities while the control group was not asked to do any kind of tasks. At the end of the treatment, a writing test (another PET) and the ACT were administered to both groups. The results of the statistical analysis demonstrated that learners benefited significantly from task-based writing in terms of both their writing and creativity.

Index Terms—writing, creativity, task-based writing

I. INTRODUCTION

Writing today has become very important in the daily lives of much of the world's population and speakers of globally dominant languages are surrounded by written materials. Writing is an important and, at the same time, demanding activity, particularly in a foreign language context in which learners are exposed to language just for few hours a week (Kim & Kim, 2005).

Despite this importance, writing has received less attention in English language teaching; in the words of Richards (1990), "The nature and significance of writing have traditionally been underestimated in language teaching" (p. 106) while writing activities provide learners with the "opportunity to witness their own advancements, reconsider the final draft, and make essential editions throughout the writing process" (Moor as cited in Tilfarlioglu & Basaran, 2007, p. 141).

Task-Based Writing

The recent years have seen a growing interest in task-based language teaching (TBLT), and the role of tasks in second or foreign language acquisition. TBLT, a methodology that is widely used in language learning (Ellis, 2003; Willis & Willis, 2007), is believed to be known as an approach which enjoys the potential to make up for the inadequacies of communicative language teaching (CLT) and can be considered as "a logical development of it" (Richards & Rodgers, 2001, p. 223). Techniques, principles, and process- or product-based applications of TBLT and their contribution to foreign language learning and acquisition have been among the most debated topics in the field of foreign language teaching since the early 1990s (Klapper, 2003; McDonough, 1995; Szymanski, 2002).

Task-based writing instruction within the larger framework of TBLT makes learners involved in active mutual work on tasks that are reasonable for them and related to their real life experience (Kawachi, 2003; Ryan & Deci, 2000).

Concerning writing task features, researchers have argued over some characteristics of tasks such as the amount of time available to learners (Chaudron, 1985), whether the task is completed individually or collaboratively (Oxford, 1997), whether the task is reciprocal or nonreciprocal (Ellis, 1991), and concluded that all these factors affect the process of learning how to write.

There exist different types of tasks to foster the writing performance of the learners. Yet despite their diversity, task-based writing activities "are done with the purpose of producing something, reaching a conclusion, or creating a whole picture of something within a preset framework" (Tilfarlioglu & Basaran, 2007, p. 135).

Creativity

The field of creativity as it is known today has been developed basically thanks to the outstanding attempts made by Guilford and Torrance (as cited in Sternberg, 2009). In the modern world, creativity is fundamentally important in all

aspects of life and since creativity is complex in nature, different viewpoints have been put forward to explain the concept emphasizing different aspects of it (Sarsani, 2006).

As stated by Lubart (1999), creativity is generally characterized as the ability to create new and original products which are considered as appropriate for the features and limitations of a given task, where products can refer to a variety of ideas, viewpoints, and innovations. "These products must be original as they should not be just a mere copy of what already exists" (Lubart & Guignard, 2004, p. 43). Accordingly, humans are all born with a huge potential for creativity and learning in varying degrees and creativity can be nurtured "at all ages and in all fields of human endeavor" (Sarsani, 2005, p. 47). To this end, developing creativity at all levels in the education system is increasingly recognized as being critical in improving educational attainment and life skills (Agarwal, 1992); second/foreign language teaching of course is one such educational attainment and arguably a life skill. Hence, in the words of Carter (2004), "Discussions of creativity in relation to language teaching and learning have been extensive and continue to be a very major point of application of a wide range of theories of creativity" (p. 213).

Writing tasks also require creative thinking skills as they involve some operations, and a wide range of information is contained in the final product (Kellogg, 1994; Rao & Prasad, 2009). Since imagination and creative thinking are central concepts of creative writing, students need be encouraged to develop these processes in their writing task (Bernholz, Cappleman, & Sumner, 1992; Neira, 2008).

In the actual context of classrooms, learners encounter various types of writing tasks while they consider these tasks "as an unwelcome chore bereft of any creative element" (Parameswaram, 2007, p. 172). In all actuality, "Creativity is an inherent aspect of all pedagogical tasks" (Mishan, 2005, p. 83) and it is of utmost importance for task-based classes to have a favorable, and helpful environment which encourage learners to be more creative (Errey & Schollaert, 2003).

Through the use of tasks, learners are supplied with an environment in which they can practice and learn English, and improve their creative capacity and critical thinking skills (Lee, 2004). Of course, "Developing creativity in writing is not a fanciful extra in learning to write, but is central to creating writers" (Grainger, Gooch, & Lambirth, 2005, p. 13).

Having said the above and with respect to the fact that research demonstrates that L2 writers frequently come up with texts that are not qualified (Silva, 1993; van den Bergh, Rijlaarsdam, & Sanders, 2005), the researchers in this study sought to investigate the impact of using task-based writing on EFL learners' writing performance and their creativity. Accordingly, the following null hypotheses were formulated:

H₀₁: Using task-based writing has no significant impact on EFL learners' writing performance.

H₀₂: Using task-based writing has no significant impact on EFL learners' creativity.

II. METHOD

A. Participants

The participants of this study were 56 female intermediate EFL learners with the age range of 13-18 in one of Tehran's private language schools. They were selected from 89 students based on their performance on a piloted sample PET (those whose scores fell between one standard deviation above and below the mean were selected). Then, they were randomly divided into one control and one experimental group with 28 students in the two groups each. To make sure that the participants in the two groups bore no significant difference in terms of their writing prior to the treatment, the researchers administered a writing test to both groups.

In addition, as this study entailed scoring of writing papers, two raters who both enjoyed a significant inter-rater reliability ($r = 0.77$ at the 0.01 level of significance) were used for the scoring.

B. Instrumentations

General Language Proficiency Test (PET)

Prior to the beginning of the course, a piloted sample PET with the reliability of 0.87 was administered to homogenize the participants of this study in terms of their general proficiency and writing.

Creativity Test Used As a Pretest and a Posttest

After selecting the participants of the study, a creativity test was given to them to measure their creativity before receiving the treatment. This test is designed by O'Neil, Abedi, and Spielberger and called the Abedi-Schumacher Creativity Test or the ACT (as cited in Copley, 2001). The ACT consists of 60 multiple-choice items used for establishing the scores of the four traits underlying creative thinking and is thus divided into the four subscales of fluency (22 items), flexibility (11 items), originality (16 items), and elaboration (11 items). Each item has three options ranging from least to most creative responses with a range of scores between 0-2. Therefore, the ultimate score is estimated in a range between 0-120, and participants are supposed to answer the items in 60 minutes.

The estimated reliability of each of the subscales of the ACT has been reported to be between 0.61 to 0.75 which demonstrates that the test is also reliable (Auzmendi, Villa, & Abedi, 1996).

Writing Posttest

The other posttest used in this study was another version of the PET test writing paper part 2 and 3. The PET *General Mark Schemes for Writing* provided by Cambridge was used in this study for the purpose of rating the participants' performance on both writing tests.

C. Materials

Main Course Book for Both Groups

The third and fourth units of the course book *Top Notch 3A* by Saslow and Ascher (2006) were used as the main instruction material in both groups. The purpose of this book is to integrate the four language skills along with vocabulary, grammar, and pronunciation. It is aimed to provide learners with authentic and practical language and enable them to interact confidently and successfully.

Touchstone 3

The researchers also used *Touchstone 3* by McCarthy, McCarten, and Sandiford (2006). This course book is designed for intermediate purposes and consists of 12 units each containing four lessons (A, B, C, and D). The writing tasks of this book are provided in lesson D of each unit with their focus mostly directed toward paragraph writing which made them appropriate for the purpose of this study.

D. Procedure

Following the participant selection process (described above) and with the commencement of the treatment, the learners in both groups were exposed to the same course book for 18 sessions each lasting 90 minutes. In the control group, the teacher (one of the researchers) introduced six writing topics which were exactly the same as the topics used in the experimental group. Each writing session started with 15-20 minutes of brainstorming or guided questions and answers in both groups. The only difference was that the learners in the control group were not asked to do any kind of tasks. The six writing topics used in both groups were under these headings:

- *The Chance of Living the Last Year Over Again*
- *A Review of an Interesting Movie, Book, etc.*
- *A Family Memory from Your Childhood*
- *Your Best Friend*
- *Possible Ways of Recycling Unwanted Objects*
- *An Exciting Experience You've Had.*

In the control group, each topic was dealt with in three phases: warm-up, main activity, and follow-up. The first two phases taking 60 minutes of a session began with presenting the topic by the teacher, followed by brainstorming or guided questions and answers. Afterwards, students were asked to write whatever came to their mind as their first draft. After finishing their writings, they were asked to revise and redraft them.

The last phase, follow-up, was postponed to the next session and lasted for 30 minutes. Students were asked to bring their writings to the class. Then, they randomly came to the front of the class and read their writings. This phase culminated in a class discussion over the writings read in that specific session and the ideas proposed by the writers.

In the experimental group, however, a task-based framework was adopted with each task having three phases: pre-task, during task, and post-task. The time allocated to each phase was exactly the same as the control group, meaning that pre-task and during task phases occurred in one session for 60 minutes and the post-task was postponed to the next session and took 30 minutes.

A brief summary of each topic used for the treatment in the experimental group is presented hereunder. Once the first topic was introduced, a guided Q&A followed. Then, the students were divided into pairs to talk about their own wishes. Subsequently, they were provided with a reading model and were asked to start their writings and complete them in class. As a post-task, students were divided into pairs and the writings were exchanged among them. Each student in a pair read her partner's work to provide her with necessary feedback and make a comparison between her own and her partner's ideas. Then, each pair discussed over the differences and the reason of the given feedbacks.

For the second topic, some picture prompts were used to initiate a guided Q&A followed by a reading prompt provided as a model. Then in pairs, the learners talked about their experiences to come up with ideas needed for their writing. Subsequently, each student wrote a paragraph on her own experience in class. As a post-task, learners were placed in pairs and their writings were swapped between them. Each student in a pair had to read her partner's writing and provide her with feedback and underline anything that did not make sense to her. Then, the writings were swapped back to discuss the given feedbacks and the ideas they had on each other's experience.

The third topic was introduced with a focus on three picture prompts of some unwanted clothes, games, toys, and magazines. The presentation of the prompts continued by brainstorming and listening to an audio CD in which three people talk about the objects in the pictures and what they can do with them. Subsequently, the students were provided with a model Q&A to read and were next divided into pairs and started to write a question on a clutter problem. After writing the questions, they swapped their writings between the partners and then they were assigned to write a paragraph in response to their partners' question as homework. As a post-task, the pairs got back together and re-swapped their writings. Each student read the answer to her problem and, ultimately, they went through a discussion to express their ideas on each others' solutions and anything that could be added or altered to make them more acceptable.

The fourth topic was presented and followed by a guided Q&A. The students were thence divided into pairs to talk about their friends and a reading model was given to each pair. After reading the model, they were asked to write a paragraph on the given topic in class. As a post-task, the learners were placed in pairs and exchanged their writings with

a partner to read and provide suggestions that they believed would make the writing more appealing. Afterwards, the suggestions were discussed between the partners in each pair.

The fifth and penultimate topic prompted the students to focus on three picture prompts and express their ideas about them. After brainstorming, an audio CD was played and the students were supposed to listen to come up with a general understanding about it. Next, they discussed their own family memories in pairs, and received a model to help them with the writing. They were supposed to initiate their writing in class and complete it as homework. As a post-task, students were divided into pairs and swapped their writings to read and underline anything that needed to be made clearer or omitted, and discussed whether they agreed with the changes or not.

For the last topic, first, a picture prompt was used accompanied by a guided Q&A. An audio CD, in which someone read a review of a circus was played and the students completed a checklist given to them in advance. Afterwards, they were divided into pairs to talk about a show, movie, or book they had enjoyed. At the next stage, they were provided with a reading model to help them in writing their paragraphs. The writings were initiated in class and completed at home. As a post-task, the students were divided into groups and swapped their writings to read each others' works and provide their group with a summary of the writing they had read.

Note has to be taken that the whole procedure for the post-task phase was done under the supervision of the teacher. She monitored the pairs or groups and provided them with necessary comments while they were discussing the given feedbacks or ideas. As mentioned earlier, the nature of the peer comments was of two types: one with a focus on the ideas developed in each writing, which was explained in detail for each task, and the other, under the heading of feedback, which was used in some tasks with a focus directed toward punctuation, grammar, and spelling based on the points they had learned up to then. Since the purpose of this study was to develop the writing capacity and creativity of the learners, the focus of most of the tasks was on the first type of comments.

It is also worth noting that at the end of each writing in both groups, the teacher randomly called the name of some of the students and collected their writings to provide them with her comments while her focus was mostly directed toward the development of the ideas, cohesion, and compositional organization. For the next session, she gave a score to each paper and gave them back to the students.

After the instruction period for both groups, the two posttests of writing and creativity were administered.

III. RESULTS

All the data analysis procedures and results are presented and discussed in the chronological order of participant selection, pretest and posttest administration, and testing the hypotheses.

Participant Selection

Following the piloting of a sample PET which showed an acceptable reliability of 0.87, the test was administered for participant selection. Table 1 shows the descriptive statistics of this administration with the mean being 34.30 and the standard deviation 6.44, respectively.

TABLE 1
DESCRIPTIVE STATISTICS OF THE PET ADMINISTRATION

| | N | Minimum | Maximum | Mean | Std. Deviation |
|--------------------|----|---------|---------|-------|----------------|
| PET Administration | 89 | 22.5 | 50.5 | 34.30 | 6.435 |
| Valid N (listwise) | 89 | | | | |

Following this administration, the 56 learners whose scores fell between one standard deviation above and below the mean were selected and thence, randomly divided into one control and one experimental group with 28 students in each of the two groups. As discussed earlier, the second and third parts of the PET writing paper were given to the above selected 56 participants in the two groups.

To make sure that the two groups manifested no significant difference at the outset in terms of their writing, i.e. one of the dependent variables of this study, the means of both groups on this writing test had to be statistically compared. Table 2 below displays the descriptive statistics of the scores of the two groups at this stage.

TABLE 2
DESCRIPTIVE STATISTICS OF THE TWO GROUPS ON THE WRITING PRETEST

| | N | Minimum | Maximum | Mean | Std. Deviation | Skewness | |
|--------------------|----|---------|---------|--------|----------------|-----------|------------|
| | | | | | | Statistic | Std. Error |
| Exp. | 28 | 5.0 | 18.0 | 12.214 | 4.0812 | -.502 | .441 |
| Cont. | 28 | 4.0 | 18.0 | 12.054 | 3.8833 | -.575 | .441 |
| Valid N (listwise) | 56 | | | | | | |

Table 2 shows that there was only a negligible difference in the mean scores of the writing test of both groups at the outset (12.21 and 12.05); yet, a statistical comparison was required to make sure that the difference – albeit marginal – was not significant. As Table 3 below indicates, with the *F* value of 0.128 at the significance level of 0.722 being larger

than 0.05, the variances between the two groups were not significantly different. Therefore, the results of the *t*-test with the assumption of homogeneity of the variances were reported here. The results ($t = 0.151$, $p = 0.881 > 0.05$) indicate that there was no significant difference between the mean scores of the two groups on their writing at the outset; consequently, any probable differences at the end of the treatment could be attributed to the effect of the treatment.

TABLE 3
INDEPENDENT SAMPLES T-TEST OF THE MEAN SCORES OF BOTH GROUPS ON THEIR WRITING PRIOR TO THE TREATMENT

| | Levene's Test for Equality of Variances | | t-test for Equality of Means | | | | | 95% Confidence Interval of the Difference | |
|-----------------------------|---|------|------------------------------|-------|-----------------|-----------------|-----------------------|---|-------|
| | <i>F</i> | Sig. | <i>t</i> | Df | Sig. (2-tailed) | Mean Difference | Std. Error Difference | Lower | Upper |
| Equal variances assumed | .128 | .722 | .151 | 54 | .881 | .1607 | 1.0646 | -1.973 | 2.295 |
| Equal variances not assumed | | | .151 | 53.86 | .881 | .1607 | 1.0646 | -1.973 | 2.295 |

As discussed earlier, in order to verify the second hypothesis of this study, the ACT test of creativity was run after the writing test and prior to the treatment in order to compare the creativity standing of the learners before and after the treatment. Table 4 below displays the descriptive statistics of this administration in the two groups. As is seen, the mean and standard deviation of the experimental group stood at 72.14 and 12.47, respectively, while those of the control group were 69.79 and 15.41, respectively.

TABLE 4
DESCRIPTIVE STATISTICS OF THE TWO GROUPS ON THE CREATIVITY PRETEST

| | N | Minimum | Maximum | Mean | Std. Deviation | Skewness | |
|--------------------|----|---------|---------|-------|----------------|-----------|------------|
| | | | | | | Statistic | Std. Error |
| Exp. | 28 | 46 | 95 | 72.14 | 12.477 | -.322 | .441 |
| Cont. | 28 | 42 | 101 | 69.79 | 15.411 | .155 | .441 |
| Valid N (listwise) | 56 | | | | | | |

Furthermore, the reliability of the creativity pretest was estimated to be 0.71 using the Cronbach Alpha.

Testing the Hypotheses

Following the participant selection procedure and the pretests, the treatment was conducted and the writing and creativity posttests were administered in order to check each of the two hypotheses raised in this study.

Testing the First Null Hypothesis

In order to test the first hypothesis, that is to check any significant difference in the writing of the two groups after the treatment, an independent samples *t*-test was run on the mean scores of the writing posttest.

Firstly, the descriptive statistics of the two groups' scores are presented in Table 5. As is evident, the mean and the standard deviation of the scores of the experimental group were 15.37 and 3.51, respectively. In the control group, however, the above two indices were 12.95 and 3.47, respectively.

TABLE 5
DESCRIPTIVE STATISTICS OF THE TWO GROUPS ON THE WRITING POSTTEST

| | N | Minimum | Maximum | Mean | Std. Deviation | Skewness | |
|--------------------|----|---------|---------|--------|----------------|-----------|------------|
| | | | | | | Statistic | Std. Error |
| Exp. | 28 | 7.5 | 20.0 | 15.375 | 3.5109 | -.582 | .441 |
| Cont. | 28 | 6.0 | 19.0 | 12.946 | 3.4677 | -.336 | .441 |
| Valid N (listwise) | 56 | | | | | | |

As Table 6 below indicates, with the *F* value of 0.012 at the significance level of 0.914 being larger than 0.05, the variances between the two groups were not significantly different. Therefore, the results of the *t*-test with the assumption of homogeneity of the variances were reported here. The results ($t = 2.604$, $p = 0.012 < 0.05$) indicate that there was indeed a significant difference between the mean scores of the two groups on their writing following the treatment; consequently, the first null hypothesis of the study stating that *using task-based writing has no significant impact on EFL learners' writing performance* was rejected with the task-based writing group outperforming the control group significantly in their writing.

TABLE 6
INDEPENDENT SAMPLES T-TEST OF THE MEAN SCORES OF BOTH GROUPS ON THEIR WRITING POSTTEST

| | Levene's Test for Equality of Variances | | t-test for Equality of Means | | | | | 95% Confidence Interval of the Difference | |
|-----------------------------|---|------|------------------------------|------|-----------------|-----------------|-----------------------|---|-------|
| | F | Sig. | t | Df | Sig. (2-tailed) | Mean Difference | Std. Error Difference | Lower | Upper |
| Equal variances assumed | .012 | .914 | 2.604 | 54 | .012 | 2.4286 | .9326 | .558 | 4.298 |
| Equal variances not assumed | | | 2.604 | 53.9 | .012 | 2.4286 | .9326 | .558 | 4.298 |

Following the rejection of the first null hypothesis, the researchers were interested to know how much of the obtained difference could be explained by the variation in the two levels of the independent variable. Accordingly, effect size was also estimated to be 0.33 which according to Cohen (1988, p. 22), is considered a moderate effect size. Therefore, the above result could be considered moderately strong enough for the purpose of generalization.

Testing the Second Null Hypothesis

In order to test the second hypothesis, that is to check any significant difference in the creativity of the two groups after the treatment, an ANCOVA was run on both groups' scores of the creativity pre- and posttests. Firstly, the descriptive statistics of the two groups' scores on these two tests are presented in Table 7.

TABLE 7
DESCRIPTIVE STATISTICS OF THE TWO GROUPS ON THE CREATIVITY PRE- AND POSTTESTS

| | N | Minimum | Maximum | Mean | Std. Deviation | Skewness | |
|------------------|----|---------|---------|-------|----------------|-----------|------------|
| | | | | | | Statistic | Std. error |
| Pre Exp. | 28 | 46 | 95 | 72.14 | 12.477 | -.322 | .441 |
| Pre Cont. | 28 | 42 | 101 | 69.79 | 15.411 | .155 | .441 |
| Post Exp. | 28 | 48 | 99 | 75.82 | 13.606 | -.356 | .441 |
| Post Cont. | 28 | 43 | 99 | 72.57 | 15.223 | -.147 | .441 |
| Valid (listwise) | 28 | | | | | | |

The Levene's test for homogeneity of variance was also run as a prerequisite for the ANCOVA and the variances were not significantly different ($F_{(1,54)} = 1.499, p = 0.226 > 0.05$).

With the above assumptions in place, running an ANOVA was legitimized. According to Table 8 below, the creativity pretest scores (the covariate in the model) came out to be significant ($F = 713.37, p = 0.0005 < 0.05$) thus demonstrating that prior to the treatment, there was a significant difference between the two groups in terms of creativity. With the eta squared of 0.931, the pretest covariate accounted for 93% of the overall variance. Despite the difference prior to the treatment, the effect of the treatment indeed turned out to be statistically significant ($F = 0.781, p = 0.02 < 0.05$). Hence, the second null hypothesis of the study which stated that using task-based writing had no significant impact on EFL learners' creativity was also rejected with those receiving the treatment outperforming significantly those in the control group.

TABLE 8
TESTS OF BETWEEN-SUBJECTS EFFECTS

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared | Noncent. Parameter | Observed Power ^b |
|--------------------|-------------------------|----|-------------|--------|------|---------------------|--------------------|-----------------------------|
| Corrected Model | 10624.479 ^a | 2 | 5312.240 | 361.72 | .000 | .932 | 723.441 | 1.000 |
| Intercept | 27.814 | 1 | 27.814 | 1.894 | .017 | .035 | 1.894 | .272 |
| Creativity Pretest | 10476.604 | 1 | 10476.604 | 713.37 | .000 | .931 | 713.372 | 1.000 |
| Group* | 11.469 | 1 | 11.469 | .781 | .02 | .165 | .781 | .140 |
| Error | 778.360 | 53 | 14.686 | | | | | |
| Total | 319689.00 | 56 | | | | | | |
| Corrected Total | 11402.839 | 55 | | | | | | |

According to Table 8, the partial eta squared value for the group factor was 0.165 which according to Cohen (1988) is a large effect size meaning that 16% of the variance was explained in this study. Furthermore, there was a strong relationship between the pre- and post-intervention scores on the creativity test as indicated by the R squared of 0.932.

IV. DISCUSSION

There have been various studies conducted in recent years pointing to the positive impact of TBLT on the writing ability of learners (Latchem, Latchem, & Jung, 2010; Pourdana, Karimi Behbahani, & Safdari, 2011). Latchem et al. (2010) also concluded that the task-based approach while using multimedia enhanced learners' creativity. The findings of this research of course corroborated the findings of such studies.

As stated by some researchers (e.g. Malone, 2003; Soliman, 2005), there exist certain barriers to creativity which inhibit creative ideas to come into existence. In this study, peer feedback which – according to Chandler (2003) –

minimizes those barriers through the reinforcement of cooperative learning was encouraged. Peer feedback was thus a crucial element in the task-based writing group bearing an impact on the environmental barriers to creativity and culminating in more active involvement of the learners in the learning process.

At the same time, peer feedback provided the learners with a less threatening environment free of the tension of being evaluated and scored by the teacher. This granted them the chance of overcoming their psychological barriers to creativity which are classified by Soliman (2005) as the most influential factors that block creativity.

Throughout this study, learners also benefited from reading models, picture prompts, audio CDs, and discussions over the writing topics before and after the writing; these tasks provided them with an adequate amount of input which helped them in practice to gain the capacity required to express their ideas more fluently and accurately in writing and overcome their expressive blocks to creativity.

As noted by Carless (2009), TBLT brings about more successful language learning on the part of the learners by actively involving them in doing tasks which indeed result in their higher levels of motivation. Throughout the course of this study, the researchers clearly observed that employing different tasks, following task cycles, making use of cooperative learning, and different kinds of feedback provide the learners in the experimental group with an environment in which they were really interested in what they were writing. According to Grainger et al. (2005), such an environment is characteristically conducive towards the creative writing context which has the potential of institutionalizing liveliness, communication, and energy in class and can, together with certain other factors, result in the enhancement of both the creativity and writing capacity of learners.

V. CONCLUSION

When it comes to writing, teachers may encounter certain problems on the part of the learners such as lack of participation and motivation. Quite a number of students do not know how to initiate their writing since they have not been provided with enough input to help them generate new ideas and enough motives to actively take part in the learning process. As is clear from the findings of this study, it is very important for writing teachers to utilize different types of tasks, provide learners with adequate amount of input, actively involve them in the class procedures, and encourage them to be more creative in their writing and write their first draft freely without any concern for formal linguistic features.

Alongside teachers, syllabus designers and material developers may want to consider tasks as the building blocks for classroom teaching and for designing instructional activities. Some books can be designed with their focus specifically directed toward different types of writing tasks with their teachers' guide which help teachers in the application of those books. In this way, teachers are provided with a rich source from which they can pick out some tasks according to the interests of their learners and the immediate context of their teaching. It is also important to pay more attention to learners' creativity in the educational system and design course books with more emphasis on promoting this attribute in learners.

Following the findings of this research, a number of recommendations can be discussed for further investigation among which, the researchers wish to emphasize the following:

1. The same research can be run with a focus on other individual variables like motivation, introversion/extroversion, and learning styles.
2. The focus of this study was on the overall writing performance of learners, while it is possible to see the effect of using task-based writing on a specific writing mode like narrative writing and its potential impact on creativity.
3. It is possible to replicate this study with other age groups such as children or adults and see whether the result would perhaps be different.

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Trauma, Memory and History in Kazuo Ishiguro's Fiction

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Abstract—Though Kazuo Ishiguro is not labelled as a writer of historical fiction, most of his writings until now are set against the backdrop of World War II, particularly the atomic bombing in Nagasaki, the postwar decline of British empire, and Japan's invasion to China. These historical scenarios provide Ishiguro with a context to explore the emotional and psychological trauma the war has inflicted on the protagonists, thus reminding the contemporary reader of the significance of remembering the past. His fiction also presents a picture of how individuals cope with their personal loss and how they go through the painful process from self-deception, to self-denial and last to self-redemption. And Ishiguro always ends his fiction with a hopeful note, giving the reader a sense of optimism toward the life ahead.

Index Terms—Kazuo Ishiguro, trauma, memory, history, World War II

I. INTRODUCTION

Among the six novels by now, Kazuo Ishiguro sets four of them around the Second World War except *The Unconsoled* (1995) which relates a pianist's dream-like experiences in an unnamed city of contemporary Central Europe and *Never Let Me Go* (2005) which poses an ethical question about the modern technique of cloning. As regards the historical context in his work, Ishiguro explains in an interview by François Gallix that in the initial stage of his writing, he simply joined the trend in contemporary British literature that historical fiction is a safe channel for British writers not to be labelled as being inward-looking and provincial. Quite a few writers who emerged in the 1980s are obsessed with the past "when everything was fragmented, when everything – democracy, stability – was really at risk" (Gallix, 2008, p.140), as Salman Rushdie, Graham Swift, Ian McEwan, Sebastian Faulks and Pat Barker do. A novel with reference to the holocaust or to the war can suddenly gain a kind of weight and claim somewhat significance. But that always made him uneasy, for he felt there was something wrong about such use of history. This kind of uneasiness was put at rest during his visit to Auschwitz camp in Poland in 1999. When he looked at the exhibition, the question suddenly sprang up in his mind: "How to keep the lessons of this rather awful century we've had when the people who have actually experienced it at first hand are now passing away" (p.141). At that moment he realized that his generation who grew up in the climate of the postwar era has the responsibility of keeping the memories of the past as a link between the older generation who lived through the war and the younger generation who even sees the cold war something so distant.

The past which Ishiguro frequently returns to is from the 1910s to the 1950s, especially the atomic bombing in Nagasaki, the decline of British empire after World War II, and Japan's invasion to China.

II. ATOMIC BOMBING IN NAGASAKI

Two atomic bombs ended the Second World War. At 8:15 A.M. on August 6, 1945, the B-29 *Enola Gay*, accompanied by two weather observation planes, invaded the skies of Hiroshima and dropped the first atomic bomb. Three days later, at 11:02 A.M. on August 9, the second atomic bomb was released from the B-29 over the city centre of Nagasaki. "The new type of bomb" compelled Emperor Hirohito to announce the unconditional surrender over the radio on August 15. Thus the Pacific War was over.

The damage to Hiroshima and Nagasaki was unimaginable. According to Eisei Ishikawa's (1981) description:

With the explosion of the atomic bomb, the epicenter instantaneously reached a maximum temperature of several million degrees centigrade and an atmospheric pressure of temperature of several 100,000 bars; with the formation of a fireball, powerful heat rays and radiation were emitted in all directions within a short interval. Radiation extended not only directly from the burst point but also from the surface of the ground – from fission fragments and the residue of neutron-induced radioactive materials. The shock waves propagated by the explosion and the tremendous blast that followed almost instantaneously demolished buildings and killed many people. The survivors suffered the agonies thermal burns and radiation exposure, whose effects were in many cases delayed. (p.22)

With houses being burned and flattened and thousands of people being killed (140,000 of Hiroshima's 350,000 inhabitants, and 70,000 of Nagasaki's 270,000 inhabitants lost their lives), the two cities were reduced into an earthly

hell in an instant. Everything came so sudden that its impact on the survivors would materialize only in belated forms.

A Pale View of Hills (1982) and *An Artist of the Floating World* (1986) present a picture of the devastated Nagasaki. In *A Pale View of Hills*, the protagonist Etsuko who, together with her husband, lives in a newly erected apartment building to the east of Nagasaki, always watches through her window the open ground lying before her block:

A river ran near us, and I was once told that before the war a small village had grown up on the river bank. But then the bomb had fallen and afterwards all that remained were charred ruins. Rebuilding had got under way and in time four concrete buildings had been erected, each containing forty or so separate apartments. Of the four, our block had been built last and it marked the point where the rebuilding programme had come to a halt; between us and the river lay an expanse of wasteground, several acres of dried mud and ditches. Many complained it was a health hazard, and indeed the drainage was appalling. All year round there were craters filled with stagnant water, and in the summer months the mosquitoes became intolerable. (*PAH*, p.11)

Though it is around seven or eight years after the atomic bombing and the city is under the programme of reconstruction, the traces of the ruins are still to be found here and there. The expanse of wasteground, resembling T.S.Eliot's *Waste Land* and F. Scott Fitzgerald's *Valley of the Ashes*, reminds the inhabitants of what has occurred and metaphorically reflects the repressed lives of Etsuko, her friend Sachiko and Sachiko's daughter Mariko who take their temporary residence in the shabby wooden cottage, "standing alone at the end of that expanse of wasteground, practically on the edge of the river" (p.11).

The story of *An Artist of the Floating World* takes place during American Occupation of Japan (1945-1952), or to be more accurate from October, 1948 to June, 1950. The visual shocks of the devastation are more poignant than those in *A Pale View of Hills*. Masuji Ono, the protagonist, has to spend his retirement days repairing his once grand house. Its long corridor, east wing and veranda have all received their shares of war damage. But the saddest sight of the damage is in the pleasure district of the city. Before the bombing, it has been such a prosperous and vigorous district that

On the warmer evenings particularly, the area would fill with people strolling unhurriedly from bar to bar, or just standing talking in the middle of the street. Cars had long ceased to venture through, and even a bicycle could only be pushed with difficulty past those throngs of uncaring pedestrians. (*AFW*, pp.23-4)

Yet now, only Mrs. Kawakami's bar stands there. Coming out of her bar, Ono feels like being placed in an "outpost of civilization" with nothing around but "a desert of demolished rubble" (p.26). Mrs. Kawakami describes it as a "graveyard." And the columns of smoke rising from the rubble, to Ono, look like "pyres at some abandoned funeral" (p.28).

These are the physical damages the bomb has incurred on Nagasaki and these damages can be gradually removed from people's memory when the new buildings are erected on the ruins. By contrast, the emotional and psychological traumas hold a more agonizing spell on the survivors. Since the bomb took almost one-quarter of Nagasaki's inhabitants, "citizens who had lost no family members in the holocaust were as rare as stars at sunrise" (Ishikawa, 1981, p.6). In *A Pale View of Hills*, Mrs Fujiwara, Etsuko's former neighbor who led a comfortable life before the war, suffers a severe personal loss: The bomb took the lives of her husband and four children, leaving only her eldest son and herself alive. Even if she shows much courage to cope with the disaster, her busy schedule for everyday to run the small noodle shop somehow reveals that she strives to forget the grief by not giving herself any moment free for thinking about the dead. For once, she also admits to Etsuko that sometimes in the mornings, she wakes up unaware of where she is. Etsuko's loss is not less than Mrs. Fujiwara's. After the blast, she becomes an orphan and has to be taken into the home of Ogata-San, whose son Jiro later marries Etsuko. When Etsuko first comes to stay with the Ogatas, she plays the violin in the dead of night like "a mad girl."

Another character who is more severely traumatized is the 10-year-old girl Mariko, Sachiko's daughter. The mother has her own share of grief in that she has to tolerate the arrogance of her cousin and the dull life at her uncle's house after the death of her husband. But she reorients her life towards immigrating to America, for her American boyfriend Frank promises to take her and Mariko away. The association with Frank makes her neglectful of the mentality of Mariko who always claims having seen a strange woman. The illusion of Mariko derives from her having witnessed a young mother drown her baby back in Tokyo when she was around five years old:

Mariko went running off one morning. I can't remember why, perhaps she was upset about something. Anyway she went running off out into the street, so I went chasing after her. It was very early, there was nobody about. Mariko ran down an alleyway, and I followed after her. There was a canal at the end and the woman was keeling there, up to her elbows in water. A young woman, very thin. I knew something was wrong as soon as I saw her. You see, Etsuko, she turned round and smiled at Mariko. I knew something was wrong and Mariko must have done too because she stopped running. At first I thought the woman was blind, she had that kind of look, her eyes didn't seem to actually see anything. Well, she brought her arms out of the canal and showed us what she'd been holding under the water. It was a baby. I took hold of Mariko then and we came out of the alley. (*PVH*, p.74)

As far as Sachiko knows, that woman committed suicide a few days after her infanticide. Yet, Mariko repeatedly says that the woman has been following her from Tokyo to Nagasaki. Mariko's preoccupation with the imaginary woman confirms what the trauma theorist Cathy Caruth (1995) explains about the traumatized subject: "To be traumatized is precisely to be possessed by an image or event" (pp.4-5). Mariko's senses of fear and anxiety are complicated by Sachiko's frequent absence from home, leaving her alone or under the care of Etsuko. Feelings of insecurity and

alienation arise, especially when she learns that her mother is determined to immigrate to America with Frank, the man she curses as “a pig.” In this case, she projects her aspiration for a cozy and complete home onto the kittens she has nurtured. She looks after them as if they were her darling kids. However, this self-created world of warmth is destroyed by her mother before the day of departure. To reduce the burden of their journey, Sachiko drowns the kittens in the river. Mariko stands still on the bank, silently following every step of Sachiko’s act, in the same way she witnessed that Tokyo woman holding her baby under the water. After Sachiko lets go the box with the kittens in it, Mariko runs crazily along the river with an attempt to rescue them, but to no avail. It is only under the consolation of Etsuko that Mariko agrees to come back to the lonely cottage.

This is the climactic part in Etsuko’s memory of the past. The Nagasaki tale is framed within the outer tale of Etsuko several decades later in a country house of England. During her younger daughter Niki’s five days’ stay, Etsuko is caught in recalling that summer when she befriended Sachiko and Mariko because Niki comes back “out of a sense of mission,” that is, to reassure Etsuko that she is not responsible for the recent death of Keiko. A couple of months ago, Keiko, Etsuko’s daughter by her first husband Jiro, was found hanging herself in her Manchester apartment. The effect of this trauma takes shape in the nightmares of Etsuko and the eerie atmosphere hovering Keiko’s former bedroom. During these five days, neither Etsuko nor Niki can sleep well at night, and both are disturbed by dreams. Etsuko’s dream revolves around the small girl they have seen in the park. The girl is playing on the swings. As Etsuko sees it, the appearance of such an image in her dream is a result of her having remembered Sachiko and Mariko these days. The little girl could be the shadow of Mariko. The more she remembers about Mariko, the more clear it becomes that Mariko is the alter-ego of Keiko, as Sachiko is Etsuko’s alter-ego. As Sigmund Freud (1966) interprets about dreams:

The conception of dream-elements tells us that they are unguanine things, substitutes for something else that is unknown to the dreamer (like the purpose of a parapraxis), substitutes for something the knowledge of which is present in the dreamer but which is inaccessible to him....(p.114)

The dream is a substitute for something unconscious, particularly something one manages to evade. Through the dream, what is unconscious surfaces to the conscious.

In Etsuko’s case, the images of the swinging girl, Mariko and Keiko overlap in that they are roughly of a similar age and the image of rope ties them together as one. For the girl in the park, the swinging board is held up by the rope; Mariko has been twice startled by the rope which tangles around Etsuko’s ankle; Keiko hangs herself with a rope-like stuff. More than that, when Etsuko first meets Mariko, the girl’s indifference arouses in her “every kind of misgiving about motherhood,” for she is several months pregnant with Keiko. And in that summer, Etsuko, Sachiko and Mariko have the excursions to Inasa, the hilly area of Nagasaki overlooking the harbour. However, in Etsuko’s talk to Niki in the outer frame story, she remembers that “Keiko was happy that day. We rode on the cable-cars”(PVH, p.182). Another time for the confused identities of Mariko/Keiko, Sachiko/Etsuko occurs after Sachiko’s drowning Mariko’s kittens. The searching for Mariko brings Etsuko to the bridge since Mariko is convinced that the strange woman lives among the woods on the other side of the river. To comfort Mariko who does not want to go to America, Etsuko promises that “In any case, if you don’t like it over there, *we* [my italics] can always come back...If you don’t like it over there, *we*’ll come straight back. But *we* have to try it and see if *we* like it there. I’m sure *we* will”(p.173). Here, Etsuko’s use of “we” four times underlines her own identification with Sachiko, Keiko’s with Mariko. These words may be what she has said to Keiko when she brought her to England. Like Sachiko who believes that America is the best place for Mariko’s education and future, Etsuko does not consider Keiko’s feeling about living in a strange land. The cultural dislocation and emotional separation from her father lead Keiko into deeper isolation:

For the two or three years before she finally left us, Keiko had retreated into that bedroom, shutting us out of her life. She rarely came out, although I would sometimes hear her moving around the house after we had all gone to bed...She had no friends, and the rest of us were forbidden entry into her room...In the end, the rest of us grew used to her ways, and when by some impulse Keiko ventured down into our living room, we would all feel a great tension. (pp. 53-4)

Now the memory of Sachiko and Mariko drives home to Etsuko that she is wrong in taking Keiko to England and in severing her tie with Jiro who was a good father to her during the seven years he knew his daughter. The senses of guilt and grief develop so strongly that Etsuko sees the bedroom of Keiko as being haunted by the ghost. Like Sethe in Tony Morrison’s *Beloved*, Etsuko cannot expel the memory of her deceased daughter. Though she does not perform the act of killing as Sethe does, she is to blame for the early death of Keiko. As Anne Whitehead (2004) argues in *Trauma Fiction* that

if trauma is at all susceptible to narrative formulation, then it requires a literary form which departs from conventional linear sequence. The irruption of one time into another is figured by Caruth as a form of possession or haunting. The ghost represents an appropriate embodiment of the disjunction of temporarility, the surfacing of the past in the present. (p.6)

The ghost of Keiko lingers in the house. In the early morning, Etsuko feels that “someone had walked past my bed and out of my room, closing the door quietly” (PVH, p.174); standing outside Keiko’s room, she seems to hear “a small sound, some movement from within” (p.88); Niki also complains about some unusual sounds, and she even asks on the fourth day to move to the spare room since sleeping in the room opposite to Keiko’s sets her uneasy. At the level of the individual psyche, the ghost of Keiko reworks the unresolved trauma of the past in Etsuko, not only for the recent death of Keiko but also for the painful experiences decades back in Nagasaki.

An Artist of the Floating World takes the subplot of *A Pale View of Hills*. Ogata-San, Etsuko's father-in-law in *A Pale View of Hills*, pays a visit to Etsuko and Jiro from Fukuoka that summer when she encounters Sachiko and Mariko. Ogata-San who has been a distinguished painter and teacher has another purpose in mind when he stays with them. He intends to have a talk with his former student Shigeo Matsuda because the latter has written an article condemning Ogata and his peers for having misled the young into fighting for militarism. The dissensions between the old generation and the young about traditional Japanese values, the nature of art and Americanization compose the principal issues of *An Artist of the Floating World*. All these issues are unfolded within the framework of Masuji Ono's efforts to clear away the obstacles in his younger daughter Noriko's marriage negotiations. To his surprise, the greatest obstacle comes from himself, for he has worked for the imperialist government with his propaganda posters. His misdeeds account for the failure of last year's marriage negotiations with the Miyakes, which compels him to reexamine his "glorious" past.

Like Etsuko whose mind is fixated on the Nagasaki tale in the early 1950s, Masuji Ono mainly dwells on his achievements in the 1930s when his artistic work contributed to the rise of militarism. Feelings of nostalgia and melancholia permeate their narratives of the past. In both novels, there is an image of the bulldozer, a kind of powerful tractor that pushes a broad steel blade or sheet in front, used for levelling land and shifting large quantities of earth, etc. On the sites of reconstruction, it is one of the major machines. Ono stands amazed before such a site, watching the bulldozer "churning up the ground." The working bulldozer symbolically represents Etsuko and Ono's efforts to dive into the pool of their past, bringing to surface those unspeakable memories.

Different from *A Pale View of Hills*, there is no infanticide nor spirits haunting the locale in *An Artist of the Floating World*. Gothic features are absent here. However, something sinister is to be heard about from time to time, such as the suicides of the president of Jiro Miyake's company, some of whose undertakings were related to the war, and of Mr. Yukio Naguchi, the composer of military songs before and during the war. Both feel guilty for their war-time deeds to the extent that suicide is the only way for them to apologize to the families of those killed in the war. To these two suicides within two years, Ono gives different responses. It is in 1947 when Ono chanced to meet Jiro Miyake outside his office building. At that time, Noriko's marriage negotiations with him were under the way. Ono could not understand why Jiro picked up the topic of suicide, nor could he share Jiro's view that the president's suicide was a "noble gesture." He felt it was a waste of life. It did not strike Ono that there is something shameful and guilty if one's deeds are motivated by national loyalty. Rather, one should be proud of his patriotism. So he did not see any connection between his war-time work and the Miyakes' withdrawal from marriage negotiations.

If without his older daughter Setsuko's warning that they should take "precautionary steps" during the negotiations with the Saitos to avoid any misunderstandings about the past, Ono would not have thought so much about his career first as a commercial painter, then as a pure artist, and at last as a political painter, nor would he have been able to realize that in the eyes of the young generation he is a coward who does not dare to admit his mistakes. Through his recollections and his reviews about the changed climate, Ono goes through a painful process from self-justification to self-denial. Because of his public confession of his misdeeds before the Saitos at the *miai* (the formal meeting of the prospective bride and bridegroom's families), Noriko secures the chance of marriage with Taro Saito. As a result, in a later talk with his grandson Ichiro about the suicide of Mr. Naguchi in 1949, Ono expresses a totally different opinion:

But you see, Ichiro, when the war ended, things were very different. The songs Mr Naguchi composed had become very famous, not just in this city, but all over Japan. They were sung on the radio and in bars. And the likes of your Uncle Kenji sang them when they were marching or before a battle. And after the war, Mr Naguchi thought his songs had been – well – a sort of mistake. He thought of all the people who had been killed, all the little boys your age, Ichiro, who no longer had parents, he thought of all these things and he thought perhaps his songs were a mistake. And he felt he should apologize. To everyone who was left. To little boys who no longer had parents. And to parents who had lost little boys like you. To all these people, he wanted to say sorry. I think that's why he killed himself. Mr Naguchi wasn't a bad man at all, Ichiro. He was brave to admit the mistakes he'd made. He was very brave and honourable. (AFW, p.155)

Though Ono does not approve of suicide as a way of redemption, he begins to appreciate their courage of acknowledging their responsibility for the deaths of so many young men.

III. THE DECLINE OF BRITISH EMPIRE

Beginning with Henry VII in the late 15th century, Britain never ceased its attempt to expand its overseas territory in the following four to five centuries. At one time, it ruled approximately one-fourth of the world's population, thus acquiring the name as the empire on which the sun never sets. However, due to the widespread liberalism in the wake of the Second World War, there arose the moves toward self-government in former British colonies in Asia, Africa and the Americas. India, Pakistan, Burma, Ceylon respectively achieved their independence in the late 1940s. If Britain was to maintain its imperial presence, British government in the 1950s had to adjust its colonial policy to meet the "demands for constitutional advance, or even self-government, from nationalists" (Lynn, 2006, p.2). Some in the government, like the Secretary of State for the Colonies, Oliver Lyttelton (1951-54), and his successor, Alan Lennox-Boyd (1954-59) saw the urgency of pragmatic cooperation with outcries for self-government in some areas. Yet the prevailing voice from the Conservative government under Winston Churchill (1951-55) and Anthony Eden (1955-57) was to resist the hasty

'retreat' from overseas territories. They felt it something decades away or even a century away. It is made clear that during the premierships of Churchill and his successor Eden, "no territory received its independence from Britain with the exceptions of Libya and Sudan, both of which had an unusual status"(p.4). So the Conservative imperial policy was featured by "concessions where essential, military resistance to nationalism where necessary, support for settlers where possible" (p.5). Despite the conservatives' ambition to revitalize its imperial power across the globe and to maintain its independence of the United States, the Suez crisis in 1956 plunged Britain into a political catastrophe when the United States opposed British, French and Israeli intervention in Egypt and refused to "support sterling on the world money markets" (p.8). What followed the Suez crisis was the declining influence of Britain in the Middle East, east of Suez or Africa. Under these circumstances, the newly elected Prime Minister Harold Macmillan (1957-63), reevaluated British policy and recognized the importance of developing a closer tie with the United States, especially in the issues of defence system and economy. At the same time, Macmillan proposed a 'cost-benefit analysis' of the value of colonies, in which he suggested that "Britain could safely withdraw from much of the empire with little economic loss to herself" (p.9). Then with Macleod taking charge of the Colonial Office in 1959, who favored the moves towards decolonisation, along with the exposure of "the Hola camp atrocities in Kenya in 1959 when 11 camp inmates were beaten to death by their guards" (p.10), the pace of decolonisation picked up its speed:

The Gold Coast (as Ghana) had gained its independence in 1957, while Nigeria, Britain's largest colonial territory after 1947, was to gain its independence in 1960. In the case of Kenya, the Lancaster House conference in 1960 saw significant moves towards majority rule and ultimate independence. Simultaneously moves were being made towards independence in Tanganyika and Uganda; the three East African territories were to get their independence in 1963, 1961 and 1962 respectively. In Central Africa, the outcome of the 1959 emergency led to the London conference of 1960 and the break-up of the Federation in 1963; Nyasaland (as Malawi) and Northern Rhodesia (as Zambia) gained their independence the following year. Elsewhere, the collapse of the Federation of the West Indies led to independence for Jamaica in 1962 followed by Trinidad and Tobago in the same year and Barbados in 1966. (p.10)

Thus the British empire with the sun never setting has to come to terms with the fact of its collapse and its status as the superpower being replaced by the United States of America. Ishiguro's third novel, *The Remains of the Day* is set in July, 1956. Coincidentally, it is in July of 1956 "when Egyptian President Gamal Abdul Nasser nationalized the Suez Canal, precipitating Britain's military fiasco and signifying the end of its colonial influence" (Lee, 1989, p.762). Related to this historical setting is the cultural landscape of Britain in the 1980s, during which Margaret Thatcher's conservative government aimed to emulate the Victorians. Thatcher in a speech for the election campaign expressed the wish to glorify Great Britain.

Stevens, the butler of Darlington Hall in *The Remains of the Day*, entertains such a sense of British greatness. Not only does the English landscape at its finest possess "a quality that the landscapes of other nations, however more superficially dramatic, inevitably fail to possess...and this quality is probably best summed up by the term 'greatness'...We call this land of ours *Great Britain*" (RD, p.28), but also real butlers can only be found in England: "Other countries, whatever title is actually used, have only manservants...Continentalers are unable to be butlers because they are as a breed incapable of the emotional restraint which only the English race are capable of" (p.43).

These provide the backgrounds against which Stevens reminisces about his professional life in the 1920s and 1930s when Darlington Hall was in its heyday, hosting quite a few "unofficial" conferences. With the death of Lord Darlington three years ago, the Darlington family who has owned the house for two centuries sold it out to an American businessman, Mr. Farraday, a transaction symbolic of the change of power relation between Britain and the United States. In its best time, also the best time of Stevens' profession, the house has hired a staff of seventeen, on some particular occasions a staff of twenty-eight. But now, Stevens has only a "skeleton team" of four resident employees, which forces him to design a very tight working schedule for each of them. The lack of working hands unavoidably results in some errors, which gives Stevens much anxiety since he values the perfect performance of duties so much that he cannot forgive himself for any error. It is just at the time when he considers recruiting a new staff that he receives the letter from Miss Kenton, the former housekeeper who went to Little Compton, Cornwall after her marriage 20 years ago. As Stevens judges, there is in the letter "an unmistakable nostalgia for Darlington Hall, and – I am quite sure of this – distinct hints of her desire to return here" (RD, p.9). Therefore at the proposal of Mr. Farraday that he should drive off somewhere instead of being "locked up here in this house," Stevens starts his first long trip in Mr. Farraday's Ford after 35 years' service at Darlington Hall, and he plans a five or six days' motorcade to the West Country with Cornwall as his destination.

"The expedition" to the west turns out to be a metaphorical journey of introspective self-exploration. Once he drives out of the familiar neighbourhood, he has a slight sense of "alarm": "a sense aggravated by the feeling that I was perhaps not on the correct road at all, but speeding off in totally the wrong direction into a wilderness" (p.24). The surroundings growing unrecognizable, Stevens has trekked into a totally uncharted area "beyond all previous boundaries." In his case, for the first time he begins to reevaluate his service to Lord Darlington who was harshly criticized as a Nazi sympathizer after World War II.

Stevens has been so proud of working for Lord Darlington because he can vicariously contribute to the development of human civilization through his dutiful service to a distinguished household. Darlington Hall is one of "great houses" within whose walls some crucial decisions affecting the nation or even the world will be arrived at and then be simply

concluded with certain pomp and ceremony in the public chambers. So when Lord Darlington gathered those important figures in his house for those crucial matters in 1923 and 1936, it never occurred to Stevens that these meetings were partly responsible for the rise of German Nazism, for Lord Darlington out of his modest and benevolent nature merely intended to alleviate Germany from the harsh penal terms of the Versailles Treaty and to build a closer tie with German government. What occupied Stevens's mind was that these were trying moments testing whether he could demonstrate the expected quality a great butler should possess, that is 'dignity.'

The occurrences prove that Stevens deserves the title of a great butler. In the first occasion of 1923, he was faced with a dilemma between the smooth management of household affairs and the fall of his father Old Stevens. The call of duty as a dignified butler demanded him to suppress his sorrow at the news of his father's death during the banqueting time, for he knew that this was what would be expected from his father who had been a model of butler for Stevens to follow. In the second occasion of 1936, Lord Darlington had several distinguished guests for private meetings. Stevens was again pushed by so many duties, yet at the same time he had to control his emotion after Miss Kenton told him that she had agreed to marry her former acquaintance. It is obvious that mutual respect and affection secretly developed in the bosoms of Stevens and Miss Kenton, but Stevens's inclination to disguise his true feelings disappointed Miss Kenton so much so that she decided to marry the man she did not love. These two occasions best exemplify the principle Stevens has held onto: To become a great butler, he has to sacrifice his private life. Stevens's professional commitment deprives him of the most crucial part of human life, that is human companionship.

As arranged, Stevens has a meeting with Miss Kenton on the fourth day, and it turns out to be only a two hours' hasty talk. Miss Kenton admits that in her depression she has thought about a life she may have had with Stevens, but with years wearing away she has grown to love her husband, and they are now anticipating the birth of their first grandchild. The pity of not being able to have Miss Kenton back to the Darlington Hall brings Stevens to the seaside town of Weymouth to see the lighted pier at dusk so that he can allow himself a whole day to spend in "a leisurely manner." There, while waiting for the coloured lights to switch on, he strikes up a conversation with a stranger who happens to be a retired butler. For the first time during this trip, he acknowledges his relation with Lord Darlington and confesses that he has been a coward in not daring to admit his mistakes. Before that, he has denied his knowledge of Lord Darlington three times in the way Simon the Peter denied his tie with Jesus Christ and has transferred his share of responsibility onto Lord Darlington by claiming that "a butler's duty is to provide good service. It is not to meddle in the great affairs of the nation" (p.199). This confession successfully removes the burden of guilt from his mind, and he is ready to confront what remains of his life as suggested by the stranger that "the evening's the best part of the day. You've done your day's work. Now you can put your feet up and enjoy it" (p.244).

Like Ogata-San in *A Pale View of Hills* and Ono in *An Artist of the Floating World*, Stevens wrestles with his reassessment of identity, realizing that he has wasted his life as a result of his loyal service to Lord Darlington's appeasement with German nationalism. These three men, together with Etsuko, have all undergone a painful process of self-examination from self-deception to self-denial and finally to self-redemption through their confession of the past mistakes, either private or public. Therefore toward the end of each book, they can all reach a new understanding of life and values and reconstruct their identities.

IV. OPIUM TRADE IN CHINA AND SHANGHAI BATTLE

After finishing the first two novels, Ishiguro suffered from critical tendency to stereotype him as a Japanese author. To escape from such a label, Ishiguro portrayed an English butler in *The Remains of the Day*. Its journey motif, exploration of English gentry culture and its employment of English literary traditions all speak to the critics and reviewers that he could express the Englishness as delicately as an English writer if not better. By his fourth novel, *The Unconsoled*, Ishiguro proves that he is a complex person behind his Japanese screen because it follows Kafka's style of surrealism in relating Ryder's mysterious experiences in a geographically unspecified European city. Then in *When We Were Orphans*, he mingles the two cultures he is most familiar with, with each culture culpable for certain part of Chinese traumatized history: British for the opium trade and Japanese for the Asia-Pacific War.

Chinese people first knew opium as a kind of medical substance in the eighth century. It is until the seventeenth century that opium became an object of recreational consumption when Dutch and English traders expanded their business networks into China. The moral, social and political implications of opium addiction were not the concerns of British traders who were only interested in its great commercial profits. It is not an exaggeration to say that opium trade supported the survival of the British empire in the 19th century. As Timothy Brook and Bob Tadashi Wakabayashi (2000) note:

By 1854, when China became third after the United States and France among suppliers of imports to an overextended Great Britain, the value of goods (principally tea and silk) from China totaled more than nine times the value of British exports to China. The gap could be filled only by Indian opium, and in ever-increasing amounts. Without it, Britain could not hope to reverse its dreadfully skewed balance of payments with China into the black – short of asking the British to give up drinking tea (or to grow tea in India, which they eventually did do). (p.7)

Despite the efforts of Chinese government to ban the sale and distribution of opium, including Emperor Yongzheng's edict of 1729 identifying "the smokers as legally culpable" and the activist official Lin Zexu's heroic act of destroying about twenty thousand chests of opium in 1838, opium trade was on the rise due to the growing domestic demand,

especially after the two opium wars (1839-42, 1856-60), the result of which facilitated the trade with some coastal cities becoming concessions. While great amounts of silver flowed to British traders, Chinese people suffered from abuse of opium: damaged health and mind, disintegrated family, and demoralized social structure, etc. In *When We Were Orphans*, the Chinese inspector Mr. Kung falls to be the victim of opium.

Christopher Banks, now a famous English detective, comes back to Shanghai in 1937 to investigate the case of his parents' disappearance almost 30 years ago when he was around 9. Inspector Kung who has been responsible for that case may have some information about a house where Banks feels convinced that his parents are still held captives. When he pays a visit to him, Banks is shocked to see that the once heroically mysterious figure has been greatly disfigured by opium:

Former inspector Kung looked to be little more than bones. The skin on his face and neck was shrivelled and spotted; his mouth hung open slackly; a bare, stick-like leg was protruding from the coarse blanket, though on his top half I saw he had on a surprisingly white undershirt. (WWWO, p.203)

His mind is muddled, and sometimes he cannot even remember the thing of the day before. To recollect the memory about that unresearched house years ago, he has to rely on opium. Inspector Kung does not disappoint Banks, telling him the next day on the phone that the house is opposite to that of a blind man named Yeh Chen.

The disappearance of Banks's parents is related to the opium trade. In the early 1900s, Banks's father worked for Morganbrook and Byatt company which imported opium from India to China. Mrs. Banks, after discovering the nature of the company's business, joined the anti-opium campaign. One day, the health inspector from the company came to their house for the regular check of the house hygiene. He demanded Mrs. Banks to dismiss their maid Mei Li only because she was from Shantung:

Opium addiction in Shantung has now advanced to such deplorable levels that entire villages are to be found enslaved to the pipe. Hence, Mrs Banks, the low standards of hygiene, the high incidence of contagion. And inevitably, those who come from Shantung to work in Shanghai, even if essentially of an honest disposition, tend sooner or later to resort to thieving, for the sake of their parents, brothers, cousins, uncles, what you have, all of whose cravings must somehow be pacified. (p.59)

At his remarks, Mrs. Banks lost her temper, pointing out to him the evil trade they were doing. "Are you not ashamed, sir? As a Christian, as an Englishman, as a man with scruples?... Tell me, how is your conscience able to rest while you owe your existence to such ungodly wealth?" (p.60) To stop the opium trade, Mrs Banks tried to convert the people whom she knew kept some relationship with the company. She would be most eager to see the transformation in her husband who was hesitant about acting against the company's benefit. One morning Mr. Banks left the house as usual, but he did not return in the evening. In Banks's mind, his father must have been kidnapped for the anti-opium campaign because his mother comforted him by saying that he should be proud of what father had done. After this incident, young Banks and his Japanese friend Akria always played their detective games, designing their scenarios of searching for and rescuing father.

Due to mother's care and Uncle Philip's encouragement, whom Banks adored as a substitute father, the impact of father's disappearance on Banks was not so serious except his engrossment in the detective games. Yet, the following disappearance of mother traumatized Banks to the extent that he changed from a sunny boy to a silent and melancholy one. Being orphaned, he was sent back to England under the care of his aunt. Although Banks had done his greatest efforts to integrate himself into the new life, modelling his manners after his schoolmates, he secretly indulged himself on the ideas of crime and its detection. He enacted the detective scenarios over and over during those drizzly days, filling his empty hours wandering about the ferns near his aunt's cottage. As Freud interprets about the connection between the hypnoid 'dream-like state of consciousness' and sexual traumas in childhood: "It is exactly this dream-like state, dominated by primary process in which phantasy and reality can no longer be reliably differentiated, that occurs when mental life re-appears after traumatic events" (qtd. in Zepf, 2008, NP). Trauma may revisit the victim in different forms. To Banks, his constant replaying of the scenarios suggests the futility of forgetting the past.

The obsession with his parent's disappearance motivates Banks to become a Holmes-like detective. After graduation from Oxford in 1923, he has established his fame for several intricate cases. In the meantime, he never gives up collecting data concerning his parents' disappearance. Once he forms some clear idea about it, he makes the decision to go back to Shanghai. Another factor propelling him to go there is the crisis in China. As a detective, Banks entertains the idea that he is entrusted with a mission to combat the evil. His self-imposed sense of duty is consolidated by his friends who think that he knows better than most people about the impending war and that they need to rely more than ever the likes of his who can "spot their game quickly, destroy the fungus before it takes hold and spreads" (WWWO, p.44). Driven by his determination to eradicate the ills from the earth and his eagerness to solve out the riddle of his parents' disappearance, Banks arrived at Shanghai in September, 1937 when Japanese troops were launching attacks on the city.

After the invasion of Manchuria in 1931, Japan gradually pushed its occupied territory from Northeast China to Beijing in 1937. The Marco Polo Bridge Incident on July 7th marked the beginning of the full-scale war between China and Japan. A month later, on August 13, 1937 "Japanese marines crossed the Shanghai-Wusong Railway to attack Chinese troops stationed on the Bazi Bridge and Baoshan Road. The fighting quickly spread to Jiangwan, Pudong, Yangshupu, and Hongkou - 'Little Tokyo'" (Fu, 1993, p.2). The Battle of Shanghai lasted about 3 months into

November 12 with the retreat of Chinese troops from the defense line. Though it was a failure on Chinese part, the Battle of Shanghai destroyed the Japanese ambition to conquer entire China within 3 months.

With the battle under the way, most parts of the city turned into a slaughterhouse. According to the *North-China Daily News* reporter Rhodes Farmer's description of the post-bombing scenes:

Yellow, slowly lifting, high explosive fumes exposed a terror scene in [Nanjing] Road. Flames from blazing cars were incinerating the bodies of their riddled occupants. In grotesque heaps where they had been huddling in doordays and annexes of the Cathay and Palace hotels were heaps of refugees whose blue coolie clothes were turning red. Heads, arms, legs lay from mangled trunks. For the full long stretch of both bulilings, pavements and roadway were littered with bodies. (qtd. in Fu, 1993, p.3)

Such a horrendous sight also appears before Banks on his way to the uninvestigated house with the help of a Japanese soldier whom he recognizes as his childhood playmate Akira:

The damage was so extensive, we would frequently have to halt, unable to find a way through the debris. And while it was undeniably a help to see where we were setting down our feet, all the ghastliness that had been hidden by the darkness was now visible to us, taking a profound toll on our spirits. Amidst the wreckage, we could see blood – sometimes fresh, sometimes weeks old – on the ground, on the walls, splashed across broken furniture. Worse still – and our noses would warn us of their presence long before our eyes – we would come across, with disconcerting regularity, piles of human intestines in various stages of decay. (WWWO, p.264)

When they finally come to that house, what Banks finds there is only a girl and her dog alive with three corpses lying in the debris. Of course, there is not any trace of his parents. Banks's insistence of investigating this house is simply an enactment of his long-cherished wish. His entry into the ruined house signifies his direct confrontation with the reality. Two days later, the arranged meeting with the Yellow Snake shatters all his old fantasies about the past.

For years Banks has been following the track of the Yellow Snake because he believes that he might get involved in his parents' disappearance. To his surprise, the Yellow Snake turns out to be Uncle Philip who plays the role of a double informer for both the communists and Kuomintang. As Uncle Philip unravels the mysteries, it dawns on Banks that compared with his trauma of orphanage, his mother's case is more heart-rending and that he has been living in a self-created world about his childhood. Father was not kidnapped, but eloped with his lover when mother's expectation of his work ethics became a pressure to him. It is only for the sake of Banks's growth that mother and Uncle Philip kept it a secret from him. After father's disappearance, mother was forced to marry Wang Ku, that Chinese warlord with whom Uncle Philip had cooperated in stopping the company's opium trade, but the opium shipments would be seized by Wang Ku. Seeing it impossible to persuade Wang Ku into giving up his lust for Mrs. Banks, Uncle Philip agreed to help him abduct her provided that young Banks should not be taken away. Seven years later, Uncle Philip got the chance to travel through Hunan and meet her, learning that if not for her son, she would have taken her life without a moment's hesitation. Mother complied with Wang Ku, tolerating his tortures like being regularly whipped in front of his dinner guests. In return, Wang Ku would financially support Banks's life and schooling. At this stage, Banks realizes that all these years he has been living on the money of Wangku instead of his aunt's heritage. In this sense, Banks's well-provided life on the basis of a Chinese opium-dealer's support parallels that of English people whose material comfort to a great extent derives from the opium trade with China.

Years' enslavement, humiliation and concubinage afflict mother's mind so much that she cannot recognize Banks at all when he finally goes to see her in a Hong Kong nursing home after the war. Even Banks's act of holding her hands sets her uneasy. What she can remember is only the fact that her son is said to have come off well. So as not to disturb her peace in the last years of her life, Banks decides not to take her back to England. It might be better for her to stay in the East where she has lived her whole life.

With *When We Were Orphans*, Kazuo Ishiguro for the first time gives some direct treatment of the bloody war scenes which might arouse feelings of sickness and sadness in the reader. In the first two novels, Nagasaki simply provides the backdrop against which Ishiguro explores the mental track of the protagonists. There are no bombing scenes except several paragraphs describing the reconstruction work and the unnoticed ruins. The reader might unconsciously dwell on the personal arena only while ignoring its historical implications. Those appalling parts concerning death and killing in *When We Were Orphans* can be more effective in calling young readers' attention to the catastrophe a war will incur to the people and the society, thus enhancing readers' historical consciousness.

V. CONCLUSION

In Ishiguro's fiction, history recedes into the background, and individual struggle against the odds of life is highlighted in the foreground. Ishigurian protagonists are distinguished by their dignity, responsibility, and courage to reconcile with the perversities of life. His fiction usually ends with a hopeful note, suggesting that the protagonists will be able to move forward while burying the bleak past deep in their minds.

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Schema Theory and Categorization of Student and Teacher Metaphors

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Abstract—This study explored whether the metaphors written by 504 Iranian learners of English and 140 English teachers behaved like semantic features of the schemata they likened themselves to. The 239 student and 249 teacher metaphors elicited from the participants were submitted to four raters who assigned them to 13 conceptual categories established by Saban, Kocbeker, and Saban (2007). The statistical analysis of data showed that the categories behave as collective knowledge because there is no significant difference in the frequency of student metaphors written by both students and teachers who view students as passive recipients of knowledge, developing organisms and absolute compliants. Students and teachers, however, differ significantly as regards teacher categories. While the highest percentage of students metaphorised their teachers as facilitators/scaffolders, the teachers assigned a counselor's role to themselves, indicating that metaphors are sensitive to social positions. Since the categories are pretty stable over age, proficiency level, years and fields of study as well as experience, they reflect the ever-evolving nature of schema in the variety of metaphors with which the categories are depicted and thus reflect the reality of language learning and teaching in Iran.

Index Terms—Schema theory, semantic features, categories, individual and collective knowledge

I. INTRODUCTION

Burke (1945) defined metaphor as “a device for seeing something in terms of something else” (p. 503). However, Lakoff and Johnson (2005) extended it to acquiring the meaning of something according to another and Yazıcı (2010) gave it a synonymous function by demarcating it as using a word instead of another. In spite of being different in perspective, the explication of metaphor by these scholars shares the key terms “something” and “something else” referred to as *Topic* and *Vehicle* by Richards (1936) and Perrine (1971), respectively, for the first time (see Cameron, 1999).

In addition to the *Topic* and *Vehicle* of metaphors, Saban, Kocbeker, and Saban (2007) [henceforth SKS07] added the third element, i.e., *Ground*, to study 1142 prospective teachers' conceptions of teaching and learning. When filling out the sheet containing the prompt, “*A teacher is like ... because ...*” a female participant, for example, wrote, “*A teacher is like a gardener because s/he deals with different kinds of students like a gardener deals with different kinds of plants.*” The teacher, gardener and the reason or nature of relationship form the *Topic*, *Vehicle* and *Ground* of the metaphor, respectively.

The very addition of *Ground* as the third element of conceptual analysis helped SKS07 “break down each metaphor into analyzable parts, looking for salient features/ images, common elements, and similarities among the various metaphors” (p. 127). Their analysis of the responses given to the prompt resulted in establishing 10 main conceptual categories for teachers as shown in Table 1. When the metaphor *Book* is, for example, used as a vehicle by a metaphoriser to describe the metaphorised *Teacher* as a topic, his/her *Student* is regarded as a passive recipient of knowledge whose task is just absorbing whatever there is in the *Book*.

TABLE 1
SKS07'S SIXTY EXEMPLAR METAPHORS FOR TEN CONCEPTUAL CATEGORIES OF TEACHERS

| # | Topic (Teacher) | Vehicle (Metaphor) | Ground (Student) |
|----|-------------------------------|--|---|
| 1 | Knowledge provider | Book, candle, computer, flower, fountain, jug, light, pen, rain, shopkeeper, spring, sun, television, tree, writer, poet | Passive recipient of knowledge |
| 2 | Molder/craftsperson | Architect, baker, carpenter, constructor, cook, honeybee, ironworker, jeweler, mill, miner, painter, potter, sculptor, tailor, technician, weaver, | Raw material |
| 3 | Curer/repairer | Doctor, mechanic, medicine | Defective individual |
| 4 | Superior authoritative figure | Brain, locomotive, shepherd, ship captain | Absolute compliant |
| 5 | Change agent | Fashion designer, scriptwriter | Object of change |
| 6 | Entertainer | Actors, actresses, stand-up comedian | Conscious observant |
| 7 | Counselor | Companion, psychologist, friend, mother, father | Significant other |
| 8 | Nurturer/cultivator | Chameleon, farmer, gardener, soil, | Developing organism |
| 9 | Facilitator/scaffolder | Bridge, compass, flashlight, ladders, lighthouse, north star, road map, taxi driver, torch, traffic signs, | Constructor of knowledge |
| 10 | Cooperative/democratic leader | Coach, conductor, tour guide, | Active participant in a community of practice |

The study of metaphors in terms of their topic, vehicle and ground is quite dehumanized and decontextualised because the terms topic, vehicle and ground have no reference to the metaphorisers as the sources of metaphors. For this very reason Yob (2003) believed that metaphors are employed when humans try to understand and address “*something* [italic added] esoteric, abstract, novel, or highly speculative. As a general rule, the more abstract or speculative it is, the greater the variety of metaphors needed to grapple with it” (p. 134). Yob’s view stands in sharp contrast to Phillips (1996) who believed that a metaphor such as a *gardener* may help understand teachers but it may also act as a *block* to look for more promising perspectives.

This study takes a totally different approach towards studying metaphors by treating them as semantic features which reflect the ever evolving nature of a given *schema* such as a student and a teacher. They reflect language users’ personal attitudes and feelings towards as well as experiences with the schema metaphorised. The schema *teacher*, for example, has many semantic features which relate to and distinguish it from other similar schemata such as *students* and *pupils* in a specific place at a given time.

Figure 1 presents some of the semantic features speakers have in their minds when they utter the schemata *student* and *teacher*. As can be seen, the first feature shows that teachers and students are *human* by nature. However, some language learners may not capitalize on this feature in their teachers and focus instead on their being *resourceful* and thus liken them to *books* and *dictionaries*. Others though may pay more attention to their teachers’ *caring* role and liken them to *fathers* and *wives*. These lived and experienced semantic features of schemata do in fact distinguish them from *words* in that the definition of *teachers* and *students* as *words* in dictionaries lack many semantic features interlocutors usually associate with the schemata *teachers* and *students* in their every day verbal interactions.

| Schemata | Human | Caring | Receiving | Initiating | Resourceful | Being paid | Being sought |
|----------|-------|--------|-----------|------------|-------------|------------|--------------|
| Teacher | + | + | - | + | + | + | + |
| Students | + | | + | - | - | - | ± |

FIGURE 1. SEMANTIC FEATURES OF TEACHERS AND STUDENTS AS SCHEMATA

The term *schema* was first used by Khodadady (1997, 1999) and Khodadady and Herriman (2000) to demarcate a word or phrase produced by an addresser to represent a real entity such as a teacher in combination with other words/phrases comprising a text. Khodadady, Pishghadam, and Fakhar (2010), for example, classified schemata comprising certain units of three textbooks taught at an intermediate level of language proficiency into three domains, i.e., semantic, syntactic and parasyntactic, to study the relationship among reading comprehension ability, grammar and vocabulary knowledge. As did Khodadady, Shirmohammadi, and Talebi, (2011) to study brainstorming and its effect on critical thinking and speaking skills. While semantic schemata such as nouns are many in type but few in their frequency, the syntactic schemata such as pronouns are few in type but many in frequency. Parasyntactic schemata such as names may be many in both type and frequency but always play a syntactic role in language comprehension and production.

The first evidence supporting the treatment of metaphors as semantic features of schemata comes from their belonging to one specific domain, i.e., semantic. As can be seen in Table 1, all teacher metaphors employed by SKS07’s participants are *nouns* and belong only to *semantic* domain in that they are open or many in type. Secondly, they are hierarchical in the sense that many metaphors can be subsumed under a single category. And finally, they are personal and reflect metaphorisers’ individualistic experiences with the schema they metaphorise and thus differentiate them from words as abstract units of language.

If metaphors behave like the semantic features of a given schema, as it is claimed in this study, they must represent not only collective knowledge but also individual experiences of the metaphorisers with the schema under investigation. In other words, as the collective knowledge of a given schema, the categories into which the metaphors of that schema are subsumed should not be significantly different for given groups of metaphorisers, i.e., students and teachers in this

study. As indicators of individual experiences, the categories of metaphors must, however, differ significantly not only from a given group, i.e., teachers, to another group, i.e., students, but also from metaphor to metaphor because their status or social positions provide them with different experiences. This study is, therefore, designed to test these assumptions.

II. METHODOLOGY

A. Participants

Three groups of people took part in this study, i.e., English learners and teachers in private institutes and four raters majoring in Teaching English as a Foreign Language (TEFL) at Ferdowsi University of Mashhad.

English Language Learners

Two hundred seventy three (54.2%) female and 231 (45.8%) male learners of English took part voluntarily in the project. One hundred ninety six (38.9%), 139 (27.6%), 85 (16.9%) and 84 (16.7%) were studying at Rayehe Danesh, Iran language Institutes, Meraj Andishe and Shokuh, respectively. Their age ranged from 10 to 50 (mean = 18.62, SD = 5.34) and they all spoke Persian as their mother language. Table 2 shows the frequency (F), percent (P) and cumulative percent (CP) of the number of years (Y) the 504 participants had spent learning English. As can be seen it ranged from one to 18 years (mean = 3.71, SD = 1.97).

TABLE 2
THE NUMBER OF YEARS SPENT ON STUDYING ENGLISH (Y) AND THEIR FREQUENCY (F), PERCENT (P) AND CUMULATIVE PERCENT (CP)

| Y | F | P | CP | Y | F | P | CP | Y | F | P | CP |
|---|-----|------|------|----|----|-----|------|-------|-----|-------|-------|
| 1 | 25 | 5.0 | 5.0 | 6 | 21 | 4.2 | 91.7 | 11 | 1 | .2 | 99.6 |
| 2 | 123 | 24.4 | 29.4 | 7 | 13 | 2.6 | 94.2 | 12 | 1 | .2 | 99.8 |
| 3 | 138 | 27.4 | 56.7 | 8 | 17 | 3.4 | 97.6 | 18 | 1 | .2 | 100.0 |
| 4 | 72 | 14.3 | 71.0 | 9 | 4 | .8 | 98.4 | Total | 504 | 100.0 | |
| 5 | 83 | 16.5 | 87.5 | 10 | 5 | 1.0 | 99.4 | | | | |

English Language Teachers

In addition to 504 learners of English, 140 teachers, 78 female (55.7%) and 62 male (44.3%), took part in the study voluntarily. Their age ranged from 18 to 50 (mean = 26.7, SD = 5.47). They were either studying for or held a degree in English Language and Literature (n= 47, % = 33.6), Teaching English as a Foreign Language (n= 44, % = 31.4), English Translation (n= 35, % = 25). (Fourteen teachers (10%) did not, however, specify their field of study.)

Their experience in teaching English ranged from one to 22 years (mean = 3.9, SD = 3.35). They were teaching at Bayan (n = 24, % = 17%), Iran Language Institute (n = 32, % = 22.9%), Meraj Andishe (n = 28, % = 20%), Rayehe Danesh (n = 28, % = 20%), and Shokuh (n = 28, % = 20%) institutes when the research was conducted. They all spoke Persian as their mother language.

Four Raters

The present male researchers categorized the metaphors in consultation with each other as rater 1. The metaphors along with the rater 1's categories taken from the topic and ground columns of Table 1 as well as SKS07's examples were then sent separately to two female and one male raters who were doing their graduate studies at Ferdowsi University of Mashhad. They were asked to decide independently which category each metaphor belonged to. The raters had all taught general English at various private and public language schools for more than five years.

B. Instrument

The instrument used in the study was a questionnaire consisting of two parts: While the biodata section differed for the students and teachers, the prompts were the same. In the biodata section the learners were asked to specify their gender, age, years of studying English and the name of the institute they were attending when they took part in the project whereas the teachers were to specify their field of study and years of teaching English along with their gender and age. The second part consisted of two prompts for both the learners and teachers. First, the question, "What is your idea about a student?" was asked. Then the incomplete sentence, "A student is like ..." was given to be completed. Similarly, for the second prompt the question "What is your idea about a teacher?" was raised first and the incomplete sentence, "A teacher is like ..." was given immediately to be completed.

C. Procedure

The researchers attended the institutes in person and invited both the teachers and learners to participate in the study. Upon their agreement the questionnaire was administered on the spot and in the case of the teachers having no extra time, another session was set to have their students fill it out. The researchers then went back to the same teacher on the specified date and distributed the questionnaire either in their teachers' presence or alone.

After 240 and 245 metaphors written for English students and teachers, respectively, were specified, they were alphabetically ordered and the two male researchers of this study established their categories by frequently consulting and discussing Table 1 and the examples provided by SKS07. The researchers' ratings were specified as Rater 1 and then the metaphors and rated categories along with SKOS's examples were sent to a female graduate of TEFL to

categorize the teacher and student metaphors separately as Rater 2. She was also asked to explain why she disagreed with Rater 1 whenever she categorized a given metaphor differently.

A comparison of Rater 1 and 2's categories showed that they agreed neither on student nor on teacher metaphors at the required level, i.e., .90 or higher (Miles & Huberman, 1994). Out of 240 student metaphors they agreed on 182, i.e., $182/240=.76$. Similarly, the agreement coefficient for teacher metaphors was .80, i.e., $198/245$. The metaphor *Cigarette*, for example, was categorized as *Defective Individual* by Rater 1. Rater 2, however, categorized it as *Facilitator/scaffolder* because

At first glance, I see no association between cigarette and teacher. Cigarette is usually associated with destruction, fatality and disease. But viewing from another perspective, *while not justified and acceptable for me* [italics are added], some smokers believe it is soothing and it facilitates their control over anger or stress or even regulates their temper!

In spite of being *not justified and acceptable* for Rater 2, she had, nonetheless, categorized Cigarette as *Facilitator/scaffolder*. In order to reach the acceptable level of agreement, Rater 1's categories along with SKS07's examples were, therefore, sent to male Rater 3. Since most of Rater 3's categorization was the same as Rater 1's, they were treated as cases of agreement and Rater 2's categories were discarded wherever it disagreed with a given metaphor assigned to the same category by both Rater 1 and 3. In some cases, Rater 3's categories, however, agreed with Rater 2's though he had no access to her ratings. In such cases, Rater 1's category was discarded. Rater 1 had, for example, categorized *Autumn* as *Facilitator/scaffolder* but both Rater 2 and 3 had categorized it as *Change Agent*. The adopting of this procedure increased the agreement to the acceptable level of .96 ($231/240$) for student metaphors and .97 ($238/245$) for teachers.

Since all the elicited metaphors were going to be analyzed in this study, the few metaphors upon which the three raters disagreed were changed into a three-choice item test and sent to another female Rater along with SKS07's examples. She was told that the three alternatives presented for each metaphor were categorized by three different raters. She was asked to read the examples very carefully and choose the alternative which best fit her own experiences with English students as well teachers as shown in the directions and example given below:

Dear Rater:

Would you please read the attached file containing example sentences for metaphor categories very carefully and then based on your personal experiences with both English students and teachers, specify which alternative provides the best description for a **teacher** likened to an object such as a **Book**. A colleague of yours chose C, *Knowledge provider*, as the best alternative.

Example: A **teacher** likened to a **Book** is like a ...
 A Change agent B Facilitator/scaffolder C Knowledge provider *

The selections made by rater four were adopted as the category upon which 100 percent agreements were reached and thus no metaphor was discarded from the study. This approach resulted in establishing more categories for both student and teacher metaphors as will be discussed shortly.

D. Data Analysis

All the metaphors produced by both English teachers and students were arranged alphabetically and assigned to categories established by SKS07 and extended further in this study. While SKS07 identified only 10 categories for teachers, for example, the four raters of this study added *Absolute compliant*, *Active participant*, *Change object* and *Defective individual* to the list, too. Similarly, the students were assigned to 13 categories on the basis of the examples SKS07 had given in their study. The reliability of these categories was then determined by subjecting them to inter rater analyses to reach 100 percent agreement by employing four raters. And finally, the categories were analyzed statistically by employing Crosstabs and Chi-Square test to explore the following six null hypotheses.

H1 There is no significant difference in the student categories metaphorised by students of varying age, gender, and years of study

H2 There is no significant difference in the teacher categories metaphorised by students of varying age, gender, years of study

H3 There is no significant difference in the student categories metaphorised by teachers of varying field of study, age, gender, and years of teaching.

H4 There is no significant difference in the teachers categories metaphorised by teachers of varying fields of study, age, gender, and years of teaching.

H5 There is no significant difference in the student categories metaphorised by teachers and students themselves

H6 There is no significant difference in the teacher categories metaphorised by students and teachers themselves

III. RESULTS AND DISCUSSION

Table 3 presents the number of metaphors written by students and teachers. As it can be seen, both students and teachers wrote 239 and 245 metaphors for students and teachers, respectively. (Appendices A and B provide all the metaphors along with their categories and frequencies.) The number of teacher metaphors, i.e., 167 (68.2%), written by the students is higher than those they wrote for themselves, i.e., 141 (59%). However, the number of student metaphors

written by both students and teachers, i.e., 77 (32.2%) was higher than that of teacher metaphors, i.e., 53 (21.6%), indicating that they shared more common views regarding students metaphors.

TABLE 3
THE NUMBER OF METAPHORS WRITTEN BY STUDENTS AND TEACHERS

| Metaphoriser | N | Student Metaphor | | Teacher Metaphor | |
|----------------|-----|------------------|---------|------------------|---------|
| | | Frequency | Percent | Frequency | Percent |
| Students (Ss) | 504 | 141 | 59.0 | 167 | 68.2 |
| Teachers (Ts) | 140 | 21 | 8.8 | 25 | 10.2 |
| Both Ss and Ts | 644 | 77 | 32.2 | 53 | 21.6 |
| Total | | 239 | 100.0 | 245 | 100.0 |

Table 4 presents the 13 student categories metaphorised by students of varying age, gender, and years of study. As can be seen, the frequency of categories is of almost the same number for teens and adults, females and males and freshman and senior learners of English. Most of them, for example, consider themselves as passive recipients of knowledge, developing organisms and absolute compliants. The Chi-Square analysis of these frequencies thus confirmed the first hypothesis that *there is no significant difference in the student categories metaphorised by students of varying age, gender, and years of study*, implying that the schema of *student*, for example, invokes the image of certain objects in the minds of students of all ages, gender and proficiency level to reflect their being as empty as *bags*, *banks*, and *baskets* to be filled by teachers.

TABLE 4
THE STUDENT CATEGORIES METAPHORISED BY STUDENTS

| Metaphor Category | Age Group | | Gender | | Years of Study | |
|-------------------------------|-----------|---------------|--------|-----|------------------------|-------------------|
| | 10 to 18 | 19 and higher | F | M | Freshman and sophomore | Junior and senior |
| Passive recipient | 84 | 86 | 90 | 80 | 90 | 80 |
| Developing organism | 47 | 46 | 51 | 42 | 58 | 35 |
| Absolute compliant | 40 | 30 | 43 | 27 | 44 | 26 |
| Active participant | 24 | 15 | 21 | 18 | 26 | 13 |
| Defective individual | 18 | 11 | 13 | 16 | 20 | 9 |
| Raw material | 18 | 21 | 19 | 20 | 19 | 20 |
| Constructor of knowledge | 15 | 10 | 16 | 9 | 13 | 12 |
| Molder/craftsperson | 5 | 4 | 5 | 4 | 3 | 6 |
| Significant other | 5 | 6 | 6 | 5 | 3 | 8 |
| Conscious observant | 4 | 7 | 6 | 5 | 7 | 4 |
| Superior authoritative figure | 2 | 4 | 2 | 4 | 1 | 5 |
| Nurturer/cultivator | 0 | 1 | 0 | 1 | 1 | 0 |
| Object of change | 0 | 1 | 1 | 0 | 1 | 0 |
| | 262 | 242 | 273 | 231 | 286 | 218 |

Khodadady (1997) suggested that a given **word** such as a *student* which is produced by a writer in a given context such as the first prompt of this study, i.e., *a student is like ...*, be treated as a **schema** because it embodies a large number of closely related concepts, i.e., metaphors, which relate it to the writer's personal experiences with the same schema in other real contexts where the metaphors are employed non-metaphorically. Viewing the metaphorised *student* as a **schema**, for example, explains why 46 different metaphors have been written by the students themselves to show their own personal experiences, and consequent identification, with the metaphors such as *bags* and *baskets* as they have experienced committing vocabulary to their memories as real containers at home. (Appendix A provides a complete list of these metaphors.) While the **word** student exists only in dictionaries and can **never** embody metaphors elicited in this study as parts of their static definition, the **schema** student does accomplish the task in the variety of metaphors produced in this study.

Table 5 presents the teacher categories metaphorised by students of varying age, gender, and years of study. As can be seen, most learners view their teachers as *facilitators*, *knowledge providers* and *counselors*. The Chi-Square analysis run on the frequency of all teacher categories confirmed the second hypothesis that *there is no significant difference in the teacher categories metaphorised by students of varying age, gender, years of study*. These results indicate that similar to the schema of *student*, the schema of *teacher* evolves steadily over age, gender and years of study and thus provides further support for Khodadady and Elahi's (2012) argument that schemata are collective knowledge acquired personally through different experiences.

TABLE 5
THE TEACHER CATEGORIES METAPHORISED BY STUDENTS

| Metaphor Category | Age Group | | Gender | | Year of Study | |
|-------------------------------|-----------|---------------|--------|-----|------------------------|-------------------|
| | 10 to 18 | 19 and higher | F | M | Freshman and sophomore | Junior and senior |
| Facilitator/scaffolder | 61 | 76 | 75 | 62 | 81 | 56 |
| Knowledge provider | 60 | 57 | 67 | 50 | 63 | 54 |
| Counselor | 44 | 37 | 42 | 39 | 49 | 32 |
| Nurturer/cultivator | 26 | 21 | 19 | 28 | 26 | 21 |
| Cooperative/democratic leader | 18 | 16 | 19 | 15 | 18 | 16 |
| Superior authoritative figure | 15 | 8 | 13 | 10 | 17 | 6 |
| Entertainer | 13 | 7 | 12 | 8 | 11 | 9 |
| Curer/repairer | 10 | 3 | 6 | 7 | 10 | 3 |
| Molder/craftsperson | 9 | 13 | 15 | 7 | 7 | 15 |
| Absolute compliant | 3 | 0 | 0 | 3 | 3 | 0 |
| Change agent | 3 | 0 | 2 | 1 | 0 | 3 |
| Active participant | 0 | 1 | 1 | 0 | 0 | 1 |
| Defective individual | 0 | 3 | 2 | 1 | 1 | 2 |
| Total | 262 | 242 | 273 | 231 | 286 | 218 |

The teacher *schema*, for example, activates the mental images of objects such as *chairs*, *guns*, *windows*, *beds*, *buses*, *cameras*, *carpets*, and *heaters* in the minds of students and they employ these images consciously as metaphors to depict their English teachers' role in their language learning. The personal experiences of the highest number of student participants in this study with facilitating humans such as *workers* and *detectives*, locations such as *classrooms* and *boulevards*, and objects such as *erasers* and *heaters* have provided them with metaphors to liken their teachers to. Similarly, the second largest percentage views their teachers as *trees* and *mountains* because as real plants and locations, they have provided the students with their required types of fruit and landscape, respectively, as their teachers have provided them with English knowledge in a similar manner.

The findings presented in Table 5 also indicate that the learners assign their evolving schemata into more comprehensive categories to show their collective knowledge of metaphorised schemata such as students and teachers. The metaphors themselves, however, show how the students view the collective knowledge of the same schema *personally*. This very unique feature of schema explains why 68 metaphors have been written by the students alone to reveal the *facilitative* role of their teachers. One of them, for example, has employed the Persian slang metaphor *Anorak*, i.e., a person with a strong interest in niche subjects, to depict her teacher's facilitative role in helping her acquire proficiency in English as a niche language.

Table 6 presents the 12 student categories metaphorised by teachers of varying age, field of study, gender and teaching years. As can be seen, the frequency of categories is almost the same in each category indicating that the majority of young and adult, female and male, less and more experienced teachers look at their students as passive recipients. The Chi-square analysis of frequencies did not show any significant difference among categories and thus *confirmed* the third hypothesis that *there is no significant difference in the student categories metaphorised by teachers of varying field of study, age, gender, and years of teaching*.

TABLE 6
THE STUDENT CATEGORIES METAPHORISED BY TEACHERS

| Categories | Age Group | | Field of study* | | | | Gender | | Teaching years | |
|-------------------------------|-----------|--------------|-----------------|----|----|----|--------|----|----------------|------------|
| | 18 to 25 | 26 and older | 1 | 2 | 3 | 4 | F | M | 1 to 3.5 | 4 and more |
| Passive recipient | 23 | 18 | 17 | 12 | 3 | 9 | 22 | 19 | 24 | 17 |
| Developing organism | 11 | 16 | 11 | 7 | 4 | 5 | 11 | 16 | 21 | 6 |
| Absolute compliant | 9 | 12 | 5 | 5 | 3 | 8 | 12 | 9 | 13 | 8 |
| Raw material | 5 | 6 | 2 | 5 | 2 | 2 | 4 | 7 | 8 | 3 |
| Active participant | 4 | 6 | 3 | 4 | 2 | 1 | 7 | 3 | 4 | 6 |
| Conscious observant | 4 | 1 | 1 | 2 | 0 | 2 | 5 | 0 | 4 | 1 |
| Constructor of knowledge | 4 | 6 | 3 | 5 | 0 | 2 | 7 | 3 | 7 | 3 |
| Defective individual | 3 | 5 | 3 | 2 | 0 | 3 | 5 | 3 | 3 | 5 |
| Knowledge provider | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 1 | 0 |
| Molder/craftsperson | 1 | 1 | 0 | 1 | 0 | 1 | 1 | 1 | 1 | 1 |
| Significant other | 1 | 2 | 1 | 1 | 0 | 1 | 3 | 0 | 2 | 1 |
| Superior authoritative figure | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 1 | 0 |
| Total | 66 | 74 | 47 | 44 | 14 | 35 | 78 | 62 | 89 | 51 |

* (1) LITERATURE, (2) METHODOLOGY, (3) OTHER, AND (4) TRANSLATION

Table 7 presents the 11 teacher categories metaphorised by teachers of varying age, field of study, gender and teaching years. As can be seen, the frequency is similar in each category for the teacher participants. The majority of young and adult, female and male and less and more experienced teachers with degrees in four different fields look at themselves as counselors, facilitators, cooperative leaders and nurturers. The Chi-square analysis of frequencies did not

show any significant difference among the categories and thus *confirmed* the fourth hypothesis that *there is no significant difference in the teachers categories metaphorised by teachers of varying fields of study, age, gender, and years of teaching*.

TABLE 7
THE TEACHER CATEGORIES METAPHORISED BY TEACHERS

| Categories | Age Group | | Field of Study* | | | | Sex | | Teaching years | |
|-------------------------------|-----------|--------------|-----------------|----|----|----|-----|----|----------------|--------------|
| | 18 to 25 | 26 and older | 1 | 2 | 3 | 4 | F | M | 1 to 2.5 | 3.5 and more |
| Counselor | 12 | 17 | 13 | 8 | 3 | 5 | 14 | 15 | 9 | 14 |
| Facilitator/scaffolder | 12 | 11 | 4 | 8 | 3 | 8 | 15 | 8 | 11 | 5 |
| Cooperative/democratic leader | 10 | 10 | 7 | 7 | 2 | 4 | 11 | 9 | 13 | 4 |
| Nurturer/cultivator | 10 | 9 | 9 | 2 | 2 | 6 | 6 | 13 | 4 | 9 |
| Knowledge provider | 8 | 7 | 2 | 6 | 2 | 5 | 10 | 5 | 6 | 7 |
| Molder/craftsperson | 7 | 10 | 5 | 7 | 1 | 4 | 9 | 8 | 3 | 8 |
| Superior authoritative figure | 4 | 2 | 3 | 3 | 0 | 0 | 4 | 2 | 2 | 2 |
| Absolute compliant | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 1 | 0 |
| Change agent | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 0 |
| Entertainer | 1 | 6 | 1 | 3 | 0 | 3 | 7 | 0 | 1 | 4 |
| Defective individual | 0 | 2 | 2 | 0 | 0 | 0 | 2 | 0 | 0 | 2 |
| | 66 | 74 | 47 | 44 | 14 | 35 | 78 | 62 | 51 | 55 |

* (1) LITERATURE, (2) METHODOLOGY, (3) OTHER, AND (4) TRANSLATION

Table 8 presents the 14 categories into which the metaphors written by students and teachers have been assigned by the four raters. As can be seen, there is almost a perfect agreement regarding what categories the majority of students fall from both students and teachers' perspective. Since the frequency of metaphors written by both groups is almost the same, the Chi-square test thus *confirmed* the fifth hypothesis postulating the lack of significant difference as regards what both teachers and students liken the students' role in learning English.

TABLE 8
STUDENT CATEGORIES METAPHORISED BY TEACHERS AND STUDENTS THEMSELVES

| Metaphor Categories | Metaphoriser | | Total | Percent | Cumulative percent |
|-------------------------------|--------------|---------|-------|---------|--------------------|
| | Student | Teacher | | | |
| Passive recipient | 170 | 41 | 211 | 32.8 | 32.8 |
| Developing organism | 93 | 27 | 120 | 18.6 | 51.4 |
| Absolute compliant | 70 | 21 | 91 | 14.1 | 65.5 |
| Raw material | 39 | 11 | 50 | 7.8 | 73.3 |
| Active participant | 39 | 10 | 49 | 7.6 | 80.9 |
| Defective individual | 29 | 8 | 37 | 5.7 | 86.6 |
| Constructor of knowledge | 25 | 10 | 35 | 5.4 | 92.1 |
| Conscious observant | 11 | 5 | 16 | 2.5 | 94.6 |
| Significant other | 11 | 3 | 14 | 2.2 | 96.7 |
| Molder/craftsperson | 9 | 2 | 11 | 1.7 | 98.4 |
| Superior authoritative figure | 6 | 1 | 7 | 1.1 | 99.5 |
| Nurturer/cultivator | 1 | 0 | 1 | .2 | 99.8 |
| Object of change | 1 | 0 | 1 | .2 | 99.7 |
| Knowledge provider | 0 | 1 | 1 | .2 | 100.0 |
| | 504 | 140 | 644 | | |

The results presented in Table 8 support the argument made in this study that *metaphors provide the most factual and experiential data through which a given society's collective as well as personal understanding of its key members such as students and teachers can be assessed*. They do, for example, indicate that almost 75% of students have no choice but play the role of *passive recipients*, *developing organisms*, *absolute compliants* and *raw materials* in a context where the language they learn has no communicative role to play. In other words, the inability of Iranian learners to employ their English for real purposes as molders, for example, do, leave them with no other choice. However, 7.6% of these learners do manage to learn English as active participants.

Table 9 presents the teacher categories metaphorised by students and teachers themselves. As can be seen, while the highest percentage of students (27.2%) metaphorised their teachers as *facilitators/scaffolders*, the highest percentage of teachers (20.7%) assigned a *counselor's* role to themselves. Similarly, the second highest percentage of students and teachers see teachers differently, i.e., *knowledge providers* (23.2%) and *facilitators/ scaffolders* (16.4%), respectively. The Chi-square analysis of category frequencies showed that they were significantly different, i.e. $\chi^2 = 40.351$, $df = 12$, $p < .0001$, and thus *disconfirmed* the sixth hypothesis that *there is no significant difference in the teacher categories metaphorised by students and teachers themselves*.

TABLE 9
TEACHER CATEGORIES METAPHORISED BY STUDENTS AND TEACHERS THEMSELVES

| Metaphor category | Student | | | Teacher | | | Total F |
|-------------------------------|---------|------|-------|---------|------|-------|---------|
| | F | P | CP | F | P | CP | |
| Facilitator/scaffolder | 137 | 27.2 | 27.2 | 23 | 16.4 | 37.1 | 160 |
| Knowledge provider | 117 | 23.2 | 50.4 | 15 | 10.7 | 87.9 | 132 |
| Counselor | 81 | 16.1 | 66.5 | 29 | 20.7 | 20.7 | 110 |
| Nurturer/cultivator | 47 | 9.3 | 75.8 | 19 | 13.6 | 65.0 | 66 |
| Cooperative/democratic leader | 34 | 6.7 | 82.5 | 20 | 14.3 | 51.4 | 54 |
| Superior authoritative figure | 23 | 4.6 | 87.1 | 6 | 4.3 | 97.1 | 29 |
| Molder/craftsperson | 22 | 4.4 | 91.5 | 17 | 12.1 | 77.1 | 39 |
| Entertainer | 20 | 4.0 | 95.4 | 7 | 5.0 | 92.9 | 27 |
| Curer/repairer | 13 | 2.6 | 98.0 | 0 | - | - | 13 |
| Absolute compliant | 3 | .6 | 98.6 | 1 | .7 | 99.3 | 4 |
| Change agent | 3 | .6 | 99.2 | 1 | .7 | 100.0 | 4 |
| Defective individual | 3 | .6 | 99.8 | 2 | 1.4 | 98.6 | 5 |
| Active participant | 1 | .2 | 100.0 | 0 | - | - | 1 |
| | 504 | 100 | | 140 | 100 | | 644 |

IV. CONCLUSION

This study was designed to find out whether the metaphors language learners and teachers are likened to behave like semantic features through which the metaphorised schemata, i.e., students and teachers, were viewed under the conditions determining English learning in Iran in 2011. It was found that the majority of both students and teachers view learners as *passive recipients*, *developing organisms* and *absolute complaints*. In other words students and teachers of all ages, gender, years of study/teaching and the field of study regard English learners as passive and developing recipients of knowledge who comply with the rules set by their society. It was argued that the categories assigned are natural within a foreign language context because the very lack of authentic interlocutors, i.e., English speakers, with whom they can actively communicate and thus become active participants makes learning the language receptive, i.e., passive, rather than productive, i.e., active.

Students and teachers, however, have significantly different views as regards teachers' roles. While the highest percentage of English learners assign a *facilitating role* to their teachers by likening them to objects such as chairs and windows, the highest percentage of teachers give themselves a *counseling* role and liken themselves to friends and hearers. Students also assign the two roles of curers and active participants to teachers while the teachers do not see themselves in those roles, indicating that there is a discrepancy as regards what educational roles English teachers play in Iran. It is, therefore, suggested a more in-depth schema-based analysis of teachers be conducted by having the teachers articulate what they liken themselves and their students to and why. Their explicit metaphors and explanations must show why the second highest percentage of students views teachers as knowledge providers whereas teachers assign a facilitator's role to themselves.

And finally, treating metaphors as semantic features of the metaphorised schemata such as students and teachers reflect their pragmatic definitions within the variables of place and time and accomplish the task many authorities in language education strive to capture theoretically. In communicative Language Teaching, for example, several roles are assigned to teachers, e.g., needs analysts, counselors and group process managers (Richards & Rodger, 2001). The metaphors elicited in this study, however, show that what some teaching experts theorise about teachers' roles hardly reflects the reality in Iranian language classes and results in a significant difference in what teachers think they are and what their students liken them to.

APPENDIX A

239 student metaphors produced by students and teachers (MV (Metaphoriser values): 1=students, 2=teachers, 3=students and teachers, CV (Category values): 1=Absolute compliant, 2=Active participant, 3=Conscious observant, 4=Constructor of knowledge, 5=Defective individual, 6=Developing organism, 7=Facilitator/scaffolder, 8=Knowledge provider, 9=Molder/craftsperson, 10=Nurturer/cultivator, 11=Object of change, 12=Passive recipient, 13=Raw material, 14=Significant other, 15=Superior authoritative figure

ST: Student token or the number of times the metaphor is produced by students; TT: Teacher token or the number of times the metaphor is produced by teachers)

| No | MV | Student Metaphor | CV | ST | TT | Sum | No | MV | Student Metaphor | CV | ST | TT | Sum |
|----|----|------------------|----|----|----|-----|----|----|------------------|----|----|----|-----|
| 1 | 1 | Belt | 1 | 1 | 0 | 1 | 35 | 3 | Waiter | 1 | 1 | 0 | 1 |
| 2 | 1 | Bench | 1 | 1 | 0 | 1 | 36 | 2 | Watch | 1 | 1 | 1 | 2 |
| 3 | 1 | Bicycle | 1 | 1 | 0 | 1 | 37 | 2 | Wave | 1 | 2 | 1 | 3 |
| 4 | 1 | Bus | 1 | 1 | 0 | 1 | 38 | 3 | Wheel | 1 | 0 | 1 | 1 |
| 5 | 1 | Carpet | 1 | 1 | 0 | 1 | 39 | 1 | Yoyo | 1 | 2 | 0 | 2 |
| 6 | 3 | Employer | 1 | 1 | 0 | 1 | 40 | 3 | Ball | 2 | 5 | 2 | 7 |
| 7 | 1 | Fish | 1 | 3 | 0 | 3 | 41 | 2 | Adventurer | 2 | 0 | 1 | 1 |
| 8 | 1 | Floor | 1 | 3 | 0 | 3 | 42 | 1 | Artist | 2 | 4 | 0 | 4 |
| 9 | 1 | Handkerchief | 1 | 3 | 1 | 4 | 43 | 1 | Athlete | 2 | 1 | 0 | 1 |
| 10 | 1 | Hen | 1 | 2 | 1 | 3 | 44 | 1 | Buyer | 2 | 1 | 0 | 1 |
| 11 | 3 | Horse | 1 | 3 | 0 | 3 | 45 | 1 | Dancer | 2 | 1 | 0 | 1 |
| 12 | 1 | Key | 1 | 4 | 1 | 5 | 46 | 1 | Doctor | 2 | 2 | 1 | 3 |
| 13 | 1 | Keyboard | 1 | 1 | 0 | 1 | 47 | 3 | Driver | 2 | 1 | 0 | 1 |
| 14 | 1 | Kite | 1 | 1 | 0 | 1 | 48 | 3 | Explorer | 2 | 0 | 1 | 1 |
| 15 | 1 | Knife | 1 | 1 | 0 | 1 | 49 | 1 | Fan | 2 | 1 | 0 | 1 |
| 16 | 1 | Machine | 1 | 1 | 0 | 1 | 50 | 3 | Heart | 2 | 1 | 0 | 1 |
| 17 | 1 | Marker | 1 | 4 | 0 | 4 | 51 | 1 | Leader | 2 | 1 | 0 | 1 |
| 18 | 1 | Media player | 1 | 0 | 1 | 1 | 52 | 1 | Lover | 2 | 3 | 3 | 6 |
| 19 | 3 | Money | 1 | 6 | 2 | 8 | 53 | 3 | Perfume | 2 | 1 | 1 | 2 |
| 20 | 3 | Plane | 1 | 1 | 1 | 2 | 54 | 3 | Processor | 2 | 2 | 0 | 2 |
| 21 | 1 | Police | 1 | 0 | 1 | 1 | 55 | 3 | Risk taker | 2 | 5 | 3 | 8 |
| 22 | 1 | Poster | 1 | 1 | 0 | 1 | 56 | 1 | Speaker | 2 | 1 | 0 | 1 |
| 23 | 1 | Programme | 1 | 2 | 0 | 1 | 57 | 3 | Swimmer | 2 | 1 | 1 | 2 |
| 24 | 1 | Road | 1 | 2 | 1 | 3 | 58 | 3 | Taxi driver | 2 | 3 | 2 | 5 |
| 25 | 3 | Robot | 1 | 4 | 0 | 4 | 59 | 3 | Teacher | 2 | 1 | 0 | 1 |
| 26 | 3 | Ruler | 1 | 2 | 0 | 2 | 60 | 1 | Teeth | 2 | 1 | 1 | 2 |
| 27 | 1 | Scissors | 1 | 1 | 0 | 1 | 61 | 1 | Tour | 2 | 1 | 0 | 1 |
| 28 | 2 | Sheep | 1 | 2 | 1 | 3 | 62 | 1 | Tourist | 2 | 1 | 0 | 1 |
| 29 | 3 | Software | 1 | 2 | 0 | 2 | 63 | 3 | Clown | 3 | 1 | 1 | 2 |
| 30 | 3 | Soldier | 1 | 1 | 2 | 3 | 64 | 1 | Eagle | 3 | 1 | 0 | 1 |
| 31 | 2 | Tire | 1 | 5 | 0 | 5 | 65 | 1 | Eye | 3 | 2 | 1 | 3 |
| 32 | 1 | Train | 1 | 2 | 0 | 2 | 66 | 1 | Owl | 3 | 1 | 1 | 2 |
| 33 | 2 | Training dog | 1 | 1 | 0 | 1 | 67 | 3 | Player | 3 | 3 | 1 | 4 |
| 34 | 1 | Typewriter | 1 | 1 | 0 | 1 | 68 | 1 | Singer | 3 | 5 | 1 | 6 |

Appendix A (Continued)

| No | MV | Student Metaphor | CV | ST | TT | Sum | No | MV | Student Metaphor | CV | ST | TT | Sum |
|-----|----|------------------|----|----|----|-----|-----|----|------------------|----|----|----|-----|
| 69 | 1 | Wrestler | 3 | 7 | 0 | 7 | 104 | 1 | Virus | 5 | 1 | 0 | 1 |
| 70 | 1 | Ant | 4 | 1 | 0 | 1 | 105 | 1 | Volcano | 5 | 1 | 0 | 1 |
| 71 | 2 | Bee | 4 | 0 | 1 | 1 | 106 | 3 | Baby | 6 | 24 | 7 | 31 |
| 72 | 2 | Computer program | 4 | 14 | 2 | 16 | 107 | 3 | Bird | 6 | 6 | 3 | 9 |
| 73 | 3 | Discoverer | 4 | 1 | 0 | 1 | 108 | 1 | Butterfly | 6 | 2 | 0 | 2 |
| 74 | 1 | Door | 4 | 2 | 0 | 2 | 109 | 1 | Cat | 6 | 1 | 0 | 1 |
| 75 | 1 | Dream | 4 | 1 | 1 | 2 | 110 | 3 | Child | 6 | 12 | 5 | 17 |
| 76 | 1 | Engine | 4 | 2 | 1 | 3 | 111 | 3 | Cloud | 6 | 4 | 1 | 5 |
| 77 | 1 | Fire | 4 | 1 | 0 | 1 | 112 | 1 | Dog | 6 | 1 | 0 | 1 |
| 78 | 1 | Glasses | 4 | 1 | 0 | 1 | 113 | 1 | Donkey | 6 | 3 | 0 | 3 |
| 79 | 1 | Mountain climber | 4 | 4 | 0 | 4 | 114 | 1 | Drop of water | 6 | 6 | 1 | 7 |
| 80 | 3 | Operator | 4 | 0 | 1 | 1 | 115 | 1 | Elephant | 6 | 1 | 0 | 1 |
| 81 | 1 | Producer | 4 | 2 | 1 | 3 | 116 | 3 | Field | 6 | 2 | 0 | 2 |
| 82 | 3 | Researcher | 4 | 2 | 0 | 2 | 117 | 1 | Finger | 6 | 2 | 1 | 3 |
| 83 | 3 | Runner | 4 | 1 | 1 | 2 | 118 | 3 | Flower | 6 | 1 | 0 | 1 |
| 84 | 1 | Sailor | 4 | 5 | 2 | 7 | 119 | 2 | Fresh flower | 6 | 21 | 3 | 24 |
| 85 | 3 | Technician | 4 | 1 | 0 | 1 | 120 | 3 | Fruit | 6 | 5 | 3 | 8 |
| 86 | 1 | Criminal | 5 | 3 | 1 | 4 | 121 | 3 | Kid | 6 | 1 | 0 | 1 |
| 87 | 1 | Deadlock | 5 | 2 | 0 | 2 | 122 | 3 | Pet | 6 | 3 | 1 | 4 |
| 88 | 3 | Desert | 5 | 1 | 0 | 1 | 123 | 1 | Question mark | 6 | 1 | 0 | 1 |
| 89 | 2 | Error | 5 | 1 | 0 | 1 | 124 | 3 | Seed | 6 | 1 | 0 | 1 |
| 90 | 1 | Liar | 5 | 1 | 0 | 1 | 125 | 2 | Writer | 8 | 12 | 2 | 14 |
| 91 | 3 | Patient | 5 | 5 | 1 | 6 | 126 | 3 | Creator | 9 | 0 | 1 | 1 |
| 92 | 1 | Pick pocket | 5 | 5 | 2 | 7 | 127 | 1 | Engineer | 9 | 1 | 0 | 1 |
| 93 | 1 | Prisoner | 5 | 2 | 0 | 2 | 128 | 3 | Inventor | 9 | 4 | 0 | 4 |
| 94 | 1 | Rubbish | 5 | 1 | 0 | 1 | 129 | 1 | Gardener | 10 | 2 | 0 | 2 |
| 95 | 1 | Spider | 5 | 1 | 0 | 1 | 130 | 1 | Clothes | 11 | 1 | 0 | 1 |
| 96 | 1 | Spy | 5 | 1 | 0 | 1 | 131 | 1 | Bag | 12 | 1 | 0 | 1 |
| 97 | 2 | Stick | 5 | 3 | 0 | 3 | 132 | 1 | Bank | 12 | 1 | 0 | 1 |
| 98 | 3 | Storm | 5 | 0 | 1 | 1 | 133 | 1 | Basket | 12 | 1 | 0 | 1 |
| 99 | 3 | Sweet | 5 | 2 | 1 | 3 | 134 | 1 | Battery | 12 | 1 | 0 | 1 |
| 100 | 1 | Tear | 5 | 1 | 1 | 2 | 135 | 2 | Blank page | 12 | 0 | 1 | 1 |

| | | | | | | | | | | | | | |
|-----|---|---------------|---|---|---|---|-----|---|-------|----|---|---|---|
| 101 | 1 | Thief | 5 | 1 | 0 | 1 | 136 | 1 | Board | 12 | 1 | 0 | 1 |
| 102 | 1 | Trouble maker | 5 | 6 | 3 | 9 | 137 | 3 | Boat | 12 | 2 | 1 | 3 |
| 103 | 3 | Turtle | 5 | 1 | 0 | 1 | 138 | 1 | Book | 12 | 1 | 0 | 1 |

Appendix A (Continued)

| No | MV | Student Metaphor | CV | ST | TT | Sum | No | MV | Student Metaphor | CV | ST | TT | Sum |
|-----|----|------------------|----|----|----|-----|-----|----|-------------------|----|----|----|-----|
| 139 | 1 | Bookshelf | 12 | 1 | 0 | 1 | 176 | 2 | Oak | 12 | 0 | 1 | 1 |
| 140 | 1 | Bottle | 12 | 1 | 0 | 1 | 177 | 1 | Page | 12 | 2 | 0 | 2 |
| 141 | 1 | Briefcase | 12 | 1 | 0 | 1 | 178 | 3 | Paper | 12 | 1 | 0 | 1 |
| 142 | 2 | Cabinet | 12 | 0 | 1 | 1 | 179 | 3 | Parrot | 12 | 1 | 1 | 2 |
| 143 | 1 | Calendar | 12 | 1 | 0 | 1 | 180 | 3 | Passenger | 12 | 7 | 3 | 10 |
| 144 | 1 | Camel | 12 | 1 | 0 | 1 | 181 | 3 | Pen | 12 | 0 | 1 | 1 |
| 145 | 1 | Camera | 12 | 1 | 0 | 1 | 182 | 3 | Pencil | 12 | 8 | 1 | 9 |
| 146 | 1 | Candle | 12 | 1 | 0 | 1 | 183 | 3 | Picture | 12 | 1 | 0 | 1 |
| 147 | 3 | Car | 12 | 12 | 2 | 14 | 184 | 3 | Plant | 12 | 2 | 1 | 3 |
| 148 | 3 | Cassette player | 12 | 1 | 1 | 2 | 185 | 2 | Pocket dictionary | 12 | 2 | 4 | 6 |
| 149 | 1 | CD | 12 | 1 | 0 | 1 | 186 | 1 | Pool | 12 | 1 | 0 | 1 |
| 150 | 1 | Cell phone | 12 | 3 | 0 | 3 | 187 | 1 | Rain | 12 | 1 | 0 | 1 |
| 151 | 1 | Chair | 12 | 1 | 0 | 1 | 188 | 3 | Receiver | 12 | 4 | 0 | 4 |
| 152 | 3 | Clock | 12 | 3 | 1 | 4 | 189 | 1 | Recorder | 12 | 3 | 1 | 4 |
| 153 | 1 | Colors | 12 | 1 | 0 | 1 | 190 | 1 | Room | 12 | 1 | 1 | 2 |
| 154 | 3 | Computer | 12 | 1 | 0 | 1 | 191 | 1 | Skin | 12 | 2 | 0 | 2 |
| 155 | 1 | Cup | 12 | 1 | 0 | 1 | 192 | 3 | Sky | 12 | 1 | 0 | 1 |
| 156 | 1 | Dictionary | 12 | 2 | 1 | 3 | 193 | 1 | Song | 12 | 21 | 3 | 24 |
| 157 | 3 | Dish | 12 | 1 | 1 | 2 | 194 | 1 | Star | 12 | 1 | 0 | 1 |
| 158 | 1 | Envelop | 12 | 2 | 0 | 2 | 195 | 3 | Tape recorder | 12 | 1 | 1 | 2 |
| 159 | 1 | Garden | 12 | 4 | 1 | 5 | 196 | 1 | Theatre | 12 | 1 | 0 | 1 |
| 160 | 3 | Goalkeeper | 12 | 2 | 0 | 2 | 197 | 1 | Tomb | 12 | 0 | 1 | 1 |
| 161 | 1 | Hard worker | 12 | 1 | 0 | 1 | 198 | 3 | Tree | 12 | 0 | 1 | 1 |
| 162 | 1 | House | 12 | 2 | 1 | 3 | 199 | 1 | TV | 12 | 1 | 1 | 2 |
| 163 | 1 | Ink | 12 | 1 | 0 | 1 | 200 | 1 | Vase | 12 | 1 | 0 | 1 |
| 164 | 1 | Kitchen | 12 | 1 | 2 | 3 | 201 | 3 | Wall | 12 | 2 | 1 | 3 |
| 165 | 1 | Library | 12 | 2 | 0 | 2 | 202 | 1 | Whiteboard | 12 | 1 | 1 | 2 |
| 166 | 1 | Light | 12 | 2 | 0 | 2 | 203 | 1 | Wood | 12 | 0 | 1 | 1 |
| 167 | 2 | Lighter | 12 | 2 | 0 | 2 | 204 | 3 | Worker | 12 | 3 | 0 | 3 |
| 168 | 3 | Listener | 12 | 2 | 1 | 3 | 205 | 1 | Air | 13 | 1 | 0 | 1 |
| 169 | 3 | Mirror | 12 | 1 | 0 | 1 | 206 | 1 | Brick | 13 | 1 | 0 | 1 |
| 170 | 1 | Monkey | 12 | 1 | 1 | 2 | 207 | 3 | Brush | 13 | 1 | 1 | 2 |
| 171 | 1 | Moon | 12 | 2 | 0 | 2 | 208 | 3 | Cake | 13 | 1 | 1 | 2 |
| 172 | 1 | Nest | 12 | 1 | 1 | 2 | 209 | 1 | Chalk | 13 | 1 | 0 | 1 |
| 173 | 1 | Newspaper | 12 | 1 | 0 | 1 | 210 | 3 | Chocolate | 13 | 1 | 1 | 2 |
| 174 | 1 | Night | 12 | 1 | 0 | 1 | 211 | 3 | Clay | 13 | 1 | 1 | 2 |
| 175 | 2 | Notebook | 12 | 1 | 0 | 1 | 212 | 1 | Cucumber | 13 | 1 | 0 | 1 |

Appendix A (Continued)

| No | MV | Student Metaphor | CV | ST | TT | Sum | No | MV | Student Metaphor | CV | ST | TT | Sum |
|-----|----|------------------|----|----|----|-----|-----|----|------------------|----|------------|------------|------------|
| 213 | 3 | Dough | 13 | 1 | 0 | 1 | 228 | 1 | Salad | 13 | 1 | 0 | 1 |
| 214 | 1 | Egg | 13 | 1 | 0 | 1 | 229 | 1 | Salt | 13 | 1 | 0 | 1 |
| 215 | 1 | Gold | 13 | 1 | 1 | 2 | 230 | 1 | Sheet | 13 | 0 | 2 | 2 |
| 216 | 1 | Grape | 13 | 2 | 0 | 2 | 231 | 3 | Shoe | 13 | 2 | 0 | 2 |
| 217 | 2 | Grass | 13 | 1 | 0 | 1 | 232 | 1 | Socks | 13 | 2 | 1 | 3 |
| 218 | 1 | Gum | 13 | 0 | 1 | 1 | 233 | 1 | Tea | 13 | 1 | 1 | 2 |
| 219 | 3 | Gun | 13 | 1 | 0 | 1 | 234 | 3 | Water | 13 | 0 | 1 | 1 |
| 220 | 1 | Honey | 13 | 1 | 0 | 1 | 235 | 1 | Angel | 14 | 5 | 0 | 5 |
| 221 | 1 | Lemon | 13 | 2 | 0 | 2 | 236 | 1 | Bride | 14 | 1 | 0 | 1 |
| 222 | 2 | Meat | 13 | 1 | 0 | 1 | 237 | 3 | Friend | 14 | 0 | 1 | 1 |
| 223 | 1 | Metal | 13 | 1 | 0 | 1 | 238 | 3 | Lion | 15 | 0 | 1 | 1 |
| 224 | 3 | Nail | 13 | 1 | 0 | 1 | 239 | 1 | Manager | 15 | 1 | 0 | 1 |
| 225 | 1 | Pajamas | 13 | 1 | 0 | 1 | | | Total | | 503 | 139 | 641 |
| 226 | 2 | Peach | 13 | 3 | 2 | 5 | | | | | | | |
| 227 | 1 | Pop corn | 13 | 1 | 0 | 1 | | | | | | | |

APPENDIX B

245 teacher metaphors produced by students and teachers themselves (MV (Metaphoriser values): 1=students, 2=teachers, 3= students and teachers; CV (Category values): 1 = Absolute compliant, 2 = Active participant, 3 = Change agent, 4 = Cooperative/democratic leader, 5 = Counselor, 6 = Curer/repairer, 7 = Defective individual, 8 = Entertainer, 9

= Facilitator/scaffolder, 10 = Knowledge provider, 11 = Molder/craftsperson, 12 = Nurturer/cultivator, 13 = Superior authoritative figure; ST: Student token or the number of times the metaphor is produced by students; TT: Teacher token or the number of times the metaphor is produced by teachers

| No | MV | Teacher Metaphor | CV | ST | TT | Sum | No | MV | Teacher Metaphor | CV | ST | TT | Sum |
|----|----|------------------|----|----|----|-----|----|----|------------------|----|----|----|-----|
| 1 | 3 | Soldier | 1 | 1 | 1 | 2 | 31 | 1 | Nurse | 6 | 3 | 0 | 3 |
| 2 | 1 | Student | 1 | 1 | 0 | 1 | 32 | 1 | Mechanic | 6 | 1 | 0 | 1 |
| 3 | 1 | Swimmer | 2 | 1 | 0 | 1 | 33 | 1 | Pill | 6 | 1 | 0 | 1 |
| 4 | 1 | Autumn | 3 | 1 | 0 | 1 | 34 | 1 | Placebo | 6 | 1 | 0 | 1 |
| 5 | 3 | Dream maker | 3 | 1 | 1 | 2 | 35 | 1 | Tranquilizer | 6 | 1 | 0 | 1 |
| 6 | 1 | Editor | 3 | 1 | 0 | 1 | 36 | 1 | Trash can | 6 | 1 | 0 | 1 |
| 7 | 3 | Guide | 4 | 9 | 2 | 11 | 37 | 1 | Cigarette | 7 | 1 | 0 | 1 |
| 8 | 3 | Leader | 4 | 8 | 3 | 11 | 38 | 1 | Neglect | 7 | 1 | 0 | 1 |
| 9 | 3 | Manager | 4 | 5 | 5 | 10 | 39 | 1 | Stranger | 7 | 1 | 0 | 1 |
| 10 | 3 | Coach | 4 | 4 | 3 | 7 | 40 | 2 | Beggar | 7 | 0 | 1 | 1 |
| 11 | 3 | Director | 4 | 4 | 2 | 6 | 41 | 2 | Turtle | 7 | 0 | 1 | 1 |
| 12 | 3 | Referee | 4 | 2 | 1 | 3 | 42 | 3 | Magician | 8 | 4 | 2 | 6 |
| 13 | 1 | Dish washer | 4 | 1 | 0 | 1 | 43 | 3 | Player | 8 | 4 | 2 | 6 |
| 14 | 3 | Tour guide | 4 | 1 | 4 | 5 | 44 | 1 | Music | 8 | 2 | 0 | 2 |
| 15 | 3 | Father | 5 | 22 | 5 | 27 | 45 | 1 | Beach | 8 | 1 | 0 | 1 |
| 16 | 3 | Mother | 5 | 18 | 5 | 23 | 46 | 1 | Butterfly | 8 | 1 | 0 | 1 |
| 17 | 3 | Friend | 5 | 14 | 6 | 20 | 47 | 1 | Cinema | 8 | 1 | 0 | 1 |
| 18 | 3 | Parent | 5 | 5 | 4 | 9 | 48 | 3 | Clown | 8 | 1 | 2 | 3 |
| 19 | 1 | Sister | 5 | 5 | 0 | 5 | 49 | 1 | Entertainer | 8 | 1 | 0 | 1 |
| 20 | 3 | Counselor | 5 | 4 | 3 | 7 | 50 | 1 | Film | 8 | 1 | 0 | 1 |
| 21 | 3 | Psychologist | 5 | 4 | 2 | 6 | 51 | 1 | Musician | 8 | 1 | 0 | 1 |
| 22 | 1 | Angel | 5 | 3 | 0 | 3 | 52 | 1 | Picnic | 8 | 1 | 0 | 1 |
| 23 | 1 | Brother | 5 | 2 | 0 | 2 | 53 | 1 | Soap opera | 8 | 1 | 0 | 1 |
| 24 | 3 | Mirror | 5 | 2 | 1 | 3 | 54 | 1 | Theatre | 8 | 1 | 0 | 1 |
| 25 | 1 | Grand mother | 5 | 1 | 0 | 1 | 55 | 2 | Circus | 8 | 0 | 1 | 1 |
| 26 | 1 | Wife | 5 | 1 | 0 | 1 | 56 | 3 | Pilot | 9 | 8 | 4 | 12 |
| 27 | 2 | Company | 5 | 0 | 1 | 1 | 57 | 3 | Eraser | 9 | 5 | 1 | 6 |
| 28 | 2 | Consultant | 5 | 0 | 1 | 1 | 58 | 3 | Car | 9 | 4 | 2 | 6 |
| 29 | 2 | Hearer | 5 | 0 | 1 | 1 | 59 | 1 | Chair | 9 | 4 | 0 | 4 |
| 30 | 1 | Doctor | 6 | 5 | 0 | 5 | 60 | 1 | Gun | 9 | 4 | 0 | 4 |

Appendix B (Continued)

| No | MV | Teacher Metaphor | CV | ST | TT | Sum | No | MV | Teacher Metaphor | CV | ST | TT | Sum |
|----|----|------------------|----|----|----|-----|-----|----|------------------|----|----|----|-----|
| 61 | 1 | Window | 9 | 4 | 0 | 4 | 99 | 1 | Brief case | 9 | 1 | 0 | 1 |
| 62 | 1 | Bed | 9 | 3 | 0 | 3 | 100 | 1 | Cell phone | 9 | 1 | 0 | 1 |
| 63 | 1 | Bus | 9 | 3 | 0 | 3 | 101 | 1 | Classroom | 9 | 1 | 0 | 1 |
| 64 | 1 | Camera | 9 | 3 | 0 | 3 | 102 | 1 | Clock | 9 | 1 | 0 | 1 |
| 65 | 3 | Carpet | 9 | 3 | 1 | 4 | 103 | 1 | Colored pencil | 9 | 1 | 0 | 1 |
| 66 | 1 | Heater | 9 | 3 | 0 | 3 | 104 | 1 | Door | 9 | 1 | 0 | 1 |
| 67 | 1 | Prison | 9 | 3 | 0 | 3 | 105 | 3 | Dress maker | 9 | 1 | 1 | 2 |
| 68 | 1 | Road | 9 | 3 | 0 | 3 | 106 | 3 | Driver | 9 | 1 | 2 | 3 |
| 69 | 1 | Sofa | 9 | 3 | 0 | 3 | 107 | 1 | Elevator | 9 | 1 | 0 | 1 |
| 70 | 1 | Traffic light | 9 | 3 | 0 | 3 | 108 | 1 | Eye | 9 | 1 | 0 | 1 |
| 71 | 1 | Bridge | 9 | 2 | 0 | 2 | 109 | 1 | Gas | 9 | 1 | 0 | 1 |
| 72 | 3 | Comedian | 9 | 2 | 1 | 3 | 110 | 1 | Glove | 9 | 1 | 0 | 1 |
| 73 | 1 | Detective | 9 | 2 | 0 | 2 | 111 | 1 | Handkerchief | 9 | 1 | 0 | 1 |
| 74 | 1 | Feather | 9 | 2 | 0 | 2 | 112 | 1 | Hat | 9 | 1 | 0 | 1 |
| 75 | 1 | Glasses | 9 | 2 | 0 | 2 | 113 | 3 | Horse | 9 | 1 | 1 | 2 |
| 76 | 1 | Gold | 9 | 2 | 0 | 2 | 114 | 1 | Hospital | 9 | 1 | 0 | 1 |
| 77 | 3 | Machine | 9 | 2 | 2 | 4 | 115 | 1 | Metal | 9 | 1 | 0 | 1 |
| 78 | 1 | Marker | 9 | 2 | 0 | 2 | 116 | 1 | Money | 9 | 1 | 0 | 1 |
| 79 | 1 | Motorcycle | 9 | 2 | 0 | 2 | 117 | 1 | Moon | 9 | 1 | 0 | 1 |
| 80 | 3 | Pillow | 9 | 2 | 1 | 3 | 118 | 1 | Platform | 9 | 1 | 0 | 1 |
| 81 | 1 | Spoon | 9 | 2 | 0 | 2 | 119 | 1 | Rope | 9 | 1 | 0 | 1 |
| 82 | 1 | Umbrella | 9 | 2 | 0 | 2 | 120 | 1 | Rug | 9 | 1 | 0 | 1 |
| 83 | 1 | Vase | 9 | 2 | 0 | 2 | 121 | 1 | Saw | 9 | 1 | 0 | 1 |
| 84 | 1 | Wall | 9 | 2 | 0 | 2 | 122 | 1 | Screw driver | 9 | 1 | 0 | 1 |
| 85 | 1 | Washing machine | 9 | 2 | 0 | 2 | 123 | 1 | Seller | 9 | 1 | 0 | 1 |
| 86 | 1 | Whiteboard | 9 | 2 | 0 | 2 | 124 | 1 | Shoe | 9 | 1 | 0 | 1 |
| 87 | 1 | Worker | 9 | 2 | 0 | 2 | 125 | 1 | Slippers | 9 | 1 | 0 | 1 |
| 88 | 1 | Airport | 9 | 1 | 0 | 1 | 126 | 1 | Soft ware | 9 | 1 | 0 | 1 |
| 89 | 1 | Anorak | 9 | 1 | 0 | 1 | 127 | 1 | Stove | 9 | 1 | 0 | 1 |
| 90 | 1 | Appetizer | 9 | 1 | 0 | 1 | 128 | 1 | Sweet | 9 | 1 | 0 | 1 |
| 91 | 1 | Apron | 9 | 1 | 0 | 1 | 129 | 1 | Ticket | 9 | 1 | 0 | 1 |

| | | | | | | | | | | | | | |
|----|---|-----------|---|---|---|---|-----|---|--------|---|---|---|---|
| 92 | 3 | Battery | 9 | 1 | 1 | 2 | 130 | 1 | Tie | 9 | 1 | 0 | 1 |
| 93 | 1 | Belt | 9 | 1 | 0 | 1 | 131 | 1 | Tier | 9 | 1 | 0 | 1 |
| 94 | 1 | Blanket | 9 | 1 | 0 | 1 | 132 | 1 | Tire | 9 | 1 | 0 | 1 |
| 95 | 1 | Blouse | 9 | 1 | 0 | 1 | 133 | 3 | Tutor | 9 | 1 | 1 | 2 |
| 96 | 1 | Board | 9 | 1 | 0 | 1 | 134 | 1 | Vest | 9 | 1 | 0 | 1 |
| 97 | 1 | Boat | 9 | 1 | 0 | 1 | 135 | 1 | Waiter | 9 | 1 | 0 | 1 |
| 98 | 1 | Boulevard | 9 | 1 | 0 | 1 | 136 | 2 | Cloth | 9 | 0 | 1 | 1 |

Appendix B (Continued)

| No | MV | Teacher Metaphor | CV | ST | TT | Sum | No | MV | Teacher Metaphor | CV | ST | TT | Sum |
|-----|----|------------------|----|----|----|-----|-----|----|------------------|----|----|----|-----|
| 137 | 2 | Fuel | 9 | 0 | 1 | 1 | 174 | 1 | Spring | 10 | 1 | 0 | 1 |
| 138 | 2 | Phone | 9 | 0 | 1 | 1 | 175 | 1 | Stadium | 10 | 1 | 0 | 1 |
| 139 | 2 | Scissors | 9 | 0 | 1 | 1 | 176 | 1 | Teacher | 10 | 1 | 0 | 1 |
| 140 | 2 | Server | 9 | 0 | 1 | 1 | 177 | 1 | Tower | 10 | 1 | 0 | 1 |
| 141 | 3 | Candle | 10 | 20 | 3 | 23 | 178 | 1 | Village | 10 | 1 | 0 | 1 |
| 142 | 3 | Computer | 10 | 7 | 2 | 9 | 179 | 1 | Waterfall | 10 | 1 | 0 | 1 |
| 143 | 1 | Tree | 10 | 7 | 0 | 7 | 180 | 1 | Wave | 10 | 1 | 0 | 1 |
| 144 | 1 | Light | 10 | 6 | 0 | 6 | 181 | 3 | Writer | 10 | 1 | 1 | 2 |
| 145 | 1 | Mountain | 10 | 6 | 0 | 6 | 182 | 2 | Container | 10 | 0 | 1 | 1 |
| 146 | 3 | Sun | 10 | 6 | 1 | 7 | 183 | 3 | Researcher | 11 | 6 | 3 | 9 |
| 147 | 1 | TV | 10 | 6 | 0 | 6 | 184 | 1 | Barber | 11 | 4 | 0 | 4 |
| 148 | 1 | Flower | 10 | 5 | 0 | 5 | 185 | 3 | Conductor | 11 | 2 | 3 | 5 |
| 149 | 1 | Rain | 10 | 4 | 0 | 4 | 186 | 3 | Cook | 11 | 2 | 2 | 4 |
| 150 | 1 | House | 10 | 3 | 0 | 3 | 187 | 1 | Baker | 11 | 1 | 0 | 1 |
| 151 | 1 | Ink | 10 | 3 | 0 | 3 | 188 | 1 | Businessman | 11 | 1 | 0 | 1 |
| 152 | 1 | Water | 10 | 3 | 0 | 3 | 189 | 1 | Chemist | 11 | 1 | 0 | 1 |
| 153 | 1 | Bag | 10 | 2 | 0 | 2 | 190 | 1 | Engineer | 11 | 1 | 0 | 1 |
| 154 | 3 | Book | 10 | 2 | 1 | 3 | 191 | 1 | Groom | 11 | 1 | 0 | 1 |
| 155 | 1 | Jungle | 10 | 2 | 0 | 2 | 192 | 1 | Hammer | 11 | 1 | 0 | 1 |
| 156 | 3 | Library | 10 | 2 | 1 | 3 | 193 | 3 | Painter | 11 | 1 | 2 | 3 |
| 157 | 1 | Museum | 10 | 2 | 0 | 2 | 194 | 1 | Undertaker | 11 | 1 | 0 | 1 |
| 158 | 1 | Note book | 10 | 2 | 0 | 2 | 195 | 2 | Artist | 11 | 0 | 2 | 2 |
| 159 | 1 | Parrot | 10 | 2 | 0 | 2 | 196 | 2 | Cutter | 11 | 0 | 2 | 2 |
| 160 | 1 | Pen | 10 | 2 | 0 | 2 | 197 | 2 | Photographer | 11 | 0 | 1 | 1 |
| 161 | 3 | Radio | 10 | 2 | 2 | 4 | 198 | 2 | Programmer | 11 | 0 | 1 | 1 |
| 162 | 1 | Treasure | 10 | 2 | 0 | 2 | 199 | 2 | Sharpener | 11 | 0 | 1 | 1 |
| 163 | 1 | Wallet | 10 | 2 | 0 | 2 | 200 | 3 | Sea | 12 | 8 | 4 | 12 |
| 164 | 3 | Bookcase | 10 | 1 | 1 | 2 | 201 | 3 | Gardener | 12 | 6 | 4 | 10 |
| 165 | 1 | Dam | 10 | 1 | 0 | 1 | 202 | 1 | Cloud | 12 | 5 | 0 | 5 |
| 166 | 1 | Encyclopedia | 10 | 1 | 0 | 1 | 203 | 3 | Sky | 12 | 3 | 1 | 4 |
| 167 | 1 | Fire | 10 | 1 | 0 | 1 | 204 | 1 | Blood | 12 | 2 | 0 | 2 |
| 168 | 1 | Flood | 10 | 1 | 0 | 1 | 205 | 1 | Blossom | 12 | 2 | 0 | 2 |
| 169 | 1 | Magazine | 10 | 1 | 0 | 1 | 206 | 1 | Food | 12 | 2 | 0 | 2 |
| 170 | 1 | Mansion | 10 | 1 | 0 | 1 | 207 | 1 | Pizza | 12 | 2 | 0 | 2 |
| 171 | 3 | Owl | 10 | 1 | 2 | 3 | 208 | 1 | Apple | 12 | 1 | 0 | 1 |
| 172 | 1 | Picture | 10 | 1 | 0 | 1 | 209 | 1 | Bread | 12 | 1 | 0 | 1 |
| 173 | 1 | Pool | 10 | 1 | 0 | 1 | 210 | 1 | Cream | 12 | 1 | 0 | 1 |

Appendix B (Continued)

| No | MV | Teacher Metaphor | CV | ST | TT | Sum | No | MV | Teacher Metaphor | CV | ST | TT | Sum |
|-----|----|------------------|----|----|----|-----|-----|----|------------------|----|------------|------------|------------|
| 211 | 1 | Earth | 12 | 1 | 0 | 1 | 229 | 2 | Honey | 12 | 0 | 1 | 1 |
| 212 | 3 | Farm | 12 | 1 | 1 | 2 | 230 | 2 | Ice cream | 12 | 0 | 1 | 1 |
| 213 | 1 | Farmer | 12 | 1 | 0 | 1 | 231 | 3 | Boss | 13 | 7 | 1 | 8 |
| 214 | 1 | Field | 12 | 1 | 0 | 1 | 232 | 1 | Police | 13 | 4 | 0 | 4 |
| 215 | 1 | Garden | 12 | 1 | 0 | 1 | 233 | 1 | Professor | 13 | 2 | 0 | 2 |
| 216 | 1 | Kitchen | 12 | 1 | 0 | 1 | 234 | 3 | Ruler | 13 | 2 | 1 | 3 |
| 217 | 1 | Laptop | 12 | 1 | 0 | 1 | 235 | 3 | Babysitter | 13 | 1 | 1 | 2 |
| 218 | 3 | Ocean | 12 | 1 | 2 | 3 | 236 | 1 | Commander | 13 | 1 | 0 | 1 |
| 219 | 1 | Pepper | 12 | 1 | 0 | 1 | 237 | 3 | Creator | 13 | 1 | 1 | 2 |
| 220 | 1 | Queen | 12 | 1 | 0 | 1 | 238 | 1 | Interviewer | 13 | 1 | 0 | 1 |
| 221 | 1 | Restaurant | 12 | 1 | 0 | 1 | 239 | 1 | Lion | 13 | 1 | 0 | 1 |
| 222 | 1 | River | 12 | 1 | 0 | 1 | 240 | 1 | Police officer | 13 | 1 | 0 | 1 |
| 223 | 1 | Spice | 12 | 1 | 0 | 1 | 241 | 1 | President | 13 | 1 | 0 | 1 |
| 224 | 1 | Sponsor | 12 | 1 | 0 | 1 | 242 | 1 | Remote control | 13 | 1 | 0 | 1 |
| 225 | 2 | Baby | 12 | 0 | 1 | 1 | 243 | 1 | Rod | 13 | 1 | 0 | 1 |
| 226 | 2 | Cake | 12 | 0 | 2 | 2 | 244 | 2 | Big brother | 13 | 0 | 1 | 1 |
| 227 | 2 | Chocolate | 12 | 0 | 1 | 1 | 245 | 2 | Ox | 13 | 0 | 1 | 1 |
| 228 | 2 | Grape | 12 | 0 | 1 | 1 | | | Total | | 504 | 140 | 644 |

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An Analysis of Vagueness in English News from Grice's Cooperative Principles

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Abstract—With the rapid developments of science and technology, it appears that the best way to get much information is to appreciate some news items, because they are objectively facts and data that are easy for us to comprehend. However, if there is no vague language in newspapers, the reliability and veracity will be reduced to the degree, and the news items will not be trust-worthy at all. So this research paper aims to analyze certain samples selected from some English newspapers by means of Grice's Cooperative Principle so as to demonstrate that vague language can effectively stand out the accuracy of the English newspapers. Consequently, the paper reveals that the vague language helps and strengthens the artistic effects of the news items which cannot be expressed directly by the exact number or detailed information in the English newspapers. In addition, all the readers may benefit from this research paper and have the deep appreciations of the vagueness as well.

Index Terms—vagueness, cooperative principle, English news

I. INTRODUCTION

With the rapid developments of science and technology, we are looking forward to obtaining the lately information or news around us. And the best way to get much information is to appreciate some news items, because they are objectively facts and data which are easy for us to understand. As is known, the languages in the news reporting are supposed to be both formal and concise so as to convey directly the facts of social phenomenon to readers. However, it is self-evident that some languages that don't show their meaning exactly still make readers understand better, for example *about, more, properly, at least, many, nearly*, etc. And those words or phrases are usually labeled as one category, namely, vague language.

Channell (1994) proposes that an expression is vague if (a) it can be contrast with another word or expression which appears to render the same proposition, (b) it is purposely and unabashedly vague or if (c) the meaning arises from intrinsic uncertainty. Her analysis of vague expression reflects that "their meaning is themselves vague", that "speakers share knowledge of how to understand them" and that "it is apparently impossible to describe their meanings independently of consideration of context and inference (p.196-198). Accordingly, the function of vague language can make communication easy, lead conversation more persuasive but not rude, provide protection against uncertainty and have no limitation to time or place. Vague language is a pervasive feature not just of casual conversation.

In fact, vague language spreads through our lives so thoroughly that it has dominated our language; in particular, vague language has occurred frequently in daily communication. So far, the explorations in this regard have received much attention from philosophy, semantics and pragmatics. More and more scholars and researchers have preference of using the vague language, for by doing so, reports or news may enhance the precision of the original expression.

But from the pragmatic perspective, there seems to be a growing awareness as to the contradiction between vagueness and Grice's Cooperative Principle. Some of scholars believe that the vague language in expression is considered to be a sort of violation of the Grice's Cooperative Principles, which often leads to failure of communication; whereas others hold opposite views in this respect.

This paper is intended to introduce the news items and give the further explanation of the vague language. Besides, by descriptive methods, the present paper probes into the pragmatic analysis in news reporting based on the theoretical framework developed from Grice's Cooperative Principle. In the current paper, from many authoritative newspaper and magazines, a number of selected news materials are analyzed to help the readers gain much information and the underlying meaning. What's more, the reason why journalists prefer to use vague language in news reports frequently and what are the functions that vague language takes on in news. Based on those two principles, the paper provides much help to language learners using vague language in an appropriate and tactful way.

II. DEFINITION AND FEATURE OF VAGUENESS

Vagueness is an inherent characteristic of natural language. It is inevitable in communication because no natural language is able to make an adequately precise statement of anything.

Peirce (1902) is generally regarded as the originator of vagueness of language, and is perhaps the first one to try to

formulate vagueness in a rigorous way. He argues that “a proposition is vague where there are possible states of things concerning which it is intrinsically uncertain whether, had they been contemplated by the speaker, he would have regarded them as excluded or allowed by the proposition” (Peirce, 1902, p.748).

Russell (1923) in his famous paper *Vagueness* argues that all language is more or less vague and that vagueness is a property of symbols in relation to what it represents.

Joanna Channell (2000) further explains the definition of vague language in the book *Vague Language* as the following: An expression or word is vague if: a. it can be contrasted with another word or expression which appears to render the same proposition; b. it is ‘purposely and unabashedly vague’; c. its meaning arises from the ‘intrinsic uncertainty’ referred to by Peirce. (Channell, 2000, p.20) Later she further arranges her discussion of vague language through types of vague language, namely, vague additives, vague words and vague implicature.

Since many linguists have contributed to the formation of vagueness, let’s put it in a simple way to illustrate what vagueness is like. Based on the linguistic characteristics of news, vague language can be classified into three types, namely, hedges, vague words, and vague implicature.

(1) **Hedges** are the core of vague language. The definition of hedges is that a word or phrase “whose job is to make things fuzzier or less fuzzy”. (Lakoff, 1792)

For example: Police are searching for two daring bank employees who allegedly stole nearly 51 million yuan on Saturday. (From China Daily, Apr18, 2007)

It is easy for us to find out the word “nearly” and the number of stolen money seems to vagueness. Actually, it makes the meaning more clear for the reporter can’t make sure the exact and accurate number.

(2) The explanation of vague Language is that the notion of **vague words** is vague itself and generally, they are in reference to the words with meanings of imprecise or uncertain or indefinite.

For example: This year she has a newfound appreciation for the holiday, with her husband now safely back in the United States but not returning to their home until the end of July. (From CNN, July4, 2006)

The word “appreciation is abstract words which is without a exact meaning and understand it relying on the context, expressing vague meaning and belonging to vague language.

(3) **Vague implicature** is of the definition that an exact number or a plural number name or an apparently precise sentence can be used and understood to have a vague meaning. (Channell, 2000)

For example: Officials are concerned, she said, because the river, which was measured at 38 feet Wednesday afternoon, was not expected to crest until Wednesday night. (From CNN, June 28, 2006)

The phrase “38 feet” can be either precise or vague, because readers may think the practical length more or less than the number

From the above mentioned regarding definition, we can easily figure out the feature of vague languages in different kinds of channels around us. Although the vague language is one word or short phrase, it can present the readers a large number of various interpretations of that.

Firstly, vague languages largely create much room for the readers to think over. The vague language is often used as an adjective in one sentence or a phrase. For one thing, the oddity and suspense of news items may drive readers to think about what else these adjectives represent or what stance the reporters really hold. For another, time limitation of news broadcast or length of news reports plays the role as well, for reporters usually cannot tell all the things they want to convey in certain period or space. So readers are more encouraged to dwell on the news regarding vagueness employed adroitly by reporters.

Secondly, sometimes the vague languages have stronger effects than the exact and clear ones. Some special intentions or the words which are not convenient to directly state can be expressed by some vague languages. At this time, the vague languages can literally express the emotions of news, although the speaker or the writer doesn’t have detailed information, but he or she can give readers some reasonable explanations by using the vague language.

Thirdly, the vague language can objectively narrate something and protect people’s privacy from personal attack. Some English words can not be directly used because of the cultural shock, and the racial conflictions have to be carefully considered somehow. Therefore, those expressions can be made by the vague language. In that way, the writer’s purpose can be gained skillfully, especially in the news reporting.

Fourthly, the vague languages can make the English news simple and concise. For example, the writers can use adverbs or short phrases to express more things to stand out the linguistic characteristics of news. The writer uses some adverbs such as “largely” to describe the quantity instead of stating some complex sentences. And the adjectives can also play important role in the English news. Just using one word, the news can grasp the readers’ attentions and be easily understood. Furthermore, the concise news items can make themselves prominent.

In short, vague language in the news items can give readers some illustrations or hints that the writer wants them to appreciate. Although the news items are to present us some objective facts, yet they cannot avoid involving writers or reporters’ subjective attitudes. So by using vagueness, more objective accounts of facts will be encouraged, and less subjectivity arising from personal judgments will be reduced to the degree. Vagueness manifests the interpersonal function of the language as well.

III. INTRODUCTION TO GRICE’S COOPERATIVE PRINCIPLE

Grice's theory of Cooperative Principle is essentially the theory about how people use language to have better communication. Grice formalizes his observation in this way, say, when we talk we try to be cooperative, and he further elevates this notion into the so-called Cooperative Principle. According to his proposal, speakers try to send understandable message within the context of any particular conversation, and hearers assume that speakers are doing this. The principle involves both parties knowing and using the rules of conversation which Grice called maxims.

And the principle is embodied in the four maxims:

(1) The Maxim of Quality

Try to make your contribution one that is true, specifically:

- a. Do not say what you believe to be false.
- b. Do not say that for which you lack adequate evidence.

(2) The Maxim of Quantity

- a. Make your contribution as informative as is required for the current purpose of the exchange.
- b. Do not make your contribution more informative than is required.

(3) The Maxim of Relevance

Make your contribution relevant.

(4) The Maxim of Manner

Be perspicuous and specifically;

- a. Avoid obscurity
- b. Avoid ambiguity
- c. Be brief
- d. Be orderly

(Grice, 1975, p.45-46)

The fact is that the cooperative principle is meant to describe what actually happens in conversation. That is, when we speak we generally have something like the cooperative principle and its maxims in our mind to guide us, though subconsciously. We try to say things which are true, relevant, as well as informative enough, and in a clear manner. Hearers will also try to interpret what is said to them in this way. Sometimes, a speaker will be usually aware of the possible implicatures of his speech, and if he does not want the hearer to interpret it in a particular way, then he will make it plainly clear that he does not intend that particular implicature. (Hu, 2011, p.176)

We can regard English news as a type of conversation, in which reporters are the speakers, while the readers are the addressers. Hence, to be more effective, reporters are supposed to flout the four maxims of cooperative principle. Accordingly, English news should be created more clearly (manner), truthfully (quality), give amount of information (quantity) and directly address his target consumers (Relation). That is to say, news is better dealt with precisely, say, what the real situation looks like, trying to avoid creating implicature.

However, to find out a piece of English news which follows maxims is not an easy thing. Sometimes, people do violate the maxims of cooperative principle. For instance, reporters are more used to vagueness so as to skillfully and technically present current affairs or social phenomenon in front of readers. In addition, readers are also allowed to understand or appreciate the news item freely. Hence, with the help of the vague language, news item becomes more reasonable and easier to understand.

Therefore, cooperation of speakers and addressers involved in a conversation is just the beginning to make sense of what is said. If the speaker wants to mislead the hearer, or the speaker does not have enough amount of information, or the speaker simply does not want to continue their conversation, Grice's Cooperative Principle can also serve as "an attempt to explain how communication succeeds in the face of violation of the maxims (Jiang, 2000, p.43). The following conversation exchanges illustrate the violation of the four maxims and resultant implicatures respectively.

IV. ANALYSIS OF VAGUENESS IN ENGLISH NEWS FROM COOPERATIVE PRINCIPLE

A. Violation of the Maxim of Quality

It's generally accepted that everything is in a changing condition, which may contribute to inexactitude, inadequacy, and incompleteness of the information; and sometimes reporters or editors could not figure out the exact word or lexicon gap to describe the events. In that case, vague language would be the best choice. As a consequence, the reporters may violate the quality maxim so as to avoid the responsibility to the accuracy of that information. By using vague language, they say something (1) for which they lack adequate evidence; (2) they do not firmly believe; (3) that is untrue or misunderstanding.

For Example:

(1) *Newsweek has learned that Pentagon analysts are still aggressively hunting for evidence that might tie Atta, or any of the other hijackers, to Saddam's agents. It may yet turn up, but for now, at least, the much touted "Prague connection" appears to be an intriguing, but embarrassing, mistake.* (From Newsweek, May6, 2002)

From the news items (1), it's easy for readers to point out the vague words "may yet", "appears to", which imply reporter's uncertainty of the fact whether the hijacking has anything to do with Saddam's agents or not. "For now" decreases the reporter's affirmative tone and his responsibility is thus weakened as well as becoming the sources of the claims. So within the framework of Grice's Cooperative Principle, although the reporter seems to violate THE MAXIM

OF QUALITY and this piece of news may be not much accurate some time in the future, yet the reporter need not take on too much responsibility for some political issues are too delicate to make clear beforehand.

B. Violation of the Maxim of Quantity

Based on the maxim of quantity, the news items are required to be informative on one hand, and avoiding over-informative on the other hand. In addition, by means of media, the news should be sent to the readers as fast as possible, which is their vital business intention. Thus, the reporters are required to “rob news” in the shortest time after an event happened. Nevertheless, the timeliness of news does not give reporters adequate time to make clear all the details and related numbers before reporting. Then the maxim of quantity may be violated.

For Example:

(2) *Medical officials in Gaza say dozens of Palestinians were killed in Israeli attacks Tuesday, including at least 30 in one attack when Israeli troops fired on a U.N. school. The Israeli military offensive is now in its second week and it is estimated the Palestinian death toll is more than 600.* (From VOA, Jan6, 2009)

In the above example (2), it's difficult for the reporter to count the exact number of the deaths in the attacks. The war correspondent had no time to wait for the exact figure to come out, but to use “at least” and “more than” instead so as to distribute the news as fast as possible. Sometimes, timeliness is somewhat contradictory with precision, so it's unnecessary for the reporter to make the number clear. In news report, accuracy demands the maximal precision on some occasions, while on other occasions, it admits certain fuzziness. Anyhow, their ultimate intention is to achieve accuracy. In the example, the use of vague language can make the news more accurate, more credible. Although the reporter violated the quantity maxim, he violated THE MAXIM OF QUALITY by using approximates since timeliness is somewhat contradictory with preciseness.

(3) *Israeli Prime Minister Yitzhak Rabin pledged to protect the 1,000,000 Jewish settlers living alongside almost 2 million Arabs in the occupied territories and said he intended to reduce as quickly as possible the number of Palestinians working in Israeli cities.*

The closure of the West Bank and Gaza strip will stop up to 1,000,000 Arab day laborers from working in side Israel. Their wages are vital to the economy of the territories where Palestinians have been in revolt against Israeli occupation for five years. (From The South China Morning Post, Feb.8, 1993)

The case is the same with example (3), it's unnecessary for the reporter to make clear the number of the Jewish settlers and the Arab day laborers. In news reporting, accuracy demands the maximal precision in some occasions, while in other certain occasions, it admits certain vagueness. And no matter what, their final intention is to accuracy achievement. In the above examples, the use of vague words can make the news more accurate, creditable and executive. Although he obeyed THE MAXIM OF QUALITY, the precise information is not so important in the events.

C. Violation of the Maxim of Relevance

According to the maxim of relevance, the information should be relevant to the conversation or the topic. Compared with the violation of the above two maxims, the violation of relevance maxim does not so frequently occur. However, to give adequate information to obey the quantity maxim, there are still some cases of violating relevance maxim. Some phrases, which may act as vague language like “by the way”, “anyway”, “even though”, are added in the middle of the speakers' talk to connect two irrelevant issues in a conversation.

For Example

(4) *Mayor Martin Chavez has ordered the city police to keep monitoring Siebers, Even though he is no longer in their jurisdiction.* (From CNN, Jan.16, 2003)

In this news item, Siebers is a convicted sex offender and is very dangerous. We all know “whether Martin Chavez is in their jurisdiction or not” is not relevant to the topic of the news. But here, the violating of the maxim of relevance by using vague hedge language “even though” just aims to emphasize the seriousness of this event and also give a very brief account of mayor Martin Chavez since readers may intend to get something more about him.

D. Violation of the Maxim of Manner

The maxim of manner requires the information to be brief and orderly avoids obscurity and ambiguity as well. However, in news, hedges like *probably, sort of, might, some, nearly, around, approximately*, etc are preferred to use frequently.

For Example:

(5) *According to the Foundation, there are millions of college students in China living in poverty, accounting for 20 percent of the total. So far, about 2,000 poor college students have benefited from the giant-in-aid set up by the foundation.*

Mobilizing more social organizations to subsidize education could be an effective way to address the needs of impoverished groups in colleges, the Foundation said. (From CNN, Jan.23, 2003)

(6) *The warning came as Official figures showed that retail sales in June were 3.4 percent up on a year ago, slightly less than expected, adding to the case for rates to be kept on hold.* (From Times, July19, 2007)

In these above examples, although the phrases “millions of college students”, “about 2,000 poor college students” and “slightly less than expected” are employed ensure the quality maxim, yet they are lacking in adequate evidence. It's

apparent that the reporter violates the MAXIM OF MANNER. According to manner maxim, the news language is intended to avoid ambiguity and be brief. Obviously, those phrases are not fit for the manner maxim, but they adapt themselves to the nature of the news.

V. CONCLUSION

From the above specific analysis with the help of the cooperative principle in pragmatics, we can easily find out how important the vague language takes part in the newspaper appreciations. To sum up, the major findings of the paper are revealed: for one thing, vague language in news usually violates the Quality, Quantity, Manner and Relevance Maxim of the Cooperative Principle due to different reasons like special situations. For another, the usages of the vague language promote the expressive effects of the news item and give the readers a lot of things to think and meditate. Thirdly, the paper may have some suggestions on vague language expressions, which lead students to care more about how to use vague language in appropriate ways. So vague language is intended to help speakers to manage their remarks and create a good understanding for both domestic and international development.

The present paper may also have some theoretical implications to other linguistic researches and practical values as well. First of all, this paper promotes the development of pragmatic theories. From the angle of pragmatic function, it extends the cooperative principle to cover a special sphere—the vague language used in news. Secondly, it enhances foreign language learning and educating. Frequently there is too much misunderstanding arising in the process of learning a language, which may result in the inability to include appropriate vague expressions either in spoken or written forms. The paper may have some implications on foreign language education which may lead students to pay more attention to and learn to use vague language.

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A Critical Discourse Analysis of Political Ideology and Control Factors in News Translation

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Abstract—There are some factors in translating a text which influence the result of translation process, one of which is political ideology and control factors which impose some limitations and give direction to the translator. Through this paper an attempt has been made to substantiate these imposing factors as well as describing the ways translators might apply. Based on critical discourse analysis (CDA) approach to textual analysis and following Lefevere's (1992a; 1992b) concept of *patronage*, it has been tried to compare some newspaper texts with their related translations so as to depict the role of imposing factors in the process of translation. Results of the survey and analysis of the factors behind the translational aspects indicate that ideologies and political issues are important stimuli which can control the materials being translated, and then presented to the mass through news texts.

Index Terms—critical discourse analysis, political ideology, patron, control factors, news translation

I. INTRODUCTION

A. Media

People are affected by what the mass media choose to let them hear, see, and read. Of all the socialization influences that work to shape the skills, values, norms, and behaviors of individuals, the mass media—and among them, news media—appear as one of the most prevalent and powerful. The print and broadcast media are potent in their ability to create and maintain societal perspectives. Through their gate keeping function, they provide what is seen, heard, and read, along with the type and amount of coverage given. Overall, societal thoughts and actions can be influenced by the mass media (as cited in Pedersen, 2002, p. 303).

Mass media outlets have long been considered 'social institutions or domains' in which media discourse conveys the ideologies of members in those institutions (Van Dijk, 1997, p. 28). While media content is regarded as reflective of society, a common belief is that the media conveys 'the dominant elite ideologies' of a social community (Kuo and Nakamura, 2005, p. 394). Such ideologies indicate socio-culturally shared group knowledge, and refer to 'social cognitions shared by members of social groups, organizations, or institutions' (Van Dijk, 1995, pp. 17–18). To conceptualize the ideological domination embedded in mass media, critical discourse analysis (CDA) is one of the approaches often adopted in order to analyze media discourse (as cited in Wang, 2009, pp. 747–48).

B. Translation, Ideology and Rewriting

Years ago translating a text was supposed to be only rewriting a text by replacing linguistic codes (equivalents) from one language into another. This view was held by linguistic approaches and structuralists, but under the influence of post-structuralism and functionalism, the focus of attention has been shifted to the issue of translator's agency and subjectivity. This subjectivity and influence of the translator, Alvarez and Vidal (1996) claim, will result in realizing the importance of the ideology underlying a translation. They argued that:

...behind every one of the translator's selection, as what to add, what to leave out, which words to choose and how to place them, there is a voluntary act that reveals his history and the socio-political milieu that surrounds him; in other words, his own culture [and ideology] (p. 5).

II. LITERATURE REVIEW

A. Critical Discourse Analysis (CDA)

In general, Critical Discourse Analysis (henceforth CDA) can be broadly categorized into two research trends – one concerned with representations of news events across different news media platforms, and the other centering on social prejudice and trends of power domination in the social world (Wang, 2009, p. 748).

CDA brings together social theory and textual analysis. Fairclough and Wodak (1997) outlined common tenets of discourse under a critical umbrella to provide a succinct overview of the shared assumptions about discourse held by many within the CDA tradition as:

- Discourse does ideological work.
- Discourse constitutes society and culture.
- Discourse is situated and historical.
- Power relations are partially discursive.
- Mediation of power relations necessitates a socio-cognitive approach.
- CDA is a socially committed scientific paradigm that addresses social problems.
- Discourse analysis is interpretive, descriptive, and explanatory and uses a “systematic methodology.”
- The role of the analyst is to study the relationships between texts and social practices (as cited in Rogers et al., 2005, p. 370).

B. Ideology and Power

The term "ideology" has always been accompanied by its political connotation as it is evident in its dictionary meaning as 'a system of ideas, ideals especially one which forms the basis of economic or political theory and policy' (The New Oxford Dictionary of English, 2005, p.770). Translation scholars who slant in favor of the political definitions of ideology mainly believe that translating itself is a political act. As Tahir Gurcaglar (2003) expressed "translation is political because, both as activity and product, it displays process of negotiation among different agents; on micro-level, these agents are translators, authors, critics, publishers, editors and readers" (p. 113). According to Calzada-Perez (2003) recent definitions of ideology are linked with the concepts of power relations and domination, as she quoted from Eagleton:

"... [Ideology is] ideas and beliefs which help to legitimate the interest of a ruling group or class by distortion or dissimulation" (p. 4).

If we accept the definition of ideology as "an action-oriented set of beliefs" (Seliger, as cited in Irland, 1989, p. 131) and if we assume those beliefs, even where they call themselves aesthetic, religious or poetic, to be political in the sense that their application establishes relation of dominance, then we can see how as Fawcett said, throughout the centuries "individuals and institutions have applied their particular beliefs to the production of certain effects in translation" (Baker, 1998, p. 107).

Moreover, the questions Nord (1991, p. 36) asked about a specific text to be translated can be asked of translation in general, but with a power orientation. Then as a result we can ask such questions as:

- 1) What gets translated? ; i.e. what is valued and what is excluded,
- 2) Who does the translation? ; i.e. who controls the production of translation,
- 3) Who is translated for? ; i.e. who is given access to foreign materials and who denied,
- 4) How is the material translated? ; i.e. what is omitted, added or altered to control the message.

These power relations are also discussed in one of Lefevere's (1992b) control factors that he calls it *Patronage*, mentioning:

Translators tend to have relatively little freedom in their dealing with patrons, at least if they want to have their translations published..... Patrons can encourage the publication of translations they consider acceptable and they can also quite effectively prevent the publication of translations they do not consider so (p. 19).

He (1992a, p. 9) also distinguished between three factors which control the function of every translation in the literary system as follows:

- 1) Professionals within the literary systems
- 2) Patronage outside the literary system
- 3) The dominant poetics.

In this part it should also be mentioned that the main focus of this paper is mainly on the second factor (patronage outside the literary system) which Lefevere explained it as "the powers (persons, groups, institutions) that can further or hinder the reading, writing, and rewriting of literature" (ibid: 12).

Patrons can vary from a simple directing individual to a complicated group of people, institutions, and regions and finally at the extreme end even a society. Here are some examples of such patrons controlling a translation:

- a) An influential and powerful individual in a given historical era (e.g. Elizabeth I in shake spear's England, Hitler in 1930s Germany, etc.);
- b) Groups of people (publishers, the media, a political class or party);
- c) Institutions which regulate the distribution of literature and literary ideas (national academies, academic journals and, above all, the educational establishment).

Lefevere categorized three elements to this patronage identifying them as:

- The *ideological* component: This constrains the choice of subject and the form of its presentation. He regards patronage as being basically ideologically focused.

- The *economic* component: This concerns the payment of writers and rewriters. In the past, this case was in the form of a pension but nowadays, it is more likely to be royalty payments and translator's fees. Translators are paid by newspaper publishers, universities and even in some cases by governments.

- The *status* component: This occurs in many forms. In return for payment the translator receives he is often expected to conform to the patron's expectations. Similarly, membership of a particular group involves behaving in a way conducive to supporting that group; e.g. when a person is working for a specific party then he must consider the ideologies and basics of that party and so translate the texts in a way that his translation satisfies the seeks of that dominant patron (which here it is the party paying the money). In this manner the status of the patrons in the society is kept as they wish (ibid: 16).

The patron's efforts are directed at maintaining the stability of the system. So the translator will try to translate in the patron's favor. These power relations exist in many news translations in recent years but they have hardly been studied so far. This paper presents a case study by comparing some ST news texts with their translated TT equivalents in order to substantiate the influence of political ideology and patronage in translating such texts. Moreover, some other socio-cultural aspects will be analyzed as well.

C. Linguistic Toolkit for CDA

The CDA approach takes the view that any aspect of linguistic structure could be ideologically significant. Fowler (1991) introduces the linguistic 'tools' for critical studies, such as the analysis of transitivity in syntax, lexical structure, modality, and speech acts. Previous studies have also found that certain areas of language (i.e. lexicon and syntactic structure) are particularly implicated in encoding social values and beliefs (Fairclough, 1989, 1995; Fang, 1994; Min, 1997; Teo, 2000; Van Dijk, 1991, 1988; Wang, 1993, as cited in Kuo and Nakamura, 2005, p. 403).

So, linguistic categories for analytical work are important in CDA, because through linguistically-oriented discursive analyses it is possible to relate texts to their (inter)contexts and to their broader social frameworks. In addition, there are a number of discursive strategies such as presuppositions (Mazid, 2007), intertextualization (Cameron, 2007), political implicatures (Van Dijk, 2005), and, in general, *manipulations* (Chilton, 2005; Van Dijk, 2006) which are among the most frequent strategies used by the researchers (my emphasis) (as cited in Resende, 2009, p. 372; Gavriely-Nuri, 2010, p. 569).

D. Lexicalization

Lexicalization is one of the linguistic toolkits for textual analysis in CDA. As van Dijk (1998) suggests, 'opinions may be conventionalized and codified in lexicon' (p. 205), therefore, some words may be used to convey particular negative or positive meanings and implications about ingroup or outgroup members which may have an ideological basis (Mart ínez-Rold án and Malav é 2004, p. 165).

Lexicalization, or word choice, is 'the major dimension of [ideologically controlled] discourse meaning' (Van Dijk, 1995, p. 259). Lexical analysis distinguishes among subtle shades of meaning. To clarify the point, Anon (1985, p. 1066) provides a good example where the sentence 'Black teens *burglarized* the store' is different from, 'Black teens *robbed* the store.' Burglarizing implies entering unlawfully with intent to steal; robbing implies stealing under threat of force or violence. Thus, the word 'robbed' constitutes a more powerful indictment, because it connotes that the teens threatened to injure or kill someone (thus causing potentially irretrievable loss) rather than causing the loss of property (which can be replaced). Using 'robbed' is thus more consistent with racial ideological thinking that justifies social control of black deviants because of the alleged threat that they pose to white (and other) innocents (as cited in Johnson et al., 2010, p. 248). Following the mentioned manner of analysis, lexicalization is the main linguistic tool for the textual analysis of the present study.

III. METHODOLOGY

Some news texts from the WALL STREET JOURNAL (18th of May, 2010) and their translation into Farsi done by JAAM-E-JAM newspaper (19th of May, 2010) have been selected to be compared. The time available for translating these texts was only one day. It should also be mentioned that JAAM-E-JAM is a Persian government-dependant newspaper obliging its translators and staff work and write in favor of the Iranian government and at the same time against some western and American states. The study is conducted in word level, sentence level and finally in discourse level. The results are mostly qualitative and need the readers' own interpretations too.

IV. ANALYSIS

Now we are going to cite some excerpts from the mentioned sources analyzing different aspects of the translation direction and the role of patronage in the process of conveying the message from a specific source into another one by completely different ideologies:

1) WALL STREET (ST) writes:

.... made irrelevant 16 months of President Obama's "diplomacy."

JAAM-E-JAM (TT) translates:

بعد از 16 ماه فشار روانی و دیپلماسی، اوپاما شکست خورده است.

Back-translation of TT:

...after 16 months of mental pressure and using diplomacy Obama is now defeated.

As it can be seen in the source text there is no reference to "فشار روانی" (mental pressure) which is an additional adjective phrase. Besides, the verb of the sentence (made irrelevant) according to Oxford Advanced Learner's Dictionary means "Make: cause to be - Irrelevant: not important or connected with a situation".

But it is clear that the translator has used the adjective "شکست خورده" (defeated) for this verb reinforcing the negative aspect of the story. Besides, even if the verb of the source text has an implied meaning of defeat, then the target text is obliged to translate it in an implied manner. Although there is just a trifle difference in the meaning of ST and TT and we can't regard it as a kind of mistranslation, but it is clear the translator has used the more explicit and negative form in order to show the situation of the enemy country worse than what it is in reality. This is a kind of impression that a patron might have on the translator.

This can be a good example for the case where Lefevere (1992a) expressed:

Translation is produced on the basis of an original text with the intention of adapting the original to a certain ideology or poetics of a different audience, and it is an activity performed under constraints of patronage, poetics and ideology initiated by the target systems, as such it is an act of *rewriting* of an original text to conform to certain purposes instituted by the receiving system (p. vii).

2) *WALL STREET* (ST) writes:

The deal is a political coup for Tehran and possibly delivers the coup de grace to the West's half-hearted efforts to stop Iran from acquiring a nuclear bomb.

JAAM-E-JAM (TT) translates:

این یک کودتای سیاسی برای شکست خواسته غربی ها در خصوص توقف برنامه هسته ای ایران است.

Back-translation of TT:

This is a political coup to frustrate the pleas of the western countries to stop the Iranian nuclear programs...

It is crystal clear that in this part the translator has altered the theme of the utterance for a specific predefined concept imposed to him by the patron that supports him economically (which here it is the Iranian government); i.e. while the Iranian (and specially the Iranian government) call their nuclear efforts peaceful, the western countries assume that Iran is trying to use this technology in a non-peaceful way and finally make a nuclear bomb. So it is not surprising that the translator has used the humanized and positive collocation of "برنامه هسته ای" (nuclear program) instead of the savage-looking and negative collocation of "بمب هسته ای" (nuclear bomb).

In this way the translator tries to legitimate the Iranian right to use nuclear energy as well as fossilizing the idea that the Iranian use of nuclear energy is a peaceful activity and not a source of danger for the world. Moreover, while the ST tries to impede Iran from making a nuclear bomb, the presented translation also implies the meaning that the westerns countries are trying to stop Iran from an incontrovertible right (using nuclear energy in a peaceful manner). So we can claim that it is the patron's influence which makes translators modulate such phrases and replace the collocations which are acceptable according to the patron's attitudes and code of rules.

This example shows that different languages reflect different values and cultures [and ideologies]; it is based on this delicate principle that Lefevere (1999) in an attempt to mediate different languages, values or cultures, put:

"...translations nearly always contain attempts to naturalize the different culture to make it conform more to what the reader of the translation is used to" (p. 237).

Therefore as a result of such imposing factors it can be said that translations are rarely equivalent to the original.

3) *WALL STREET* (ST) writes:

Diplomacy emerged victorious today," declared Brazil's President Luiz Inácio Lula da Silva, turning Mr. Obama's own most important foreign-policy principle against him.

JAAM-E-JAM (TT) translates:

"امروزه دیپلماسی فاتح میدان است." این سخن را رئیس جمهور برزیل با کنایه به دولت اوپاما بیان کرد و به دولت اوپاما نشان داد که در سیاست خارجی کاملاً در مقابل وی قرار دارد.

Back-translation of TT:

"Diplomacy emerged victorious today." Brazilian president expressed in an ironic form to Obama's government showing Obama's government that he is in complete disaccord with him in foreign policy.

Here the last part of the translated text which has no equivalent in the source text has been added by translator's own intention. The exact general meaning of ST is that "the Brazilian president uses Obama's own most important foreign-policy principle against Obama himself; i.e. he says something to Obama that it is originally Obama's own statement.

But we can witness that the translator in a way has tried to show that Brazilian president is not in accord with Obama at all. The digestion of this concept needs some extra-linguistic and political definitions; the patron (here the Iranian government) wants to show that Brazil is an ally of Iran and so it defends Iranian ideologies that are completely different from the American ones. To achieve this aim the translator has manipulated the ST material skillfully in a way that the translated text implies "Brazilian and American presidents are two people who don't concur with each other". In this way translator implies that Brazil is a friend of Iran as well as being an enemy of United States.

According to Lefevere (1992a) and as it was shown in this example the process of translating a text is an affair which is "carried out in the service of power" (p. vii) and the translator is obliged to obey the patron's orders and take his directions for some reasons. Regarding this issue Lefevere (ibid: 16) mentioned three reasons that cause translators to work for the patrons:

- An "economic component" on which the translator depends for his or her living (money for life)
 - An element of "status" of which could lead to elevating the translator's reputation (fame and reputation)
 - An "ideological component" which restricts the act of translating (translating according to norms of the society).
- 4) WALL STREET writes:

After 16 months of his extended hand and after downplaying support for Iran's democratic opposition, Mr. Obama now faces an Iran much closer to a bomb and less diplomatically isolated than when President Bush left office.

JAAM-E-JAM translates:

بعد از 16 ماه از روی کار آمدن اوباما، امروز ایران نه تنها در زمینه برنامه هسته ای خود پیشرفت های زیادی کرده بلکه توانسته دولت اوباما را بشدت در انزوای دیپلماتی قرار دهد که حتی در دوران جورج بوش هم این امر بی سابقه بوده است.

Back-translation of TT:

Now after 16 months of Obama's taking office not only Iran has made a great progress in its nuclear program but also it has severely isolated Obama's government diplomatically. This is a phenomenon which didn't take place even in President Bush's term.

By a close scrutiny of the underlined parts and comparing them with each other it gets crystal clear that the translator has changed the voices of sentences in a way that the causative aspect of the story has completely been changed in favor of Iran (which here is the patron). To achieve this aim, two phrases "extended hand" and "support for Iran's democratic opposition" have been omitted in the translated text. Moreover, the sentence "Mr. Obama now faces an Iran much closer to a bomb" has intentionally been translated into "an Iran much progressed in its nuclear program."

Another delicate point to be mentioned here is that the translation has used the sentence "make Obama more diplomatically isolated" for the ST adjective phrase "less diplomatically isolated (Iran)". In this way the translator has tried to change the Iran's position from a non-agent character to an agent one which powerfully can control the situation.

Here comes the discussion of "translators as traitors" expressed by Lefevere (1992a) where he claims:

"Hence rewriters/translators are in some aspects, *traitors*, since to a certain extent they violate the original, which they must do to remain within the boundaries of the target culture [and ideologies]..." (p. 13).

Besides, Venuti (1998) also mentions that translators have the power to influence and impress the society and literature, since translation has "far-reaching social effects" (p. 81).

V. RESULTS

Based on the examples scattered throughout the different pages of the paper, we can conclude that as Bloor and Bloor (2007) noted, an aspect of ideology can be carried "even by a single word" (p. 11). It was shown that even a shift of voice or adding or omitting a single word may cause a change in meaning as we described them in the case of such examples as:

- Using "nuclear program" instead of "nuclear bomb",
- Using "defeated" instead of "make irrelevant",
- Adding " فشار روانی " (mental stress) to the translation

Through a textual analysis and mainly following the *lexicalization* tool for a critical discourse analysis (CDA) of texts, it was also shown that intentional and purposeful changes in word orders of sentences, or even the shift of sentence orders in a paragraph sometimes cause a complete shift in meaning. These conscious and purposeful shifts are imposed to the translators by some control factors which may be some governments, political parties or publishers, etc. or even it might be a personal ideology of the person himself.

Moreover, there are lots of news texts which are translated in different cultures and societies that can be studied according to their common beliefs and political thoughts. The study of such cases can prove the fact that different ideologies and control powers can change the whole meanings of texts translated by some translators under the

impression of a patron. Translation therefore takes the form of rewriting that is carried out within the framework of the target language, culture and ideology in the service of a control factor wielded by the patron or the receiving system.

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Autonomous Learning in the Context of Computer-based Multimedia College English Teaching and Learning

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Abstract—The swift development of multimedia technology is further promoting the College English Teaching reform. College English autonomous learning model, based on a combination of student-centered teaching concept with multimedia technology, is one of the most important developing trends in the process of the reform. This paper discusses the difference of student's autonomous learning ability between new teaching model as stipulated in College English Curriculum Requirements and the traditional one. It investigates how multimedia technology provides the better autonomous learning environment for the learners and makes the computer-based multimedia College English Teaching Model facilitate the language learning more effectively.

Index Terms—autonomous learning, computer-based multimedia, CECR

I. INTRODUCTION

This paper is to investigate the situation of autonomous learning under the model of computer-based multimedia college English teaching at Qingdao University of Science and Technology (hereinafter referred to as QUST). More specifically, the present study attempts to answer the question: What are the students' attitudes, motivation and their real performance under the new and the traditional teaching models towards autonomous learning? The College English Curriculum Requirements (hereinafter referred to as CECR) puts forward that the objective of College English is to develop students' ability to use English in an all-round way, especially in listening and speaking. In view of the marked increase in student enrolments and the relatively limited resources, colleges and universities should remold the existing unitary teacher-centered pattern of language teaching by introducing new teaching models with the help of multimedia and network technology. The new model should be built on modern information technology, particularly network, so that English language teaching will be free from the constraints of time or place and geared towards students' individualized and autonomous learning. This paper, investigating students' learning autonomy, attitudes, motivation, and strategies under the new model, is intended to assist teachers in designing class assignments and fulfilling their roles. It also can help students establish positive attitudes towards English learning. They can constantly update knowledge on the condition of multimedia and network technology.

II. LITERATURE REVIEW

A. Defining Autonomy

Developments in sociology and psychology have greatly influenced conceptions about language teaching and learning, especially about the role of the language learner in the process of learning. As a result, the language learner now occupies a more central place in the classroom. At the same time a deliberate attempt is being made to make learners more responsible for their own learning. This interest in the development of learner autonomy was not set in a theoretical framework until the late 1970s, when all these ideas found a synthesis in the ideas put forward by Holec (1981, p. 3). During the last two decades, autonomy has become one of the most widely discussed topics in the field of language learning.

Holec (1981, p. 3) defines learner autonomy as "the ability to take charge of one's own learning", which means an autonomous learner is himself or herself capable of making all these decisions concerning the learning with which he or she is or wishes to be involved:

- determining the objectives;
- defining the contents and progressions;
- selecting methods and techniques to be used;
- monitoring the procedure of acquisition (rhythm, time, place, etc.);
- evaluating what has been acquired.

This ability is "a potential capacity to act in a given situation—in our case, learning—and not the actual behavior of an individual in that situation" (Holec, 1981, p. 3). For Holec, learner autonomy is an ability, not an action. Some other authors define it in a similar way, such as Little (1991, p. 4), who defines it as "a capacity for detachment, critical

reflection, decision-making, and independent action". Also for Nunan (1995, p. 145), the ability is crucial: "Learners who have reached a point where they are able to define their own goals and create their own learning opportunities have, by definition, become autonomous".

Different elements play a more important role in the view of some other linguists. Dickinson (1995, p. 330) sees autonomy very much as an attitude to language learning. In his opinion, autonomous learners are ready to take responsibility for their own learning and show their willingness by setting their own goals, selecting their materials, deciding on their own methods, place, time and pace for study, monitoring their study and making proper evaluation. For Huttunen (1986, p. 95), the act of a certain type of learning is important: "A learner is fully autonomous when he is working individually or in a group, taking responsibility for the planning, monitoring and evaluating of his studies...". Benson (1997, p. 1-2) summarizes five situations in which the word autonomy has been used in language education:

- for situations in which learners study entirely on their own;
- for a set of skills which can be learned and applied in self-direct learning;
- for an inborn capacity which is suppressed by institutional education;
- for the exercise of learners' responsibility for their own learning;
- for the right of learners to determine their direction of learning.

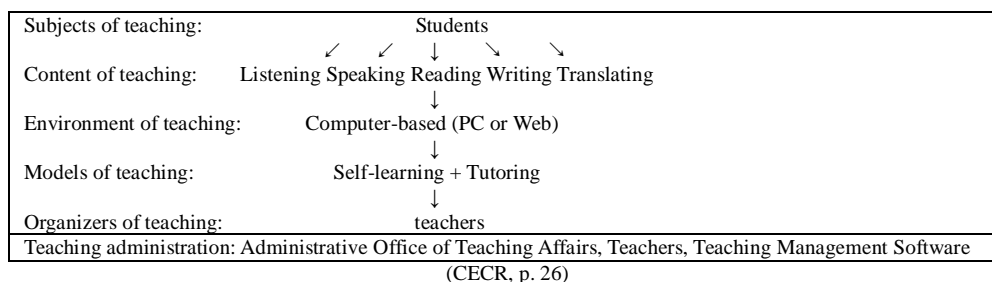
The discussed definitions either focus on autonomy as an ability or as a certain act of learning. Whichever aspect of autonomy is emphasized, we have to admit that there is no absolute autonomy in classroom education. It is hard for students to be totally independent of the teacher, of the other learners, or of the formally approved curricula. Learning, actually, is a process of social internalization, and it occurs within the social framework.

Even when learning seems to lack this social framework, as when a learner reads a textbook, the psychological process involved includes a covert, internalized version of social interaction.

The above definitions also seem to be incomplete. To have an ability to do something but not do it would hardly be useful. For example, a student can have the ability to take charge of his or her learning but still decide to be highly teacher-dependent and take no initiatives whatsoever. And this is often the case, perhaps because it is less energy-consuming, which could simply be the most efficient strategy. On the other hand, if autonomy is defined as a student taking responsibility without having the ability to do so, then for example any blind act of randomly choosing materials from a library shelf would be the ultimate autonomous deed.

B. Computer-based Multimedia College English Teaching Model

The new College English teaching model based on the computer is designed to help Chinese students achieve the objectives set by the CECR. The model places a premium on individualized teaching and independent learning and makes full use of the special function of computers in assisting learners with individualized and repeated language practice, especially with the training of listening and speaking abilities. Students can be assisted by computers in choosing the appropriate content of learning according to their specific needs, proficiency and schedule under the guidance of teachers, so that their all-round ability to use English can be improved and the best effects of learning achieved.



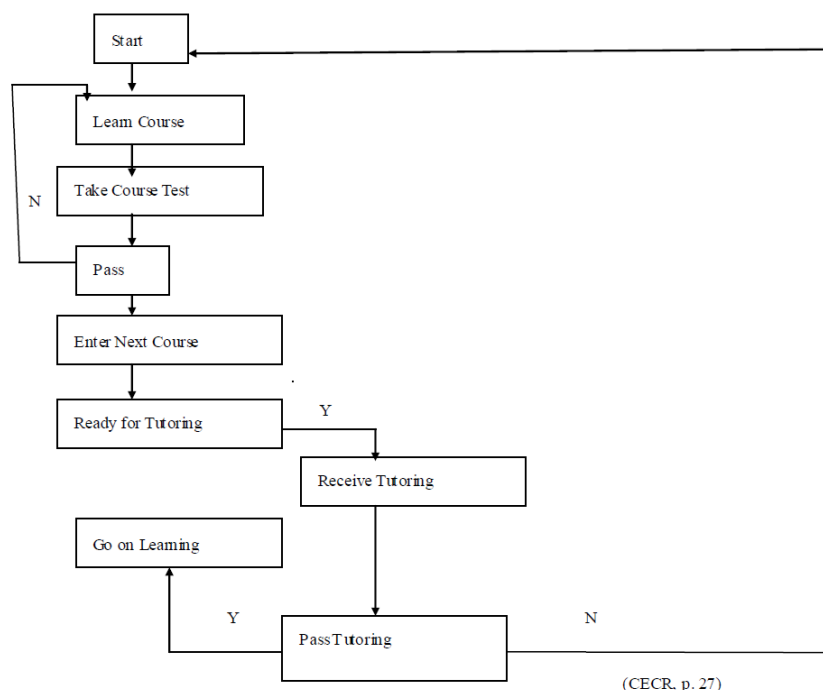


Figure: Process of computer-based English learning

III. RESEARCH METHODS

A. Research Question and Subjects

The following studies intend to investigate the situation of autonomous learning under the model of computer-based multimedia college English teaching at Qingdao University of Science and Technology by adopting a survey method. More specifically, the present study attempts to answer the following question: What are the students' attitudes, motivation and their real performance under the new and the traditional teaching models towards autonomous learning?

The subjects in the present study were selected through convenience sampling, which means that "the researcher takes advantage of an accessible situation which happens to fit the research context and purposes" (Punch, 1998, p. 105). In QUST, four classes of sophomores major in arts were chosen. Altogether there were 91 students participating in the survey and they were 53 girls and 38 boys. With the help of computer-based multimedia, 46 students did English autonomous learning once a week at a fixed time, and they were considered as Group1. The other 45 students, which were taught traditionally, were considered as Group2. They all have studied English for two years.

B. Data Collection Instruments

The questionnaire used in this study consists of two parts. The first 16 items are designed by Broady (1996) and the other 5 self-designed items based on Cotterall's (1999) questionnaire on learner beliefs. It altogether comprises 21 items to be answered using a Likert scale. The questions are divided into the following three parts:

Part A: beliefs on cooperative work and independent learning in such specific areas as vocabulary, grammar and receptive skills.

Part B: views concerning responsibility for selection of content and objectives setting.

Part C: attitudes towards external assessment, which provides a key to whether motivation is intrinsic or extrinsic.

After the administration and the initial analysis of the questionnaire data, a face-to-face interview was conducted, which centered on the items in the questionnaire. Six students participated in the interview, which was tape-recorded and notes were taken by the researcher at the same time.

SPSS (Statistical Package for the Social Science) 10.0 for Windows was employed as another instrument. The qualitative data of interview were analyzed by organizing, summarizing and synthesizing so as to arrive at the results and conclusions of the research.

IV. RESULTS AND DISCUSSION

A. Beliefs on Language Learning Activities

TABLE I
 RESPONSES TO ITEMS ON LANGUAGE LEARNING ACTIVITIES
 (EXPRESSED AS PERCENTAGE OF RESPECTIVE POPULATION)

| Item | | 5 | 4 | 3 | 2 | 1 |
|---|--------|------|------|------|------|------|
| A1 I enjoy project work where I can work with other students. | Group1 | 31.1 | 46.7 | 17.8 | 4.4 | 0 |
| | Group2 | 15.2 | 34.8 | 21.7 | 26.1 | 2.2 |
| A2 Grammar has to be explained by expert, and you can't learn it on your own. | Group1 | 6.7 | 13.3 | 33.3 | 33.3 | 13.3 |
| | Group2 | 13.0 | 15.2 | 23.9 | 37.0 | 10.9 |
| A3 It is important for the teacher to give students vocabulary to learn. | Group1 | 26.7 | 40.0 | 15.6 | 15.6 | 2.2 |
| | Group2 | 28.3 | 41.3 | 15.2 | 10.9 | 4.3 |
| A4 Reading and listening work is pointless in classes; it should be done outside the class. | Group1 | 9.4 | 35.6 | 10.6 | 36.6 | 7.8 |
| | Group2 | 10.9 | 10.9 | 23.9 | 39.1 | 15.2 |
| A5 Cassettes and videos are best used by individuals rather than in an English class. | Group1 | 8.9 | 20.0 | 20.0 | 44.4 | 6.7 |
| | Group2 | 15.2 | 28.3 | 13.0 | 39.1 | 4.3 |

(5-strongly agree 4-agree 3-no views 2-disagree 1-strongly disagree)

Table I showed the subjects' responses to items concerning language learning activities. As the table showed, half of the subjects in Group2 enjoyed the cooperative work while the number in Group1 is 77.8%. This phenomenon could be an indication that the subjects under the computer-based multimedia teaching model much more favored autonomous learning, which presupposed that these students were not just more independent, but much more interdependent. Their views on autonomous learning in the area of grammar were quite similar. Nearly half of the subjects in respective groups disagreed with the statement that grammar had to be explained by expert and you couldn't learn it on your own. Regarding vocabulary, 66.7% of the subjects in Group1 agreed that it was important for the teacher to give students vocabulary to learn, and the number in Group2 was a little higher—69.6%. In the following interview, a student said, "Learning the vocabulary in our text books is not enough. We need to select some more from other sources. But I expect the teacher to list for us the vocabulary to learn, because they are clear what vocabulary is useful for us to pass the tests of Band 4 or Band 6." His view represented a part of the students' thought. Though they wanted to select new vocabulary by themselves, they did not know how to do it and were not sure whether their selection was appropriate or not, and finally they turned to the teacher for help.

The purpose of items A4, A5 was to investigate the subjects' view on what language activities should be considered much more important in English class. Item A4 received 44.5% in Group1 and 54.3% in Group2 for disagreement with the statement that reading and listening work was pointless in class and it should be done outside the class. The data signified that subjects of Group2 were more adaptable to the reading and listening activities in class. While no less than half of the subjects who were under the computer-based multimedia adapted to this kind of activities. There were 28.9% of the subjects in Group1 and 43.5% in Group2 expressed agreement with the statement that cassettes and videos were best used by individuals rather than in an English class. This indicated that the subjects in Group2 believed that reading, listening, and the usage of cassettes and videos were much more beneficial in class than that of Group1 and the subjects in Group2 also felt that practically all learning activities had better be carried out in class—leaving little for autonomous learning. It also indicated that the subjects in Group1 much more voluntary to take responsibility for learning activities on their own. This result was confirmed by the answer obtained from the interview. For example, one student from Group2 said, "My major has occupied almost all of my time after class. I like to practice reading and listening in English class with the supervision of the teacher, who provides us with appropriate material. I know that spoken English and listening is very important for my job-finding in the future, but I always feel depressed when I listen the recorder or try to communicate with others in English, then I give it up and just make the practice in English class." One student from Group1 said, "I can get much appropriate studying material from the multimedia. When I take part in the autonomous learning class, I choose a piece of elementary text to read. If I pronounce the words correctly, I will get to the secondary phase. If not, the computer the wrongly-pronounced words for me and ask for the right reading. I like this software very much, which raise me the interest of reading and listening. Studying English is just like playing electronic games."

B. Views Concerning Responsibility for Selection of Content and Objectives Setting

TABLE II
RESPONSES TO ITEMS ON SELECTION OF CONTENT AND OBJECTIVES SETTING
(EXPRESSED AS PERCENTAGE OF RESPECTIVE POPULATION)

| Item | | 5 | 4 | 3 | 2 | 1 |
|---|--------|------|------|------|------|-----|
| B1 The teacher should be the one to decide on course content for English classes. | Group1 | 6.7 | 31.1 | 22.2 | 31.1 | 8.9 |
| | Group2 | 17.4 | 23.9 | 37.0 | 19.6 | 0 |
| B2 I know exactly the kind of material I like to work on for English classes. | Group1 | 2.2 | 46.7 | 37.8 | 11.1 | 2.2 |
| | Group2 | 13.0 | 41.3 | 34.8 | 10.9 | 0 |
| B3 I feel I have a good idea of my English proficiency. | Group1 | 2.2 | 48.9 | 40.0 | 6.7 | 2.2 |
| | Group2 | 6.5 | 34.8 | 47.8 | 10.9 | 0 |
| B4 If I have a problem with English, I am confident I can solve it. | Group1 | 8.9 | 44.4 | 33.3 | 11.1 | 2.2 |
| | Group2 | 8.7 | 23.9 | 43.5 | 21.7 | 2.2 |
| B5 I feel I can define my own objective in English learning. | Group1 | 4.4 | 62.2 | 24.4 | 6.7 | 2.2 |
| | Group2 | 21.7 | 41.3 | 26.1 | 10.9 | 0 |
| B6 I feel I know what's best for my English learning. | Group1 | 6.7 | 62.2 | 20.0 | 8.9 | 2.2 |
| | Group2 | 17.4 | 37.0 | 34.8 | 10.9 | 0 |
| B7 I feel confident about my level of English. | Group1 | 11.1 | 28.9 | 40.0 | 15.6 | 4.4 |
| | Group2 | 13.0 | 37.0 | 21.7 | 21.7 | 6.5 |

(5-strongly agree 4-agree 3-no views 2-disagree 1-strongly disagree)

The above items concerned the responsibility for selection of content, objectives setting and autonomy. 37.8% of the subjects in Group1 and 41.3% of the subjects in Group2 agreed with the statement that the teacher should be the one to decide on course for English classes, but 40% of the subjects in Group1 and 19.6% of the subjects in Group2 expressed the disagreement for that statement. As to Item B2, 54.3% of the subjects in Group1 agreed that they knew exactly the kind of material they would like to work on for English classes, and the number of Group2 was 48.9%, which was a little lower than that of Group1. The two sets of numbers indicated that the learners of Group1 was more easily to choose the material for English classes on their own and they were more independent in English learning than the learners of Group2. The subjects' views from each group were reflected clearly through the interview. A student from Group1 said, "I know exactly what kind of material I like to work on for English classes, so we should play a part in the selection of content." However, a student who disagreed with the two items said, "The teachers have been teaching English for years. So they know exactly what is appropriate for us. I like the content that the teacher chooses for us to make the selection." Item B3 concerned the learners' evaluation. As we could see in the table, 51.1% of the subjects in Group1 thought they had a good idea of their English proficiency, while the number in Group2 was 41.3%. 40% of the subjects in Group1 and 47.8% of the subjects in Group2 felt uncertain on this statement. Half of the subjects in Group1 were able to give a general idea of their English level and two fifths of the subjects were not sure. In Group2, the subjects who were uncertain about the assessment of their own language work were more than the one who could. This, then, indicated that the learner autonomy of the subjects in Group1 was more than that of Group2 if self-assessment were to be invited.

A little more than half of the students in Group1 expressed the agreement with the statement that they had confidence in their ability to solve their problems, while the number in Group2 was only one third. This indicated that the students under the computer-based multimedia teaching model felt more confident about their problem-solving abilities. As for Item B5, a fairly large proportion of the subjects in each group held that they could define their own objectives in English learning, and the numbers were 66.6% and 63% respectively. More than two thirds of the subjects in Group1 thought they knew what was best for their own English learning, and the percentage of Group2 was 54.4%. As to the selection of content, objective setting and evaluation, the responses to the first six items showed that the subjects in Group1 had superior performance than that of Group2. However, the last item received a contradictory response to the other six items, 40% of the subjects in Group1 felt confident about their level of English, which was 10% less than that of Group2. This suggested that the students with new teaching model had stronger autonomy in English learning but less confident about their level of English. The teacher, who took charge of the autonomous learning class said, "Most of the students in my class held positive attitude about English autonomous learning. With the help of computer and multimedia, they practise more and more and make some progress in English learning. But their English foundation is really worse, and there are only two class hours once a week, which is very limited. Maybe this is one reason that some of the students show no confidence about their level of English."

C. Attitudes towards External Assessment

TABLE III
RESPONSES TO ITEMS ON EXTERNAL ASSESSMENT
(EXPRESSED AS PERCENTAGE OF RESPECTIVE POPULATION)

| Item | | 5 | 4 | 3 | 2 | 1 |
|--|--------|------|------|------|------|------|
| C1 I only work on an exercise if I have to hand it in. | Group1 | 8.9 | 15.6 | 28.9 | 40.0 | 6.7 |
| | Group2 | 13.0 | 26.1 | 23.9 | 32.6 | 4.3 |
| C2 All exercises should be marked by a teacher. | Group1 | 15.6 | 17.8 | 17.8 | 40.0 | 8.9 |
| | Group2 | 8.7 | 10.9 | 30.4 | 43.5 | 6.5 |
| C3 Exams are what motivate me to work hard in English learning. | Group1 | 26.4 | 24.0 | 8.9 | 29.3 | 11.3 |
| | Group2 | 15.0 | 43.3 | 17.4 | 13.2 | 11.0 |
| C4 An exercise is only worth doing if it is marked by a teacher. | Group1 | 6.7 | 11.1 | 15.6 | 48.9 | 17.8 |
| | Group2 | 6.5 | 10.9 | 28.3 | 41.3 | 13.0 |

(5-strongly agree 4-agree 3-no views 2-disagree 1-strongly disagree)

Table III reported the results of responses to the four items concerning the attitudes the subjects took towards external assessment. It showed that 46.7% of the subjects in Group1 and 36.9% of the subjects in Group2 rejected the idea that the exercise was only worth doing if it had to be handed in. There was also a rejection by 50% of both groups of the statement that all the exercises should be marked by a teacher. And 54.4% of Group1 and 58.3% of Group2 agreed that exams were what motivate them to work hard in English learning. Meanwhile, 66.7% of Group1 and 54.3% of Group2 rejected the idea that exercise was only worth doing if it was to be marked by the teacher. The responses to Item C1, C2 and C4 seemed to be encouraging: many students of both groups thought external assessment was not the main reason for them to do exercises. The subjects with new teaching model showed a higher degree of intrinsic motivation than the students under traditional teaching. However, Item C3 produced a contradictory result, with over half of each group reckoning the exam as a motivation for them to work hard. The percentages were 54.4% and 58.3% respectively. This obvious contradiction could be explained by the fact that English teaching in China had for long been test-oriented, even with the use of multimedia. For many, if not all the students, the aim of learning English was to pass exams in order to go to college or to find a rewarding job after graduation. A student told the researcher in the interview, "In high school, I learned English in order to pass the entrance examination. Now I am learning English in order to pass the tests of Band 4 and Band 6 so that I can get the certificate that can help me find a good job after graduation. It is the exam that has been motivating me to learn English." Although in some areas of English learning, the students of both groups demonstrated a certain degree of autonomy, on the whole, it was the external assessment that had motivated them to make efforts to learn.

V. CONCLUSION

From the above analysis and comparison we could come to the conclusion about the learner's real performance. First of all, there was not significant difference in their responses to items in Part A (language learning activities), Part B (selection of content, objective setting and autonomy), and Part C (attitudes towards external assessment). Subjects from both groups in the present study displayed a similar profile of their real performance. However, there were indeed some concrete differences existed in the responses. The subjects under the computer-based multimedia teaching model were much more autonomous on their real learning performance. Most of them enjoyed the cooperative work, adapted to reading and listening activities outside the class and were voluntary to take responsibilities for their learning activities; most of them easily to choose the material for English class, to define their own objectives and evaluate their level of English. Although both of the two groups got similar data on some items, such as Item A3, Item B2, Item B5, and Item C3, the percentage showed that the performance of the subjects in Group 1 was always better than that of Group 2, which indicated that the students with new teaching model had higher autonomy and with the help of computer-based multimedia, the students preferred the autonomous learning class to the traditional class.

With the help of computer-based multimedia, the students of Group 1 who had undergone the autonomous learning program based on computer-based multimedia College English Teaching Model showed better performance than the traditional one in the process of autonomous learning. It indicated that their two-year autonomous learning was effective, although the class was compulsory. However, we could not claim that the new computer-based multimedia teaching model had a significantly better effect than the traditional model from the results.

APPENDIX

This questionnaire is being conducted for the study on autonomous learning in the context of computer-based multimedia college English teaching and learning. The goal of this questionnaire is to map the beliefs, views and attitudes of students on autonomous learning. This questionnaire will take 10 minutes to complete.

1. Sex: (please tick) Female ☐ Male ☐
2. Age: _____
3. Major: _____

| Read the following sentences and tick according to the actual situation. | strongly agree | agree | no views | disagree | strongly disagree |
|---|----------------|-------|----------|----------|-------------------|
| A1 I enjoy project work where I can work with other students. | | | | | |
| A2 Grammar has to be explained by expert, and you can't learn it on your own. | | | | | |
| A3 It is important for the teacher to give students vocabulary to learn. | | | | | |
| A4 Reading and listening work is pointless in classes; it should be done outside the class. | | | | | |
| A5 Cassettes and videos are best used by individuals rather than in an English class. | | | | | |
| B1 The teacher should be the one to decide on course content for English classes. | | | | | |
| B2 I know exactly the kind of material I like to work on for English classes. | | | | | |
| B3 I feel I have a good idea of my English proficiency. | | | | | |
| B4 If I have a problem with English, I am confident I can solve it. | | | | | |
| B5 I feel I can define my own objective in English learning. | | | | | |
| B6 I feel I know what's best for my English learning. | | | | | |
| B7 I feel confident about my level of English. | | | | | |
| C1 I only work on an exercise if I have to hand it in. | | | | | |
| C2 All exercises should be marked by a teacher. | | | | | |
| C3 Exams are what motivate me to work hard in English learning. | | | | | |
| C4 An exercise is only worth doing if it is marked by a teacher. | | | | | |

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Toward an Empowering Pedagogy: Is There Room for Critical Pedagogy in Educational System of Iran?

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Abstract—Critical pedagogy(CP) as an alternative approach to ELT with the aim of social action, educational change, and the betterment of society attempting to empower learners to critically question, reflect, and act upon inequitable, undemocratic, oppressive institutions and social relations, has not long been introduced, studied, or researched in Iranian educational contexts. While in some countries over the past two decades, there exists a growing body of researches and studies challenging and addressing different aspects of this approach, in Iran much less has been reported on the respective issue so that it has remained in its primitive phases of prosperity. In deed, this qualitative study intends to firstly present an overview concerning historical background as well as core concepts of CP. Then, it will explore and discuss the problems and constraints regarding its applicability in educational system of Iran.

Index Terms—critical pedagogy, ELT, educational change, social relations, social action

I. INTRODUCTION

Over the last two decades, language teaching profession experienced an unequivocally critical shift. In Kumaravadivelu's (2006) terms, it can probably be considered as one of the last academic principles in the field of humanities and social sciences to go critic. In his words, this critical turn is simply concerned with connecting word to the world and the recognition of language as an ideology, not just as a system. It is also concerned with extending the educational space to the social, cultural, and political dynamics of language use and the realization that language learning and teaching are more than learning and teaching language. It is also about creating the cultural forms and knowledge that give meaning to teachers' and learners' lived experiences.

Within a decade or so, the trend moved so fast that critical pedagogy along its themes emerged on the scene. The themes include discourse analysis (Fairclough, 1995), language and identity (Norton, 1997), critical approaches to TESOL (Pennycook, 1999), teaching for academic purposes (Benesch, 2001), language in development (Markee, 2002), and also gender and language education (Davis&Skilton-Sylvester, 2004). In fact, critical pedagogy as a postmethod approach which is the offspring of this pedagogical revolution according to Kincheloe (2005) suggests novel ways of looking at classroom practices, aiming at humanizing and empowering learners to be emancipated through transforming relations of power which are oppressive. As Benesch (2001) puts it, critical pedagogy is used as a means of linking the linguistic texts, sociopolitical context, and the academic content with the larger community for the purpose of changing classroom input and interaction into effective instruments of transformation.

Regarding the significance of social change, Norooziasiam and Soozandefar (2012) state that when we focus on social transformation, education proves to be considered as a political issue in the need of being politically dealt with. This kind of education influences everything including curriculum, materials, teachers, and learners. In deed, critical pedagogy creates a healthy non-alienating classroom-social relationship with no dominant policy overhanging in the minds of individuals. Therefore, due to the fact that language learning classrooms are far removed from historical and political conditions (Okazaki, 2005), many researchers advocate the inclusion of CP at the heart of language classrooms with the purpose of examining the sociohistorical and political aspects of language learning (Benesch, 2001; Canagarajah, 1999, 2002; Morgan, 1998; Norton, 1997; Norton&Toohey, 2004; Pennycook, 1999, 2001; Ramanathan, 2002).

In addition to what was mentioned above, failures and successes of an educational system depend on the people's linguistic and socio-cultural interaction which are under the influence of dominant ideology, institutional practice and social relations (Heras, 1999). Critical pedagogy thus endeavors to enhance the students' critical consciousness to challenge the domination and subjugation that may distort and constraint their modes of thinking and acting (Sadeghi &

Ketabi, 2009). Critical pedagogy deals in fact with considering the socioeconomic and political inequities and injustices in the society which are oppressive and undemocratic. Its main occupation is to critically prepare students to interrogate and act upon social inequalities through challenging the status quo, deep-seated knowledge and taken-for-granted assumptions transferred by means of schools to students. This aim can not be achieved if language learning is taken as a mere acquisition of language skills and communicative competence without any consideration of the cultural and sociopolitical context in which it occurs.

II. LITERATURE REVIEW: HISTORY & KEY CONCEPTS

Critical pedagogy as an alternative approach to language teaching and learning was historically perceived to be one realization of critical theory of Frankfurt school established in 1923 (Gur-ze'ev, Kincheloe, & Lather, 1998; McLaren, 2003). In deed, Marx was considered to be as one of the prominent figures whose ideas and views greatly influenced the critical theoretical tradition developed by Frankfurt school. Marx believed that the essential societal problem was socio-economic inequality. In other words, social justice depends on economic conditions (Eisner, 2002).

The first critical theorists of Frankfurt school who adopted and embraced some of Marx's views related to schools and education were Marx, Horkheimer, Theodor, Adorno and most significantly Herbert Marcuse. They all argued that schools promoted dependency, a hierarchical understanding of power, a distorted view of history, and other taken-for-granted truths that in turn impeded social change and transformation (Eisner, 2002).

The concept of critical pedagogy is actually associated with the work of scholars including Freire (1970), Giroux (1992), Luke (1988), McLaren (1989), and Simon (1992) who focused their efforts on examining and understanding the roles that schools play in transmitting certain messages about political, economic and social life. They all believed that critical pedagogy will allow educators to realize the possibilities of democratic social values within their classrooms (Kincheloe, 2004). Among these scholars, the pioneering figure associated with Latin American movement is Paulo Freire who is commonly known as an inaugural philosopher and theorist of critical pedagogy (McLaren, 2000). Freire's *pedagogy of the oppressed* (1970) which offered a general theory of knowledge was the result of his personal experiences with the poor and impoverished peasants in Brazil that compelled him to develop ideals and practices which served to improve the lives of the marginalized. In fact, *pedagogy of the oppressed* asserted that modern educational institutions and schools were dehumanizing and simply reproduced status quo. This book actually inspired those radicals who then entered the teaching English profession and remained as a point of common reference for critical pedagogues (Palmer & Emmons, 2004).

Freire believed that schools would be the impediments to the education of the poor, so he sought to find strategies for students to intervene in dehumanizing process. Based on Freire's views (1970), this educative process was called liberatory action or praxis. Accordingly, people are required to engage in praxis that incorporates theory, action, and reflection toward social change and justice. The key concepts introduced by Freire can still be found in much literature, the concepts such as the "banking theory of education," "conscientization," "dialogical method," and "transformative education," among others. In the "banking theory of education," deposits of knowledge and predetermined facts are transferred from the teacher as the authority to the students as the passive receivers who have no chance of challenging, questioning, and reconstructing this practically irrelevant and intact knowledge.

An alternative to this drab and soulless system is "problem posing" or "dialogical theory of education," which is dialogical, critical, and reflective in nature. Based on this view of education, teachers' and learners' personal experiences in a non-hierarchical manner are shared that it subsequently leads to their cognitive and sociopolitical development. Through non-authoritarian social relationships, dialogue and sharing every day experiences which are connected to learners' marginalization, learners can critically come to a realization of main reasons for their oppression and this is what was named as "conscientization". In this process, both teacher and learners become social agents of change through transformation in that learners become active critical citizens who speak out against social, economic, and political injustices being present both within and outside of schools. The teacher's role is not yet a technical labor but as a transformative intellectual, or as an active and reflective scholar who, through the provision of dialogue and communication, tries to enable learners to question the meaning and nature of knowledge and to peel away the hidden structures of reality.

The application of critical pedagogy and associated problems in educational system of Iran

In order to be satisfactorily implemented in ELT classrooms, any innovative approach encounters ups and downs in the process of development to reach to its burgeoning phase. Critical pedagogy as a new approach to language teaching has not long been introduced, studied, and researched in the educational settings of Iran. It is no exaggeration to say it is like a new born infant in the educational system of Iran, in need of maturity and development. Hence, lots of researches and studies are required to theoretically and practically indicate a vivid picture of its application in such an EFL context. Reviewing the literature of CP, we can obviously see a wide range of researches across the globe attempting to theoretically and conceptually appreciate the different aspects of CP. However, much less has been reported to explore the practical considerations and problems of CP in EFL contexts like Iran.

Akbari (2008b), in this regard, asserts that despite its potential implications, however, the practical implications of CP have not been well appreciated and most of the references to the term have been restricted to its conceptual dimensions. Davari among others (2012) also points out that although the concept of CP has been around for some time

in education, it has been recently explored in the practice of English Language Teaching. Thus, as Zacharias (2003) argues, in any study in the field of ELT, teachers and their beliefs play a central role in the delivery of language instruction. Accordingly, it seems to be necessary for the language teachers, professionals, practitioners, and planners of ELT to be aware of beliefs and attitudes they are operating from. This study, in fact, attempts to illuminate teachers' beliefs and attitudes concerning the problems, limitations, and hardships associated with the application of such a postmethod approach in educational system of Iran.

III. METHODOLOGY

A. Participants

12 English language teachers of both genders teaching English in different institutes and state schools in Yazd, Iran were randomly selected for this qualitative study. Through 16 hours of in-service classes held at Navid language institute of Yazd, they all got familiar with and gained fruitful insights related to theories, core principles and pedagogical practices implicating CP.

B. Instruments

This qualitative study was conducted through the use of journal writing, observation and semi-structured interview in order to attain more valid data. Actually, the respective instruments purported to triangulate the data gained from the subjects. Then, the analysis of the derived data through the process of codification was meticulously done by the researcher with the assistance of another colleague. The analysis of the data vividly disclosed themes concerning CP and difficulties of its applicability in educational system of Iran.

IV. KEY FINDINGS

In the pursuing parts, the different derived themes based on the analysis of the data illustrate and address the respective issue:

A. Lack of Familiarity with the Approach

How do we expect our teachers to be fully cognizant of such an innovative approach while there are a few Iranian universities in which CP as a subject is taught and researched? In deed, Iranian teachers seem to be in need of a breath of knowledge on CP, good schemes of work, appropriate content and critical skills to enable them to teach according to the principles of CP (Aliakbari & Allahmoradi, 2012). The best means through which Iranian teachers can gain awareness concerning the theoretical tenets and practical aspects of CP can be universities, institutes, pre-service and in-service classes. After all, the number of professors and lecturers whose academic syllabuses are based on this issue is relatively few.

The books and internet-based materials on the respective issue can also be of great assistance. But the availability of the materials can be another demand which needs to be carefully taken into account. This concern is rightly stated by a teacher as:

"To tell you the truth, I have heard about critical pedagogy so I am not familiar with it. I've read some books on methodology and learned a lot of techniques to apply in my language classes. Just recently a friend of mine introduced critical pedagogy to me very briefly. I liked to know more about it. Unfortunately not many teachers have enough information of it let alone applying it in their own language classes".

B. Shortage of Fluent and Competent Teachers

Critical approach demands highly fluent and competent teachers to naturally and spontaneously handle the challenging issues. Undoubtedly, not only CP, but any other approach dealing with speaking, communication, dialogue, and interaction is also in urgent need of fluent and competent teachers. In Richard's (2011) terms, to teach effectively, a language teacher needs to possess language-specific competencies of which the ability to maintain fluent use of the target language is of great importance. Medgyes (2001) also asserts that a threshold proficiency level a teacher needs to have reached in the target language so as to be able to teach effectively in English. A teacher who has not reached this level of proficiency will be less likely to engage in improvisational teaching.

The most prevalent methods which are yet in vogue in educational system of Iran are GTM, ALM, and CLL. The first of these is widely used in state schools while the other two are the most favorites used in institutional settings. Unfortunately, due to the use of GTM in English classes of state schools and shadowing the banking education over Iranian educational contexts, teachers' fluency and competency have become infertile after so many years. Therefore, teachers are necessarily required to equip themselves with fluency and enhance their professional qualifications in English language so as to overcome the possible hardships and problems demanded by this approach. A teacher in his personal journal described this problem as:

"The most important skills that our students must have are reading comprehension, vocabulary, and grammar. The school textbooks are generally working on these skills. I do not need to speak English in my class all the time or discuss different issues at all. We have to translate all sentences to Persian and explain grammatical points in our students' mother tongue. This process has blocked our fluency. We, teachers, have mostly been fluent in English as

university students. But after some years, we are not as we used to be regarding our fluency in English. I assume it is just due to lack of using language in class by us as teachers”.

C. Inaccessibility to the Critical Textbooks and Published Instructional Materials for both Teachers and Learners

In fact, course book selection largely has an impact not only on the topics to be covered but also on the tasks and activities to be implemented in EFL classrooms. While suffering from poor ELT materials, critical pedagogy discourages the use of commercially produced textbooks and instructional materials (Rashidi& Safari, 2011), since such materials alienate learners from realities of life, and eliminate creativity and responsibility from learners. However, one of the major criticisms that is directed toward CP is its practicality which can be enhanced through the provision and accessibility to the fully worked-out sample materials. With the aid of these materials, teachers can gain more insights and get familiar with the theories playing out in CP (Crooks, 2009). During the interview that I had with one of the teachers, she opined that:

“I have heard about critical pedagogy when participating in an EFL conference held in Yazd. One of the papers presented at this conference was on the issue of critical pedagogy. I tried to understand it but I didn’t get it well. But I got interested in it. So I went to the bookstore to get some materials on it. Unfortunately even the book seller did not have any idea about that issue. I could not find any book on this topic at all”.

In Iranian educational settings, both teachers and learners face with the paucity of respective materials which should be resolved in some way. In this regard, Aliakbari and Allahmoradi (2012) also state that due to the absence of standard textbooks on CP, Iranian teachers have no time and instructional resources to integrate CP into their daily instruction. In educational system of Iran, not all teachers and learners have access to other resources like internet, rich libraries, magazines and newspapers to pay off the dearth of such materials. Accessibility to the instructional materials and course books including provocative topics is a major concern for English teachers. As one of them referred to this reality:

“As an English teacher who is going to implement critical pedagogy in my classes, I think our textbooks are devoid of any topics concerning the respective issue. So the best thing we can do is to choose some topics from magazines, newspapers and internet based on our students’ interests and needs. But I think it’s also so time consuming that with a low salary we receive monthly, no teacher is likely to do so”.

In Akbari’s (2008a) words, many of the available textbooks are sanitized and neutralized in order not to lose their market potential and in this process most of the topics for critical pedagogy are removed. In his terms, most of the topics one faces in commercially prepared textbooks deal with harmless issues which leave no room for social transformation and political awareness rising.

Actually, it is noteworthy to mention that both English textbooks used in ministry of education of Iran and most of the commercially prepared instructional course books available on the market include politically and socially neutral topics which bear no relationship with learners’ social lives and immediate community. Also, most of the instructional materials and textbooks used in Iranian state schools are replete with the compilation of information and taken-for-granted knowledge which do not reflect any social issues related to learners’ lives and experiences. In other words, they are on the basis of traditional banking education not aiming at developing learners’ skills and awareness of the socio-economic, political, and cultural issues existing in the contemporary society.

With respect to the importance of using challenging issues and activities which exploit learners’ fruitful experiences related to the cultural and sociopolitical contexts, Akbari (2008b) nicely suggests that CP should ‘connect word to world’, so in order this connection to take place, marginalized learners must tackle world problems. It means they must learn to ‘read world’ before they ‘read word’ (Freire & Macedo, 1999). In this regard, Norooziasiam and Soozandefar (2011) also state that individuals are required to connect the class to their community, and as a result to activate their minds so as to solve problems, and work for transformation; this is simply what “going beyond words” means.

In sum, it is suggested that textbooks should include topics which cultivate learners’ understanding and awareness of the sociopolitical injustices and inequalities existing in the community and the ones which exploit learners’ lived experiences related to the society and outside world. Therefore, instructional materials designers, curriculum developers and policy makers of education are expected to keep in mind that the materials should include provocative issues, hot topics and activities aiming at improving learners’ abilities to come to an understanding of social, political, and cultural practices reflecting the wider community.

D. Resistance of School Principals against any Innovative Approach

According to Kanpol (1998), the authoritarian nature of schools is guided by control mechanisms, standardized curriculum, rigid rule structures, and top-down hierarchy. Within this authoritarian structure of education, obviously defined structural leaders and their subordinates constitute the ladder of control. This kind of school structure in deed deskills the teacher and robs her/him of the enthusiasm to proceed with their job creatively. Based on this argument, in this kind of system, for instance, division between principals and teachers, authority of principals over teachers, and that of teachers over learners in addition to the division of tasks and roles can clearly be examined.

It can be said that the educational system in Iran pursues a rigid rule structure with clearly pre-defined roles for principals, teachers and learners. Even when an innovative approach comes into play and all the private institutional

settings are seriously armed to use their forces to adequately apply it, there would be severe and negative reactions on the part of state school principals.

In fact, this can be related to the same authoritarian nature of educational system in which principals exert their authority over teachers and other members. As an state school English teacher, I myself remember those unpleasant days that I wished to apply CLL in my own classes but I was so badly behaved that I preferred to leave it midway and continue the orthodox GTM as the favorite which fulfilled the immediate needs of principal and learners. This unfavorable reality has also been witnessed by other teachers, as one of them stated:

“Last year, I decided to avoid speaking Persian in my class. It was about less than a week that the school principal called me into her office. She asked me about the reason I spoke English in class. She said that a lot of students and even some parents had told her that many students did not understand anything in my class. At the end, the principal made me change my teaching method and avoid using English in my English class”.

E. Fossilized Unequal Power Relationship between Teacher and Students

What makes Freire's (1970) pedagogical approach absolutely distinctive can be the assigned roles for both teacher and learners that are totally different from the traditional banking education. Based on the so-called 'banking model', the passive student is considered to be an empty account which needs to be filled with the knowledge that the teacher with the epistemological authority imparts to his or her discretion. In this process, the unequal distance and asymmetrical relations between teacher and learners lead to the perpetuation of the assumed roles for both learners and teacher that according to Freire (1970) are in deed the reflections of the colonialist and oppressive nature of the society. Moreover, teacher confuses the authority of knowledge with the authority of his or her professional authority which is in contrast with learners' freedom.

Critical pedagogy or liberatory education, on the other hand, revolves around an anti-authoritarian and interactive approach which assumes an equal relation between learners and teacher. The teacher is no longer merely the one who teaches, but the one who is himself/herself taught in dialogue with the students, who in turn while being taught also, teaches (Freire, 1993).

Based on this approach, teachers and learners' dialogical relations can shape and reshape the roles. They are jointly in charge of a process in which all grow. The ways in which teachers perform their roles and the ways in which the whole environment of the class contributes to the transformational process that learners bear in order to be emancipated from society's negative labels and empowered to take control of their academic, social, political and economical destinies. In this process, authority no longer functions against freedom but must be on the side of freedom.

It seems to be really unlikely that Iranian English teachers who have long been accustomed to possessing the absolute authority of traditional classes as the main source of knowledge and information can modestly quit their presumed roles at the cost of applying an anonymous innovative approach. Actually, these roles and unequal relations have been so profoundly ingrained in the texture of Iranian educational system that any violation from these taken-for-granted roles sounds weird and unusual. Hence, all the learners unquestioningly and submissively accept their roles as something true and unchangeable. Thus, this trend incessantly strengthens and legitimates the atmosphere of silencing, oppression and the maintenance of the status quo that in turn are in lieu of the existing banking system of education. The following statements reveal the respective theme:

“Teachers are in charge of their classes. They should be able to efficiently manage and control the classes. They have to decide what or how to do the job. So students should listen to them carefully, and do their assignment as they are instructed. Teachers are the source of information who can guarantee learners' success. Students just depend on teachers as the main source of information because there is not enough explanation for some vocabulary and grammatical items in the book”.

F. Absence of Culture of Critical Thinking in Education

According to Burbules and Burk (1999), over the past two decades, critical thinking and CP are considered to be two literatures which have shaped much of the writing in the educational foundations. In deed, critical thinking shares some common concerns with CP in that they both invoke the term "critical" as a valued educational goal. Critical thinking advocates believe that all the people need to be better critical thinkers and that critical thinking could have a general humanizing effect across all social groups and classes. The authors of both literatures would argue that by helping people become more critical in thought and action, minded educators can progressively assist the process of liberating learners to see the world as it is and to act up on social injustices. Furthermore, education in this sense can increase freedom and enlarge the scope of human possibilities.

Teachers are, thus, assumed to provide students with skills and knowledge necessary for them to expand their capacities both to question deep-seated assumptions and myths that legislate the most archaic and disempowering social practices and to take responsibility for intervening the world they inhabit (McLaren & Kincheloe, 2007). Through CP and critical thinking, educators can also make learners react toward institutionalized functions and educational institutions to raise questions about inequalities of power and about the belief systems which have been so internalized that the individuals abandon any questioning regarding their legitimacy.

In sum, as Burbules and Burk (1999) claim, in the language of critical pedagogy, a critical person is the one who is empowered to seek justice, to seek emancipation. So not only is the critical person adroit at recognizing injustice but,

for critical pedagogy, that person is also moved to change it. In this sense, critical thinking lets people be more discerning in recognizing faulty arguments, hasty generalizations, and assertions lacking evidence, truth claims based on unreliable authority, ambiguous or obscure concepts, and so forth. It means that the people are required to learn how to express and criticize the logic of arguments that underpin their every day activities.

With respect to what was mentioned, it seems to be a futile and unwise effort to apply CP without any consideration of the necessity of creating the culture of critique and critical thinking among learners and teachers. In Iranian educational settings, criticizing has not yet appropriately evolved and is necessarily avoided since the culture of silencing is so commonplace that any critique in education counts as an unruly and unmanageable behavior which should be reprimanded. So this issue also deserves serious attention from language teachers in advance of taking any action. A teacher expressed his concern as below:

"I don't see any necessity to teach my students critically or make them think or study critically. In our educational system or even in our community and culture there is no room for critiques. The students are not culturally rich enough to criticize the text or material they are learning in class".

G. Inefficiency of Pre-service and In-service Classes for English Teachers

The most efficient means of cultivating teachers' academic awareness is through pre-service and in-service teacher training courses, which should be organized to enhance teachers' professional abilities (Hui, 1994). Throughout the world, teacher training programs are efficiently targeted at the service of teachers to update their professional knowledge of ELT and to provide them with the fruitful pedagogical practices, contemporary language learning theories and practical considerations of language learning classrooms.

However, what really matters in the in-service classes of ministry of education in Iran, is nothing but the provision of linguistic and grammatical knowledge aiming at the improvement of teachers' professional knowledge. I myself spent more than 300 hours of participating in the so-called "in-service classes" through which the instructors mentioned some grammatical points and structures leading to the subsequent discussion over formality or informality and their usage in American or British English and etc. While the educational system in Iran centers irrationally on the development of language knowledge and is even incapable of proceeding toward learner-centered approaches, life long professional development and teacher autonomy, thinking about an anonymous approach like critical pedagogy is beyond our expectations. As one of the teachers wisely referred to this fact:

"To be frank, we have participated hundreds of hours in in-service classes, but no new material or innovative issues have been introduced to us. The same instructors are in charge of these classes and they work on the same material they did before. This bitter fact has discouraged many of us and we have such a negative feedback toward these useless classes. If we were not obliged to take part in those in-service classes, the majority of us would never ever did. When you see nothing valuable, or useful to our career it does not seem logical to waste time on it".

H. Culturally and Politically Inappropriate for our Education

One teacher participating in the project mentioned another problem which is worth quoting here:

"We live in a traditional community dominated by rituals. The texts books are generally prepared based on these rules and principles. So not only the students but the teachers also have no right to criticize those rules or principles to cross the red line; otherwise they may lose their jobs. So teachers do their best to avoid speaking about or discussing the issues that might be politically or religiously misinterpreted".

Have those who theoretically developed the corner stones and principles of CP realized the limitations of moving from theory to practice in other societies with different traditions and cultures? Is it worth for teachers taking risks to be agents of social change at the cost of losing jobs or professional positions?

According to Sadeghi and Ketabi (2009), most teachers show no interest in politics and politically controversial issues. It is, indeed, considered to be something taboo which might endanger their job positions, personal and professional lives. It does not mean teachers be politically negligent and retrieve themselves from political projects. Rather, we should take into account the stakes for teachers in such an effort. In this regard, a note of caution seems appropriate in that according to Aliakbari and Allahmoradi (2012), critical pedagogy and its principles can be infused into the Iranian educational context provided that it does not contradict its culture and tradition. Thus, every teacher should behave vigilantly towards politically and challenging issues so as not to be underprivileged in such a risk.

V. CONCLUSION

Critical approach as a new approach which has a particular focus on teaching English as a sociopolitical enterprise connected to learners' lived experiences in the wider community has immensely influenced the field of ELT in various educational contexts throughout the world. In fact, it has also particularly contributed to the process of transforming both teacher and students to become social agents to act upon inequalities in the society. Moreover, education can better evolve through dialogical exchanges among teacher and students concentrating on the issues related to their sociopolitical contexts. However, in order to appropriately and feasibly move from theory to practice in an EFL context, I do suggest that taking necessarily its associated problems and constraints into account be significant for the intellectuals in advance of attempting to bring about any social transformation. This study was in deed an attempt to

throw more light on the appropriacy of CP and the probable problems, concerns and limitations of its applicability in educational system of Iran. Through the use of a multi-method approach including observation, semi-structured interview and dialogic conversation, a crystal clear picture of the themes was derived. The respective themes which are culturally and socially bound to the educational context of Iran precisely reflect what teachers as intellectuals might face in such an EFL context. Thus, it is recommended that teachers should cautiously behave in this regard and meticulously consider all the possible impediments. Surely, if they evaluate the pros and cons of such an approach before application, undoubtedly, they can feasibly cope with any probable problems at the time of its use.

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Analysis on the Character of Clyde in *An American Tragedy* by Tripartite Personality Structure Theory

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Abstract—*An American Tragedy*, written by Theodore Dreiser, is an important novel in the history of American literature. In this novel, Dreiser models the hero Clyde and reveals the reason of his tragic life. This paper will analyze Clyde's character by Freud's tripartite personality structure theory. In this way we will understand Clyde's character much better and realize that if a person cannot resist the temptations on the road of pursuing his dream, he will destroy himself like Clyde.

Index Terms—Clyde, id, ego, superego, tripartite personality structure theory

I. INTRODUCTION

Theodore Dreiser is a famous American writer in the first half of the 20th century. *An American Tragedy*, which was published in 1925, is considered his masterpiece. In this novel, Dreiser analyzes the reason of the hero Clyde's crime, and mentions that Clyde's tragedy is not only his own tragedy, but the tragedy of American society. This paper will analyze Clyde's character by Freud's tripartite personality structure theory.

II. FREUD'S TRIPARTITE PERSONALITY STRUCTURE THEORY

In the 19th century, along with the popularization of individualism and complexity of social life in modern western countries, western literature, especially western novels presented a tendency in which the individual destiny and mentality received more and more care. The complexity and contradiction of characters' mentality were emphasized gradually. Psychological description has gradually become a basic approach to model characters since then.

At the beginning of the 20th century, Sigmund Freud is the one who impacted greatly on western philosophical circle among the great thinkers. After World War I, his theories have shocked philosophy, literature, art, religion, social prevailing customs and moral and ethics. Nowadays, these theories are still employed in sociology, aesthetics, anthropology, pedagogy, law and mythology. Freud is a famous psychologist and psychiatrist with dense philosophical qualities. His works are abundant, especially the famous psychoanalysis theory with significant theoretical meanings. Freud's psychological analysis theory is a theory researching on individual personality structure and its internal conflict and can be generally divided into instinct theory, tripartite personality structure theory and psychological anatomy.

Freud's psychological analysis theory is a break-through to the concept of binary opposition of humanistic reason and sensitiveness in traditional philosophy with a division of personality structure into three levels and clarification of their interactive relationship. His theory smashes the rationalistic myth of "human are rational animals" through the reveal and emphasis of ego. It is an overturn and renovation of traditional western theory of human nature.

A. *The Origin of Tripartite Personality Structure Theory*

Psychological analysis, also named psychoanalysis, is not only one of the most important genres of modern western psychology, but also one of the most influential critical approaches to literature and literary theory schools in the 20th century. Like other theories, psychological analysis did not appear without reasons. It is an inheritance and development to ideas and theories of former psychologists.

Psychological analysis was born under comprehensive influences of natural science and the humanities of the 19th century. It is an innovation of natural science and results of humanities of former scientists. Freud inherited some related theories including Darwin's evolution theory, psychology and modern physics. In short, the achievements of natural science in the 19th century had changed the cognition of human beings about themselves thoroughly and made them survey themselves again after the divine glory given by God faded. They began to treat themselves as one of the

things of the natural world. Freud is no doubt a beneficiary in this age and an heir of scientific heritage. These scientific achievements became firm foundation of natural science for Freud's researches on unconsciousness psychology.

Besides the inheritance to some related theories, the other condition for the generation of psychological analysis is the promotion of unconsciousness theory by Freud. Thus it can be seen that the exploration to "unconsciousness" of European philosophers and romantic writers of early times is the important theoretical source of Freud's unconsciousness theory. Freud, himself, also pointed that poets and philosophers before him had discovered unconsciousness, and what he found was just the scientific way to research on unconsciousness (Freud, 1962).

Freud was engaged in researches on neurology in his early ages and treated mental diseases by hypnotism. During that process, psychological analysis was gradually developed. Freud also discovered and affirmed the mental phenomenon of unconsciousness. He proposed that dreams are satisfaction of desires and shaped the analytical technology of dreams. A new field of study on spirit and spiritual pathological phenomena was created when *The Interpretation of Dreams* was published in 1900. In 1914, Freud found that autophilia is a kind of psychological phenomenon. In 1920, Freud revised the theory about motivation of instincts and proposed death instinct as supplement. In 1923, Freud published his thesis *Ego and Id*, in this thesis, he made corrections and complement to his early psychological structure theory based on unconsciousness theory and sexual instinct theory. He put forward theory of personality structure and divided human's personality structure into three layers: id, ego and super-ego. That is the origin of tripartite personality structure theory.

B. The Connotation of Tripartite Personality Structure Theory

Freud perfected his theory in the later stage of his ideology, proposed in a systematic way and clarified his famous tripartite personality structure theory in details.

1. Id

According to Freud's tripartite personality structure theory, human's id, gained through heredity, is the most primitive and unconscious part of psychological structure. At the bottom of personality structure, id is constituted of inherited instincts and desires. It is the source of human's enthusiasm, instincts and habits. It is only dominated by natural law and physiological law, instead of being restrained by all exterior elements such as logic, reason and social conventions. Id performs the first principle of life (the pleasure-principle), which means that there is not any value or moral that can define id. The goal of id is to pursue happiness, avoid suffering, lessen strained experience of pain and discomfort as far as possible and seek the individual comfort and content. Its only need is to satisfy itself no matter what way it adopts. As a result, it can not be allowed by both regular will and various kinds of social criterion and can not be depressed frequently. Human body is taken as a source of energy of id. When energy is released, two basic kinds of instincts of human beings are activated. They are instincts of survival and death. When the energy of id is blocked in the process of its release, the id will endeavor to break through from the obstructions and make it released from fantasy. As a result, dreams are formed in this process.

Id is irrational. It will send out orders continuously to fulfill the own will (to gain happiness). Impetuous, selfish, unsocial and pleasure-orientated are its features. In addition, if desires of id can not be satisfied in a short time, a primary process will be stimulated to eliminate the nervous state. This primary process can be imagination, megrim, dreamland, etc.. Freud also believes that id will ultimately be restrained by reality and be transited into a self state. It is proved that the transition from the pleasure-principle to the reality-principle is the most important progress in the process of self-development. In the evolution of personality, the id will inevitably bow to the reality to achieve a balance of personality.

2. Ego

Ego lies in the middle layer of personality structure. In tripartite personality structure theory, situated between id and external world, ego is a part of id which is differentiated and developed under the influence of consciousness system. Ego accommodates the imbalance between demands of instincts and the real world. Ego, the product of society, belongs to consciousness. It follows the reality-principle and makes accommodation between id and realistic environment, which means it performs under reasonable and logical principle. Ego manages and oppresses id in accordance with the demands of external world to achieve a result of taking advantages and eliminating disadvantages. It will depress and store stuff that can not be admitted by society into unconsciousness for preventing an open conflict with social morals. The reality-principle pursues postponed, reduced happiness which is fit with reality, rather than deny the pleasure-principle. The ultimate goal is trying hard to meet the demands of avoiding pain and directing to joy. The relationship between ego and id is compared to that between a knight and his horse. The control of ego to id is presented as that of knight to a horse, and the unruly nature is a symbol of untamed passion.

As a part of id, ego represents reason and common sense. It is influenced and bounded by regulations of external world and presents external world for id. Ego plays as a pacifier to adjust the relationship of id, ego and super-ego. On one hand, it is the representative of demands of external world and hopes to become loyal servant of id; on the other hand, the super-ego which represents social behavioral regulations monitors id. Ego will be punished and will be in a nervous and ashamed situation when id violates these behavioral rules. So, ego is induced by id, regulated by super-ego and condemned by the reality. It performs as a servant of these three masters. It makes great efforts to reduce and adjust the pressure on its shoulder for achieving a harmonious state in some degree.

3. Super-ego

Lying in the top layer of personality structure, super-ego is the moralized ego. It stands for requires of morality and justice. It pursues perfection and ideal instead of happiness or reality, which embodies regulations and standards of taboos, morals and ethics, and religious rules and punishments. Super-ego can be divided into self-ideal and conscience. The former appears as a kind of moral criterion and standard; while the latter means that behaviors which violate moral standards must be punished. It is a major function for super-ego to instruct ego in oppressing impulses of id and correct behaviors deviating or violating moral criterion and ideal with a sense of compunction or guilt continuously.

Freud believes that the responsibility of super-ego is to preserve social standards and behavioral criterion. Super-ego can also be called as “paragon of ego”. It takes conscience and self-ideal as its core and follows the morality-principle. It pursues a moral state of perfection. Super-ego has the power of dominating and guiding instinct to suppress its impulse including human’s libido (sexual desire) and attacking desire. Super-ego strives to prevent the energy of instincts from being released directly under impulsive action and satisfaction of desires, or indirectly released from self mechanism. Contrasting with id and ego, the instruction of super-ego to instincts is prohibition and it strains every nerve to interrupt performances of the pleasure-principle and the reality-principle. Super-ego employs conscience and moral imperative to restrain id and administrate ego for maintaining execution of social criterion and stability of society. But, id and the impulse of ego can not be fully covered by super-ego. In Freud’s opinion, this perfect personality state is just an ideal and it is not possible to be realized. Id and ego will get rid of super-ego by every means, so that under some condition, super-ego has to yield to demands of instincts.

C. *The Characteristics of Tripartite Personality Structure Theory*

Freud believes that personality itself is a dynamic energy system consisting of id, ego and super-ego. They interact via a certain mechanism and impact on thoughts and behaviors of human under influences of external environment when they are in a relative stable harmonious state, in which process a complete personality is formed. When there is a severe triangular conflict and they can’t make an inter-coordination and balance, as a result, the whole personality energy system will be in chaos and people will suffer psychopathy. Due to different influences of id, ego and super-ego, individuals will display diverse personal qualities, thoughts, words and deeds in social range and interpersonal relationship and cause various contradictions and conflicts. However, a harmonious and balanced state will be reached in the end.

D. *The Relationship among Id, Ego and Super-ego*

Id, ego and super-ego interact and against each other instead of being isolated and separated from each other. Id is the most active dynamic element. The most profound essence of human lies in primary and spontaneous instinctive power. These powers are the same to all individuals and they point to satisfaction of certain innate demands. Super-ego instructs ego to try its best to restrict the impulse of id; while ego makes every effort to reconcile the two extreme counteracting forces in order that human can be normal people. It should be mentioned that, although Freud’s tripartite personality structure theory and all of his psychological analysis theories have not been proved completely, the widely recognized marvelous theories could reveal all connotation of human’s psychosocial behaviors correctly in some degree. It is helpful for us to grasp all behaviors and psychological activities of characters more detailed and make analysis of characters.

Freud also believes that id, ego and super-ego lie in different levels of consciousness. The correlations among them have constituted the complex structure of personality dynamics. The similarity between super-ego and ego lying in one part of them is contained in consciousness and the other part is contained in subconsciousness. Id is completely contained in the field of subconsciousness. Like ice in water, the subconsciousness lies at the margin between unconsciousness and consciousness. Consciousness is the part which is above the water surface while unconsciousness is that which is deeply hidden under the water surface. With the ups and downs of ice, the personality structure maintains a dynamic balance.

III. CLYDE’S TRIPARTITE PERSONALITY STRUCTURE AND ITS REFLECTION

Clyde is the hero of Dreiser’s novel *An American Tragedy*. By analyzing Clyde’s character, we will know the reason of his tragic end. The analysis of Clyde’s character is based on Freud’s tripartite personality structure. His behaviors and final destiny are closely related to the proportion of three parts in his personality mechanism.

A. *The Indulgent Id*

According to Freud, the way for id to satisfy its need is an impulsive behavior, which means to satisfy immediately. For example, people should let off anger without delay and get food when one is hungry (Freud, 1962). They behave out of instincts, without considering possible consequences. Lying in the bottom of personality structure, id is inherent like human body. It is in the deep layer of subconsciousness, consisting of countless natural instincts of human, just like a large pot of boiling and turbulent excitements. The pursuit of instinctive impulses and satisfaction of repressed desires are aims of id.

Clyde is the captive of his own desires. The desire to fulfill sex impulse is one part of id, which is presented through his behaviors. Clyde prefers sensory stimulations and romances but with a rather poor ability of self-control. He always

visits brothels although he believes that it is degenerated and guilty. His id gains the upper hand of personality structure so it is hard for him to restrain the desires of sensory stimulations. In the novel, Dreiser describes Clyde's psychological state like this: "All of a sudden he felt faint thrills of hot and cold racing up and down his back and all over him. His hands and face grew hot and then became moist—then his cheeks and forehead flamed. He could feel them. Strange, swift, enticing and yet disturbing thoughts raced in and out of his consciousness. His hair tingled and he saw pictures—bacchanalian scenes—which swiftly, and yet in vain, he sought to put out of his mind. They would keep coming back. And he wanted them to come back. Yet he did not" (Dreiser, 2000). This psychological state presents a struggle between his id and ego. Clyde could abreact momentarily and does not need to take any responsibility, which becomes one of his spiritual depositum. While actually, this depositum is based on a wispy mirage.

The first manifestation of Clyde's id is his infatuation on Hortense, a sophisticated and snobbish girl. Clyde dreams to have sexual relationship with her and his ego could not restrain the temptation of carnal desire. His normal emotions are squeezed out of his soul. He conceals his income and savings to his family and buys an expensive fur-coat for Hortense by borrowing money in order to get the satisfaction of lust for id. At the same time, his sister is badly in need of money because she is abandoned by her lover and is going to give birth to a child. His mother asks him for 50 dollars, while he lies to her claiming that he does not have so much money. Actually he plans to pay for Hortense's favorite fur-coat. In this scene, there is a drastic conflict between sexual desire of instinct and conscience. On one side is the girl whom he is eager to make relationship with, on the other side is his sister who is in need of help. Dreiser portrays the response of Clyde and his furious intrapsychic conflict and struggle vividly. "How terrible it was not to help her. How could he refuse her, really? Nervously he licked his lips and passed a hand over his brow, for a nervous moisture had broken out upon his face. He felt strained and mean and incompetent under the circumstances" (Dreiser, 2000). This is another proof to prove that it is difficult for Clyde to control his instinct. This is maybe the first time for Clyde to lie for this troublesome matter. Although his id takes the upper hand, there is still a little conscience and ethics left. His spirit wanders and struggles between sexual passion and conscience in his deep heart and subconsciousness. Finally, impulses of id become the master of ego. But, to soothe his guilty conscience, Clyde gives his mother five dollars. It seems as a compromise between his id and super-ego. Clyde also realizes that he is indecent and mean to do like that and worries that he will be punished for his shameful deeds. This is the first conflict in Clyde's personality mechanism of id, ego and super-ego. The conflict results from Clyde's pursuit of sexual instinct. Needs of id are temporarily satisfied by ego under realistic conditions. Morality mechanism of super-ego is so weak that Clyde's psychology couldn't achieve a balance state morally.

When Clyde comes across his uncle and grasps the chance to become a head of department in his uncle's factory, his repressed instinctive desires emerge again. Due to the failure in having sexual relationship with Hortense, he has to search another substitute in order to release his libido. The innocent Roberta becomes another id entity or target for sexual desire of Clyde's personality mechanism. The sexual drive is so powerful that his ego descends to the servant of id once again. To achieve his aim, Clyde allures Roberta to secretly date with him frequently. The ego in reality temporarily meets the demands of id with the premise of not creating greater pains.

If the infatuation on Hortense in Clyde's teenager age could just be regarded as the beginning of desires of id in his personality mechanism, the appearance of Roberta is a prelude of his instinctive desires. The one who stimulates his desires to the extreme is Sondra, who is the individual entity represented by sexual desire, passions, money and social status. She is the ladder which can take Clyde to the top status of society and gain success. Dreiser's excellent psychological description skills are presented in *An American Tragedy* (Hu, 1995). Existence in real life and reflections of human are contained in imaginations, illusions and dreams of heroes. There is such a dream to show the struggle between the hero's id and super-ego. When Roberta becomes the obstacle in Clyde's relationship with Sondra, he plans to make her disappear forever. During that period, he has a nightmare. In his dream, the crowds of ferocious vipers symbolize the desire of id to kill Roberta; while the horned beast symbolizes super-ego which tries to depress and prevent the evil desire from being carried out. Eventually, evil instinctive desires unfortunately dominate the ego in reality again (Howe, 1964). On purpose or not, Clyde clears the obstacle away and satisfies desires of id. His tragic destiny is also doomed eternally at the same time.

B. *The Lost Ego and Looming Super-ego*

Ego follows the principle of reality. It adjusts the relationship between id and the outer world according to realistic conditions and objective environment and satisfies needs of id with the premise of not creating greater pains. Different from impulsive behaviors of id, the way for ego to satisfy itself is to delay actions in order to think and solve problems. It serves for the reality-principle and works out a plan for the action, then acts according to the plan. According to Freud's theory, the relationship between ego and id is just like that between a rider and a horse. Freud (1962) believes that the horse provides energy for marching while the rider holds the right for deciding directions and commanding the horse. Sometimes unreasonable situation will happen; the rider must guide the horse according to the direction which the horse advances. Ego impels behaviors of human more reasonable other than do whatever one wants as id. It demands the subject to control one's behaviors for adapting to the surroundings.

Clyde is not an inborn fish-blooded man. Sometimes his ego emerges and functions in his consciousness. When his sister Esta is in her difficult situation, Clyde is also in a critical period with Hortense. Whether he should help Esta out of the dilemma, he thinks it over and over. "But, he now thought, there was Esta in her wretched room awaiting the

most unhappy result of her one romance. How was she to make out, he asked himself, even in the face of the fact that he feared to be included in the financial problem which Esta as well all the family presented" (Dreiser, 2000). When he cheats his mother that he doesn't have enough money with him, there is strong struggle in his deep heart, "He suffered a pang of commingled self-commiseration and self-contempt, based on the distress he felt for his mother. He could not bring himself to think of losing Hortense. He must have her. And yet his mother looked so lone and so resourceless. It was shameful. He was low, really mean. Might he not, later, be punished for a thing like this?" (Dreiser, 2000) At that time, Clyde loses his innocent nature. He may hate himself as readers do. But his ego is still defeated by his id and serves for id inevitably. Finally, his sister's life-saving money turns into a favorite fur-coat for Hortense.

In the second part of the novel, after the car accident, Clyde begins to live an incog life. He strolls and does many humble jobs in different places. For the fear of being arrested, he abides by the law and behaves himself. During this period, the powers of id, ego and super-ego in Clyde's personality achieve a relative and temporary peaceful state, which means that his id is depressed by ego under the supervision of super-ego. Clyde's various instinctive impulses not suitable for social life pattern are depressed and super-ego becomes the master of ego. All of this is proved in this period. Actually, Clyde is not free from the supervision of super-ego completely. After he flees from Kansas, he misses his family very much, especially his mother. He regrets for what he has done and mails part of his income to the family. He writes to his mother telling her that he behaves well for a long time (Rubinstein, 1988). Obviously, it proves Freud's theory: when ego makes mistakes driven by id, super-ego will instruct id to do something as punishment or compensate to pursue a psychological or moral balance. Clyde's super-ego functions in such a fragile and looming way that the peaceful state can not last long and instinctive desires are just depressed temporarily.

In the last part of the story, it seems that the super-ego functions once again. Clyde evaluates his deeds seriously and regrets for what he has done to poor Roberta. But it is too late. The revival of consciousness can not prevent him from death penalty. To sum up, Clyde is a combination of id, ego and super-ego. If we compare the personality mechanism into a battlefield among id, ego and super-ego, super-ego is defeated thoroughly. His id takes the upper hand and dominates his behaviors. As a result, Clyde's tragic fate is unavoidable.

IV. CONCLUSION

In the previous part, Clyde's character is analyzed by Freud's tripartite personality structure theory. By analyzing Clyde's character, we can realize that on the road of pursuing one's dream, a person will inevitably face various temptations and most of which are full of original impulses and kinds of desires of id. If he can resist them firmly, it will be easier for him to gain real success. Otherwise, like Clyde, he will not only fail, but also destroy himself. So, it is rather important to make one's ego serve for the super-ego and the reality and control his id properly. Besides, he should make efforts for pursuing his dream on condition that what he does is legal and moral. Only in this way could the innocent human nature and the initial self be maintained in the prosperous and blatant world.

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Psychometrically Based Evaluation of Test Items Constructed by the Faculty and the Test-takers' Performances on Those Tests at Islamic Azad University, Dezful, Iran, in Winter Semester 2011-2012

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Abstract—This study aimed to see the extent the faculty members at Islamic Azad University of Dezful observe the psychometric indices of test items in designing, developing, and administering. Having got the formal permission from authorities in 2011-2012, 1000 final examination papers in different fields were selected through random cluster sampling in terms of students' population at various faculties. The items were analyzed both individually and collectively at different levels at: at individual instructors, relevant departments, colleges, and the entire university. The two ways to test the validity and internal consistency analysis were used and the estimated indices were 0.74 and 0.84, respectively. The findings showed that no uniform manner of evaluating students could be found among all those instructors under study. To the researcher, all these discrepancies might result from instructors' lack of familiarity with psychometrics and testing science across the colleges. The findings suggest that instructors' lack of familiarity with psychometric principles and the areas of cognitive expertise in designing and developing appropriate tests have brought unwanted measurement-related issues.

Index Terms—coefficient of difficulty, difficulty level, psychometrics, reliability and validity

I. INTRODUCTION

Regarding the fact that the educational quality development index is impossible unless university faculties familiarize themselves fully with the measurement principles to supervise, assess, and evaluate accurately and precisely. If they can actualize and achieve the educational quality development index in the light of their faith and commitment, relying on their scientific reserves, they can proceed towards nurturing talents not only in terms of scientific framework, course goals and syllabi but also in terms of quantitative and qualitative content.

The general purpose of this research project was to study the extent to which the faculty members, of Islamic Azad University, Dezful Branch, Iran, design and develop standard test items in their final exams in winter semester, 2011. The items were surveyed in terms of psychometric indices such as test facility, test difficulty, test discrimination, test reliability and validity of different types concerning the subjects' performances on those tests. This study also aimed to compare evaluative norms across the six faculties existing in this university. The hierarchy of these active faculties in terms the number of students is as follows: 1. Technical and Engineering, 2. Humanities, 3. Agriculture, 4. Nursing and Midwifery, 5. Architecture and 6. Graduate Studies. Of course, each faculty, in turn, includes different departments with their own variety of disciplines and their own particularities.

Research variables

The independent variables included in this research were those psychometric indices relevant to standard language testing such as test facility, test difficulty, test discrimination, test reliability and validity of different types concerning the subjects' performances on those tests.

The dependent variables included in this research were the extent to which the final exam test items- designed, developed, and administered by the faculty members of this university were based on the psychometric indices. The above-stated variables were studied not only at different department levels but also at various college levels and particularly at the entire university level.

Research questions

1. Do the tests items fall in the standard range of difficulty level?

2. Do the tests items fall in the standard range of discrimination level?
3. Is there any appropriate inter-item correlation among the items of each test?

Research hypotheses

1. The tests items do not fall within the standard range of difficulty level.
2. The tests items do not fall within the standard range of discrimination level.
3. There are no appropriate inter-item correlations among the items of each test.

II. REVIEW OF LITERATURE

Testing and assessment are deeply rooted in history of education; they date back to 2500 BC. They have always been used as the instrument to prove the candidates capabilities in China. Even in the ancient Iranian Sassanid era, licensing of physicians to practice was provided on success in passing the test (Kyamanesh, 1992). From early days of religious scholastic schools, it has been customary for scholars with regard to their limited number to present the learned subjects orally before their (Isa Sediq, 1957).

And today with the development of science and large number of learners at different levels of education and conjoining massive growth in the behavioral sciences especially the many theories of psychology all resulted in innovation and emergence of new methods of evaluation. These days, tests are used for different educational purposes. In designing and developing such tests, it sometimes happens that a given test has low psychometric indices or even it may lack them. Such tests not only fail to identify type and level of learning, but they may follow certain obstacles and difficulties (Bachmann, 2005). In effect, the aim of observing the psychometric indices is to reduce the above-stated barriers and to allow us to achieve the desired results of learning how to evaluate properly. These aspects are as follows:

- 1- Lack of compliance of tests on desirable skills and activities so that after graduation they can apply their acquired subjects to the real situations.
- 2 - Lack of compliance of tests in terms of the main objectives of the lesson
- 3- Failure of the test to discriminate between different levels of learning
- 4- Encouraging the role of surface and mnemonic learning rather than meaningful and deep understanding of materials in terms of cognition
- 5- Test administration inducing tension, apprehension and anxiety that makes an obstacle for the test taker to have an actual performance on the test.
- 6- The researcher's main and inner motivation to conduct this experiment was to see if the instructors teaching at this university design and develop their tests in terms of psychometric principles, and if they observe such indices as coefficient of difficulty, discrimination coefficient, reliability and validity.

Sepasi (2005) found that the faculty members did not make use of the same test items in terms of psychometric indices across the type of subject they teach. Qadimi (2009) also showed that the faculty members of the educational sciences and psychology departments proved to have a much broader information and awareness of designing and developing test items. While the faculty members of the department of Basic Sciences showed the least amount of awareness of the testing principles in comparison to others. The experiment done by Pooladi (2001) showed that there is a significant difference among the extent to which Iranian high school teachers are aware of psychometrics and its application in their test designing and development. However, Salimi Zadeh (1998) and Sharifi (1995) argued that the test questions have to be constructed in terms of contentment and construct validities in such a way to represent perfectly the test takers' real performance to anticipate the possible success rate of learners' success and achievement.

On the significance of assessment in educational programs, Bransford, Brownand, and Kooking (2000, p 244) state that "the learning process necessarily involves the evaluation and feedback". Concerning the emphasis laid on the learning approach to assessment, Mc Keachi (2002, p 71) states that assessment does not merely mean the final exam to decide on test-takers final score, but it is also considered as a learning experience for learners. As Gagne (1985, P. 255) claims performance is associated with learning a new skill, it simply confirms the fact that learning has taken place. On the other hand, Zelif and Shawltz (1996, p.87) also criticize the reliable and objective assessment like MC, T/F, or even SCT tests, while confessing the importance of such tests. They claim that such tests are more applicable to assessing low levels of cognitive learning because the test taker selects the correct choice among the given alternatives. Concerning the disadvantages of the MC type of test, Zelif and Schultz continue to claim that objective tests fail to function as an accurate assessment. But the same authors in the field of evaluation strategies held that other varieties of assessment rather than objective ones can contribute greatly to education task, if they are properly designed and developed by instructors themselves.

Bachman (2005) maintained that a construct has to be both theoretically and operationally defined before it is tested or any decision be made on it. This makes the task difficult particularly the multiplicity of terms and tools, used to serve testing, makes assessment problematic and full of drawbacks. In all educational systems generally two types of evaluation are made: formative and summative. While the aim of the former is to supply the demands of universities to determine student eligibility for promotion, the goal of the latter is to enhance controlling restrictions in implementing the educational rules, and that's why it is prioritized (Gage, 1992). Page and Peterson, (2003). But Ebel and Frisby (1991) claim that most teachers lack such abilities at a high level. Mandrake (2000, p 41) acknowledges that valid tests must

have acceptable levels of validity and stability, although the design and construction of such tests with a high level of these two indices and their interpretation will not be an easy task.

Empirical validity or criterion-related validity

Predictive or criterion-related validity implies the precision with which we can predict an individual characteristic or some future behavior in terms of another independent criterion (Bachman, 2002).

Construct validity:

The aim of construct validity is to identify all factors influencing test performance and to determine the degree of influence of each. It concerns with the extent to which performance on tests is consistent with predictions that we make on the basis of a theory of abilities, or constructs. For Carrol (1987), a construct of mental ability is defined in terms of a particular set of mental tasks that an individual is required to perform on a given test. However, for Cronbach and Meehl (1955) 'a construct is considered to be as a postulated attribute of people, assumed to be reflected in test performance' (p. 283).

Psychometrics and measurement

The aim of norm-referenced tests is to maximize the distinctions among individuals in a given group. Such tests are sometimes called psychometrics tests since most theoretical models of psychometrics, or psychological measurement, are based on the assumption of a normal distribution and maximizing the variations among individuals' scores. Besides, the term 'measurement' is a process of quantifying the characteristics of persons and human psychological phenomena in terms of explicit rules and procedures. Its main purpose is to come to "the individual recognition" of the mental and physical characteristics of the concerned individual. The more systematic and regular the information gathered, the more appropriately, and accurately the educators can tackle their problems by making (Nozari, 1995).

III. METHODOLOGY

Corpus

The corpus consisted of 1000 exam papers belonging to 100 instructors of Islamic Azad University of Dezful, Iran. They were randomly selected and were analyzed with respect to the percentage of students' distribution at various colleges. The distribution at each college was as follow: Technical College accounted for 55% (550 papers), Humanities College for 28% (280 papers), College of Agriculture for 4.5% (45 papers), Architecture College 4.5% (45 papers), Nursing and Midwifery College for 4% (40 papers), and College of Graduate Studies Faculty for 4% (40 papers). The collected data were analyzed and reported using such psychometric indices as difficulty level, discrimination level, reliability and validity co-efficiencies, students' distribution profiles and their performance distribution.

The data collection in this study was corpus-based. The corpus was the stratified random-based selection of 1000 exam papers in autumn semester 2011-2012. The collected data as shown in table 1 were analyzed and descriptive statistics such as frequency, percentage, cumulative percentage as well as psychometric indices such as facility, difficulty, discrimination co-efficiencies, reliability, and validity of the relevant tests under study were all estimated.

Instrumentations

The data collection in this study was corpus-based. The corpus was the stratified random-based selection of 1000 exam papers in autumn semester 2011-2012. The collected data as shown in table 1 were analyzed and descriptive statistics such as frequency, percentage, cumulative percentage as well as psychometric indices such as facility, difficulty, discrimination co-efficiencies, reliability, and validity of the relevant tests under study were all estimated.

Procedures

To carry out this research, first a formal permission from the authorities was received to have access to papers. Then 1000 papers of final examination in different fields in second semester of 2011 were selected by random cluster sampling. Regarding the statistical methods used in this research, special properties of each test type from psychometrical point of view were studied. These psychometric indices were difficulty level, discrimination level, reliability, and validity were estimated, respectively, at various levels- at individual, department, faculty, and university level. The two ways to test the validity and internal consistency analysis were used and the estimated indices were 0.66 and 0.74, respectively. The authorities were promised to be provided with the results as confidential documents to provide a solution to the problem and to fix it in the best way possible. All the papers were checked item by item twice by two teams of experts supervised by the researcher. Then the inter-raters' reliability was calculated to be 0.86.

IV. DATA ANALYSIS AND RESULTS

From this collected and analyzed data, it can be deduced that the classes, taught by the instructors whose papers were studied, ranged from 15 to 60 students. The male gender of the faculty members accounted for 74%, while the female gender for 26% of the sample under study. The highest mean was found to be in the theology department in humanities faculty, while the lowest mean was in the architecture faculty. In fact, in this faculty 52% of instructors used essay type and 48% of them used non-essay types of items. The exam tests were found in form of booklets with the required instructions on test rubrics, the points allotted to each item, time allotted to the test, the negative score had been administered to test-takers. Regarding the guidance, only 21% of papers showed such evidence. 77% of faculty members had followed the university policy regarding the provision of a uniform booklet with the required instructions

on such issues as test rubrics, the allotted points, the allotted time, and the negative score. Regarding the space needed for the questions to be answered, 48% out of those 77% had required students to elaborate on the essay types of questions in specialized space in the booklet, while 24% had required the test takers to put a tick in the appropriate answer sheet box. Although 16% had required students to answer the questions in a distinct paper, 11% had required test-takers to answer in front of the questions. Moreover, the findings showed that 94% of the faculty had predicted enough space for the required answers to the given questions though 4% had made the space a problem for the test takers to answer. Table 1 shows the descriptive statistics of the data as follows.

TABLE 1:
DESCRIPTIVE STATISTICS OF THE PARTICIPANTS IN THE STUDY AND THE DISTRIBUTION OF EXAM PAPERS IN TERMS OF COLLEGES

| College | Frequency | Percentage | Cumulative Percentage |
|---------------------|-----------|------------|-----------------------|
| Technical | 550 | 0.55 | 1000 |
| Humanities | 280 | 0.28 | 450 |
| Agriculture | 45 | 0.4.5 | 170 |
| Architecture | 45 | 0.4.5 | 125 |
| Nursing & Midwifery | 40 | 0.4 | 80 |
| Graduate Studies | 40 | 0.4 | 40 |

As the data in table 1 show, the distribution of the papers analyzed in this research are represented in terms of the students' distribution across the colleges. The technical and engineering college and the college of graduate studies stood in extremes accounting for 0.55% and 4% of the students' population, respectively. Of course, the number of students in the college of nursing and midwifery was equal to that of graduate studies, 4%. Other colleges such as humanities, agriculture, and architecture accounted for 28%, 4.5%, and 4.5%, respectively. So from the whole corpus, 1000 exam papers, 550 from technical, 280 from humanities, 45 from agriculture, 45 from architecture, 40 from nursing and midwifery, and 40 from graduate school college were randomly selected and studied.

TABLE 2:
A SAMPLE OF THE RESULTS ANALYSIS OF TEN FACULTY MEMBERS RANDOMLY SELECTED BY SOFTWARE

| Q | IF | Id | ID | $\sum pq$ | rtt | SE | MM | KR20 |
|----|------|------|------|-----------|------|------|------|------|
| 1 | 0.73 | 0.27 | 0.12 | 3.57 | 0.45 | 3.22 | 2.86 | 0.43 |
| 2 | 0.93 | 0.07 | 0.11 | 3.34 | 0.42 | 3.17 | 2.34 | 0.41 |
| 3 | 0.63 | 0.37 | 0.17 | 3.97 | 0.63 | 1.82 | 3.71 | 0.62 |
| 4 | 0.78 | 0.22 | 0.10 | 3.22 | 0.41 | 3.21 | 2.16 | 0.39 |
| 5 | 0.09 | 0.91 | 0.42 | 5.12 | 0.82 | 2.09 | 5.37 | 0.81 |
| 6 | 0.31 | 0.69 | 0.27 | 4.36 | 0.77 | 2.54 | 4.43 | 0.75 |
| 7 | 0.56 | 0.44 | 0.21 | 4.11 | 0.71 | 1.96 | 3.92 | 0.69 |
| 8 | 0.65 | 0.35 | 0.16 | 3.68 | 0.57 | 1.92 | 3.91 | 0.58 |
| 9 | 0.52 | 0.48 | 0.22 | 4.23 | 0.71 | 2.86 | 4.11 | 0.71 |
| 10 | 0.71 | 0.29 | 0.13 | 3.64 | 0.44 | 3.11 | 2.98 | 0.46 |

As you can see, table 2 shows the data pertinent to ten faculty members that were randomly selected by the software to show a sample sketch of the results analysis at the entire university level. Regarding the psychometric indices observed in the tests designed by the faculty members under study are shown in table 3. As this table shows from the viewpoint of psychometric level of difficulty, the faculty members at technical college showed the highest index 59%, and those at agriculture college showed the least 29%. Of course, humanities also had the second rank of difficulty 59%; other colleges such as graduate studies, nursing and midwifery and architecture showed 37%, 36%, 34%, respectively. Regarding discrimination level, the faculty members at humanities showed the highest index 34%, and those at Agriculture College showed 21% as the lowest index; other colleges such as nursing and midwifery, graduate studies, architecture, and technical college showed 0.28, 0.27, 0.25 and 0.23, respectively. Regarding the reliability index, humanities and technical colleges showed the extremes, 0.75, and 0.45, respectively. Of course, other colleges such as nursing and midwifery, graduate school, agriculture showed 0.71, 0.61, 0.59, respectively.

TABLE 3:
PSYCHOMETRIC INDICES OF TESTS CONSTRUCTED BY FACULTY MEMBER IN COLLEGES

| College | Psychometric indices | Discrimination level | Difficulty level | Reliability Co-efficiencies |
|-------------------------|----------------------|----------------------|------------------|-----------------------------|
| Technical & Engineering | Mean | 0.23 | 0.66 | 0.45 |
| | Mode | 0.25 | 0.67 | 0.48 |
| | Std. | 0.14 | 0.13 | 0.27 |
| Humanities | Mean | 0.34 | 0.59 | 0.75 |
| | Mode | 0.37 | 0.61 | 0.64 |
| | Std. | 0.21 | 0.16 | 0.69 |
| Agriculture | Mean | 0.21 | 0.29 | 0.49 |
| | Mode | 0.23 | 0.31 | 0.44 |
| | Std. | 0.24 | 0.16 | 0.19 |
| Architecture | Mean | 0.25 | 0.33 | 0.61 |
| | Mode | 0.25 | 0.34 | 0.63 |
| | Std. | 0.17 | 0.13 | 0.39 |
| Nursing & Midwifery | Mean | 0.28 | 0.36 | 0.71 |
| | Mode | 0.30 | 0.37 | 0.60 |
| | Std. | 0.14 | 0.11 | 0.50 |
| Graduate Studies | Mean | 0.27 | 0.37 | 0.59 |
| | Mode | 0.29 | 0.38 | 0.62 |
| | Std. | 0.18 | 0.12 | 0.44 |

Concerning Bloom's fourth cognitive domain, analysis, the Architecture manifested the highest index (24%), while Nursing and Midwifery Colleges showed the lowest index (2%). The profiles for the Engineering College, Graduate School and Agriculture were (15%), (11%), (8%), respectively. With regard to Bloom's fifth cognitive domain, synthesis, both Humanities and Architecture colleges showed an index of (2%), the other colleges did not use synthesis level. Regarding Bloom's sixth cognitive domain, evaluation, the Humanities Faculty showed the highest record (10%). The Architecture and Nursing and Midwifery colleges were found to hold the second and third records (3%) and (1%), respectively. However, other colleges showed an index of zero which is worth rethinking (See table 3). According to Bloom (Bloom et.al, 1956), the deeper the levels of cognitive domains used by educators in education, the more successful they get in achieving their educational goals.

TABLE 4:
FINDINGS ON COGNITIVE DOMAINS AT COLLEGE LEVEL

| Levels College | Knowledge | Understanding | Application | Analysis | Synthesis | Evaluation |
|-------------------------|-----------|---------------|-------------|----------|-----------|------------|
| Technical & Engineering | 42% | 31% | 12% | 15% | -- | -- |
| Humanities | 31% | 47% | 3% | 7% | 2% | 10% |
| Agriculture | 41% | 27% | 24% | 8% | -- | -- |
| Architecture | 14% | 26% | 31% | 24% | 2% | 3% |
| Nursing & Midwifery | 43% | 26% | 28% | 2% | -- | 1% |
| Graduate Studies | 37% | 44% | 8% | 11% | -- | -- |

Table 4 shows the percentage of colleges using Bloom's cognitive domains. Concerning Bloom's first cognitive domain, knowledge, the Nursing and Midwifery, Engineering, and Agriculture held the highest ranks (43%), (42%), and (41%), respectively. However, the Architecture faculty showed the lowest index (14%). Graduate School and Humanities manifested (31%) and (37%), respectively. Regarding Bloom's second cognitive domain, comprehension, Humanities Faculty and Graduate School held the first and second ranks (47%) and (44%), respectively, and the Nursing and Midwifery and Architecture showed the lowest index (26%). However, Technical and Engineering and Agriculture manifested (31%) and (27%), respectively. With regard to Bloom's third cognitive domain, application, the first record was held by the Architecture (30%), and the Humanities Faculty showed the lowest index (3%). However, other colleges were as follow: Nursing and Midwifery (28%), Agriculture (24%), Engineering (12%), and Graduate School (8%).

Concerning Bloom's fourth cognitive domain, analysis, the Architecture manifested the highest index (24%), while Nursing and Midwifery College showed the lowest index (2%). The profiles for the Engineering College, Graduate School and Agriculture were (15%), (11%), (8%), respectively. With regard to Bloom's fifth cognitive domain, synthesis, both Humanities and Architecture colleges showed an index of (2%), the other colleges did not use synthesis level. Regarding Bloom's sixth cognitive domain, evaluation, the Humanities Faculty showed the highest record (10%). The Architecture and Nursing and Midwifery colleges were found to hold the second and third records (3%) and (1%), respectively. However, other colleges showed an index of zero which is worth rethinking (See table 3). According to Bloom (Bloom et.al, 1956), the deeper the levels of cognitive domains used by educators in education, the more successful they get in achieving their educational goals. As table 4 shows, humanities, architecture colleges could reach the highest cognitive domain with indices of 10%, 3%, respectively. Of course, nursing and midwifery showed an index 1% which does not seem significant. But the descriptive statistics are presented in table 5.

TABLE 5:
MEAN, MODE, STANDARD DEVIATION AND RELIABILITY TESTS CONSTRUCTED BY ALL FACULTY
MEMBERS AT ENTIRE UNIVERSITY LEVEL

| Statistical indices | Mean | Mode | Std. |
|----------------------|--------|--------|--------|
| Psychometric indices | | | |
| Difficulty level | 35.00% | 37.66% | 18.00% |
| Discrimination level | 26.33% | 28.16% | 13.50% |
| Reliability level | 51% | 36.83% | 41.33% |

V. DISCUSSION

Concerning the first hypothesis, the collected data on the resultant of difficulty index of the total tests under study at entire university proved to be 0.47.66 which appears to be a relatively standard level. Of course, this index was not equally the same at various colleges and departments. For instance, the Engineering and Agriculture colleges with the mean of difficulty coefficients of 0.62 and 0.39 were on the extremes. Other colleges showed indices were as follows: Humanities 0.52, Graduate School 0.47, Nursing and Midwifery 0.45, and Architecture 0.41. Only 11% of the Engineering faculty members used items with difficulty index near the standard level, but the rest of the designed items displayed a higher difficulty index than what is termed standard. So the first hypothesis can be cautiously verified.

Regarding the second hypothesis concerning discrimination index, table 3 shows an index of 26.33% which is not a high index. In effect, various colleges displayed different discrimination level: Humanities 34%, Nursing and Midwifery 28%, Graduate Studies 27%, Architecture 25%, Engineering 23%, and Agriculture 21%. On the other hand, as none of the colleges' mean score was less than 20%, it implies that the discrimination coefficient was very low. Regarding the third hypothesis that tests have appropriate internal correlation, table 4 shows a KR20 index of 51% for all items surveyed at entire university level, which is a moderate index. This proves the third hypothesis. As far as face validity of tests is concerned, 45% of test designers had used the optimum space regarding the face validity principles. 34% of test designers had provided enough instruction. Moreover, 11% had clearly stated the time allotment and the point for each item.

Concerning the normal range of difficulty level which is between 0.30 and 0.70 (Farhady, Ja'farpour and Birdjandi, 2002), the technical engineering college and agricultural college accounted for the extreme indices, 0.66 and 0.29, respectively the rest could be terms as normally difficult.

As stated in Bachman (2002), indices beyond normal range are too easy or too difficult, non-standard. Regarding the discrimination level, Ganji and Sales (2004), hold that the higher the index, the better discrimination is made between test-takers. Therefore, a discrimination coefficient of 20% is suggested for teacher-made tests though a few items were not compatible with this criterion.

VI. CONCLUSIONS

We could come to conclusion that the faculty members in the fields of humanities seem to tend more towards objective tests and other varieties of test formats, but the faculty members in other faculties were mostly tended towards essay types of tests and rarely multiple choice types of tests. 77% of faculty members at humanities and only 23% of the faculty members in other colleges had followed the university policy regarding the uniformity of examination procedures like provision of question booklets with the required instructions on such issues as test rubrics, the allotted points, the allotted time, and the scoring procedures. The implication is the faculty members in Humanities College have been more conscious of the psychometric and testing principles, while those of the Agriculture College have had the lowest awareness of the psychometric and testing principles. Comparatively, the faculty members in Nursing and Midwifery College have been much more conscious of psychometric and testing principles than those of Graduate studies. The discrimination coefficient across different colleges was not the same. It ranged between 34% and 21%, Humanities, Agriculture, respectively. Although those colleges showed the least discrimination index, it can be concluded that their coefficients were not identical. The gross mean score was 26.33%.

Furthermore, the internal correlation coefficient was variant across colleges, Humanities (75%), Engineering (45%), Nursing and Midwifery (71%), Architecture (61%), Graduate Studies (59%), and Agriculture (49%). Concerning the levels of cognitive domains, humanities and architecture showed a commonality but using different test formats. For example, the faculty members at engineering college used more essay types of tests which are more appropriate for measuring conceptually more subjective issues. But lack of objectivity, consistency and precision in scoring, as well as lack of sampling from all the course contents are among the drawbacks of such tests of which the faculty have to be aware. Moreover, analyses showed that 32% of the given answers to a certain item in essay types of questions were the same. This means that test takers have depended more on their memories rather than creativity, which is not of the major goals of essay types of tests. So teachers are required to know the limitations of essay tests.

An interesting point was that no test-taker had been faced with any problem where tests had enough and clear instructions on administering and scoring procedures, while considerable problems were observed in cases where tests lacked clear instructions. For example, some test-takers had performed differently on the tests with lack of clear instruction, particularly in essay types of questions. Even 4% of test-takers had used the paper margins with arrows to

show their answers and even some had left some questions unanswered due to space limitation. Moreover, it was found that 65% of the questions had been typed, although 35% were written by hand on one or more sheets of paper. Another important point was that in 2% of the cases misspelled words and ineligibility were found that had confused test-takers. These all imply lack of sufficient awareness of the majority of faculty members of testing and psychometric principles. On the one hand, after applying appropriate teaching methodology and getting feedback from the learners, one of the main concerns on the part of the faculty members is to be concerned about designing and developing standard tests. On the other hand, of students' concerns is to sit for exams and to perform on tests. As Barlo and Canning (2000) put it, the more teachers get familiar with psychometrics and testing principles, the better they can design, develop, administer, analyze and interpret the data collected. In effect, such teachers not only will consider all psychometric indices of test items as essential, but they will also try to tap those higher cognitive domains which are of qualitatively higher and more value than sticking to lower Bloom's cognitive domains such as memory-based knowledge domain (Mehrens and Lehman, 1984).

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Conceptual Metaphor on Discoursal Organization

A Case Study of The Book of *Tao and Teh*

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Abstract—Metaphor in the cognitive linguistic view means a way of understanding relatively abstract concepts in terms of concrete ones. Conceptual metaphor plays an important role in human conceptualization. It guides perceptions, structuralize experience and create new insight. We takes The Book of Tao and Teh as an example to illustrate how conceptual metaphors function at discoursal level because Lao Tzu's brilliant ideas, so impressive and wonderful, are often said to mark the peak of classical Chinese philosophy. Conceptual metaphor can account for the cohesion of the discourse and metaphorical expressions, especially lexis, are cohesive tokens to achieve explicit coherence in texts. And we confirm the hypothesis that conceptual metaphor in discourse can help to guarantee textual cohesion and coherence. The systematicity and coherence of metaphor is of great importance to discourse construction.

Index Terms—conceptual metaphor, Tao and The, cohesion and coherence

I. INTRODUCTION

Metaphor, in a broad sense, is pervasive and essential in language and thought. Within the cognitive framework, conceptual metaphor studies have been successfully done concerning its nature, types, and characteristics. However, studies on textual functions of conceptual metaphor, such as its cohesive and coherent textual functions, are rare. Conceptual metaphor theories provide us with a foothold from which people can observe the internal structure of a discourse. In fact, the adoption of conceptual metaphor in discourse contributes to cohesion and coherence in a discourse and make it more vivid and much easier to understand. The purpose of this thesis is to apply insights from the contemporary theory of conceptual metaphor to the analysis of cohesive and coherent functions of conceptual metaphor in discourse studies.

Lao Tzu is often said to mark the peak of classical Chinese philosophy. Lao Tzu says all things of the world are born from Being and being from nothingness. Tao embodies both Being and Nothingness, and functions as a law underlying the Way, dao in Chinese, which is the universal rule that governs this world. Though Tao exists everywhere, it is vague and intangible, which cannot be easily seen or heard or touched by ordinary people. Since Tao is intangible, unseen, how can people follow it? The sage, master of Taoism, Lao Tzu, resorts to the WATER metaphor. He defines TAO as WATER. This book covers subjects comprehensively ranging from philosophy, history, politics, ethics, and to the cultivation of man's mind. Centering around Tao, the core of Lao Tzu philosophy, Taoism is systematically constructed with four integral parts: Tao as the ontological being; Tao as the dialectic law; Tao as a practical guide to worldly affairs; and Tao keeps on the move in terms of its uniqueness.

According to cognitive linguistics, the working mechanism for the cross-domain mapping is relied on the human being's bodily experience. The embodiment of TAO is drawn from the soft, flexible, pure, powerful and static properties of water. There is a coherent system of these metaphorical concepts, TAO IS WATER; TAO IS MOTHER; TAO IS FEMALE; etc. and a corresponding coherent system of metaphorical expressions. Cohesiveness and coherence of the discourse are achieved based on those metaphors. They function in two ways: First, one conceptual metaphor, the WATER metaphor establishes the heuristic frame for the rest of the discourse sequence. Second, the WATER metaphor creates many other metaphors and metaphorical expressions. Thus, all metaphors in the discourse work in a systematic way.

In conceptual metaphor theory, "A is B" is the formula of conceptual metaphor which can be realized by a set of metaphorical expressions, and a group of subordinate conceptual metaphors, for instance, TAO IS MOTHER; TAO IS FEMALE, etc. are drawn from TAO IS WATER. They share the same target domain, TAO and TEH, and four different source domains, female, valley, children and root, are used to highlight different aspects of the target domain. They form a hierarchical system, and the four conceptual metaphors are coherent based on this system. The system gives rise to a set of metaphorical expressions in the text. So the sample text is coherent based on the coherent relationship between the central conceptual metaphor and its sub-metaphors.

(1) All the streamlets flow towards the river and the sea, because the latter takes the lower position. (Chapter 66)

(2) Hence one should gain an insight into the subtlety of Tao by observing Nothingness, and should gain an insight into the beginning of Tao by observing Existence or Being. These two things, Nothingness and Existence, are of the same origin but different in name. (Chapter 1)

Judging from (1) and (2), we can say that the similarity between WATER and TAO is the key to understanding Lao Tzu's inscrutable TAO and TEH.

II. DISCOURSE ORGANIZATION OF THE BOOK OF TAO AND TEH

All the conceptual metaphors in The Book of Tao and Teh have roles to play in the monitoring of the discourse production. The contribution of metaphor to textual coherence is fundamentally attributable to its systematicity and coherence. van Dijk (1985) introduced the notion of macrostructure in order to provide an abstract semantic description of the global content of a text. In more comprehensible terms, it refers to the main idea or the topic of the text. In The book Tao and Teh, four integral parts are centered on: Tao as ontological being, forms the essential of Lao Tzu's outlook upon the world; Tao as a practical guide to worldly affairs, means its specific application to explain society, history, life and so on; Tao as the epistemological tool, explains how mankind can approach the Taoist being; Tao as the dialectic law embodies Lao Tzu's methodology.

According to Lakoff and Johnson (1980, p7), the language we use to talk about that aspect of the concept is systematic because the metaphorical concept is systematic. For example, TAO IS WATER and TEH IS WATER, we understand and conceptualize arguments in terms of water in a system represented by a systematic way. The WATER metaphor, like a global proposition and a heuristic frame, governs and controls the generation of other metaphors as well as a set of metaphorical expressions. It leads the information flow of the text by structural mapping.

According to Lakoff and Johnson (1980), since two purposes cannot be served at once by a single metaphor, two or more metaphors are often needed. There will be no one single metaphor that allows us to get a handle simultaneously on both the direction of the argument and the content of the argument and thus we have separate metaphors TAO IS WATER and TAO IS MOTHER. They are coherent in the sense that the different source domains are unified for this single concept. The WATER metaphor creates many other metaphors for instance, TAO IS MOTHER; TAO IS FEMALE, etc. and they are coherent as a whole. The coherence of metaphor includes the coherence within a single metaphor, TAO IS WATER; coherence between different aspects of this single concept and coherence across different conceptual metaphors, for instance, TAO IS WATER NOURISHING LIFE; TAO IS WATER FLOWING DOWNWARDS, etc.

Systematicity, in this thesis, is studied at two levels: the conceptual level and the linguistic level. Goatly(1997) stated that "Metaphor can be used, consciously or subliminally, to structure the development of a text, as the organizing principle which gives the text a lexical cohesion.(p.163)

As discourse develops, metaphorical expressions derived from the conceptual metaphor create lexical cohesive chains in discourse. The WATER metaphor is systematic and it creates numerous linguistic expressions. The most prominent cohesive evidence the conceptual metaphor represents in this book is lexis which, in most cases, contributes to a certain semantic category, which are illustrated in the following:

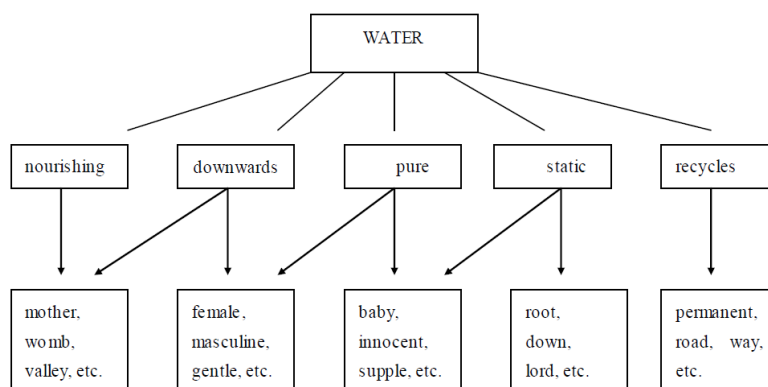


Figure 1. Cohesive Chains in The Book of Tao and The

(3) The perfect goodness is like water; water approaches all things instead of contending with them. (Chapter 8)

(4) Man takes Earth as his model, Earth takes Heaven as its model; Heaven takes Tao as its model; Tao takes what is natural as its model.(Chapter 25)

(5) The perfect goodness is like water. Hence it comes close to Tao. (Chapter8)

(6) The word, Nothingness, may be used to designate the beginning of Heaven and Earth; the word Existence or Being may be used to designate the mother of all things. (Chapter1)

(7) Though knowing what is masculine; you are ready to play the role of female and content to be a stream in the world. (Chapter 28)

(8)I do not know whose son he is, it seems to have appeared before the existence of God. (Chapter 4)

We can find these lexis appear in clusters and chains. The WATER metaphor links the passage as a thread through some cohesive devices. The cohesive chains are linked by repeating the source domain terms, by using the same word or similar or approximate words or utilizing a superordinate word as well as a general word, such as, water in (3); model,

Tao in (4), mother, masculine female, son, in (6), (7), (8) to name just a few. As a result, there is a systematic lexical cohesive network in the process of metaphor extension. Thus, the metaphorical expressions form a coherent system. Sometimes two conceptual metaphors are used to highlight different aspects of the same target domain, with each entails a set of metaphorical expressions, and these groups have some overlappings. The conceptual metaphor TAO IS WATER generates a metaphorical expression (5) and TEH IS MOTHER gives rises to (6). Water and mother have another overlapping that they both tend to take the lower position so (7) is apprehensible.

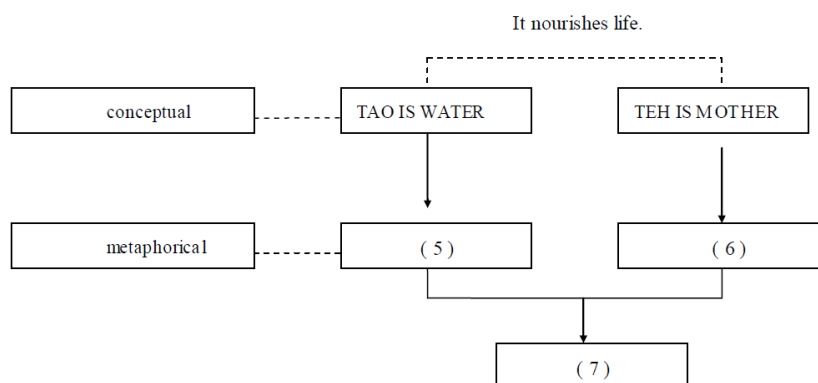


Figure 2. Overlappings in Metaphorical Expressions.

More importantly, the discourse is structured in a way that the concepts and ideas in both the target domain and the source domain revolve around the central WATER metaphor. While the metaphorical expressions create cohesion on the surface text, the underlying systematic metaphorical concepts which govern the metaphorical expressions make contribution to coherence at a deep level.

(9) All the streamlets flow towards the river and the sea, because the latter takes the lower position, hence the latter becomes the king of countless valleys. (Chapter 60)

Lakoff and Johnson (1980) states that there are two sources of complexity: there are often many metaphors that partially structure a single concept and when we discuss one concept, we use other concepts that are themselves understood in metaphorical terms, which leads to further overlapping of metaphors. For example, in this book, the WATER, MOTHER, VALLEY metaphor are used to talk about Tao. And the WATER metaphor is applied to talk about the Valley metaphor as in (9).

Metaphorical extension helps form a systematic relationship between metaphorical concepts and make a discourse develop in a coherent way. It has been found that there also exists a set of parallel classifications in different source domains, for instance, TAO IS WATER and TAO IS MOTHER, etc.

Metaphorical entailments can characterize a coherent system of metaphorical concepts and a corresponding coherent system of metaphorical expressions for those concepts (Lakoff & Johnson, 1980, p.9). In this case, different source concepts, water, mother, female, baby, etc. are used to talk about the same target domain, Tao and Teh, and different conceptual metaphors, TAO IS MOTHER; TAO IS WATER; TEH IS WATER; TEH IS BABY; TEH IS FEMALE, etc. are also applied to illustrate Tao and Teh.

Lakoff and Johnson (1980) define the highlighting and hiding effect of metaphor as follows: by virtue of metaphor mapping, only some characteristics of the target domain are highlighted at the expense of others when metaphorically conceptualizing a topic. The source domains separately focus on different aspects of the single concept, Tao or Teh. In other words, each source domain in the metaphor serves a purpose and allows us to understand one aspect of this concept in terms of a more clearly delineated concept.

Our discussion will proceed from two aspects: one is the coherence among five aspects of one abstract concept, Tao and Teh; the other is the coherence between two or more conceptual metaphors having the same target domain but not the same source domain.

A. *Tao Is Water Nourishing Life*

The conceptual metaphor, TAO IS MOTHER NOURISHING LIFE, is use to discuss the ontological being of Taoism. Tao can be felt everywhere and it is the origin of all substances.

The word Nothingness may be used to designate the beginning of Heaven and Earth; the word Existence may be used to designate the mother of all things. (Chapter 1)

(11) The great Tao is felt everywhere, extending in all directions. All things grow on it but it never declines them. It accomplishes its great task without claiming to merit. It breeds all things without claiming to be their master; it can be called small. All things finally return to it; and it never claims to be their master; and it can be called great. It becomes great because it never claims to be great. (Chapter 34)

(12) Tao begets the One; the One consists of Two in opposition (the Yin and Yang); the Two begets the Three; the Three begets all things of the world. (Chapter 42)

(13) Tao begets all creature; virtue rears them; substance gives them shape; forces in opposition accomplish them. (Chapter 51)

The cohesive chain can be easily found, including words or expressions like, nothingness, being have, at the very beginning, mother, food, produce, etc. Tao is profound like the originator of all things, and exists everywhere, in (10), (11). Tao is the origin of all things and the universe is compared to Water nourishes life, mother bears a baby, for example in (12) and (13). Water is vital to life and we can not live without it, so does TAO. Water is, in nature, flexible, subtle, cold, warm, tender, powerful, etc. The same can be said of TAO, which exists everywhere, being various in form. In this ontological metaphor, the target domain Tao is abstract, unfamiliar while water is familiar and concrete to ordinary people. Lao Tzu assumes Tao is of vital importance to a man in his social life, which are compared with water to all living creatures and mother to a baby.

(14) I am indeed different from them all, because I take the greatest interest in obtaining Tao. (Chapter 20)

(15) There is a thing integrately formed and born earlier than Heaven and Earth. Silent and empty, it relies on nothing, moving around for ever. We may regard it as the mother of all things. I do not know its name, so I call it as Tao. (Chapter 25)

(16) The universe has a beginning Tao; the beginning functions as the mother of all things. If you know the mother, you get to know her children (all things). You keep the mother, you will be a sage all your life. (Chapter 52)

(17) When there is the principle of governing the state, the government can long endure. This is called the Tao of deep roots and sturdy stems by which one can enjoy a long life. (Chapter 59)

TAO IS MOTHER can be seen in (17). Mother is adopted as an indication of Tao origins and nourishes all creatures in the world. Tao should be loved and respected as our mother and we behave ourselves as our mother tells us. On the other hand, mother is female, owning all properties of a female, being subtle, gentle, kind, etc., which entails another principle, preferring to be the weak. We will have a deeper discussion on it in the next section.

(18) Tao never dies; it is a deep womb, called the root of Heaven and Earth. (Chapter 6)

(19) Tao never dies; it is a deep womb. (Chapter 6)

(20) Tao is to the world what the river and the sea are to the countless streamlets. (Chapter 32)

(21) All the streamlets flow towards the river and the sea, because the latter takes the lower position, hence the latter becomes the king of countless valleys. (Chapter 60)

(22) A large state should play the role of female, just like the lowest reaches of a river. Where all the other streams meet. The female always conquers the male by gentleness, because the gentle female always takes the lower position. (Chapter 61)

(23) Simple and natural like the uncarved block; vacant and deep like a valley. (Chapter 15)

(24) Though knowing what is masculine, you are ready to play the role of female and content to be a stream in the world, you will be accompanied by the eternal virtue, and return to be a baby. (Chapter 28)

(25) The great virtue resembles the valley. (Chapter 41)

To illustrate his ideas more accurately, Lao Tzu creates another metaphor, TAO IS VALLEY listed in the above examples. The valley represents the hollow, the womb and mother of all things, the Yin or female. We can say that TAO IS MOTHER and TEH IS MOTHER are closely connected with TAO IS VALLEY and TEH IS VALLEY. It occurs that mother and valley have overlappings in this metaphor. They harbor all and take in above examples from (14) whatever imposed upon them. The same source domain, mother, in Tao, nurturing the child is highlighted; in Teh, mother as female, being the weak is highlighted.

It involves one target domain, Tao and three different source domains, water, mother, valley and they form a set of parallel classification. In contrast to super-subordinate relation which involves different levels of classification including super-ordinate and subordinate level, parallel categorization refers to a set of items which are at the same level within one "family". In other words, they are parallel since they are at the same level of categorization. There is no general-specific or specific-general relationship here.

B. *Tao Is Water Flowing Downwards*

The conceptual metaphor, TAO IS WATER FLOWING DOWNWARDS, is adopted to illustrate that Taoism is a practical guide to worldly affairs. Tao and Teh emphasize the importance of taking the lower position and prefer being the weak to the strong.

(26) Nothing in the world is more supple than water; yet nothing is more powerful than water in attacking the hard and strong. Why? Because nothing can take its place. Every one in the world knows that the supple is more rigid than the hard, yet no one so far can put the knowledge into practice. (Chapter 78)

(27) A large state should play the role of female, just like the lowest reaches of a river, where all the other streams meet. The female always conquers the male by motionless, because the motionless female always takes the lower position. (Chapter 61)

(28) Names are once given, limitations are thereby known. The knowledge of limitations helps avoid danger. Tao is to the world, what the river and the sea are to the countless streamlets. (Chapter 32)

(29) All the streamlets flow towards the river and the sea, because the latter takes the lower position. (Chapter 66)

Water fluids and shapes itself by its container and routes. The same holds true for Tao and Teh. Lao Tzu suggests individuals or rulers learn from water and adjust to situations whatever they are. We are similar in that water always

goes to the lower place just as man should be humble and not always hold his head up. Lao Tzu draws the conclusion that people should behave on anti-competition and inaction. He thinks that water can serve as a best expression to this principle and the word, water appears on numerous occasions in this book. In (26), water approaches all things instead of contending with them. It prefers to dwell where no one would like to stay; hence it comes close to Tao.

(30) Bow down and you are preserved; bend and you can be straight; hollow, then new; worn, then full; seek a little and you get a lot; thus the sage adheres to this

Tao and regards it as the pattern of all things. Show off yourself not and you become conspicuous; regard yourself not as infallible and you become illustrious; and you become illustrious; brag about yourself not and you gain achievement; boast of yourself not and you become a head. One does not contend with others, so nobody in the world can win him in contention. The ancients' saying "Bow down and you are preserved" is surely not an empty saying, which can be really proved effective. (Chapter 22)

Keeping being weak is subtly profound. In examples from (26) to (30), though knowing what is masculine, you are advised to play the role of female. It generates another conceptual TAO IS FEMALE.

THE WEAK OUTWEIGHS THE STRONG. is one important embodiment in Laoism. The weak conquers the strong, in (26) and (27). Hence a realistic man should always take the side of the weak.

In (26), the perfect goodness is like water; water approaches all things instead of contending with them. Many followers are advised to be committed to the Tao and Teh, for it helps its seekers over difficulties and clear up their confusion, keeping carefree. Possibly having painfully witnessed a world of injustices and troubles caused by hostilities among mankind, Lao Tzu advocates the advantages of anti-competition.

(31) Hence the large can annex the small one; the small state can gain the trust of the large one by taking the lower position, the case being either the former or vice versa. The large state wants to put the small one under its protection, the small state wants to be shielded by the large one, thus both can satisfy their own wishes. (Chapter 61)

(32) That is why the humble is the root of the noble, and the high is based on the low. (Chapter 39)

By analogy, the thought is further developed so that it becomes applicable in many aspects of life. Lao Tzu knows well a clever man should know how to willingly stay on the degraded position though he is actually powerful. Though knowing what is masculine, you are ready to play the role of female and content to be the lowest reaches of the world.

(33) You are ready to play the role of the disgraced and content to be a valley in the world. (Chapter 28)

(34) Though knowing what is masculine; you are ready to play the role of female and content to be a stream in the world. (Chapter 28)

Based on this overlapping entailment, the two conceptual metaphors make the coherence between them, and then the whole text is coherent based on the coherence between the two conceptual metaphors. Though different target domain, sharing the same properties as overlapping entailment.

C. *Tao Is Water That Is Pure*

The conceptual metaphor, TAO IS WATER THAT IS PURE, serves as a way to demonstrate the methodology of Taoism. In Tao and Teh, water is pure is compared to goodness is genuine and true.

(35) The perfect goodness is like water; water approaches all things instead of contending with them. It prefers to dwell where no one would like to stay; hence it comes close to Tao. A man of perfect goodness chooses a low place to dwell as water; he has a heart as deep as water; he offers friendship as tender as water; he speaks as sincerely as water; he rules a state as orderly as water; he does a thing as properly as water; he takes action as timely as water. Like water, he never contends with others, so he never commits a mistake. (Chapter 8)

In (35), water and goodness shares another entailment that they are both pure. People are expected to practice kindness and compassion in a society under the guidance of Taoism. They should long for sincere friendship and various relationship among people. Lao Tzu calls for people to return to the native and act as an innocent child. Thus, another parallel metaphor, TAO & TEH IS BABY, is generated to describe the simplicity harbored in one's heart.

The following is a set of conceptual expressions drawn from the conceptual metaphor, TAO & TEH IS BABY. From the BABY metaphor we can draw a group of words, like being soft, little babies, children.etc. serving as the cohesive faction. A baby is said to be innocent, carefree from worldly affairs and being the weak, which, on the other hand, testifies one preaching of Laoism that one should always be ready to take the lower position and be humble.

(36) Though concentrating on breathing exercises (Qigong) to be supple, can you finally become as supple as a baby? (Chapter 10)

(37) While I, alone and inactive, remain aloof and indifferent, like a baby that has not yet learned to smile. (Chapter 20)

(38) You will be accompanied by the eternal virtue, and return to being a baby. (Chapter 28)

(39) When the sage governs the world, he weakens his will and simplifies the people's minds. The people are all preoccupied with their eyes and ears, the sage helps them return to the childhood state. (Chapter 49)

(40) A man of prodigious virtue is just like a newly-born baby. Its bones and muscles are weak and supple, yet its hold is tight. It cries all day long, yet its throat does not become hoarse; this is because it is at the height of harmonious vim and vigor. To know harmony is to know the law of unity; to know the law of unity is to know discernment. (Chapter 55)

D. *Tao Is Water That Is Static*

The conceptual metaphor, TAO IS WATER THAT IS STATIC, is a key to apprehend the dialectic law of Laoism. Deep water in the valley is still, static and unperturbed is, here, compared to people who has a peaceful mind and live a simple life, being content through oneself, as in (41).

(41) A man of perfect goodness chooses a low place to dwell as water; he has a heart as deep as water. (Chapter 8)

(42) I try my best to be in an extreme emptiness of mind; I try to keep myself in a state of stillness. From the vigorous growth of all things I perceive the way they move in endless cycles. All things, full of vitality, finally return to their own roots. Returning to roots means stillness also means a return to destiny. A return to destiny is known as the law of eternity. To understand the law is known as enlightening. He who is ignorant of the law, if acting rashly, will be in great trouble. But he who knows the law is tolerant, and the tolerance leads to impartiality, impartiality to thoroughness; thoroughness to nature; nature to Tao; Tao to eternity. Thus he will not be endangered all his life. (Chapter 16)

(43) Keep being simple in nature and mind, discard selfishness and weaken desires. Discard cultural knowledge and worries will disappear. (Chapter 19)

A peaceful and tranquil mind free from the world's turmoil is needed and that is one integrated part of Teh. Big rivers or lakes are so big that they cover anything thrown into them. It signifies that a person practicing Tao and Teh also takes in all forms of drawbacks, frustrations, obstructions.

(43) Those ancients who were well versed in Tao, were so subtle, mysterious and profound as to escape understanding. The description of them is surely perfunctory: turbid like muddy water, quiet and calm like the great sea; drifting as if they would never stop. Who can end the muddiness and make the muddy settle and gradually become clear? Who can be at rest and yet, stirring, slowly come to life? He who is in possession of this Tao will not seek completeness. Just because he will not seek completeness, he can be both old and new. (Chapter 15)

The reason is that dreggy water becomes clear if it is kept in quietness for a longer time. Quietness signifies one searching for self-examination and meditation for living in a society which obscures our nature. From it, Lao Tzu exemplifies the meditation method of pursuing Teh. Lao Tzu taught people that they keep peace in their troubled hearts and minds, free from doubt and uncertainty. Man's soul should long for quietness in order to practice the moral rules and regulations in (43). On the other hand, Tao is like water that is dynamic and reflects all things like a mirror. It nourishes all in this world and contains unimaginable power.

(44) Keep the people from contention by disregarding men of abilities; keep the people from theft by not valuing rare goods; keep the people from the disturbed state of mind by concealing what is desirable. (Chapter 3)

(45) One does not contend with others, so nobody in the world can win him in contention. (Chapter 22)

He strongly advocated anti-competition, as in (44) and (45). The principle of anticompetition above, if put into practice by all people, will surely give rise to a world of peace. The inaction theory with a painstaking effort will end ignorance and contradictions. Therefore, Tao is an indication of complete understanding of the traditional Chinese spirit, returning to a harmonious society.

(46) Knowing contentment avoids disgrace; knowing when to stop avoids danger. Thus one can be long in safety. (Chapter 44)

(47) Thus the contentment of feeling content is an eternal contentment. (Chapter 46)

It indicates that Lao Tzu advocates people to live a simple and natural life in (46) and (47). Vain efforts should be avoided and our inner world can be an untroubled one. Tranquility of mind should be kept in order to achieve inner peace, to shake off the world's dusty strife. He who is contented with himself will avoid disgrace, danger, and thus can be happy. In water, man swims like a fish completely free from interference of worldly chores. People live under Teh just like fish in the sea. This notion is enormously influential throughout history for thousands of years in China.

Thus the sage says, if I prefer inaction, the people will naturally crave for peace; if I act little, the people will be naturally rectified; if I am not meddlesome, the people will naturally become rich; if I get rid of desires, the people will naturally become simple. (Chapter 57)

(49) Though getting rid of your distracting thoughts for a deeper meditation, can you be devoid of blemish? (Chapter 10)

(50) He who seeks learning must increase his knowledge every day; he who seeks Tao must reduce his knowledge every day; he reduces and reduces until he reaches the state of inaction. (Chapter 48)

Man is said to be far from ignorance and obsession as long as he keeps seclusion. Lao Tzu teaches that deep meditation helps man a lot in perceiving the truth of the world, Tao. A successful meditation needs to get rid of one's distracting thoughts. Distracting thoughts stem from knowledge and desires. Knowledge is a chaotic system of concepts and ideas which are indubitably biased. Knowledge helps a lot just as it misleads us on many occasions. Culture itself functions as colorful glasses distorting our view of the physical world. Desires excite our bodies, befuddle our mind, distort our senses and reason, rendering us unable to observe and examine the world calmly and objectively. A deep meditation, therefore, summons up the great necessity of discarding knowledge and desires (49), (50) Though getting rid of your distracting thoughts for a deeper meditation, Can you be devoid of blemish? With body and mind being in perfect harmony and all distracting thoughts removed. Thus we enter into a state that our hearts are like "still water and flawless mirror." Happiness, in Taoism, should be gained by resorting to reason and illumination while reducing

external stimulations to minimum. One should discard selfishness and weaken desires. The aim of moderation of desire is to be simple in nature and mind, and build up a society in which hypocrisy, trickery, suppression and exploitation are wiped out. Lao Tzu expresses it precisely and concisely by adopting the WATER metaphor and the BABY metaphor. The following (51) is the preachings provided by Lao Tzu.

(51) I have three most valuable things, which I hold and treasure: The first is mercy; the second is thrift; the third is unwillingness to take the lead in the world. (Chapter 67)

From the Water metaphor, Lao Tzu developed two metaphors TEH IS ROOT and TEH IS LORD in (52); (53) as illustrated in the following figure. (54) is another example showing that different conceptual metaphorical expressions also have a close relationship with each other. They are coherent at the deep discourse level.

(52) All things, full of vitality, finally return to their own roots. Returning to roots means stillness, also means a return destiny. A return to destiny is known as the law of eternity. To understanding the law is known as enlightening. (Chapter 16)

(53) Lightness leads to the loss of the root; restlessness leads to the loss of the lord. (Chapter 26)

(54) When there is the principle of governing the state, the government can long endure. This is called the Tao of deep roots and sturdy stems by which one can enjoy a long life. (Chapter 59)

The WATER metaphor, the MOTHER metaphor, the ROOT metaphor and the LORD metaphor have a close relationship with each other. The principles of Tao & Teh, being vital, soft, powerful are found to be compared with mother, root, and lord of a country. These properties are highlighted in each source domain, though there are several different domains. Through these metaphors, the significance of Tao and Teh to people, is illustrated like, root to a tree; a mother to a baby and a leader to a country.

E. Tao Is Water That Recycles

Lao Tzu advocates that his Taoism exists everywhere and persists forever. Tao, in his terms, is born earlier than Heaven and Earth. Water flows its routes and its form varies, from vapor to ice, and from rain falling to the river bed again. Being changeable is, in essence, being eternal. Things always keep changing and unifying themselves.

(55) There is a thing integrally formed and born earlier than Heaven and Earth. Silent and empty, it relies on nothing, moving around for ever. We may regard it as the mother of all things. I do not know its name, so I name it as Tao, and further name it as Great. Great is moving forward without stopping, extending to the remotest distance, and then returning to where it was. (Chapter 25)

(56) Man takes Earth as his model; Earth takes Heaven as its model; Heaven takes Tao as its model; Tao takes what is natural as its model. (Chapter 25)

According to Lao Tzu, there are various laws underlying all in the universe including Heaven, Earth, and Man. However, the best and the most functional laws are those which are most natural, or, in other words, are those which completely follow the Tao, way of nature, as in (56). Obviously, we have followed Taoism in a circle starting from the law of man, through the law of Heaven, of Earth, of Tao, to the laws of nature. Recycling is the movement of water, so is Tao. Tao inspires people to return to the nature and to lead a simple life.

As to Teh, the nature of man undergoes many changes. A man of great wisdom should not refrain from movement, just staying still to achieve tranquility of mind and deepen his perception. Only by practicing meditation can he live a secluded, simple and thrifty life. In modern society, the great expansion of modern science accompanies the intensified conflicts and contradictions among people and countries which urges a bridge built to reach a harmonious society. Return to nature, one of the key concepts in Taoism, once again echoes in modern people's heart. We can say that retrogression means both a retreat and progress, retreat from the age of hypocrisy to the age of simplicity. Simplicity is considered as a regression by some scholars, but the regression is deemed good for mankind, because the retrogression means a return to a society of peace and well being. Tao and Teh is complex on one hand, and on the other, simple at its uttermost. By WATER RECYCLES, Lao Tzu proposes that Tao and Teh are ontological, essential, eternal and should be a practical guide to dialectics, outlooks and so on. The following is the global coherence of metaphors analysed in The Book of Tao and Teh.

W: TAO & TEH IS WATER

W1: TAO IS WATER NOURISHING LIFE

W2: TAO IS WATER FLOWING DOWNWARDS

W3: TAO IS WATER THAT IS PURE

W4: TAO IS WATER THAT IS STATIC

W5: TAO IS WATER THAT RECYCLES

Wi: TAO IS MOTHER; TAO IS VALLEY

Wii: TAO & TEH IS FEMALE

Wiii: TEH IS BABY

Wiv: TEH IS ROOT; TEH IS LORD

S: TAO & TEH RECYCLES

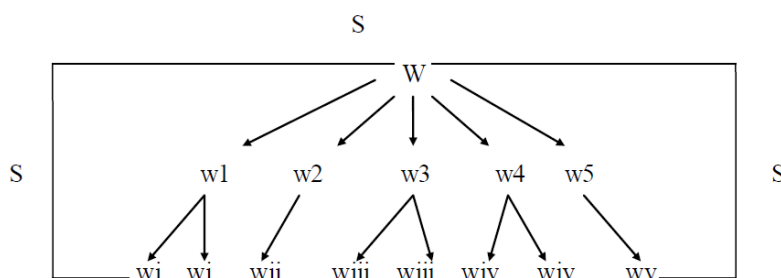


Figure 3. The Global Coherence of Metaphors in The Book of Tao and The

III. DISCUSSION

Through the analysis of the metaphors in this pioneering book, we reach the conclusion that conceptual metaphor can account for the cohesion of the discourse and metaphorical expressions, especially lexis, are cohesive tokens to achieve explicit coherence in texts. And we confirm the hypothesis that conceptual metaphor in discourse can help to guarantee textual cohesion and coherence. The systematicity and coherence of metaphor is of great importance to discourse construction. There are four important ways to achieve coherence.

Firstly, it is through the overlapping entailments between the target domain and the source domain, because the source domain provides the common ground for coherence.

Secondly, there are also overlapping entailments between a set of different source domains. Or source domains have a very close relationship with each other. In this discourse, Tao and Teh shares many entailments as discussed above.

Thirdly, the source domain separately focuses on different aspects of one concept. In other words, each source domain in the metaphor serves one purpose and illustrates one aspect of the concept in terms of a clearly delineated concept. The description of different source domains which serve different purposes are coherent in the sense that the different purposes are unified for one concept and they are just various perspectives of a single object.

Finally, the systematicity of metaphor contributes a lot to global coherence. Metaphorical concepts are systematic in their own right and thus the metaphorical expressions form a coherent system and then the text with those metaphorical expressions is coherent.

We analyze metaphors in Taoism for it is fundamental to the understanding of traditional Chinese culture and civilization. Lao Tzu applies Tao to the explanation of history, society and life, offering a system of views which later on, to a considerable degree, function as models which classical Chinese politics, economy and culture are fashioned. TAO IS WATER ensures continuity of the whole passage with its entailments closely connected. Its systematicity serves as the basis or foundation of the whole system construction.

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Too Nervous to Write? The Relationship between Anxiety and EFL Writing

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Abstract—The purpose of this study is to investigate the relationship between the students' anxiety in essay writing and their writing performance in EFL context. The subjects were chosen from among 75 Iranian EFL students who took part in TOFEL proficiency test. 27 students majoring in English have been selected. They studied either English translation or English literature. The instruments to collect data were: a) Second Language Writing Anxiety Inventory (SLWAI) (Cheng, 2004) b) Open - ended questionnaire and c) Writing performance tests. The results suggested that the students felt less nervous in writing when the teacher assured them that their papers will not be scored in contrast to the time when their papers were to be scored by the teacher. In addition, the correlation between final writing test and anxiety were significantly high. The participants' responses to the open-ended questionnaire revealed that during their first stage of writing experience (when the teacher assured them that their papers will not be scored), the students had less physiological and psychological changes than their final test. The results suggested that by taking advantage of the facilitative aspect of anxiety, the students' writing performance will be improved. The study has some pedagogical implications that will be discussed in this paper.

Index Terms—low writing anxiety, writing test anxiety, writing performance, EFL writing

I. INTRODUCTION

Anxiety has been a concern for many years in language teaching and applied linguistics. In Advanced American English Longman(2005) anxiety is defined as a feeling of being very worried about something that may happen or may have happened, so that you think about it all the time or is a feeling of wanting to do something very much, but being very worried that you will not succeed. It is associated with feelings of uneasiness, frustration, self-doubt, apprehension, or worry (Scovels, 1978). According to different studies in the realm of language teaching, anxiety has a relation with foreign language mastery. According to Field (2004) general anxiety is one of several affective factors which can influence attention and hence lead to deterioration in language performance.

Anxiety can have both positive and negative effects on performance (Alpert & Haber, 1960; Lehrer, Goldman, & Strommen, 1990). It plays an important role in the writing ability of EFL learners and too much of it has been one of the main problems in language teaching, but sometimes a little anxiety is needed for more concentration and accuracy of the students on their writing performance. Some laymen in EFL teaching think that anxiety should be prevented at any cost, but according to different studies such as Brown (2007), a little stress about a matter or task at hand is going to be facilitative. So, being so soft on the students may have a debilitating effect on the students, because they may be carefree and have no anxiety or concentration. Writing skill is an exacting job which needs too much time to master it skillfully. Some students who pass different courses about writing complain about some of their teachers who weren't strict enough to make them write accurately or do something for them for increasing their concentration.

There has also been a good amount of research which considers the relevance of writing anxiety in language learners from the foreign language perspective. By and large, these researchers try to discover the extent to which anxiety can affect the learning performance of students. These studies had attempted to explore the effects of anxiety on foreign language learners by taking a writing course and helpful solutions to this issue such as the ones done by Worde (2003) and Rollinson (2005).

The present study tries to investigate the relation between the students' anxiety and test anxiety and their writing performance. In the present study we're going to discuss: 1) The effect of writing anxiety on the students' writing performance; 2) The extent to which test anxiety affects the students' writing performance and; 3) The possibility which low writing anxiety may be more debilitating than the test anxiety on the students' writing performance.

II. REVIEW OF LITERATURE

A. Foreign Language Anxiety

Cope and Horwitz (1986) provided an explanation which described anxiety concerning foreign language anxiety as “a distinct complex of self-perceptions, beliefs, feelings, and behaviors related to classroom language learning arising from the uniqueness of the language learning process” (p.128). They recognized three kinds of anxieties as the constituents of foreign language anxiety: The fear of negative evaluation (the image which the others have about the speaker), test anxiety (the apprehension for tests, exams, pop quizzes), communication apprehension (the apprehension of speaking in a foreign language). Horwitz (2001) argued that FLA is a kind of anxiety which is situation-specific irrespective of the other kinds of anxiety but with a strong relation with language-learning context.

B. Foreign Language Anxiety Relation with Learning Variables

Foreign Language anxiety has been a real area of concern for fieldworkers because too much of it has been found harmful as it may block student's mind from thinking clearly, so there have been lots of researchers who try to avoid this, because of its negative effect on the students' performance. MacIntyre (1999), Cohen and Norst, (1989) emphasized on its traumatic effect, some others such as MacIntyre and Gardner (1994), identified it as cognitive block-blocking the students' understanding. Others found out about its influence on social context, for example, less communication in a social context (MacIntyre & Gardner, 1991a, 1991b; MacIntyre & Charos, 1995).

In 1992, Ryan defined anxiety as an emotional sign often reported by dyslexics. In an FL class when learners are supposed to produce the foreign language while they lack proficiency, foreign language anxiety is produced (Gardner & MacIntyre, 1993). Gardner et al. (1993) defined foreign language anxiety as the overall anxiety associated with the individual. Despite this definition, anxiety is viewed by some as something brought about by the class environment for achieving second language proficiency. Horwitz et al. (1986), sees language anxiety as distinguished complex of behaviors, feelings, beliefs and self-perceptions associated with class atmosphere raised from the distinct characteristic of FL learning.

C. Reasons for Having Foreign Language Anxiety

The research on foreign language anxiety suggests that roughly one-third of students experience some sort of anxiety when they are engaged in learning a foreign language (Horwitz, Horwitz & Cope, 1986). Some foreign language researchers such as Gregersen and Horwitz (2002) observed the relation between perfectionism and foreign language anxiety. They figured out that anxious language learners and perfectionists may have some features in common such as being more anxious for their mistakes, being more self-conscious about the other's presence, more desire toward postponing their actions.

Oxford (1999) emphasized the role of teaching and learning styles and believed they may be the source of stress, in other words; the teaching styles of the teacher and the learning styles of the students maybe on the contrary. In Saito and Samimy (1996) study the role of FLA became more prominent when the levels of instructions increased. In their study the lowest score of anxiety was for the intermediate students, advanced students obtained the highest score of anxiety and for the beginners the score was between these two. Furthermore, language testing can be the reason for FL anxiety (Young, 1991; Daly, 1991). For instance, the tests which don't fit the teacher's instructions or unknown instructions of tests can lead to anxiety.

D. Writing Skill Anxiety and Test Anxiety

There had been lots of researchers who were fascinated in second language writing anxiety in this decade (Hasan, 2001; Cheng, 2002; Atay & Kurt, 2007). Cheng's (2002) ascertained two purposes for language anxiety and the skill of writing: to discover links between L2 writing anxiety and assorted individual differences and to determine whether L2 anxiety was associated with other types of anxiety, especially mother tongue writing anxiety. Cheng's 165 English majors were studying in Taiwan University; at different years (freshmen, sophomores, and juniors). These people were found to have different amounts of anxiety in L1 and L2 writing, FL language class and L1 speaking anxiety. At the end, it was concluded that L2 writing anxiety, seemed to be strongly correlated to L2 speaking anxiety, but no empirically significant correlation was found between Chinese writing anxiety and English writing. There seemed to be a much stronger relationship between anxieties experienced in different communication modes in one language than in variable languages. Writing Language anxiety in the first language did not seem to be correlated to writing anxiety in the second language, the researcher admitted that there was insignificant and low correlation between L1 and L2 writing anxiety. This fact demonstrated that these two anxiety concepts are unlike each other. Speaking anxiety was found to be negatively related with self-confidence (McCroskey et al., 1977), and also showed no relevance to writing anxiety (Klopf & Cambra, 1979).

In recent years, language field workers have assessed the influence of anxiety on foreign language skills. Late researches have demonstrated that foreign language anxiety is a general type of language anxiety which the most part is concerned with speaking. However, recent researches have proved anxiety intertwined with different language skills such as speaking, listening, reading, and writing. In a report by Spielberger and Vagg (1995) test anxiety was found situation-trait which the unlikeness of the participants in proficiency was a menace. In a report by Spielberger's (1966) 'ego threat' concept suggests a broad outline of anxiety by involving menaces to self-confidence and the outcomes of accomplishments or failing, as well as, possible disparaging assessment by others.

In 1998, Zeidner identifies three kinds of test anxiety constituents: affective: the one's assessment about his/her physiological condition (e.g. shaking, sweating, having a headache, stomachache, depression etc.); cognitive: belittling self-expressions and ideas on the part of learner such as "if I can't make it through this exam, I'll have nothing to depend on anymore" and the anxiety about some past experiences which can have a preventing effect on the student's accomplishments (e.g. some performance slips in reading as understanding the text and its questions); and behavioral: low proficiency in learning a language, dodging and delaying of a task.

E. Facilitative and Debilitative Anxiety

The important distinction that has been made between two subclasses of anxiety in different researches is between debilitative and facilitative anxiety. Debilitative anxiety is the harmful anxiety that affects the people's performance in a bad way. This kind of anxiety may stop EFL learners from trying to express themselves in both writing and speaking. In different FL studies debilitative and facilitative anxieties have been distinguished (Alpert & Haber, 1960; Kleinmann, 1977; Scovel, 1978). As the names suggest debilitative one impedes 'learning and achievements' while facilitative one improves these two.

Scovel, (1978) in his "common sense viewpoint" suggested that facilitative and debilitative anxiety can work as best as possible together. Normally these two sorts of anxiety, can function well together in 1978, Scovel claimed that in spite of the debilitative effect of anxiety, it can be facilitative according to Alpert and Haber (1960) who invented the Achievement Anxiety Test for understanding the degree of facilitative and debilitative anxiety a participant is experiencing. He believes that facilitative anxiety is used for better coping with a new task and prepares the learner emotionally for that. In contrast, the debilitative anxiety make the learner skip the new learning task. So he emphasized the debilitative anxiety causes the learner to have a kind of avoidance behavior. Twenge (2002) asserts that emotions are adjustive, so they had a kind of application for survival purposes for the one's anxiety or fear initially lead to the possible danger and physiological and psychological reactions.

Anxiety has been defined as one of the affective variables relevant to second language learning achievement (Krashen, 1982). According to Krashen (1982), "Low anxiety appears to be conducive to second language acquisition, whether measured as personal or classroom anxiety". In addition, he emphasizes the existence of the consistent relationship between all sorts of anxiety and language proficiency in both formal and informal conditions.

F. Trait Anxiety VS. State Anxiety

The research on anxiety suggests that like self-esteem, anxiety can be experienced at various levels (Oxford 1999). At the deepest, or global, people are predictably and generally anxious about many things which are called their trait anxiety. At a more momentary, or situational level, state anxiety is experienced in relation to some particular event or act. As we learned in the case of self-esteem, then, it is important in a classroom for a teacher to try to determine whether a student's anxiety stems from a more global trait or whether it comes from a particular situation at the moment. According to, Spielberger (1983), state anxiety reflects a "transitory emotional state or condition of the human organism that is characterized by subjective, consciously perceived feelings of tension and apprehension, and heightened autonomic nervous system activity". In this study we mostly deal with the state anxieties, by using Cheng Inventory (2004), that the students experience in their two FL writing performances in different points in time.

III. METHODOLOGY

A. Participants

A total of 27 intermediate and advanced English majors were drawn out of 75 by TOFEL proficiency test to be the participants in this study. This research was conducted at Sistan & Baluchestan University in Iran. The participants were English students majoring in English translation or English literature and the majority of them were juniors and seniors. It should be noted that this heterogeneity was believed to work better because of giving a clearer picture of the relation between the students' writing performance and their levels of anxiety. Both groups of English majors (literature and translation) participated a course as "Advanced Writing Composition" one time a week. The teacher instructed the students how to write essays in English language. Each session lasted for one and half an hour. Students' ages almost ranged from 18 to 26 with the average of 20. The participants' population was mostly dominated by female students, with a male-female ratio of 8 to 19 (see Table 1).

TABLE 1:
THE PARTICIPANTS' CHARACTERISTICS

| Year | Participants | Male | Female |
|---------|--------------|------|--------|
| Juniors | 20 | 3 | 15 |
| Seniors | 7 | 3 | 4 |

B. Instrumentation

Two most significant instruments applied in this research were: the Second Language Writing Anxiety Inventory (SLWAI) (Cheng, 2004) and an open-ended questionnaire with four questions. This questionnaire measures the degree

to which a person has stress when writing in L2 and involves 22-items which all of them are answered on a five-point Likert Scale, ranging from 'strongly agree' to 'strongly disagree'. SLWAI has good internal consistency, with a Cronbach alpha coefficient reported of .91 (Cheng, 2004). The Cronbach alpha coefficient for the present study for low anxiety environment and test anxiety environment were as .70 and .74 respectively. TOFEL test was also given to draw 27 intermediate and advanced English majors out of 75 to be the participants in this study.

There were lots of investigations on second language writing anxiety. Among these, the Daly-Miller Writing Apprehension Test (WAT; Daly & Miller, 1975) was the most common measurement instrument used for second language writing anxiety (e.g., Cheng et al., 1999; Lee, 2001). All in all it might be not suitable to use the Daly-Miller WAT, although it has been proved to be an instrument of adequate internal consistency reliability besides concurrent and predictive validity, it sounds to be needed for more area of research for further development for using the WAT in future researches of second language writing.

At first, the WAT was mainly invented for the first language writing anxiety, especially English native speakers. So it is maybe insufficient for the most essential dimensions of second language writing anxiety. Besides, some researchers have questioned the real validity of the WAT. McKain (1991) brought up questions about the genuine feature of the WAT as a real measure of writing anxiety. One of them was that 9 of the 26 WAT items are about the persons' self-efficacy beliefs and outcome expectancies, in addition, he commented that the WAT could be determined as "a measure of writing self-esteem just as much as a measure of writing apprehension" (McKain 1991p. 25). McKain's comment has been supported objectively by Cheng et al.'s (1999) principal components analysis of an L2 version of the WAT. Shaver (1990) believed that opposite to Daly and Miller's (1975) who suggested one-dimensional structure, the WAT suggests a multidimensional construct, involving three aspects of L1 learners' standpoints toward writing.

Certainly, the outcomes of careful factor analyses suggest that dealing with the WAT as a particular measure of writing anxiety may be troublesome. It will be concluded that one potential solution to this deficiency is to develop an instrument for measuring writing anxiety which doesn't limit writing anxiety with self-confidence or beliefs in a person's writing. For this purpose, SLWAI was found to be an improvement over WAT by having three kinds of validity: criterion, convergent, and discriminant-related validity. The items in SLWAI were applied concerning second language learners' comments of writing anxiety experiences in two kinds of environments-low anxiety environment, test anxiety environment- besides the other related anxiety assessments.

Open-ended questionnaire was comprised of four questions for the purpose of examining students self-reports of second writing anxiety experiences in the above-mentioned L2 writing environments. This questionnaire was used for the purpose of comparing the anxiety provoking situations caused by these two different kinds of L2 writing environments for suggesting student's own voices. To be more precise, students were supposed to answer these questions: 1. Name the situations and people connected with your anxiety while writing this essay (if there was any anxiety)? 2. What kind of physiological and psychological changes occurred while you were writing this essay? 3. Did you have any anxiety while writing this essay? Yes or no? Explain why in any case? 4. What will be the effect of this high or low anxiety on your writing in your future? (Will this writing have a bad effect on your future?)

C. Procedure

As mentioned above, this study focuses on the amount of correlation which exists between low writing anxiety and writing test anxiety as well as the relationship which exist between these two variables and the writing scores of English foreign language learners. For this purpose, 27 intermediate and advanced English majors were drawn out of 75 by TOFEL proficiency test to be the participants in this study. This research was conducted at Sistan & Baluchestan University in Iran. The participants were English students majoring in English translation or English literature. The students were participating in the writing English course in this semester. During their course, teacher tried to decrease the students' general writing anxiety by being supportive to them, and assigning them some writing compositions at home and gathering their papers in the next session. Without referring to anyone's name she read the papers by chance and explained the points essential for improving their writing. In their last session, students were told to write a composition about a specified topic by assuring them that this exam would have no role for their final mark and is just for the purpose of a research. These students also took the final writing test held two weeks after this test.

After each of their writing performance, they were given both the Second Language Writing Anxiety Inventory (SLWAI) (Cheng, 2004) and an open-ended questionnaire with four questions to rate their levels of anxiety after each writing performance.

Three raters marked participants' L2 writing performances in two different kinds of environments at different points at a time, one was in the low anxiety environment which they were told that the results wouldn't be taken into account and the other one was in their final writing test. This research is a correlation one which looks for the amount of correlation between "low writing anxiety and test writing anxiety" and the writing performance of students, and also compares the first variables by taking account the degrees of their anxiety by descriptive statistics. In addition, this research uses the outcomes of the observed data to find out the nature of the relationship among these variables.

IV. DATA ANALYSIS AND RESULTS

The SLWAI for both writing performances were analyzed by calculating the frequencies statistics of the subjects' ratings to each item of the 22-items. In addition to, SLWAI items, the frequencies statistics of both of students' writing scores were analyzed. Some statements of the SLWAI negatively mentioned, their responses were reversed and registered, so that in all cases, a high score suggest high anxiety. T-Test was used for contrasting two English writing tests scores and the degrees of anxiety of the same students in two different environments named "low anxiety environment and final test anxiety environment". The scoring of their writing performance was carried out by using a version of analytic scoring methods of Yuji Nakamura (2004). Data collected from the open-ended questionnaires were analyzed by means of pattern coding as suggested by Miles and Huberman (1994).

Results of the inventory: As it was predicted, participants' mean score for SLWAI 22 items were lower in "low anxiety environment"- when they were told that there's no kind of evaluation- than their final "writing test". This fact gave rise to judging these participants in two environments, namely "low anxiety environment" with the lower mean score of 2.3300 and "writing test anxiety" with the higher mean score of 2.8081. A closer look at the results showed that students demonstrated highest anxiety for item '9. If my English composition is to be evaluated, I would worry about getting a very poor grade' by the mean scores of 3.0370 and 3.5926 for "low anxiety environment" and "writing test anxiety" respectively. This was when the highest mean score for physical symptoms were for number 19 with 2.0000 and 2.6667 as the above mentioned order, while the lowest mean scores for the physical symptoms were 1.7407, and 2.6296 for item 2 according to the previously-mentioned order in these two writing situations. Item 19 was about student's feelings of body tenseness or rigidity, while number 2 was about feeling heart pounding under time constraint. It was also discovered that the highest rating for skewness was also for item 19 with 1.686 and 1.067 in the same order for these writing performances as already mentioned.

T-test results revealed that among all 27 participants, anxiety levels for low anxiety environment increased .4781 points for final writing test. The standard deviations for these two writing performances anxiety levels reveal that subjects were more variable with respect to their "low anxiety environment" than final "writing test". Pearson correlation between these above-mentioned variables is, .733 almost a good correlation. Since the significance value for change in anxiety levels is less than 0.05, we can conclude that the increase of .733 points of participants' anxiety levels in their final writing test is not due to chance variation, and can be attributed to different levels of anxiety for the same participants of study. To be more specific refer to Table 2.

TABLE 2: T-TEST
PAIRED SAMPLES STATISTICS

| | Mean | N | Std. Deviation | Std. Error Mean |
|-------------------------------|--------|----|----------------|-----------------|
| Total Low Anxiety Mean Score | 2.3300 | 22 | .39905 | .08508 |
| Total Test Anxiety Mean Score | 2.8081 | 22 | .33297 | .07099 |

TABLE 3:
PAIRED SAMPLES CORRELATIONS

| | N | Correlation | Sig. |
|--|----|-------------|------|
| Total low anxiety mean score & Total Test Anxiety Mean Score | 22 | .733 | .000 |

TABLE 4: T-TEST
PAIRED SAMPLES STATISTICS

| | Paired Differences | | | | | t | df | Sig. (2-tailed) |
|---|--------------------|----------------|-----------------|---|---------|--------|----|-----------------|
| | Mean | Std. Deviation | Std. Error Mean | 95% Confidence Interval of the Difference | | | | |
| | | | | Lower | Upper | | | |
| Total low anxiety mean score – Total Test Anxiety Score | -.47812 | .27430 | .05848 | -.59973 | -.35650 | -8.176 | 21 | .000 |

Results of the questionnaire: The first question aimed at observing the difficulties faced by the participants while writing in L2 in these two different L2 writing situations. Descriptive statistics presented in Table 3 suggest that there are differences among the participants' understanding of problems during these two L2 writing processes. Although "No anxiety-provoking factor" with the number of 13 was the most common answer in "Low Anxiety Environment", this answer was just 1 in "writing test anxiety". The following represents the details.

TABLE 5:
STATISTICAL ANALYSIS OF QUESTION 1

| No anxiety-provoking factor | Low Anxiety Environment 13 | writing test anxiety 1 |
|---|-------------------------------|---------------------------|
| My grade | 1 | 7 |
| Being panic for time constraint | 3 | 6 |
| Not liking the protractor | 0 | 4 |
| Competitiveness in handing their papers | 1 | 3 |

In the second question, the students were asked about their physiological and psychological reactions to their L2 writing experiences. Participants' comments about sweating and shaking stomachache for L2 writing process in Low Anxiety Environment was 0 and 0, while for the other writing process was 3 and 2 respectively. These comments were while being scared was predominantly mentioned with the ratio of 14 to 1 for final writing test and low anxiety environment.

TABLE 6:
STATISTICAL ANALYSIS OF QUESTION 2

| Sweating | Low Anxiety Environment | Writing test anxiety |
|---------------------|-------------------------|----------------------|
| | 0 | 3 |
| Shaking stomachache | 0 | 2 |
| No changes | 15 | 1 |
| Happy | 4 | 2 |
| A bit shaking | 3 | 2 |
| Scared | 1 | 14 |

The third question dealt with whether students were anxious during their writing process or not, and if yes, explain their reasons? Table 7 suggests that the highest rate of answers were for 'no anxiety' in low anxiety environment with the number of 8, while the answers were 3 for this comment in final writing test. One of the conspicuous things of this table was the number of 6 answers for 'Time limit' in final writing situation, whereas this number was just 1 in low anxiety environment.

TABLE 7:
STATISTICAL ANALYSIS OF QUESTION 3

| No anxiety | Low Anxiety Environment test anxiety | Writing |
|---|--------------------------------------|---------|
| | 8 | 3 |
| Relaxed for not being evaluated | 5 | 0 |
| Just natural stress | 5 | 1 |
| Being weak bothered me | 3 | 5 |
| Time limit | 1 | 6 |
| Yes because of scaring of bad grades | 1 | 5 |
| No because of having good concentration | 2 | 4 |
| No because of being familiar with the topic | 0 | 3 |

The last question dealt with the future effects of that writing process on their future, if any. As can be seen in Table 8, 'no effect' has received the highest scores in low anxiety environment, when being effective and improving themselves for their future got the highest scores in writing test situation.

TABLE 8:
STATISTICAL ANALYSIS OF QUESTION 4

| No effect | Low Anxiety Environment | Writing test anxiety |
|---|-------------------------|----------------------|
| | 8 | 4 |
| Because of low anxiety not a bad effect | 4 | 1 |
| Effective for preparing us for future exams | 6 | 8 |
| Good for improving ourselves | 5 | 8 |
| This degree of anxiety improves concentration | 2 | 4 |

Writing Scores Results: Table 9 gives a breakdown of different scores for writing parts in low anxiety environment. This table suggests the lowest mean score for content (2.0556), while the highest one is for Vocabulary (2.4722). It is conspicuous that organization has the highest variance rating, with the most extreme value of 4 among these writing parts. Although the difference of sum between Grammar and Cohesion is about 2 points, this difference is 5 for Vocabulary and Organization.

TABLE 9:
PARTICIPANTS' WRITING SCORES FOR LOW ANXIETY ENVIRONMENT

| | Content | Organization | Vocabulary | Grammar | Cohesion | Total Score |
|--------------------|---------|--------------|------------|---------|----------|-------------|
| N | 27 | 27 | 27 | 27 | 27 | 27 |
| Valid Mean | 2.0556 | 2.2870 | 2.4722 | 2.1852 | 2.1204 | 11.1944 |
| Std. Error of Mean | .14393 | .14415 | .14268 | .13250 | .13302 | .58369 |
| Std. Deviation | .74786 | .74905 | .74140 | .68848 | .69119 | 3.03294 |
| Variance | .559 | .561 | .550 | .474 | .478 | 9.199 |
| Minimum | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 5.00 |
| Maximum | 3.50 | 4.00 | 3.50 | 3.50 | 3.50 | 16.25 |
| Sum | 55.50 | 61.75 | 66.75 | 59.00 | 57.25 | 302.25 |

Table 10 demonstrates frequencies of different parts of writing scores in Test Anxiety Environment. This table indicates the lowest mean score for grammar (2.2963), while vocabulary mean score is the highest one (3.0648) in final

writing test. In addition to mean score, the lowest rating for the most extreme score is for the grammar. Though the highest Variance is for content (.381), the lowest one is for vocabulary (.210). While the difference between grammar and vocabulary sums, is the most significant one 20.75 points, this difference is just 1.75 in the case of grammar and cohesion.

TABLE 10:
PARTICIPANTS' WRITING SCORES IN THE CASE OF BEING IN TEST ANXIETY ENVIRONMENT

| | Content | Organization | Vocabulary | Grammar | Cohesion | Total Score |
|--------------------|---------|--------------|------------|---------|----------|-------------|
| N Valid | 27 | 27 | 27 | 27 | 27 | 27 |
| Mean | 2.6481 | 2.7130 | 3.0648 | 2.2963 | 2.3611 | 13.0833 |
| Std. Error of Mean | .11880 | .11299 | .08810 | .09152 | .10015 | .37387 |
| Std. Deviation | .61730 | .58714 | .45780 | .47554 | .52042 | 1.94269 |
| Variance | .381 | .345 | .210 | .226 | .271 | 3.774 |
| Minimum | 1.50 | 1.75 | 2.50 | 1.00 | 1.00 | 8.00 |
| Maximum | 4.00 | 4.00 | 4.00 | 3.00 | 3.50 | 17.00 |
| Sum | 71.50 | 73.25 | 82.75 | 62.00 | 63.75 | 353.25 |

Table 11 gives information about t-test results concerning writing scores of participants in Low Anxiety Environment and Final Writing Test. T-test demonstrates significant difference between these two writing scores. Among all 27 participants, their writing mean score for final writing test had an increase of 1.8889 points in comparison with low anxiety environment. Pearson correlation of two different previously-mentioned writing scores was .623, an almost medium correlation. Because of the significant value for change is .000 less than 0.05, it is concluded that an increase of 1.8889 points in final writing scores can't be by chance alone, but can prove different L2 writing scores for the same participants of study in the above mentioned L2 writing situations. To be more specific refer to table 11.

TABLE 11:
T-TEST FOR WRITING SCORES IN LOW ANXIETY ENVIRONMENT AND FINAL WRITING TEST

| | Mean | N | Std. Deviation | Std. Error Mean |
|----------------------------|---------|----|----------------|-----------------|
| Low Anxiety Writing score | 11.1944 | 27 | 3.03294 | .58369 |
| Test Anxiety Writing Score | 13.0833 | 27 | 1.94269 | .37387 |

TABLE 12:
PAIRED SAMPLES CORRELATIONS

| | N | Correlation | Sig. |
|--|----|-------------|------|
| Low Anxiety Writing Score & Test Anxiety Writing Score | 27 | .623 | .001 |

TABLE 13:
PAIRED SAMPLE T-TEST

| PAIRED SAMPLE T TEST | | | | | | | T | df | Sig. (2-tailed) |
|--|--------------------|----------------|-----------------|---|---------|--------|----|------|-----------------|
| | Paired Differences | | | | | | | | |
| | Mean | Std. Deviation | Std. Error Mean | 95% Confidence Interval of the Difference | | | | | |
| Lower | | | | Upper | | | | | |
| Low Anxiety Writing Score - Test Anxiety Writing Score | -1.88889 | 2.37407 | .45689 | -2.82804 | -.94974 | -4.134 | 26 | .000 | |

V. DISCUSSION

This study aimed to see the effect of the facilitative anxiety on the writing ability of the EFL learners. This research was to prove that by taking advantage of the facilitative aspect of anxiety (here final test writing anxiety), students can improve their concentration and finally writing performance. For this purpose, this study measured the degree of students' anxiety levels in two L2 writing situations namely "low writing anxiety" and "writing test anxiety". As it was expected, students experienced less anxiety in their low writing anxiety environment _ when they were told that there's no evaluation for them_ than their final writing test. Results of inventory also revealed that in both "low anxiety environment" and "writing test anxiety environment" participants indicated highest anxiety for getting a poor grade. By achieving this unplanned result, it is concluded that telling participants that they wouldn't be graded in their first L2 writing performance was a good reason for reducing their anxiety and categorizing their writing environment as "low anxiety writing environment".

T-test results suggested significant difference among the participants' writing anxiety levels in these two different kinds of situations namely "low anxiety environment" and "writing test anxiety" by demonstrating the increase of 4781 points for final writing test. By indicating more variability concerning "low anxiety environment" than final "writing test" it can be understood that students' anxiety experiences were less in common in low anxiety environment than final writing test. In addition, because of the significant value of .000 is less than 0.05, it will be perceived that the increase of anxiety levels in participant's final writing test is not by chance.

Regarding L2 writing parts scores, the lowest mean score for different writing parts is for content (2.0556) in low anxiety environment, while the lowest one is for grammar (2.2963) in writing test situation. It suggests that under lower pressure of anxiety, students don't take the content as seriously as they should. This was when vocabulary mean score was the highest in both above-mentioned writing performances. It was also found out that when students had less anxiety-in low anxiety environment- they had the highest variance for their organization and the lowest one for grammar. This was while, students highest and lowest variability were for content and vocabulary respectively in L2 final writing situation.

In respect of L2 total writing scores, significant increase of 1.8889 points was found in participants Final Writing Test in contrast with their first writing performance in low anxiety environment. By achieving the significant change value of .000, validity of this increase of points was proved.

Finally, from the above-mentioned results, it will be perceived that when students experienced higher levels of L2 writing anxiety in their final writing test achieved higher scores in comparison with their first writing performance in low anxiety environment with much lower levels of anxiety.

VI. CONCLUSION

The present study investigated whether or not writing performance amongst Iranian EFL learners in Sistan & Baluchestan university is relevant to low writing anxiety and test writing anxiety, and to discover the relation between these different degrees of anxiety to see which of them are more facilitative to their L2 writing performance. It was found out that the students writing marks were higher in the case of having higher anxiety in the final writing test compared to their writing performance in the case of having low writing anxiety. When students were experiencing higher anxiety in their final exam their marks weren't just better in one part of their writing but in all parts.

Anxiety similar to a lot of abstract mental concepts, the more care is devoted to, the more questions will be risen. Study by Dave Putwain (2008) suggests that some highly test-anxious students try more than low test-anxious students as a compensatory factor; and some have sufficient study skills, while some do not. It may be concluded that most of the students need some degree of anxiety and suggest that writing requires some kind of concentration that happens by some amount of that facilitative anxiety. Scholars and teachers should know that some students become highly anxious about L2 writing, and this is associated with the class environment and their teacher. So It is essential that they look for pedagogic ways of lessening it in a way in which doesn't make students so carefree that they don't even concentrate on their tasks, especially in the case of their L2 writing.

One of the questionable aspects of this study was deleting the listening part of a general proficiency test seen as something irrelevant to the writing performance but the results might have been different if I had used an overall proficiency test for participants' selection.

In summary, this study suggests that if teachers know how to deal with their students' anxiety, giving the test to them can improve their concentration and finally their writing performance in English. The proper control of anxiety by teachers in the case of taking L2 writing test can't be debilitating but even facilitative for their writing performance.

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On Rhetorical Functions and Structural Patterns of Analogy

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Abstract—Analogy as "the core of cognition", plays a significant role in many aspects of our life, including problem solving, decision making, perception, memory, creativity, emotion, explanation and communication. Its specific explanations differ with various disciplines and subjects. The author mainly discusses about analogy in linguistic sense, especially in rhetorical sense. Its popularity as a rhetorical device lies in its clarity, appeal and persuasiveness. After comparison analogy with simile/metaphor, the writer elucidates its distinct rhetorical functions—for the purpose of persuasion or for the explanation or exposition of an idea. The structural patterns which are distinctly marked but frozen and fixed have also been analyzed with illustrations.

Index Terms—rhetorical device, analogy, rhetorical function, structural pattern

I. INTRODUCTION

Analogy (from Greek analogia), according to Wikipedia, "is a cognitive process of transferring information or meaning from a particular subject (the analogue or source) to another particular subject (the target)."

In a narrower sense, analogy is an inference or an argument from one particular to another particular, as opposed to deduction, induction, and abduction, where at least one of the premises or the conclusion is general.

It, considered as "the core of cognition", plays a significant role in many aspects of our life, including problem solving, decision making, perception, memory, creativity, emotion, explanation and communication.

As an important method of thinking, analogy is widely applied in the processes of creation, comprehension and education; and it manifest itself in varies fields including deducing and inducing in natural sciences, literature creation and even word coining in different disciplines. It is important not only in ordinary language and common sense, but also in science, philosophy and the humanities. What's more, its definitions differ with various disciplines and subjects. This paper mainly discusses about analogy in linguistic sense, especially in rhetorical sense.

II. ANALOGY AS A RHETORICAL DEVICE

Its popularity as a figure of speech lies in its clarity, appeal and persuasiveness, what' more, it is also an effective method of practicing the ability of thinking. As for the content of analogy, there are mainly four categories—analogy based on personal experience, analogy based on personal knowledge, analogy based on daily life and analogy based on imagination.

A. Definition

What is an analogy? "An analogy is a comparison in which different items are compared point by point, usually with the idea of explaining something unknown by something known." Analogies tend to suggest that existing similarities imply even more similarities.

Analogy as a rhetorical device is a form of comparison, but unlike simile or metaphor, which usually concentrates on one point of resemblance, analogy draws a parallel between two unlike things that have several common qualities of points of resemblance. Here is an instance:

I look at this as being in the form of a house. And the students are the foundation, and the teachers are the walls, and the roof itself is the school. And we know that if you have a weak foundation, the walls and the roof can't be supported. Therefore, it crumbles.

In this example, three points of resemblance are paralleled to explain the significance of students in a school.

| | Tenor | Vehicle |
|---------------------------|---|--|
| | House | School |
| Paralleled Similar Points | The foundation | The students |
| | The walls | The teachers |
| | The roof | The school |
| Conclusion | The foundation is the basic and most essential element of an entire building. | Students play the most important role in a school and should come first. |

Many famous people have also used analogies to explain their positions or their opinions on an issue. For instance, consider the following analogy examples:

1) "I am to dancing what Roseanne is to singing and Donald Duck to motivational speeches. I am as graceful as a refrigerator falling down a flight of stairs." - Leonard Pitts, "Curse of Rhythm Impairment" Miami Herald, Sep. 28, 2009

2) "If you want my final opinion on the mystery of life and all that, I can give it to you in a nutshell. The universe is like a safe to which there is a combination. But the combination is locked up in the safe." Peter De Vries, *Let Me Count the Ways*

3) "Writing a book of poetry is like dropping a rose petal down the Grand Canyon and waiting for the echo." - Don Marquis

4) "They crowded very close about him, with their hands always on him in a careful, caressing grip, as though all the while feeling him to make sure he was there. It was like men handling a fish which is still alive and may jump back into the water." - George Orwell, *A Hanging*

5) "Withdrawal of U.S. troops will become like salted peanuts to the American public; the more U.S. troops come home, the more will be demanded." - Henry Kissinger in a Memo to President Richard Nixon

6) "... worrying is as effective as trying to solve an algebra equation by chewing bubble gum." - Baz Luhrmann, *Everybody's Free (to Wear Sunscreen)*

7) "Dumb gorgeous people should not be allowed to use literature when competing in the pick-up pool. It's like bald people wearing hats." - Matt McGrath from the movie *Broken Hearts Club*

B. *Linguistic Reliance of Analogy on Simile/Metaphor*

The analogy can be developed through as many parallel similarities as the writer can think of, to convince the reader that because the things are alike in so many respects, a conclusion drawn from one suggests a similar conclusion from the other.

It is acknowledged that all metaphors and similes are based on analogy. But an analogy compares two things not only in one aspect as a simile or a metaphor does, but also taps between the two things as many similarities as possible and then develops them so as to make the comparisons more outstanding and effective. The following are some examples:

1) Followers are to a leader as planets are to a sun.

2) Shells were to ancient cultures as dollar bills are to modern culture.

3) (Just) as dark clouds cannot long hide the sun, (so) no lies can cover up facts.

4) The surface of the earth is like the skin of an orange, which cannot be spread out flat unless it is torn into strips. That's why flat maps of the whole earth always distort its appearance.

Typical comparative word "as" "just as...", "so..." and "like" are used to introduce the vehicle, connecting the two terms (tenor and vehicle). Just due to its similarity with metaphor and simile in sentence structure, some experts even think that analogy is a kind of extended metaphor or long simile in which an explicit comparison is made between two things (events, ideas, people, etc.) for the purpose of furthering a line of reasoning or drawing an inference, a form of reasoning employing comparative or parallel case.

III. RHETORICAL FUNCTIONS OF ANALOGY

Analogy aims at what is common between two things of different classes. One is an unfamiliar subject, usually a difficult or abstract subject the writer makes a point of clarifying. The other is a familiar subject, normally an easy subject the writer utilizes to help explain his unfamiliar subject. But the key point which makes it distinct from other figurative comparison, like simile or metaphor, is it tends to suggest that existing similarities imply even more similarities. Thus not only is analogy a figurative comparison, but also a logical reasoning. The following is a typical example:

The chess-board is the world; the pieces are the phenomena of the universe; the rules of the game are what we call the laws of Nature. The player on the other side is hidden from us. We know that his play is always fair, just and patient. But also we know, to our cost, that he never overlooks a mistake, or mistakes the smallest allowance for ignorance. To the man who plays well, the highest stakes are paid, with that sort of overflowing generosity with which the strong shows delight in strength. And one who plays ill is checkmated—without haste, but without remorse.

In the above example, the author, Thomas Henry Huxley, uses the analogy of two players in a chess game to explain that Man will succeed only if he plays by the laws of Nature. Maybe at the first glance, a reader may think that since Nature (the other side of the game) has been humanized, the rhetorical device, personalization has been employed, making abstract Nature more specific and familiar to the reader. To somehow, it is to the non-human being Nature that human's qualities and abilities to play game and to have human's intelligence have been attributed. But from a more abstract and comprehensive perspective, an analogy has been used here to establish the pattern of reasoning by using familiar argument which the reader can understand easily and agree with.

| | Simile/ Metaphor | Analogy |
|-----------|--|--|
| Structure | Concentrates on one point of resemblance | Draws a parallel between two unlike things that have several common qualities or points of resemblance |
| Method | With vivid imagery | By reasoning |
| Function | Serve to heighten effect; to enhance the subject | For the purpose of persuasion or for the explanation or exposition of an idea |
| Core | Characteristic(s) in common | Similar relationship implying similar conclusion |

Analogy compares two things, which are alike in various respects, for the purpose of explaining or clarifying same unfamiliar or complex ideas or object by showing how the idea or object is similar to a familiar one. Analogy is chiefly used for the purpose of persuasion or for the explanation or exposition of an idea.

The function of analogy differs also from that of simile or metaphor. While the latter figures serve to heighten effect with vivid imagery, analogy is chiefly used for the purpose of persuasion or for the explanation or exposition of an idea.

IV. STRUCTURAL PATTERNS OF ANALOGY

Analogy isn't just a form of speech. It can be a logical argument: if two things are alike in some ways, they are alike in some other ways as well. Analogy is often used to help provide insight by comparing an unknown subject to one that is more familiar. It can also show a relationship between pairs of things. This form of analogy is often used on standardized tests in the form "A is to B as C is to D." Here are the typical structural patterns of it:

A. *A without B is (like) C without D (or A with B is like C with D)*

- 1) A woman without a man is like a fish without a bicycle.
- 2) Beauty without grace is like the hook without the bait.
- 3) To go to the palace with just a flower is to say "I'm poor, I haven't any jewelry."

B. *A is to B as C is to D*

- 1) Air is to man as water is to fish.
- 2) Shoe is to foot as tire is to wheel.
- 3) Food is to man as fuel is to engine.
- 4) Reading is to the mind what food is to the body.

C. *A is to B what C is to D (or: A to B is what C is to D, or what C is to D, A is to B)*

- 1) What salt is to food, wit and humor are to conversation and literature
- 2) Judicious praise is to children what the sun is to flowers.
- 3) What sculpture is to a block of marble, education is to the soul.
- 4) The man who cannot be trusted is to society what a bit of rotten timber is to a house.

D. *(Just) as A...B, (so) C...D (or: ...so C...D, just as A...B)*

- 1) Just as the French like their wine, so the English like their bear.
- 2) Just as Darwin discovered the law of organic nature, so Marx discovered the law of development of human history.
- 3) As cold waters to a thirsty soul, so is good news from a far country.

E. *If A were B, C would...D*

1) If society were a train, the etiquette would be the rails along which only the train could rumble forth; if society were a state coach, the etiquette would be the wheels and axis on which only the coach roll forward.

- 2) If love were what the rose is,
And I were like the leaf,
Our lives would grow together
In sad or singing weather,
Blown fields or flowerful closes,

...

If love were what the rose is,
And I were like the leaf.

(by A. Charles Swinburne)

F. *Other Sentence Patterns*

1) The Negro has a callus growing on his soul and it's getting harder and harder to hurt him there. That is a simple law of nature. Like a callus on the foot in a shoe that is too tight. The foot is nature's and that shoe was put on by man. The tight shoe will pinch your foot and make you scream in pain. But sooner or later, if you don't take the shoe off, a callus will form on the foot and begin to wear out the shoe. It is the same with the Negro in America. That shoe—the white men's system—has pinched and rubbed and squeezed his soul until it has almost destroyed him. But it didn't. And now a callus has formed in his soul, and unless that system is adjusted to fit him, too, that callus, is going to wear out

that system.

| | | |
|-----------------------|---|--|
| | Tenor | Vehicle |
| | Foot | The soul of the Negro |
| Parallel Similarities | The tight shoe | The white men's System |
| | The callus on the foot | The callus on the soul (racial discrimination) |
| Conclusion | The callus will finally begin to wear out the shoe. | The unfair social situation will press the Negroes to rebel. |

2) Have you ever watched a clumsy man hammering a nail into a box? He hits it first to one side, then to another, perhaps knocking it over completely, so that in the end he only gets half of it into the wood. A skillful carpenter, on the other hand, will drive home the nail with a few firm, deft blows, hitting it each time squarely on the head. So with language; the good craftsman will choose words that drive home his point firmly and exactly. A word that is more or less right, a loose phrase, an ambiguous expression, a vague adjective, will not satisfy a writer who aims at clean English. He will try always to get the word that is completely right for his purpose.

| | | |
|-----------------------|---|---|
| | Tenor | Vehicle |
| | A carpenter's job (A man hammering a nail into a box) | A writer's job (An author's choosing a word) |
| Parallel Similarities | A carpenter | A writer |
| | A nail | A word |
| | A box | A writing |
| | The nail half of it into the wood by a clumsy carpenter | More or less right, a loose phrase, an ambiguous expression, a vague adjective by a mean writer. |
| Conclusion | A skillful carpenter, on the other hand, will drive home the nail with a few firm, deft blows, hitting it each time squarely on the head. | An ineffective or an inappropriate word will not satisfy a writer who aims at clean English. He will try always to get the word that is completely right for his purpose. |

3) The trouble is that the English nature is not at all easy to understand. It has a great air of simplicity, it advertises itself as simple, but the more we consider it, the greater the problems we shall encounter. People talk of the mysterious East, but the West also is mysterious. It has depth that do not reveal themselves at the first gaze. We know what the sea looks like from a distance: It is of one color and level, and obviously cannot contain such creatures as fish. But if we look into the sea over the edge of a boat, we see a dozen colors and depth below depth, and fish swimming in them. That sea is the English character—apparently imperturbable and even. The depths and the colors are the English romanticism and the English sensitiveness—we do not expect to find such things, but they exist. And—to continue my metaphor—the fish are the English emotions, which are always trying to get up to the surface, but do not quite know how. For the most part we see them moving far below, distorted and obscure. Now and then they succeed and we exclaim, "Why, the Englishman has emotions! He actually can feel!" And occasionally we see that beautiful creature, the flying fish, which rises out of the water altogether into the air and the sunlight. English literature is a flying fish. It is a sample of the life that goes on day after day beneath the surface; it is a proof that beauty and emotion exist in the salt, inhospitable sea.

4) In the dark night of the desert a group of scientists is testing a new device for guiding a missile to its target. Designed to seek out the heat of an enemy aircraft engine, it is now going through its paces by tracing the movement of a flashlight waving thirty feet away in the darkness. A hundred yards away, unseen by the men, an equally deadly missile is searching out its prey. Sliding between the stones of the desert, a rattlesnake senses a patch of warmth. Without a sound the snake closes it and strikes for the kill. Those two incidents dramatize one of the newest and most fascinating investigations of modern science. For the simple fact is that the missile's heat seeker, with its few thousand pounds of electronic gadgets, is huge and clumsy compared to the snake's. Although the snake's mechanism is small enough to be packed into a head the size of a walnut, it can detect a change in temperature of one-thousandth of a degree. The men working on the missile finder would dearly love to know how, for no manmade device can equal this.

| | | |
|-----------------------|---|---|
| | Tenor | Vehicle |
| | A manmade complicated electronic gadget which is not within normal people's knowledge | A natural phenomenon familiar to everyone |
| Parallel Similarities | A new device | A rattlesnake |
| | The target | Its prey |
| | The heat of the enemy aircraft engine | A patch of warmth |
| | In the dark night of the desert | Between the stones of the desert, unseen by the men |
| | The missile's heat seeker, with its few thousand pounds of electronic gadgets | The snake's mechanism, small enough to be packed into a head the size of a walnut |
| Conclusion | Manmade device is huge and clumsy | The snake's sense organ is small but sensitive and practical. |

5) Social insects live in integrated communities which in some ways are similar to human communities. In both types of community there is a division of labor. In insects' societies certain insects are responsible for production; the workers collect food while the soldiers defend the colony. In the same way human groups such as farmers and shopkeepers have specialized function in producing goods and providing services to the community.

Insect and human societies are also alike in that individual members of the community work together. Termite workers coordinate their efforts to build nests. Similarly in human societies, engineers, architects, town planners and construction workers unite to build cities.

The nests of social insects are as complex as a manmade city. In some insect nests special accommodation is provided for the young and for food storage. Many nests also have devices for regulating the temperatures. So insect nests are as functional as human houses.

| | | |
|-----------------------|---|-----------------|
| | Tenor | Vehicle |
| | Social insects | Human societies |
| Parallel Similarities | In both types of communities there is division of labor. | |
| | Individual members of both communities work together. | |
| | The nests of social insects are as complex and functional as human houses. | |
| Conclusion | Social insects live in integrated communities which in some ways are similar to human communities. (The first sentence of this passage) | |

6) Some old people are oppressed by the fear of death... The best way to overcome it —so at least it seems to me—is to make your interests gradually wider and more impersonal, until bit by bit the walls of the ego recede, and your life becomes increasingly merged in the universal life. An individual human existence should be like a river—small at first, narrowly contained within its banks, and rushing passionately past rocks and over waterfalls. Gradually the river grows wider, the banks recede, the waters flow more quietly and in the end, without any visible break, they become emerged in the sea, and painlessly lose their individual being. The man who, in old age, can see his life in this way, will not suffer from the fear of death, since the things he cares for will continue...

| | | | |
|-----------------------|--|---------------------|---|
| | Tenor | | Vehicle |
| | Human's Life | | A River |
| Parallel Similarities | Early Age | Childish, naive | Small at first, narrowly contained within its banks |
| | Adolescence | Youthful, energetic | Rushing passionately past rocks and over waterfalls. |
| | Middle Age and old Age | Experienced, mature | Gradually the river grows wider, the banks recede, the waters flow more quietly |
| | Death | Quiet | In the end, without any visible break, they become emerged in the sea. |
| Conclusion | The best way to overcome it is to make your interests gradually wider and more impersonal because death is a natural part of life. | | All rivers flow to the sea and finally emerge into the sea. |

G. A Whole Story or an Entire Book

Analogy can reveal itself in a single sentence, a paragraph, a discourse, or even an entire book. The best seller *Who Moved My Cheese* written by Dr. Spencer Johnson is just a typical example of an analogy, through which the author has made a vivid picture of the explanation, making the story more specific, more impressive and of more artistic appeal. In Lesson Twelve "The Loons" of *Advanced English Book One*, an analogy is also employed in the whole story to demonstrate theme—the miserable fate of marginalized half-breeds in the white culture.

| | | |
|---------------------------|--|--|
| | Tenor | Vehicle |
| | The loons | The half-bred Indians represented by Piquette |
| Paralleled Similar Points | The loons only sing at night | Piquette hides her feelings and wishes from others and is always self-caged and on guard against others with a mask. |
| | The loons' habitat was destroyed by human. | The half-bred Indians' home was invaded and occupied by the White. |
| | The loons disappeared at last. | Piquette's attempt to pursue new life failed and she died finally. The Indians can not find their position in the white-dominating society. |
| | Nature has been ruined by civilization. | The half-bred Indians have been marginalized and squeezed out of the society. |
| Conclusion | The extinction of the loons should awake us in the social development. | The miserable destiny of the half-bred Indians represented by Piquette should be changed and this social problem needs solving. |

V. CONCLUSION

Language is also full of analogies that can vary by region or by groups of people. Analogy is chiefly used for the purpose of persuasion or for the explanation or exposition of an idea and is offered to provide insights, and can be very instructive. This rhetorical device is a technique of using language that will increase the persuasiveness of the speaking

and the writing. We should be clear about the implications drawn from parallel comparisons.

Analogy can manifest itself in a single sentence, a paragraph, a discourse, or even an entire book. From the perspective of sentence pattern of this structurally simile/metaphor-based figure, there are some distinctly marked but frozen and fixed structures.

While an analogy sets out to persuade or to explain, it does not necessarily set out to prove. Sometimes an analogy can be carried too far, and mislead rather than convince. When writing analogies, we should carry a paralleled comparison based on logical and reasonable association.

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Task-based Learning Research and the Cognition Hypothesis: The Case of Task Complexity

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Abstract—In this paper, the construct of task complexity and its significance in grading and sequencing of pedagogic tasks are discussed. Then, mention will be made of different models and criteria for estimating task complexity. After that, the most comprehensive model (Robinson's Triadic Framework or The Cognition hypothesis) will be discussed in great details and the research done in this framework will be outlined. Finally, the role of the Task Complexity in grading and sequencing pedagogical tasks will be touched upon.

Index Terms—task-based learning, Cognition Hypothesis, task complexity, grading, sequencing

I. TASK-BASED LANGUAGE TEACHING

Task-based Teaching, is argued that, creates more favorable conditions for the development of second language ability than does an approach that focuses on the explicit teaching and learning of the rules of the language alone (Long, 1985; Prabhu, 1987; Rahimpour, 1997, 1999; Robinson, 1995a, 2001b, 2011). Recently, there has been a growing interest in task-based language teaching (see Bygate 1999; Bygate et al., 2001; Crabbe 2007; Long 2007; Skehan 1998a; Van den Branden 2006; Willis and Willis 2001). The rationale for task-based teaching (TBT) comes from different camps; Ellis (2003) provided psycholinguistic rationale, whereas, Skehan (1998a, 1998b, 2002, 2003a, 2003b) took a more cognitive approach to advocate it (see Ellis, 2000). In Widdowson's terms (2003), Skehan provided the most comprehensively theoretical rationale for task-based learning. Skehan (1998a) pointed out that "as an approach to instruction, TBT is theoretically defensible and practically feasible. The assumption here, then, is the fact that transacting tasks will engage naturalistic acquisitional mechanisms, cause the underlying interlanguage system to be stretched, and drive development forward". (P. 95).

Robinson (2003b) forcefully argues that task-based pedagogy facilitate the cognitive processes involved in second language production (performance) and acquisition (development), and their relationship.

Prabhu (1987), one of the great supporters of TBLT, believes that "a task is an activity which require learners to arrive at an outcome from given information through some process of thought, and which allowed teachers to control and regulate that process'. Bygate et al., (2001) put forward the following definition for a task: "a task is an activity which requires learners to use language, which emphasis on meaning, to attain an objective". Yet, more recently, Tavakoli and Foster (2008) define a task as "anything that classroom language learners do when focusing their attention primarily on what they want to say to others or what others are trying to say to them". However, the definition of task remains problematic in SLA and language pedagogy (for more on problems of task definitions see Skehan et al., 2001; Tavakoli and Foster, 2008).

Task Complexity

Robinson (2001b, 2005, and 2011) argues that task complexity is the result of the attentional, memory, reasoning, and other information processing demands imposed by the structure of the task to the language learner. Task complexity, differences in intrinsic cognitive processing demands of tasks, will explain within-learner variation in successfully completing any two tasks (such as doing simple addition versus calculus, or doing the simple versus complex intentional reasoning task (Robinson, 2007).

Ellis (2003) believes that task complexity is the extent to which a particular task is inherently easy or difficult. Different dimensions of task complexity are *code complexity*, *cognitive complexity*, and *context dependence* (P.351). Robinson (1995)) lists three theoretical frameworks for task complexity. According to him, the theoretical framework

for the proposed task complexity is based on research into first language acquisition (e.g., Brown & Bellugi, 1964), research findings from second language development (Meisel, 1987), and functional linguistic theory (Givon, 1989).

It is widely accepted idea that research into complexity of second language tasks is necessary to pedagogical decisions regarding the grading and sequencing of tasks for the purposes of syllabus design (Gilabert, 2005, 2007; Long 2007; Mortazanejad, 2008; Rahimpour 1997, 1999; Robinson, 1995a, 2001b, 2003b, 2005a, 2007a, 2007a; Robinson and Gilabert 2007; Van Den Branden 2006).

As pointed out by Gilabert (2005), task complexity is the result of the preoccupation with grading and sequencing tasks in a principled way in a task-based syllabus. Thus, information about the effects of task complexity on language production and interlanguage development are important because they help syllabus designers to design tasks from simple to complex, in a way that they gradually approximate real world tasks. More importantly, Robinson (2001b) argues that cognitive complexity is a robust and manipulable influence on learner production, and is therefore a feasible basis for design and sequencing decisions which operationalized a task-based syllabus.

Of three sets of factors discussed in task-based teaching (task complexity, task conditions, and task difficulty), Robinson (2003b) reiterates the fact that complexity differentials should be the sole basis for proactive pedagogic task sequencing in task-based approaches to syllabus design. However, Candlin (1987) and Nunan (1989) have based arguments for difficulty variables, such as motivation to perform, and anxiety about performing task, in sequencing and grading tasks. Still, some others, such as Prabhu (1987) have argued that task sequencing should be based on differences in task conditions (e.g., from closed, information gap, to open opinion gap tasks).

Task Complexity and Interlanguage Development

Robinson's Cognition Hypothesis (2001b, 2003b, 2005a, 2007) claims that increasing the cognitive demands of tasks along certain dimensions will; (a) push learners to greater accuracy and complexity of L2 production in order to meet the greater functional and conceptual communicative demands they place on the learner; (b) promote interaction, and heightened attention to and memory for input, so increasing learning from the input; as well as (c) longer term retention of input; and that (d) performing simple to complex sequences will also lead to automaticity and efficient scheduling of the components of complex L2 task performance.

More importantly, the Cognition Hypothesis predicts that along resource-directing dimensions more interactive complex tasks will result in greater amounts of interaction, and negotiation for meaning. Following Long (1996), The Cognition Hypothesis claims that such negotiation provides a content for attending to problematic forms in the input and output, and additionally that on complex versions of tasks, there will be greater attention to, and uptake of forms made salient during provision of *reactive* Focus on Form techniques such as recasts. Alternatively, where *proactive* Focus on Form is provided, for example in the form of premodified input to the task, then it similarly claims there will be greater use of this on complex, versus simpler task versions (Robinson and Gilabert, 2007).

Different Models for Determining Task Complexity

There have been a wide variety of models or criteria for estimating task complexity in the literature on task complexity; each highlighting one dimension of a task at hand (Anderson & Lynch, 1988; Brindley, 1987; Brown & Yule, 1983; Candlin, 1987; Candlin and Nunan, 1987; Long, 1985; Prabhu, 1987; Rahimpour, 1997, 1999; Robinson 2001b, 2007a). However, it seems to the present researcher that the latter one is more comprehensive as well as theoretically motivated and practically oriented. Because of the limitation of scope, some of these models briefly will be discussed but the Robinson's model (2001b) will be given the focal attention with respect to the research has been done in the field:

Brindley (1987) suggested that the following factors will determine the complexity of what the learner has to do:

-Relevance:

Is the task meaningful and relevant to the learner?

-Complexity:

How many steps are involved in the task?

How complex are the instruction?

What cognitive demands does the task make on the learner?

-Amount of context provided prior to the task:

How much prior knowledge of the world, the situation or the cultural context is assumed in the way the task is framed?

-Processability of language of the task:

Is the language that learners are expected to produce in line with their processing ability?

-Amount of help available to the learner:

How much assistance can the learner get from the teacher, other learners, books or other learning aids?

-Degree of grammatical accuracy/ contextual appropriacy:

How 'standard' does the task require learners to be?

Time available to the learner;

How long does the learner have to carry out the task?

Brown and Yule (1983) have devoted a noticeable attention to task difficulty. They suggested that listening tasks can be graded with reference to *speaker, intended listener, content, and support*. When listening to a tape, the fewer the

speakers, the easier the text will be to process. Following one speaker will be easier than following two, and so on. With respect to the intended listener, they propose that texts, especially 'authentic' texts which are not addressed to the listener, may be difficult to process. As far as 'content' is considered, they suggest that specialized vocabulary which is unfamiliar can be a source of difficulty. Finally, by 'support' they mean the provision of visual cues to a listener that facilitates the cognitive load of the listening task.

Prabhu (1987) provides the following factors for determining difficulty:

1. *Information provided*: the amount and type of information handled will affect difficulty
2. *Reasoning needed*: the number of steps or cognitive operations (e.g. deduction, inference, or calculation) will affect difficulty.
3. *Precision needed*: difficulty increases with the degree of precision called for.
4. *Familiarity with constraints*: learners' knowledge of the world and familiarity with purposes and constraints will affect difficulty.

5. *Degree of abstractness*: working with concepts is more difficult than working with the names of objects or actions.

Anderson and Lynch (1988) identify a range of factors which influence difficulty;

- the sequence in which information is presented;
- the familiarity of the listener with the topic;
- the explicitness of the information contained in the text;
- the type of input;
- the type and scope of the task to be carried out;
- The amount of support provided to the listener.

Candlin (1987) proposed a set of criteria by which tasks might be selected and graded. These are:

-*cognitive load*: this concerns the general complexity of the content of the task, including the naturalness of the sequence it may be required to follow;

-*communicative stress*: more stressful tasks are seen as those which involve pressure which comes from the interlocutor, either because he/she is a native speaker or because of superior knowledge or proficiency;

-*particularity and generalizability*: this concerns the clarity of the goal of the task, as well as the norms of interpretation;

-*process continuity*: this derives from the familiarity of the task as well as the learner capacity to relate the task to tasks they are familiar with;

-*code complexity and interpretative density*: the first concerns the complexity of the linguistic code, while the latter is concerned with the complexity of the operations which need to be carried out on such a code.

Skehan (1998a, 1998b) has proposed the following criteria for determining task difficulty:

1. *Code complexity*

- linguistic complexity and variety
- vocabulary load and variety
- redundancy and density

2. *Cognitive complexity*

Cognitive familiarity

-familiarity of topic and its predictability

-familiarity of discourse genre

-familiarity of task

Cognitive processing

-information processing

-amount of 'computation'

-clarity and sufficiency of information given

-information type

3. *Communicative stress*

-time limits and time pressure

-speed of presentation

-number of participants

-length of texts used

-type of response

-opportunities to control interaction.

Candlin and Nunan (1987) have also suggested that activities can be graded according to the general cognitive demands they make. Their scheme has four levels as follows:

1. *Attending and recognizing*; the learner's ability to notice what kind of input he or she is being confronted with.

2. *Making sense*; the learner's ability to make sense of the input as a particular example of language, determining, for example, what particular language it is, how it is organized, how it is classified and patterned.

3. *Going beyond the information given*; the learner's ability to hypothesize, infer, and make judgments, for example, about the underlying meaning of the text.

4. *Transferring and generalizing*; the learner's ability to extrapolate from any particular texts of same type, genre, and purpose, or transferring the information gained from and about a particular text to other texts that may be of other quiet different structure, channel and purpose.

II. TASK COMPLEXITY AND THE COGNITION HYPOTHESIS

As stated earlier, in a series of arguments put forward by Robinson, he proposed the most comprehensive criteria for determining task complexity (Robinson 2001b, 2003b, 2005a, 2007a, 200c). It should be mentioned that his criteria, also called Triadic Componential Framework or The cognition Hypothesis, is not free of critique; Kuiken and Vedder (2007) have questioned the validity of the framework as being not empirically researchable and operationally feasible. Unlike Kuiken and Vedder (2007), the present researcher assumes some authority to this framework and believes that further research is needed to investigate some dimensions of the Cognition Hypothesis.

Robinson (2001b) pointed out that the development of theoretically motivated, empirically substantiable, and pedagogically feasible sequencing criteria has long been acknowledged as a major goal of research aimed at operationalizing task-based approaches to syllabus design. To this end, he proposed distinctions between cognitively defined task *complexity*, learner perceptions of task *difficulty*, and the interactive *conditions* under which tasks are performed. Robinson (2001b) strongly argued that Task Complexity is the result of the attentional, memory, reasoning, and other information processing demands imposed by the structure of the task on the language learner. These differences in information processing demands, resulting from design characteristics, are relatively fixed and invariant. Task complexity will aid explain within learner variance when performing any two tasks. It is, also, argued that the cognitively simpler tasks will involve a lower error rate, and/or be completed faster. (P. 29).

The criteria proposed by Robinson (2001b, 2003b, 2005a, 2007a) are divided into two categories; *resource-directing* dimensions and *resource-dispersing* dispersing dimensions. Resource-directing dimensions are those in which the demands on language use made by increases in Task Complexity, and the increased conceptual demands they implicate, can be met by specific aspects of the linguistic system. For example, tasks which differ along the Here-and-Now versus There-and-Then dimension obviously require the learner to distinguish between the temporality of reference (present versus past), and to use distinct deictic expressions (this, that, here, there) to indicate immediately present, versus absent object (See Rahimpour, 1997).

It is argued that increasing complexity along these dimensions therefore has the potential to direct learners' attentional and memory resources to the way that the L2 structures and code concepts, so leading to interlanguage development (Robinson, 2003b, 2007a, 2007c; Robinson and Gilabert 2007).

In contrast, increasing task complexity along the *resource-dispersing* dimensions does not direct learners to any specific aspects of language code which can be used to meet the additional task demands (Robinson, 2001b, 2003b, 2005a, 2007a). Taking planning time, or relevant prior knowledge away, or increasing the number of tasks that have to be performed simultaneously, simply disperses intentional resources. Although, increased along these resource-dispersing is important, since it stimulates the processing conditions under which real time language is often used, and practice along them, Robinson (2003b) argues that, facilitates *real-time access* to an already established and developing repertoire of language, rather than to facilitate new form-function and conceptual mapping in the L2.

In a more recent study, (Robinson, 2007a) adds +/- perspective taking and makes distinction between three kinds of reasoning: +/- spatial reasoning, +/- causal reasoning, +/- intentional reasoning (see Table .3).

TABLE 1: THE TRIADIC COMPONENTIAL FRAMEWORK FOR TASK CLASSIFICATION-CATEGORIES, CRITERIA, ANALYTIC PROCEDURES, AND DESIGN CHARACTERISTICS (FROM ROBINSON 2007A)

| Task complexity (cognitive factors) | Task condition (interactive factors) | Task Difficulty (learner factors) |
|--|--|--|
| (classification criteria: Cognitive demands) (classification procedure: Information-theoretic analyses) (a) <i>Resource-directing variables</i> making cognitive/conceptual demands | (classification criteria: Interactional demands) (classification procedure: behavior-descriptive analyses) (a) Participation variables making interactional demands | (classification criteria: ability requirements) (classification procedure: ability assessment analyses) (a) Ability variables and task- relevant resource differentials |
| +/- here and now +/- few elements +/- spatial reasoning +/- causal reasoning -/+ intentional reasoning -/+ perspective-taking | +/- open solution +/- one-way flow +/- convergent solution +/- few participations +/- few contributions needed +/- negotiation not needed | h/l working memory h/l reasoning h/l task-switching h/l aptitude h/l field independence h/l mind/intention-reading |
| (b) <i>Resource-dispersing Variables</i> making Performative/procedural demands | (b) Participant variables making interactant demands | (b) Affective variables and state- trait differentials |
| +/- planning time +/- single task +/- few steps +/- independency of steps +/- prior knowledge | +/- same proficiency +/- same gender +/- familiar +/- shared content knowledge +/- equal status and order +/- shared cultural knowledge | h/l openness to experience h/l control of emotion h/l task motivation h/l processing anxiety h/l willingness to communicate h/l self-efficacy |

+/- FEW ELEMENTS

The Cognition Hypothesis (Robinson 2001a, 2001b, and 2005a) states that identifying few easily distinguished elements within a task is simpler than identifying many similar elements (+/- few elements). It can be claimed that relatively few researches have investigated the +/- few elements of The Cognition Hypothesis (see Robinson 1996). In an oral interactive task, Robinson (2001b) manipulated the factor +/- few elements. The complex task prompted significantly more lexically varied speech than the simple task but neither structural complexity nor accuracy revealed any significant effects. Fluency decreased in the complex version.

Michel et al., (2007) have operationalized +/- few elements factor of task complexity. They hypothesized that increased cognitive task complexity along the resource-directing factor +/- few elements will have a beneficial effect on the performance of L2 learners in that their speech will be more accurate and linguistically more complex. Fluency, they predicted that, will suffer from increased task complexity.

Michel et al., showed that complex tasks generally yielded a higher accuracy, as measured by the number of errors, omissions and the ratio of repairs to errors, while the percentage of repairs went in the opposite direction in the simple task, i.e., the percentage of repair is lower. They further found that structural complexity decreased, but lexical complexity increased in complex tasks. All of these studies are in direction of the Cognition Hypothesis (Robinson, 2001a) in that complex tasks lead to more accuracy and linguistic complexity at the cost of fluency.

Here-and-Now vs. There-and-Then

Rahimpour (1997) operationalized the resource-directing dimension of +/- Here-and-Now as distinction between narratives performed when learners describe a series of event in the present tense while looking at pictures illustrating them (Here-and-Now), versus narratives performed from memory without looking at the pictures, and delivered in the past tense (There-and-Then). He found There-and-Then narratives were more accurate (in error-free T-units), and more dysfluent (Cited in Robinson, 2001b).

To operationalize the Here-and-Now, There-and-Then dimension of complexity, Robinson (1995a) studied high beginner to intermediate level L2 learners of English from a variety of L1 backgrounds (Tagalog, Japanese, Korean, and Mandarin) performing narratives in the present tense, while they could view a series of wordless cartoon pictures described a humorous story (the Here-and-Now) versus performing the narratives from memory, after having viewed the picture prompts, in the past tense (the There-and-Then). In terms of task condition, this was a monologic, and so one way, open task. To establish tense, each participant was asked to begin by reading a short prompt describing the setting of the story (written in the present for here-and-Now, and the past for the Here-and-Then) before continuing the narrative in their words. Robinson (1995a) found significantly greater *lexical complexity/density* (percentages of lexical words per utterance) on the more complex task ($p < .5$). There was a trend to more fluency on the simple task (in words per utterance, but not pauses per utterance), but differences in complexity (multipropositional utterances, and S-nodes per T-unit) were non-significant.

In a large scale study, Rahimpour (1997) operationalized three levels of complexity by including a narrative in the Here-and-Now, one in the There-and-Then, and one in the Here-and-Now/There-and-Then. Rahimpour hypothesized that the Here-and-now/There-and-Then narrative would be more complex than the other versions of the task. In this large scale study, fluency was measured by calculating the number of words per pause; structural complexity was measured via the number of S-Nodes per T-Unit; lexical complexity by calculating the percentage of lexical words; and accuracy by measuring the number of error-free units and target-like use of articles. Rahimpour's results showed that learners who carried out the most complex versions of the task were significantly less fluent, with no significant differences regarding either structural or lexical complexity, and with significant improvements with regard to error-free units but not target-like use of articles.

Gilabert (2007:218) found that increasing complexity along the +/- Here-and-Now variable had positive effects on accuracy as measured by the percentage of self-repairs and the ratio of repaired to unrepaired errors, with no significant effects showing when measured by the number of error-free T-units or the target-like use of articles. Task complexity, as operationalized by There-and-Then; produce more accuracy and linguistic complexity (see Rahimpour 1997). Rahimpour (1997), also, concludes that tasks in There-and-Then condition force learners to produce syntactic mode of language rather than pragmatic one (In Givon, 1989 terms).

+/- No Reasoning Demands

Prabhu (1987) claims that tasks requiring selective information transmission *+reasoning* to establish causality, and justification of believes are more complex than tasks requiring non-selective information transmission, without these demands. Robinson (2005b) maintains that tasks which require no causal reasoning to establish event relations, and simple transmission of facts, compared to tasks which require the speaker to justify beliefs, and support interpretations of why events follow each other by giving reasons require expressions such as logical subordinators (*so, because, therefore, etc.*). In the case of reasoning about other people's intentions and beliefs, use of psychological, cognitive state verbs (e.g., *know, believe, suppose, think*) is required. Both of these, he argues, introduce complex syntactic complementation (Robinson 2007c).

In a one-way, interactive, closed dyadic task, Robinson (2000) has operationalized the +/- reasoning demands dimension of task complexity. In this study, one participant was asked to view a randomly ordered series of pictures showing characters performing different activities, and decide which chronological sequence they should be arranged

into in order to depict a story, and also tell a partner (who could ask questions) the story that the series of pictures described. The partners were asked to sequence their own randomly ordered series of pictures in the order that corresponded to their partner's story. Reasoning demands were varied from the least and most complex. The simplest version does not require reasoning about the motives, intentions, or other thoughts of people. In contrast, in the most complex version, pictures can only be successfully sequenced if such motives, intentions and thoughts can be inferred (Robinson 2005a).

Following The Cognition Hypothesis, Robinson (2000) hypothesized that there would be more *interaction and negotiation* on the more complex task, as well as learners would look for more and more help in the input as task demands increased in complexity. This study demonstrated that more complex tasks would lead to more attention to, and incorporation of task relevant input.

Niwa (2000) also studied the effects of task complexity on language production along +/- reasoning demands of complexity. To this end, she operationalized +dual task, and the +/- reasoning demands dimensions of task complexity using four picture strips from the Wechsler Adult Intelligence Scale-Revised PA subset. She asked 22 Japanese L1 participants to decide on the sequence, and also tell the story in English. In this study, participants were instructed to tell the story described by the picture sets: there was no interlocutor participation, making it one-way task. Four stories used included the least complex and the most complex, and varied from simple to complex in reasoning demands.

Examining effects of individual differences (IDs) in intelligence, aptitude, and a reading span measure of working memory on accuracy, fluency and complexity, Niwa found that as tasks increase in their complexity, so IDs in cognitive abilities (intelligence, aptitude and working memory) increasingly differentiate performance. For the most complex task, higher working memory capacity and aptitude are associated with less fluency, as learners try to meet the demands of telling the story illustrated by the most complex set of pictures (Niwa, 2000).

In a more recent study, Robinson (2007c) has operationalized intentional reasoning dimension of task complexity. It was required, in this study, narrative tasks to be performed at three levels of conceptual/communicative complexity making resource-directing demands on L2 oral task performance. One participant decided on the correct sequence for pictures which had to be sequenced to complete a story, and then narrated this story to a participant who had to sequence the pictures in the order the narration he/she heard described. Robinson holds the view that, in this study, identifying the sequence requires successfully inferring and attributing those thoughts, intentions and psychological states to a main character appearing in each picture which cause them to perform a series of activities, with regard to other characters, in a particular picture-sequence order.

To assess the extent to which increasing the complexity of the intentional reasoning demands of the narrative tasks affected the listener's need to interact and negotiate meaning, Robinson (2007c) calculated the clarification requests, confirmation checks, and the number of turns taken. He demonstrated that there was a significant difference in the number of turns across tasks in the predicted direction with more turns and confirmation checks on complex versus simple tasks. (P. 204).

Planning Time

There has been a plethora of research with respect to giving the learners planning time before the performing of pedagogic tasks (Crookes, 1989; Ellis 2005; Foster and Skehan, 1996, 1999; Mortazanejad, 2008; Philip et al. 2006; Skehan 2001; Yuan and Ellis, 2003). Taken together, these studies suggested that planners showed gains in increased fluency and linguistic complexity but not conclusive results reported with respect to grammatical accuracy.

Philip et al., (2006) stated that there are a number of different types of planning time. In pre-task or strategic planning, learners have the opportunity to plan before they produce language and carry out the task. In guided planning learners receive detailed instructions about how to plan, for example, by being advised to focus on syntax, lexis, content, or organization. Learners can plan individually or in small groups, pairs, or with a teacher. Likewise, Ellis (2003) makes distinction between online planning and strategic planning. The former examines how the planning that takes place during performance of a task affects production, whereas, strategic planning examines how planning prior to performance influences production.

Philip et al. (2006) investigated the relationship between pre-task planning and linguistic production in children's ESL classrooms. Philip et al. reported that in terms of interaction, the children's provision of feedback to each other was greater when they did not have anything to plan or when they had a short amount of planning time. In terms of fluency and accuracy, Philip et al. (2006) hypothesized that, there were no significant differences according to planning time.

Children's speech was significantly more complex after 5 min of planning, compared to no planning or 2 min planning. To sum up Philip et al. (2006) speculated that providing children with planning time did not necessarily result in more learning opportunities for the children, in terms of fluency and accuracy gains. In this study, fluency was measured according to the number of reformulations and false starts per turn. Accuracy was coded in terms of percentage of target-like communication units. Complexity was coded by amount of subordination or coordination, and percentage of words functioning as lexical verbs.

Yuan and Ellis (2003) compared the effects of pre-task and online planning on learner performance of a narrative task in a more systematic way. In pre-task planning condition learners were given 10 min to prepare the task and then performed it under time pressure. In the online planning condition, the learners were given no chance to prepare rather

were allowed to perform the task in their own time. The results indicated that opportunities for online planning aided both accuracy and complexity but at the expense of fluency.

Crookes (1989) explored the consequences of giving learners ten minutes planning time prior to their completion of two information-gap tasks. He reported that planners produced language that was more complex and fluent than non-planners, but no more accurate. He suggested that planners use planning time to complexify the task, hence leading, to a greater amount of subordination but with no greater accuracy with more challenging language used.

Ultimately, Skehan (2003: 396) concludes that "research has shown that giving learners the opportunity to plan before a task is done consistently produces greater complexity of language and greater fluency. These effects are dependable and strong, and imply that if one wants learners to draw upon more advanced language, and if one wants them to use this language with less hesitation and pausing, giving planning time is essential." (P. 396). The contribution of the studies with respect to planning time for the task complexity is the fact that having no planning time prior to the task performance imposes attentional demands for the learners making their utterances more complex and less fluent (See Ellis, 2005).

Prior Knowledge

As rightly pointed out by Robinson (2001b), the facilitating effect of prior knowledge on task performance receives support from research outside the field of SLA as well as from within it for its effects on L2 reading and listening comprehension (e.g., Urwin, (1999).

A considerable body of research in cognitive psychology exists to support the idea that background knowledge (i.e., topic familiarity, domain knowledge) facilitates performance on a variety of cognitive task (Leeser, 2007). Chang (1999) found that topic familiarity led to significantly greater fluency, but had no effect on accuracy (error rate per T-unit).

Skehan (1998a) noted that with regard to task demands, tasks based on familiar information make noticing more likely because unfamiliar information might overload a limited processing capacity and render noticing of certain forms less likely. Moreover, Lee (2007) hypothesized that the processing of a text with a familiar topic would demand less attentional resources than with a less familiar topic, making more cognitive resources available to form. Robinson (2003a) sums it up that "research reports that greater levels of background knowledge contribute to efficiency of attentional allocation to input during reading, enabling richer textual interpretations, and, in turn, superior memory performance".

Topic familiarity has a demanding effect on the amount of meaning negotiation that occurs during task performance (Rahimpour and Hazar, 2006, 2007). In the same vein, in Robinson's (2001b) map task, the participants that were familiar with the simple campus map and unfamiliar with the Tokyo street map and familiarity led the learners to produce more fluent discourse with the campus map task and more complex discourse with the street map task.

Rahimpour and Hazar (2007), also, found that the topic familiarity had positive effects on accuracy and fluency but negatively affects structural complexity. They operationalized fluency as the number of words per minute and accuracy by calculating the percentage of error-free clauses in the total number of clauses. In order to measure complexity, the ratio of lexical to grammatical words was calculated. They further argued that the need to consider topic familiarity as a task feature in syllabus design and material development and necessity of considering this task feature for accomplishing accuracy, complexity, or fluency in oral task production.

Overall then, Lee (2007) suggested that one way to address the attentional imbalance created by the tension between form and meaning during L2 processing might be to employ culturally familiar topics. Lee further contents that familiar topics are able to bridge the reader and the text by providing prior knowledge.

To sum up, the findings for topic familiarity lend support to an *input processing* model of SLA, as outlined in Van Patten (2004). This model proposes a series of principles that attempt to account for how L2 learners establish form-meaning connections during comprehension and why learners make some form-meaning connections and not others (VanPatten, 2004:1).

+/- Single Task

By +/- single task, Robinson (2007c) means, tasks requiring only one thing to be done versus those requiring two (dual), or many (multiple) things to be done simultaneously. To investigate this dimension of task complexity, Robinson and Lim (1993) operationalized '+/- single task' using a one-way interactive direction-giving task requiring speakers to give directions from point A to point B on a map to a partner. In the single task condition the route was marked on the map for the speaker, while in the dual task condition the route was not marked, following the thinking that in this latter condition the speaker would have to both think up the route and describe it (two task) compared to simply describing an identified route (one task). Production on the route-not-marked map task was less fluent than on the route-marked task, with no differences for accuracy and complexity.

III. CONCLUSIONS

It is widely accepted that information about the manipulating the complexity of tasks can be used to guide decision-making about sequencing in task-based approaches to syllabus construction (Rahimpour, 1997, 1999; Robinson, 2001b, 2003b, 2005a). Robinson (2001b) and Gilabert (2005) have, also, made a case for basing sequencing decisions in task-based approaches to syllabus design on distinctions between the cognitive demands of tasks which contribute to their relative complexity. Having demonstrated that the complexity of tasks exert a considerable influence on learner

production, Robinson (2001b) argued that sequencing tasks on the basis of their cognitive complexity is to be preferred over sequencing decisions based on task difficulty or task conditions.

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Teacher Questions in a Content-based Classroom for EFL Young Learners

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Abstract—Questions are the most common form of interaction between teachers and students in classroom teaching. However, while many studies go to questioning techniques in ESL/EFL classrooms, few turn to content-based classrooms, especially for young learners. The goal of this study is to explore types and functions of questions that teachers use in Content-Based Instruction (CBI), and how teachers deal with the non-responded questions. The participants were 16 Grade-three students and 1 teacher teaching “Science” in English from Plookpanya School in Thailand. A purely qualitative method was adopted through the use of classroom observations and interviews. The results showed that the teacher questions were referential and display questions. However, only display questions were used when dealing with teaching and learning. They serve several functions such as to elicit information, to check learners’ understanding, etc. In addition, six question modification strategies were employed when dealing with non-responded questions. Pedagogical implications for the effective use of teacher questions in content-based classrooms for young learners are also discussed.

Index Terms—teacher questions, content-based classroom, TEFL, young learners

I. INTRODUCTION

Questions are the most common form of interaction between teachers and students in classroom teaching. Lynch (1991) characterized a question as an utterance with a particular illocutionary force, and Quirk et al (1985, cited in Shomoossi, 2004) defined a question as a semantic class used to seek information on a specific subject. In terms of teacher questions, Tsui (1992) claimed that teacher questions are all types and structures of utterances classified, either syntactically or functionally, as questions asked by teacher before, during, and after instruction in order to elicit responses from the students (Jansem, 2008).

Several categories are produced for teacher questions. Hargie (1981) classified teacher questions into the recall/process questions and the closed/open questions. Long and Sato (1983) and Brock (1986) have worked on the role of teacher’s question types: display questions and referential questions. Wilen (1991) revealed that teachers spend most of their time asking low-level cognitive questions, which concentrate on factual information that can be memorized, while high-level-cognitive questions which requires students to use higher order thinking or reasoning skills is quite demanding. Interestingly, teacher questions can be viewed as pedagogical questions, which consist of yes/no, open-ended, convergent, and divergent questions (Gabrielatos, 1997). Whatever names are used for their types, teacher questions can, in general, be grouped into two: one is for facts, such as recall, closed, display, low-level cognitive, yes/no, and convergent questions; the other for opinions, namely, process, open, referential, high-level cognitive, open-ended, and divergent questions.

Teacher questions may serve different functions which are listed by such researchers as Brown and Wragg (1993) “to arouse interest and curiosity concerning a topic; to focus attention on a particular issue or concept; to develop an active approach to learning; to stimulate pupils to ask questions of themselves and others”; Nunan and Lamb (1996) “to check learners’ understanding, to elicit information, and to control their classrooms”; Peacock (2001) “to find out what pupils do or do not know and understand; to remind them about work completed in a previous lesson; to challenge, stimulate and develop their thinking”; Morgan and Saxton (1991, cited in Brualdi, 1998) “to keep their learners involved during lessons; to express their ideas and thoughts; to enable learners to hear different explanations of the material; to help teachers to evaluate their learners’ learning and revise their lessons when necessary”; O.Fakeye (2007) “focusing

attention; exercising disciplinary control in the course or instruction; encouraging students' participation; moving the lesson forward", etc.

In fact, teacher questioning has been identified as a critical and challenging part of teachers' work (Boaler et al, 2004). The act of asking a good question is cognitively demanding, and requires considerable pedagogical content knowledge (Shulman, 1987). Good questioning is both a methodology and an art; there are certain rules to follow (Ornstein & Lasley, 2000). Questioning becomes a key method of altering the level of challenge provided and determining the progress made in lessons, particularly in a content-based classroom.

Content-based instruction (CBI) has been a growing part of English language teaching curriculum planning in the US K-12 education for more than a decade (Crandall & Tucker, 1990). In countries where English is a second or foreign language, CBI should also have a larger role, given the growing numbers of English-medium schools and universities (Owens, 2002). CBI (Brinton et al, 2003) is defined as the integration of particular content with language teaching aims...as well as the concurrent teaching of academic subject matter and second language skills. Three content-oriented instruction models---theme-based model, sheltered model and adjunct model---can be used respectively according to certain criteria such as their applicability to different settings and proficiency levels. "Immersion Education" in CBI also illustrated the effectiveness for kindergarteners to adolescence of instruction which focuses on teaching subject matter through the medium of the second language.

For successful language learning to occur, the language syllabus must take into account the eventual use the learner will make of the target language (Brinton et al, 2003). It is a student's desire to understand and use the content that motivates him or her to learn the language. Even in language classes, students are likely to learn more if they are not simply learning language for language's sake, but using language to accomplish concrete tasks and learn new content (Mehisto et al, 2008). The teaching of rhetoric cannot be divorced from the teaching of content, and therefore English faculty who have little or no knowledge of a discipline cannot adequately teach or respond to discipline-specific writing (Swales, 1990).

The process of second language acquisition for young learners is worth researching because good teaching techniques and strategies can lead to their earlier successful language competence. Although in content-based classrooms for young learners the instructors may find content is not so demanding for them, they can implement more feasible patterns to help students with their both content and target language learning.

However, a large number of research studies have been conducted to explore teacher questions in the second or foreign language classroom interaction (Xie, 2007), whereas the studies of teacher questions in content-based classrooms, especially for EFL young learners, have been quite limited. Therefore, this research project aims to explore the content-based classroom for EFL young learners, focusing on teacher questions in order to explore types and functions of questions that teachers use in CBI especially when dealing with content and language focus, and how the teacher deals with the non-responded questions. Qualitative research method was applied in this study for in-depth data collection and thick description. This research provided answers to the following research questions:

1. What types and functions of teacher's questions are found in content-based classroom?
2. How do teachers cope with the non-responded questions?

II. RESEARCH METHODOLOGY

A. *Participants*

In this research, the participants were from Plookpanya School, Nakhon Ratchasima, Thailand, including the whole class (16 students) of Grade Three taking the "Science" course in English, and the teacher (1 teacher) teaching the "Science" course in English.

B. *Instruments*

The two instruments used for data collection included a classroom observation and an interview. Structured non-participant type of classroom observation was used. The focus of the observations was the types and functions of teacher questions and the techniques the teacher used to cope with non-responded questions. The class was observed by the three researchers for about 6 teaching hours in total. The other instrument was a semi-structured interview for gaining more in-depth information about the purposes of the questions posed during class time. An interview was constructed after class by the three researchers. The interviewee was mostly asked to clarify the reasons why particular types of questions were used and to confirm if the techniques were accurately interpreted. Other supporting instruments for data analysis such as question type form, function form, observation sheets were piloted and modified before the real data collection.

C. *Data Collection*

While collecting data, the researchers took the procedure as follows: Step 1: After doing a review of the related literature, and getting familiar with earlier studies on relevant topics, the researchers made an observation scheme for the study. Step 2: Selecting the participants of the research. Step 3: Non-participant observation and structured observation were selected for data collection purposes. The researchers visited the class, sitting from the beginning to the end of the session, taking notes of teacher questions. The classes were observed as carefully as possible by the

researchers. Neither the teacher nor the students were let to know about the focus of the study until all observation sessions were finished. Audio-recording the session observed by the researchers were made. Step 4: Semi-structured interview was selected to collect the data for in-depth information. The teacher was interviewed. The researchers interviewed the teacher about the questions she asked in class, and the reasons of her questioning behaviors, especially the ways she used to cope with the non-responded questions. Step 5: After the preliminary data collection from both observation and interview, the data would be analyzed.

D. Data Analysis

The process of data analysis involves making sense out of text and image data. It involves preparing the data for analysis, conducting different analyses, moving deeper and deeper into understanding the data, representing the data, and making an interpretation of the larger meaning of data (Creswell, 2003). Data from both the classroom observations and the interview were analyzed scrupulously and meticulously in this study. While analyzing observation data, the researchers followed the steps, namely, 1. Transcribe the interview data; 2. List the teacher questions out of the observation notes; 3. Validate the raw data with other team members; 4. Read and code the data individually and then in group; 5. Classify the data in the instruments (check sheets and check lists); 6. Analyze the data; 7. Answer the research questions.

--- Data from the classroom observations

A total of 183 questions were found in this study. By use of the check sheet, the researchers firstly grouped the questions into YES/NO questions and WH questions in order to see the structural formation of the questions, which might help to analyze the information related to the research topic. 58 YES/NO questions and 125 WH questions were found in this study. For example, “Are small animals eaten by large animals?”; “What’s this you can see?”; “Why does it go down?”; “How far is the distance from me to the door?”, etc.

This study aims to explore the functions of questions that teachers use in class, so all the coded questions were organized into relevant themes and categories. Four functions were found, they were, “to check learners’ understanding”; “to review the content taught before introducing new topic”; “to elicit information”; “to control the classroom.” some examples were listed in Table 1.

TABLE1:
SOME EXAMPLES FROM CLASSROOM OBSERVATION

| To check learners’ understanding | To review the content taught before introducing new topic | To elicit information | To control the classroom |
|--|--|---|--|
| Fill, What is a predator? (31) So, what is a predator? (35) ... | So, what is a predator? (35) A wolf is a predator? (36) ... | What’s this you can see? (1) What’s this? Can you see? on a chain?(2) ... | What’s the problem? (4) Are you listening? (32) ... |

More information kept jumping from the data with the repetitive reading of the transcript. As the types of teacher questions were a core issue in this study, two types were designed to be observed in class. They were display question and referential question. The former is a question which is not a real question but which serves to elicit language practice; while the latter is a question which asks for information which is not known to the teacher. The researchers analyzed each of the questions the teacher used in class with the help of a checklist, and found all the questions related to the teaching and learning were display questions.

The physical setting in this study was not the regular language learning classroom but a content-based classroom, where 16 Grade-three Thai students were learning “science” in English and the teacher are teaching “science” in English. Teacher questions in this case might be either content-driven or language-driven. However, the researchers found that all the questions were content-driven rather than language-driven.

While analyzing the data, the researchers also found that not all of these teacher questions were responded in class. Based on the contexts where the teacher questions were not all of the, the researchers found that there existed three situations. One was related to rhetorical questions (e.g. A wolf is a predator?), another was to control the classroom (e.g. T: (to one of the student) What’s the problem? Are you listening?), and the third was related to something new so that the students failed to respond (e.g. T: Who is on the top of the chain?).

Regarding those non-responded questions in the third situation, the teacher modified her questions to elicit response. The researchers grouped the ways the teacher dealt with non-responded questions in this study and labeled them like this: 1. Simplifying questions; 2. Repeating questions with different suprasegmental features; 3. Employing additional questions; 4. Longer wait time for response; 5. Helping with body language; 6. Explaining, Exemplifying, or Answering.

--- Data from the Interview

While analyzing the data from the interview, the researchers firstly transcribed the interview, and then coded the statements relevant to the research topic after reading them in detail. Themes and categories jumped out of the data, and the researchers immediately noted them down and labeled them. The categories could be roughly classified into five aspects: 1. Importance of Teacher Questions (e.g. “...it’s important for questioning, I think...”); 2. Purposes of Teacher Questions (e.g. “...with questions, it seems to be that the majority can understand what I am teaching, ... it is a kind of understanding to help them with the content, like position.”); 3. Types of Teacher Questions (e.g. “I think eventually it’s important to ask referential questions because they challenge the children more,”); 4. Functions of Teacher Questions

(e.g. "... with questions, even to check if they understand what we talked about..."); 5. Modification Techniques for Non-responded Questions (e.g. "...they don't understand what I am saying, so I have to simplify the questions into yes or no questions").

Actually, the more the researchers read the statements, the more likely something would be found. Under each category, more subcategories could be discovered and help the researcher to make a deeper analysis. In order to make the categorization as explicit as possible, a conceptual map was adapted to provide the whole view (See Figure 1). In this map, the researchers displayed the data by presenting two-level categories related to the research topic. The first level is the categories about the concept of teacher questions from the teacher. These five categories are named as: Importance of Teacher Questions, Purposes of Teacher Questions, Types of Teacher Questions, Functions of Teacher Questions, and Modification Techniques for Non-responded Questions. The second level categories are those subcategories under each of them, helping to support the first level categories.

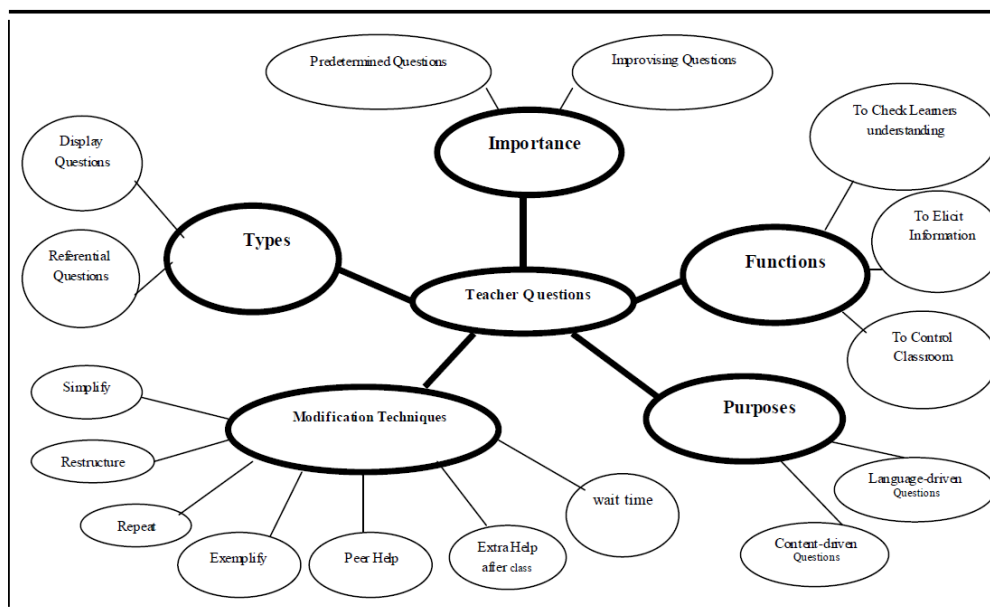


Figure 1: The Concept Map of Teacher Questions

III. RESULTS

In this study two research instruments, non-participant classroom observation and semi-structured interview, were adopted for collecting data, and the analysis of the data from these different sources provided the relevant evidences for this research.

In response to the first research question: What types and functions of teacher questions are found in content-based classroom?, the results demonstrated that there were a total of 183 teacher questions, and two types of questions were found: display questions and referential questions, but the ones related to teaching and learning were only display questions. For example,

What's this you can see? (showing a chain to Ss) (1)

Who is the prey of a lion? (pointing at the poster on the board) (40)

How does it move? (showing a toy car to Ss) (108)

Can you feel gravity right now? (when Ss sit at the desk) (120)

Referential questions in this study were not directly related to the content both the teacher and the students were teaching and learning in class. For example,

What do you think of your lunch today, Gain?

Actually the topic they were discussing was the "motion" rather than lunch. In order to help the students understand what the motion was, the teacher asked "when you go down for lunch, what do you have to do?" and the students answered "in motion." However, two students began talking about what they had for lunch without following the teacher, so the teacher used this question.

Regarding the functions of teacher questions, the researchers found that nearly each of the questions that the teacher asked in class served a certain function. Four functions were found: to check learners' understanding; to review the content taught before introducing new topics; to elicit information; to control the classroom. For example,

Fill, what is a predator? (31) (to check learners' understanding)

A lion is a predator? (37) (to review the content taught before introducing new topics)

What's this you can see? (1) (to elicit information)

Are you listening? (32) (To control the classroom)

In response to the second research question: How do teachers deal with the non-responded questions?, the results showed that in a total of 183 questions, 70 questions the teacher asked were not responded by the students. These non-responded questions could be classified into two groups: 1. Related to classroom management; 2. Related to teaching and learning.

The first group would be discarded for further investigation because they were just for arousing the students' attention. For example,

What's the problem, Fill? (4)

Are you listening? (32)

The second group of questions was related teaching and learning. For example,

What's energy? Ss: No response (7)

What is your position right now? Ss: No response (74)

How can you make it go with gravity? Rhetorical question (172)

How can you make it fall? Rhetorical questions (173)

Some questions in this group were challenging for the students because they might involve something new, others were the questions that the teacher used to review the content before moving on to a new topic, they were kinds of rhetorical questions which the teacher did not expect the students to answer.

For those real "non-responded" questions, which refer to the ones related to something new, the researchers found that the teacher was trying to find some modification strategies or techniques to adjust them to be understood. The ways categorized from the observation data included six, and those from the interview data involved seven. Most of these categories might be overlapped and supportive of each other. (See Table 2)

TABLE 2:
SOME EXAMPLES FROM INTERVIEW DATA

| Non-responded Teacher Questions | Modification Techniques |
|--|--|
| T: What is your position right now? Ss: No Response (T simplifies the question into "where are you now?") S1: in school; S2: in a chair (74) | Simplifying questions |
| T: What is the direction? Ss: No Response (T asks the students to repeat after her..., T asks again "What is the direction?") Ss: up and down, east and west. (81) | Repeating questions with different suprasegmental feature |
| T: Can you label the wave? Ss: No response (T employs additional question "Can you label crest or trough?") Ss: Yes (148) | Employing additional questions |
| T: Fill (a student's name), what is gravity? Fill: No Response (T waits for a while) Fill: pull (119) | Longer wait time for response |
| T: How can you stop it? Ss: No response. (T gestures with hands, rulers, fingers") Ss: with hands, rulers, fingers (170) | Helping with body language |
| T: What is a predator and prey? Ss: No response (T explains) Ss: small bird (60) T: What's energy? Ss: No response (T exemplifies: when you eat apples, you get energy) Ss: by eating (7) T: What kind of wave is microwave? Ss: No response (T answers: heat wave) (157) | Explaining, Exemplifying, or Answering |

IV. DISCUSSIONS, IMPLICATIONS AND CONCLUSIONS

A. Discussions

First of all, the results in this study showed that both display questions and referential questions are found, but display questions are much more than referential ones, and those related to content teaching and learning are only display questions. The researchers found that three reasons were responsible for the fact: 1. the teacher's assumption. The teacher thought that the students could not do it, but actually a couple of top students could answer referential questions, the teacher was not trying it because of her assumption. 2. The students' language proficiency. The students were the beginners, and most of them were in low language proficiency. 3. The content of the class. The class is for the science course in CBI, more science facts rather than opinions or comments were needed in this course.

From the literature review, in most cases, display questions are adopted more than referential questions. Long and Sato (1983) and Pica (1987) concluded that teachers in ESL classes ask more display questions than referential questions. Some researchers encourage teachers to use referential questions, while others claim that display questions are important as well. Richards and Schmidt (2003) stated that it has been suggested that one way to make classes more

communicative is for teachers to use fewer display questions and more referential questions. However, it seems that the use of display questions can encourage language learners especially beginners to get interested. It may also help teachers provide comprehensible input for learners (Shomooshi, 2004). Besides, Lier (1988) points out that “such [display] questions have the professed aim of providing comprehensible input and of encouraging early production. I shall suggest by and large, what gives such question types their instructional, typically L2-classroom character is not so much that they are display rather than referential, but that they are made with the aim of eliciting language from the learners.” As the participants in this study were the young learners of Grade Three, some factors related to their psychological situations should be considered. Li et al (2004) stated that English becomes a headache to a large number of young learners who suffer repeated frustration and in learning it, which is, in turn, detrimental to their self-esteem and confidence. Chuska (1995) also mentioned that when questions such as those mentioned (referential) are asked, students will usually not know how to respond and may answer the questions incorrectly. Thus, their feelings of failure may cause them to be more hesitant to participate in class. Therefore, in terms of question types, this study suggests that display questions play important roles in enhancing psychological support and facilitating cognitive process for EFL young learners at the early stage.

Secondly, the results showed that four functions were found in this study, and they were consistent with the literature reviewed by the researchers. These four functions emerged from the data in this study were mostly in line with the function categories presented by Nunan and Lamb (1996) and others. It was also found that there is some relationship between the types and the functions of teacher questions. For example, referential questions cannot be used to control the classroom. This is because referential questions ask for information that the teacher does not know (Lynch, 1991). It requires interpretation and judgment on the part of the person who it is directed towards (Shomossi, 2004). Therefore, to control the classroom does not need the high order thinking question (referential question), this specific function of teacher questions is simply for organizing and controlling the class to enable the teaching to be conducted smoothly.

Thirdly, the results in this study showed that six modification techniques were found to cope with the non-responded questions. The taxonomy for the teacher’s modification of questions here was quite similar with the framework of Chaudron (1988): 1. Are questions simply repeated? If so, are they repeated more slowly/differently (unnatural?) intonation or stress patterns? 2. Are they rephrased? 3. Does the teacher employ additional questions to clarify the initial one? 4. How long is the wait-time? Two more techniques were found in this study: “Explaining, Exemplifying and Answering” and “Helping with body language.” The modification techniques are proved helpful in keeping the instruction interactive and if teachers know enough about the strategies and techniques of modification, he or she will be able to cope with non-responded questions more effectively.

B. Implications

This study has taken a step in the direction of examining the relationship between teacher questions and the CBI classroom teaching for EFL young learners. It has some pedagogical implications for the way teachers adopt questioning techniques in content-based classrooms.

First, based on the findings, we found that teachers should not limit their questions. The questions asked by the teacher in class should be more than what we found. For example, teachers should use: 1. more referential questions; 2. language-driven questions. On the one hand, referential questions should be adopted more by teachers in class to help students to use higher order thinking or reasoning skills. As what the participant said in this study, “Eventually it’s important to ask referential questions.” On the other hand, the balance between language-driven questions and content-driven questions ought to be considered. The questions the teacher asked in this study were dominated by content-driven ones. However, students need some explicit teaching for their language learning in natural learning context. So, language-driven questions should be strengthened. In fact, an individual question may serve a particular purpose but if the questions are effectively adopted, they can facilitate the learning and teaching process.

Second, in a teacher training program, different types of modification techniques and the ways how to use them appropriately should be included for those who do not use the strategies to serve the classroom participation. As it was defined, modification techniques are any adjustment, strategy, and attempt teachers employ to simplify or elaborate the original questions addressed to students when the questions fail to receive a response (Jansem, 2008). In order to make the classroom learning and teaching go smoothly, teachers should know the different types of modification strategies for non-responded questions and the proper way they use them.

C. Conclusions

This study has been conducted to explore types and functions of questions that the teacher used in CBI especially when dealing with content and language focus; and to explore how the teacher dealt with the non-responded questions. The results from this study have contributed to the field of research on content-based instruction for EFL young learners. It is found that the ways in which the teacher asked questions in class had some uniqueness because the students were young learners. Both teachers and young learners could benefit more from teacher questions because the act of asking questions helped teachers keep students actively involved in lessons and stimulate them to keep thinking. Furthermore, future study is needed to investigate the relationship between teacher questions in different courses and different language proficiency in content-based classroom for young learners; and a future study is also needed to examine the

relationship between the low-grade younger learners and high-grade young learners in the achievement of language learning and content learning.

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Literary Texts and Direct Speech Representation: Explorations in the Discoursal Values of Direct Quotation as a Textual Strategy

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Abstract—Direct quotation as a textual strategy has different functions in different text-types. In information-oriented text-types, such as scientific texts, one of the most prominent functions of direct quotations is their contribution to the enhancement of the information load of the text. That is to say, direct quotations in the information – oriented text- type contribute to the ‘ideational meaning’ of the text. In more speaker – oriented and subjective texts, such as advertisements and journalistic texts, direct quotations mostly contribute to the ‘textual meaning’ of the text. Defining direct quotations as a textual strategy and believing that this strategy adds different dimensions of meaning to the semantic realm of a text in different text-types, in this paper the attempt is to see what dimensions of meaning are added to literary texts through using direct quotations and explore the discoursal values of this textual strategy in the literary text-type. For this purpose three literature texts (one short story and 2 poems) were chosen to be analyzed in terms of the presence of direct quotations in the texts with some speculations on their discoursal functions. We found out that direct quotations are ‘thematically motivated’ elements in literature texts, reinforcing the theme of the text and creating aesthetic effect in such texts. On the basis of the findings of our present study, we suggest that there are no generic conventions determining the presence or absence of this textual strategy in different text-types. However, this textual strategy has different functions in different text-types and these values are governed and determined by the communicative intention and attitude of the producer of the text as well the meta function or the overall function of the text-type to which the text belongs.

Index Terms—host text, pretext, intertextual strategy, textual strategy, discoursal values, meta function

I. INTRODUCTION

Regarding ‘*direct speech representation*’ or ‘*direct quotation*’ as a textual strategy, this paper attempts to investigate the cognitive effects and discoursal values of this strategy in literature texts. We want to discover why the producer of a literary text resorts to this textual strategy rather than other textual strategies (i.e. indirect speech representation) to convey his intended messages and explore its effects in widening the scope of meaning potential of literature texts. Believing that language is not an indifferent presenter of the underlying meaning and also believing that the mode of presentation or way of saying something affects the meaning to be negotiated, the paper attempts to look at ‘direct speech representation’ as a textual strategy trying to justify its presence in literature texts in the light of the underlying discoursal motivations. Using Halliday’s Systemic Functional Linguistics as framework of text analysis, and believing that there is no free variation in terms of the presence of textual strategies used in a text and also considering the fact that any change in way of saying is a change in the meaning to be negotiated through the text, in this paper we look at direct quotation as a textual strategy trying to explore its values in literature texts in the light some underlying discoursal motivations. It is of special interest to find out why the writer of a literature text uses ‘direct speech representation’ rather than another textual strategy, for example indirect speech representation, to convey his intended messages in a specific text and explore how the use of this textual strategy produces ‘aesthetic effect’ in literature texts. We believe that in literature the use of ‘indirect speech representation’ instead of ‘direct speech representation’ could not produce the same literary effect because in literature the way of saying something is as important as what is said (see Lotfipour, 1989). For this purpose three literary texts are chosen to be analyzed in terms of presence of direct quotations trying to explore their values in creating literary effect.

II. DIRECT SPEECH REPRESENTATION AS AN INTERTEXTUAL STRATEGY

We define direct quotations as an intertextual strategy because the producer of a text by bringing the wording of some other writer into the universe of his own text initiates intertextual relations between the two texts. But we should

notice that intertextuality can be created by other means such as using metaphor in the text. We should also consider the fact that the sole purpose of the direct quotation is not restricted to the creation of intertextuality. Indeed, as it will be mentioned below, direct quotation is a strategy which contributes to fulfill various functions both within a text and across different text-types.

A. Different Modes of Intertextuality

We believe that intertextual strategies can be realized in various modes in a text. The various modes of intertextuality establish various kinds of relation between a text and semantic realms of other semiotic systems. That is to say the nature of the intertextual relation established between a text and other semiotic universes through one mode of intertextuality such as *quotation* is different from the nature of the intertextual relation established through another mode of intertextuality such as *metaphor*. Generally speaking the intertextual relations between a text and semantic universes of other texts can be established at different levels and it is through the different modes of intertextuality that such different relations are created. One type of relation between a text and other texts is the relation established at the level of *wording*. This kind of relation (i.e. the relation at the level of wording) is mainly and basically established through a particular mode of intertextuality that is 'direct speech representation' or 'direct quotation'. *Direct quotations* as one mode of intertextuality create links between a text and other texts through representing the *exact wording* of one text (we call it pretext) in another text (we call it host text). *Metaphor* as another mode of intertextuality establishes the link between a host text and other texts at the *semantic* level through bringing some guest images into the host texts from other semantic realms. The relation between the host text and other texts can be established at the other level called *pragmatic* level. The links between texts are established at the pragmatic level when the local text and other texts contribute to fulfill the same function in the society or when the texts have the same topic or theme (see Lemke, 1985).

We have already investigated the cognitive and communicative effects of 'direct speech representation' in three different genres of scientific, journalistic and advertisement texts (see Lotfipour & Abbasi, 2000 – 2001). Defining 'direct speech representation' or 'direct quotation' as an intertextual strategy linking a text to other text(s), we investigated the textual variations of this strategy in the scientific, journalistic and advertisement texts and tried to justify the variations in the light of the underlying discursal motivations. We found out that different dimensions of meaning are added to the semantic realm of the texts through the use of this textual/ intertextual strategy.

The motivation behind Lotfipour & Abbasi's study was that authors were interested to find out why and how the producer of a text *consciously* and *intentionally* brings the *exact wordings* of another person into universe of his own text and how this strategy is manifested in different text-types and what dimensions of meaning are added through the use of this strategy in different text-types. The study revealed interesting findings. They found out that there are no generic conventions determining the way of textual manifestation of 'direct speech representation' or 'direct quotation' in different text-types. Rather it is the communicative intention and attitude of the discourser producer vis-a- vis the topic of the text as well as the meta- function of the text-type to which the text belongs which determine the discursal values of this strategy in different texts. The above – mentioned study also revealed that 'direct speech representation' is not a uni- functional strategy but in any text belonging to any text-type, this strategy may fulfill several functions simultaneously.

As it was mentioned above, the dominant discursal functions of this strategy in any text are determined by the meta-function of the text-type. For example in the scientific text-type which is information oriented text-type, Lotfipour & Abbasi (2000-2001) found out that 'direct speech representations' generally contribute to ideational function of the text whereas in the journalistic texts the most dominant function of this strategy is to contribute to the textual function of indirectness. They also found out that in advertisements 'direct speeches' or 'direct quotations', by violating the Gricean maxim of relevance, contribute to the general function of this text-type which is getting the attention of readers.

As it was mentioned above, Lotfipour & Abbasi (2000-2001) defined 'direct speech representation' as one mode of intertextuality and attempted to look at different dimensions of textual variations of this mode of intertextuality in different texts. They tried to find out the underlying communicative and cognitive values of this strategy in different texts. One dimension of variation in textualization of this intertextual strategy is variations in rank dimension. They found out that in the scientific text-type the direct quotations below the clause rank (i.e. words and noun phrases) can be considered as core elements because they contain new information and have a high degree of necessity for the unfolding of the host text. The authors argued that the producer of the scientific texts by bringing direct quotations below the clause rank and rendering them as guest elements in the scientific host texts increases the information load of the texts as well as increasing the degree of recallability and comprehensibility of the texts. This is because the textual contrast created by paralinguistic features (i.e. quotation marks) makes the new elements more prominent and hence forces the reader to focus upon them and this boosts the degree of comprehensibility and recallability of the scientific texts. As far as direct quotations above clause rank are concerned, Lotfipour & Abbasi (2000-2001) argued that in the scientific texts, the most frequent direct quotation is texts. They pointed that the degree of necessity of direct quotation in the form of texts for the scientific host texts is in a lower level compared with direct quotations in the form of words and noun phrases. This is because that the information contained in guest texts was found to be redundant to the host texts. They argued that by bringing in direct quotations in the text rank, the producer of a scientific text can compensate for his imperfect gauge of the background knowledge of his readers. In the scientific text –type, the guest texts, while fulfilling 'reiteration strategy' (2) and hence increasing the comprehensibility of the text for some readers, seem to be added to

the host text to increase the accountability and reliability of the texts for some other readers. So we notice that 'direct quotations' in a text have various functions for different readers. We can also argue that the general functions of direct quotation are determined by the meta function of the text-type to which the host text belongs. In the scientific texts which are reader oriented with a high degree of objectivity, 'direct quotations' appear in the texts to increase the relative objectivity of texts in reflecting the outside reality.

As far as journalistic text-type is concerned, Lotfipour & Abbasi (2000-2001) found out that the most frequent 'direct quotations' are elements in sentence rank. They argued that there is no guarantee that the direct quotations in sentence rank appearing in a journalistic host text increase the truthfulness and reliability of the host text. This is because what is transferred to the host text is the propositional meaning of the sentences not their illocutionary force. So the presence of guest sentences in a journalistic host text rather than reflecting the communicative intention of the producer of the original text from which the guest sentences have been taken, contributes to the communicative intention of the producer of the host text. Among other functions of 'direct quotations' in a journalistic text, we can mention that direct quotations in sentence rank contribute to discursual function of indirectness. By adding guest sentences to the journalistic host text and by special arrangement of them in the textual hierarchy of the host text, the writer can express something which he cannot express directly with his own words (see, Lotfipour & Abbasi, 2000-2001). In speaker – oriented subjective texts, such as journalistic texts, the dominant discursual values of direct quotations are by no means to add any dimensions of accountability and truthfulness to the text. Direct quotation in this text-type can be used to *create* and construct realities rather than reflecting the outside objective reality.

Lotfipour & Abbasi (2000-2001) argued that in advertisements most of the direct quotations are completely irrelevant to the subject matter of the host text at the semantic level. They found out that there is no direct or implied relation between the direct quotations and the message of the host text. The degree of necessity of the direct quotations for the unfolding of the text is approximately zero. The Gricean maxim of relevance is violated in most cases in this text-type. The act of violation of the semantic relevance between the direct quotations and the topic of the host text is strategic to attract the attention of the readers (see, Lotfipour & Abbasi, 2000-2001).

We summarize this section by reiterating the postulation that it is the meta function of a text and the communicative intention of the writer of the text which determine the cognitive and communicative effect of 'direct equations' in different texts. In objective, reader- oriented texts such as scientific texts, direct quotations are added to increase the reliability of the text. In addition to this generally accepted function, direct quotations have also other functions such as increasing comprehensibility and fulfilling reiteration strategies. In subjective and speaker – oriented texts, direct quotations contribute to the textual meaning of the text.

The aim of the present paper is to find out the discursual values of direct quotation as a textual strategy in literature texts. We speculate that the values of direct quotations in literature texts are determined by the overall functions of literary texts. Like other literary devices, this specific device is strategically used in literature text to produce 'aesthetic effect'.

B. *Literary Texts and Direct Speech Representation*

As it was mentioned above, the aim of this paper is to look at the nature of literature-texts, focusing especially on how the writer of a literature-text employs *Direct Speech Representation* as a textual / intertextual strategy to create 'literary effect'. We want here to examine the postulation that using 'direct quotation' in a literary-text is a way of 'special patterning of language patterns' (Hasan, 1985), contributing to the literariness of a text.

By 'direct speech representation' or 'direct quotation', as it was mentioned above, it is meant taking the 'exact wording' from a text (pretext) and representation them in another text (host text). So we have defined it as an intertextual strategy linking an already existing text to a host text. It should be noticed that there is a distinction between literature and non-literature, in terms of the nature of pretexts. In non-literature, the guest elements are taken from the specific, really existing, original texts (i.e. pretexts) (Waugh, 1995), but in literature, direct speeches are not usually taken from any really existing, original texts. They are mainly taken from imaginary texts. So the function of direct speeches in literature is not at all to add any dimension to the factuality, accountability or reliability of the host text. The dimension of meaning added to the literature-text through employing this strategy (i.e. bringing the direct speeches to the universe of the host text) is different from the dimension added through this strategy to non-literature. We believe that this mode of guest elements in literature is a 'foregrounding' contributing to the literary effect of a literature-text. It is the concern of this paper to shed some light on how 'direct quotations' in literature become foregrounding and how the producer of literature texts employs them strategically to produce 'aesthetic effect'.

Some stylisticians, in an attempt to characterize the nature of literature-texts, have tried to define the nature of literature-text in terms of the formal features or 'special patterns' of language. But this way of characterization of literature meets draw back. New finding on genre analysis reveal that different text-type are not distinct from one another in terms of presence of different linguistic resources in different text-types. Short (1991) argues that literature and other forms of language are not obviously distinct in terms of their linguistic ingredients. That is to say, the producer of a literature-text in creating his text employs the same linguistic resources that a writer of, let say, a scientific text uses them in producing his text. The difference between literature and non-literature is not in 'what is used' but in 'how something is used'. It is the values of some patterns rather than the mere presence of that patterns which produce literariness of literary texts.

The analysis of Eveline

The first literary text chosen to be analyzed is a short story by James Joyce: *Eveline*. An attempt will be made to examine some of the direct quotations used in the text to explore their value in the text and also to examine how these elements can be regarded as 'foregrounded' contributing to literariness of the text.

The fiction portrays a human being great suffering created through a contradiction between her 'legitimate human desires' (3) to have happiness and love, to have somebody to protect her, to give her life on the one hand and her duty and commitment and her promise 'to keep the home together', to protect her helpless family and help her father who 'was becoming old lately' on the other hand. At home, of course, she had a hard life; 'she had to work hard both in the house and at business' she sometimes 'felt herself in danger of her father's violence'. But Frank, her boy friend, was 'very kind and manly and open hearted'. He had a home in Buines Ayres 'waiting for her'. The girl has two roads before her to choose: she may go away with Frank, leave her home or she may continue to live with her family, keep her promise to her dead mother. The girl felt great suffering in understanding the right way to go. She prayed to God to direct her, to show her what her duty was. And lastly she decided to sacrifice her 'legitimate human desires', her love and her life for the sake of her unprivileged family. And it is a tragedy, a tragedy of a human being whose fate compelled her to sacrifice herself when she found a conflict between her love and her duty. But her fate had not been determined by 'astral determinism' (see Ryan; 1991). Her fate was determined by other human beings who exploited other people and deprived them from their legitimate rights. Eveline's family, like herself, was a victim of injustices existing in the society.

After presenting a brief account of the story we attempt to look at some direct quotations used in the story. In our analyzed fiction-prose: *Eveline*, all direct quotations are sentences which are actualized in the textualization process as independent paragraphs.

The first direct quotation to be focused here is realized as the fourth paragraph of the text. In the paragraph 3 the pretext is established:

Pretext:

<whenever he showed the photograph to a visitor, her father used to pass it with causal word :>

Direct Quotation

<<He is in Melbourne now. >>

Here we believe that the direct quotation is a 'foregrounded element' of the story. It is foregrounded because it is in contrast with its background in terms of the selection of tenses (see Hasan, 1985). All other verbs in the host text are either in simple perfect or perfect past tenses (see Behin, 1991). The occurrence of simple present tense in the direct quotation creates a contrast between the element and its background; and this contrast gives foregrounding to the direct quotation. The occurrence of simple present tense in the direct quotation is "thematically motivated". According to Hasan (1985) simple present tense signifies *unvarying routine* which leads to predictions. The theme of the fiction is predictable fate of girl who scarified her life for the sake of her family. Even the average reader of the fiction, before coming to the end of the story, would predict that the girl would not leave her family. This predictability is reflected in tense selection of the foregrounded part of the text (i.e. the direct quotation). The contrast between tense selections and resulting foregrounding would not have occurred if the writer had used indirect speech representation, because in that case he had to use simple past tense instead of simple present tense. The use of present tense in the foregrounded element here is thematically motivated.

Consider transitivity structure of the direct quotation

Table #1

| | | |
|---------|---------|------------------|
| He | is | in Melbourne now |
| Carrier | Process | Attribute |

Hasan (1985) introducing the notion of 'effectuality'- or dynamism and defining it as the quality of being able to affect the world around us, and of bringing change into the surrounding environment, says that 'the least dynamic role is that of carrier'. Considering dynamism as a continuum, she regards dynamic as one end of the continuum, the other end point of which would be 'passive'. According to Hasan (1985) the most dynamic role is carried by Actor ^ Process :Material ^ Goal especially when the Goal is a human being. Consider this example:

Dick sent Tom away.

Here Dick is considered to have a high degree of 'effectuality' being able to change the surrounding. According to Hasan's formulation in the transitivity structure of Carrier ^Process^ Attribute, the carrier has a passive role having no or very little capacity to change the surrounding environment. As table 1 illustrates the direct quotation has this transitivity structure. The use of this structure is also thematically motivated. The concern of the story is to show that the unprivileged people of this story cannot determine their fate; they cannot affect the world around them and cannot bring any change to their lives. If the writer had used this sentence: He lives in Melbourne now instead of the above quotation, he could not have produced the literary effect.

The second direct quotation we want to discuss is realized as paragraph 15. In paragraph 14 the pretext is established. The girl, still in the state of hesitation, heard a 'street organ playing' played by an Italian player. It reminds her of the last night of her mother' illness and also of her promise to her dead mother to keep the home together. At that night, the

street organ playing had been heard. The organ player had been ordered to go away. It was that night when her father had said:

Damned Italians! Coming over here

This direct quotation here functions as an intertextual element which links the girl's present situation to the last night of her mother's illness is again a foregrounded element being in contrast with the consistent background both in tense selection and style. The tense of the G-elements is present in contrast to past tense of background. The style of the direct quotation is informal spoken language in contrast with the literary language of the text.

Consider the transitivity structure of the G-elements:

| | | | | |
|------------------|----------------------|---------------------|-------------------|-----------|
| Damned Italians! | | | Coming over here | |
| | Subject (elliptical) | Finite (elliptical) | Residue | |
| | Actor: (elliptical) | | Process: Material | Attribute |

The elliptical nature of the direct quotation shows that it is in the spoken language. From transitivity structure:

Actor ^ process: Material ^ Attribute

The Italians are the Actor of the Material process. Referring to Hasan's formulation (1985), we suggest that the effectuality of this sentence is higher than the sentences which have Relational or Mental process.

The relative high degree of effectuality of Italians as the Actors of a Material process, illustrates the more dynamic role of Italians in changing their surrounding conditions. Italians have immigrated. They have tried to change their situations. But nobody likes them: 'Damned Italians'. Their action is condemned. Eveline's father had ordered them to go away. Nobody wants them. It symbolically shows that nobody wants changes. So Eveline should not go away. The Italians' attempts in changing their conditions are condemned. So she should remain with her family. The sound of organ playing also reminds her, of her promise to keep the home together. So Eveline would not leave home.

III. THE ANALYSIS OF TWO POEMS

The second text that we will attempt to analyze in terms of its direct quotations is a poem written by Alfred, Lord Tennyson:

HOME THEY BROUGHT HER WARRIOR DEAD

Home they brought her warrior dead,
She nor swooned nor uttered cry.
All her maidens, watching, said,
"she must weep or she will die."

Then they praised him, soft and low,
Called him worthy to be loved,
Trust friend and noblest foe;
Yet she neither spoke nor moved.

Stole a maiden from her place,
Lightly to the warrior stepped,
Took the face-cloth from the face;
Yet she neither moved nor wept.

Rose a nurse of ninety years,
Set his child upon her knee-
Link summer tempest came her tears-
" Sweet my child, I live for there".

In this poem, there are two guest-elements in the mode of 'direct speech representation'. The elements are realized in the sentence Rank, so they are guest sentences. We believe that the direct quotations here are 'foregrounded' elements of the poem.

The first direct quotation:

<< She must weep, or she will die>>

The sentence is foregrounded here firstly through its selection of tense. The tense of the guest sentence is future which is in contrast with its 'consistent background'. The tense of verbs of the background are in simple past tense form. Here the future tense of the verbs of the guest sentence foregrounds the sentence against its background.

The theme of the poem is the extraordinary depth of a woman's love for her husband who is now dead. The woman is prepared to die rather than face life without her warrior. Being alive she should undergo 'the torment of separation' (see Ryan, 1991) which she can never tolerate. She can find unity with him through death. Weeping is the sign of accepting his separation. So she 'neither moved nor wept' in spite of her maidens' attempts to force her to weep. The woman, like Eveline, has two roads before her to choose. She can refuse weeping and as a result she can choose death, 'to go

away', to find unity with her love, or she can weep and continue to live with the great torment of being separated from her love. She has two ways: << she must weep, or she will die>>. In the direct quotation, both verbs: "weep" and "die" are modified by a modal. The process 'weep' is modified by the modal *must*, while the process 'die' is modified by *will*. The modal *must* expresses a high degree of necessity and obligation. The actor has no other choice rather than doing the verb which is modified by the modal *must*. But the modal '*will*' expresses willingness and freedom to do something rather than expressing necessity or obligation. Again we see the selection of processes and modals in the foregrounded sentences is 'thematically motivated'. The theme of the poem is that the woman in spite of her deep willingness and preparation to be united with her love through her death is obliged and forced to be alive. *She must weep unless she will die*.

And her tears come like 'summer tempest' (line 15). Tempest in the summer is an undesirable event and her tears like a summer tempest are undesirable, leading to her separation from her love. But ...

The second direct quotation:

<< Sweet my child. I live for thee>>

Here again the direct quotation is foregrounded against its consistent background through the contrast created by tense selection between the sentence appearing in the direct quotation (the foregrounded element) and its background. While the consistent tense of the verbs of the background is past tense, the sentence appearing in the direct quotation is foregrounded by the presence of simple past tense within it. Again referring to Hasan (1985), we mention that the normal function of present tense is to indicate the presence of routine which forms a basis for predictions. In this poem the predictability of the human beings' nature to sacrifice its greatest concern, that is love, to perform its duty is dramatized.

If the woman instead of saying: "Sweet my child, I live for thee" had said: "Sweet my child, I will live for thee", her effectuality and dynamic role as the Actor of a Material process would have increased. But this lower level of effectuality of the woman is 'thematically motivated'. The main concern of the poem, that is to say its theme is to illuminate how some 'human conditions' cannot be challenged by human beings. The duty of mother to protect her helpless child is determined by human conditions and any refusal and evading of it is considered to be a moral defect. So the mother in this poem has no other choice rather than protecting her child even though it causes her to tolerate the torment of separation of her lover.

The themes of the fiction Eveline and this poem are the same: sacrificing love for performing duty. But when the duty of the woman in the poem is determined by human conditions and cannot be challenged, the duty of Eveline to protect her unfortunate family is not determined by 'human conditions'. The misery of the family is created by poverty deriving from injustices in the society, and these injustices should be challenged.

In sum in literature-text, direct quotations are foregrounded elements because they are not only prominent textual features of the text but also they are thematically motivated. The degree of necessity of direct quotations to a literary text is very high because there are underlying thematically motivated links between the linguistic forms appearing in the direct quotations and the theme of the literary text. To illustrate the strong links between the direct quotations within a literary text and its theme, notice the following poem:

THE MILL

The miller's wife had waited long,
The tea was cold, the fire was dead;
And there might yet be nothing wrong
In how he went and what he said:
"There are no millers any more,"
Was all that she heard him say;
And he had lingered at the door
So long it seemed like yesterday.

Sick with a fear that had no form
She knew that she was there at last;
And in the mill there was a warm
And mealy fragrance of the past.
What else there was would only seem
To say again what he had meant;
And what was hanging from a beam
Would not have heeded where she went.

And if she thought it followed her,
She may have reasoned in the dark
That one way of the few there were
Would hide her and would leave no mark:

Black water, smooth above the weir
 Like starry velvet in the night,
 Though ruffled once, would soon appear
 The same as ever to the sight.
 Edwin Arlington Robinson

The poem was written in the context of Industrial Revolution where many people lost their jobs into machinery and in that context the loss of livelihood meant death for many people. In this poem *death* is symbolically dramatized through many images such as: *cold tea*, *dead fire*, *black water* etc. The theme of the poem is the death of people following the death of their livelihood. The direct quotation of the poem is:

<<There are no millers any more>>

Here we see that the theme of the poem is clearly stated in this direct quotation. The direct quotation is foregrounded element of the poem because it is referred within the text several times in lines 4-5 and 14. The direct quotation here is a device to repeat and reiterate the theme of the poem and again we see that the direct quotation in this literary text is a thematically motivated element contributing to produce the literary and aesthetic effect of the text.

IV. SUMMARY AND CONCLUSION

Through the analysis of some literary texts in terms of presence of direct quotations, in this paper we tried to illustrate that the value of any linguistic form or any textual strategy in literature texts is determined by the overall function or meta function of the literature texts. The textual strategies employed in literary texts gain their significance by directly or indirectly reinforcing the underlying theme of the texts. In literature texts all linguistic devices act harmonically to reinforce the underlying theme of the texts to produce aesthetic effect. It should be noticed that there are no predetermined functions for any linguistic devices in literature texts. The values and discursive functions of any textual strategy within a text, direct quotation included, are unique to that text. Another point which needs to be reiterated here is that 'direct quotations' in any text type, literary texts included, may appear to fulfill different functions simultaneously. But the prominent function of a direct quotation in any text is determined by the overall function or the metafunctions of the text-type to which the text belongs.

Notes:

1- By pretext it is meant any actual or imaginary text from which a direct quotation is taken. By host text we mean the text into which the quotation is inserted. Meta function in this paper means the overall function or general function of a genre, for example the meta function of the scientific text-type is conveying information.

2- By reiteration strategy we mean the strategies employed by the producer of a text to compensate for any cognitive limitation on the part of the reader. Reiteration strategy can be variously manifested in textualization process. The function of this strategy is to reactivate and reiterate the previously presented information through repetition to compensate for any cognitive limitation on the part of the reader (see Lotfipour, 1992).

3- In the analysis of Fiction Eveline some insights have been taken from Ryan (1991).

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A Study of Principle of Conversation in Advertising Language*

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Abstract—Principle of Conversation includes Grice's Cooperative Principle (CP) and Leech's Politeness Principle (PP). Advertising language can produce conversational implicatures and exert stronger persuasive effect by observing and violating the Cooperative Principle. At the same time, some public service advertisements comply with the Politeness Principle. The paper offers a wider way for advertising designers to create excellent advertisements and also make them pay attention to some problems existing in ads. On the other hand, it is also of great help for consumers to understand the implied meaning of advertisements and avoid being tempted into buying some poor quality products by some deceptive advertising.

Index Terms—the Cooperative Principle, the Politeness Principle, advertising language, conversational implicature, influencing factors

I. INTRODUCTION

In modern society, advertising has invaded every aspect of our life. It has exerted great impact on modern people's lifestyles. We are surrounded by various kinds of advertisements. Whenever we open a newspaper or a magazine, turn on the TV or the radio, or look at the billboards in subways or on buildings, we are exposed to various advertisements. Since advertisements have penetrated our lives deeply, studies on it have been carried on before and more attention on it also appears necessary. As a special form of communication, most commercial advertisements are actually a kind of persuasive speech act with an aim to persuade consumers into buying or accepting certain product or service. To achieve this purpose, advertisers frequently employ strategies and skills in advertising language. Researches show that people pay attention to what interests them and ignore what doesn't. In order to arouse people's attention, advertisements express the ideas indirectly by applying Principle of Conversation, which leads to conversational implicature.

Principle of Conversation includes Grice's Cooperative Principle (CP) and Leech's Politeness Principle (PP). A philosopher and logician, Paul Grice made an attempt to explain the course of natural conversation, in which implied messages are frequently involved. His idea is that in making conversation, the participants must first of all be willing to cooperate; otherwise, it would not be possible for them to carry on the talk. This general principle is called the Cooperative Principle, abbreviated as CP. There are four maxims under this general principle: the maxim of quantity, the maxim of quality, the maxim of relation and the maxim of manner (Dai&He, 2010). Based on the Cooperative Principle, the paper analyzes advertisements. Advertising language can produce conversational implicatures by violating the maxims of the Cooperative Principle. Herbert Paul Grice (1967) originally suggested the theory of conversational implicature. The term "implicature" is used by Grice to account for what a speaker can imply, suggest, or mean, as distinguished from what the speaker literally says. A conversational implicature is something which is implied in conversation, that is, something which is left implicit in actual language usage. Grice coined the term implicature. And he explored the question how people manage to convey implicature, which is not explicitly expressed (Hu, 2006, P.191). In certain cases, we are dealing with conversational implicature. Somebody may think the advertisers follow the maxims of the Cooperative Principle. But the fact is not like that, for they make ads just in the opposite way. People can find that the ads in any newspaper or magazine, a poster or a billboard anywhere in town flout at least one maxim. By doing so, advertisers can compete for consumers' attention.

Apart from the Cooperative Principle, which is taken as the general guidelines to successful human communication, there are other principles guiding speech acts, of which the Politeness Principle (PP) draws most attention from people (Chen, 2006). G. Leech (1983) has made great contributions to the further study of the Politeness Principle (PP), including Tact Maxim, Generosity Maxim, Approbation Maxim, Modesty Maxim, Agreement Maxim and Sympathy Maxim. Some advertisements, such as the public service advertisements usually observe the Tact Maxim, Generosity Maxim and Sympathy Maxim of Leech's Politeness Principle. Public service advertising is the use of commercial advertising techniques for non-commercial purposes. The consciousness of the masses can be called together through the public service advertising.

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II. THE OBSERVATION OF THE CP IN ADVERTISING LANGUAGE

When the addresser is observing the maxims in a direct way, he may expect the addressee to make his inferences on the assumption that the addresser is following the maxims of conversation. This means both the addresser and the addressee assume that they are following the conversational maxims. The addressee interprets the addresser's statement and makes inferences in order to preserve the assumption of cooperation. As for advertising, it's the advertiser addressing to the consumers. For their own purposes, they will take advantage of the implicatures generated by observing the maxims of the CP. For example:

(1) My Goodness! My Guinness!

---Guinness Beer

Obviously, the meaning of this advertisement is not given directly. However, in order to infer the implied meaning of this ad, the reader must assume that the advertiser is observing the conversational maxims. Thus, the reader can get the implied meaning by thinking about the relation between "My Goodness" and "My Guinness". According to the maxim of Relation, whenever something is said, there must have been some related reason; otherwise the utterance will not make any sense. "My Goodness!" is an exclamatory sentence which is used to express something amazing or something that is out of one's expectation. Thus the implied meaning of this ad must be that drinking Guinness beer can make people feel good and have very strong feeling to say "my goodness". This example shows us that the maxims of Relation as a principle of communication can be the trigger of further conclusions. The implicature in the exemplified ad certainly works better than telling readers directly that the Guinness beer is good. By employing the strategy of implicature, the advertisers deliberately cause their readers extra processing effort. Since advertisers' initial goal is to draw consumers' attention and create their interest, extra processing effort may add extra attention-holding effect. Moreover, inferring an indirect meaning on the basis of maxims of Relation can give rise to a pleasant feeling, springing from a sort of intellectual satisfaction. Increased memorability is thus a major advantage derived from conversational implicatures in advertising.

Besides the maxim of Relation, conversational implicatures in advertising are sometimes also based on the observation of the maxims of Quantity, Quality and Manner.

(2) One thing that definitely isn't changing is our world-class service and support.

---Digital Computer Company

(3) The Altima is built with such precision that it had an average gap difference of just 0.18 inches.

---Altima Car

(4) And the holiday starts as soon as you board Air New Zealand, with friendly staff on each of the 32 flights from Asia & Japan every week.

---New Zealand Air Line

In the above three ads, the advertisers claim the specific point of their advertised products or services. According to the maxims of Quantity—"Make your contribution as informative as is required for the current purposes of the exchange" (Dai&He, 2010, P.92), in the first ad, the advertiser indicates that their world-class service and support is always as good as that in the past. That is the only thing that is not changed. Consumers can be confident of them. While in the second and the third ad, the advertisers observe the maxims of Quantity and make the ads more clearly and definitely by using the specific numbers "0.18", "each of the 32 flights...every week", which make the advertisements more credible.

III. THE VIOLATION OF THE CP IN ADVERTISING LANGUAGE

People communicate with each other on the basis of conforming to the CP maxims on some level. But if the advertisers fail to observe the maxims, they must do so with the intention of attracting more consumers to pay attention to their products or services. And flouting occurs when the advertisers obviously fail to observe the maxims, which leads to the production of implicature. The following is going to show some examples to see how maxims are flouted.

A. *The Violation of the Quantity Maxim*

According to Grice, when a speaker blatantly gives more or less information than the situation requires, flouting of the maxims of Quantity occurs. In advertising, if the advertiser leaves out some information, he must be doing it purposely. And since the brief and short ads can make people memorize easily and achieve the promotion effects, most of the slogans or headlines are succinct. Obviously this flouts the maxims of Quantity that needs to make required information. The following are ads made by NOKIA Mobile

(1) Connecting people.

---NOKIA Mobile

As for this ad, people may ask "Who or what connects people?", for the important information is absent in the ad. But if the audiences know it's about NOKIA mobile, they can get the implicature by themselves and know it implies that NOKIA mobile phones connect people. Especially when people open the NOKIA mobile phone, the picture of grasped hands appear on the screen with the word "connecting people", they can easily infer what the ad implies. It means NOKIA mobile phones can help people communicate well. In this ad, only two words are used but the motive of the advertiser is fully expressed, which directly test the point that providing less information may attract more readers to

pay attention to the advertised products, though it flouts the maxims of Quantity.

(2) Coke adds life...

---Coca-Cola

According to the maxims of Quantity, the slogan certainly saves a lot specific words that can show the real qualities of Coca-Cola. It flouts the maxims of Quantity. From the ad, people can't get enough information as required. However, by doing so, consumers can easily memorize it and at the same time, their curiosity can be roused. They may wonder what Coke adds to our life? They may even go to find the answers by trying Coca-Cola, which may help to promote Coke. And the thinking process can also impress consumers which will be helpful in establishing brand loyalty.

B. *The Violation of the Quality Maxim*

According to Grice (1967), there are several rhetoric devices which typically give rise to the flouting of the maxim of Quality, including pun, metaphor, personification, hyperbole and irony. This kind of flouting is also commonly seen in print ads.

(1) Money doesn't grow on trees. But it blossoms at our branches.

---Lloyd Bank

In this advertisement, the word "branch" also has two meanings. The first one is the literal meaning "branches of the trees"; the second "branch" refers to each branches of the bank. The implicature they really want to convey is that once the customers deposit their money in the Lloyd Bank, their money will increase unceasingly. Pun in this ad gives rise to the flouting of the maxim of Quality

Another example, in the ad for Macintosh computer, the advertisers grasp what the users need and interest. They explain the web functions of the Macintosh computer in eye-catching headline with succinct language. And in the later part of the advertisement, by using irony the advertiser stress the characteristics of the product, that is:

(2) In spite of all this, we're inclined to admit that there's just one thing in the office that won't be made any easier by installing a Macintosh. You might find yourself lining up to use it.

---Macintosh Computer

After stating the advantages of the computer, the advertiser uses "in spite of this" to describe the only disadvantages of installing this kind of computer, that is, people need to line up for using it. The implicature here is this kind of computer is so convenient that people all want to use it.

C. *The Violation of the Manner Maxim*

In advertising, the flouting of the maxims of Manner, especially the sub-maxim "Be brief" and "Avoid ambiguity" is worth more attention. The following ad is the violation of the Manner Maxim:

(1) A better stretch for the long stretch.

---An Airline Agency

In this ad, the first "stretch" means "becoming longer, wider, etc". The second "stretch" refers to "continuous or unbroken period of time". The implicature of the ad is that the airline agency can provide enough space for customers to stretch freely during the long-time travel. The two "stretch"s make customers feel comfortable.

(2) You will go nuts for the nuts you get in Nux.

---Nux

"Nux" is the brand name, whose pronunciation is similar to "nuts". While the phrase "go nuts" means being crazy or very enthusiastic about something, and "nuts" here is an adjective. The second "nuts" means fruit consisting of a hard shell with a kernel inside it that can be eaten. These three words being put together not only produce rhyme, but also give the implicature that Nux nuts are so tasty that buyers will go crazy about them.

D. *The Violation of the Relation Maxim*

The demand for Relation simply means that the advertiser should only include information in his message that is relevant. As the life tempo is speeding up, people are increasingly concerned with their own things. To attract their attention and interests and at the same time make them not feel bored is becoming more difficult. Successful ads always closely relate to people's needs and interests. For example:

(1) The only sound you'll hear is praise.

---Lexus Car

(2) Less bread. No jam.

---London Underground

In the two ads, both of them flout the maxims of Relation. In the first ad, from the literal meaning, the "praise" has no relation with the sound of Lexus cars. By flouting the maxims of Relation, the implicature is produced which means that Lexus cars drives smoothly with light sound. And because of the good quality, what you can hear is only people's praise about it and worrying about noises is unnecessary. For the second ad, it is also difficult for us to infer the real meaning that the advertiser wants to convey. Such words like "bread" and "jam" have no relations to the underground. But after weighing the words, you may find the word "jam" also has the meaning of "traffic jam". Consequently the implicature can be easily inferred, which means that "Traveling by London metro, you will spend less money and can avoid traffic jams".

(3) Our big bird can be fed even at night.

---Air France

Without any information, the readers may wonder what this ad is designed for. The conventional meaning of this may have to do with the bird that is fed by the advertiser, although it makes nonsense. It seems that the advertiser is uncooperative and violates the maxims of Relation since the message is far from connecting Air France. But in fact, this is the kind of metaphor as rhetoric device people encounter in everyday life and consumers can interpret it. The meaning in this ad is that Air France is like a big bird which can fly well, fly anywhere and at any time. This implicature bears the advertising point which can not be more relevant to consumers' needs, especially for those who always travel by plane but are worried about the safety as well as the time schedule problem.

IV. THE APPLICATION OF THE PP TO PUBLIC SERVICE ADVERTISING

The Politeness Principle is generally followed in advertisement. The six maxims of PP in the ad are reflected: First, highlight the interests of customers, stress self-damaged. Second, praise the customers' choice on the face, secretly praise the production. Third, emphasize the same position with customers. Fourth, try to obtain the same feelings with customers. Detailed analysis as followings: most commercial ads will highlight the benefits of the consumers, that is, through the purchase of the product, the consumers will get the benefits. This is also the important point that an ad expresses its communicative intent. At the same time, advertisement will tell the audience that the advertisers pay the cost and efforts, stress that he suffers damage. If the price of the commodity is low, the advertising will emphasize the consumers can get more benefits (such as discounted commodity's ads, daily necessities' ads, etc.); if the price of the commodity is very high, the advertising will avoid the high price and focus on the good quality of the commodity.

The Tact Maxim and Sympathy Maxim of the Politeness Principle are often observed in advertising. Especially in the public service advertising language. Typical topics for public service advertising include public health and public safety issues, emergency preparedness instructions, natural resources conservation information, and other topics of broad interest. Such advertising is generally produced and distributed on a cooperative basis by governmental agencies or nonprofit organizations acting in concert with private advertising and mass media companies.

A. *The Observation of the Tact Maxim*

The Tact maxim of PP is specified as minimize benefit to self and maximize benefit to other (Chen, 2006). The Tact maxim, therefore, is the basis of the Politeness Principle and most widely used in the public service advertising. Take the following advertisement for example.

(1) Leave the dirty things to me, keep yourself clean.

Maybe everyone have seen this ad on TV, a dustbin stand on the sidewalk and smile to a young man, at first he feels funny and strange. But when the dustbin says "Leave the dirty things to me, keep yourself clean", the man looks at the wrapper in his hand and put it into the dustbin. On the surface, what the dustbin said have minimized the benefit to itself and maximized the benefit to the young man, it accords to the Tact maxim of PP. Through the use of the Tact maxim, this public service advertising can raise people's environmental-awareness.

(2) A discarded can is kicked from one to another in the subway compartment. A few minutes later, a man picks it up and throws it into the litter bin. Then the narrator says like this "Scored a goal! The competition of the social morality has already started".

The man picking up the discarded can sets an example for the public without considering himself. Obviously, the idea and language of the ad comply with the Tact maxim. This kind of advertisements may achieve the effect that everyone wants to win in the competition of the social morality. We can contribute our share to the harmonious society.

B. *The Observation of the Generosity Maxim*

In the public service advertising, the use of the Generosity maxim is also very widely. The Generosity maxim is defined as minimize cost to other and maximize cost to self (Chen, 2006). To the decent and sincere extent, that is, send a message through advertising. Obvious advantages of such ads are usually effective.

(1) A bus is coming. Two little boys rush into it in order to occupy one seat. The rest passengers on the bus look at them. The two boys turned back at the same time and said to an elder woman together "Granny, come and sit here".

At the beginning, you may think the two boys fight the seat for themselves, but in fact both of them want to keep the only seat for the aged woman. The little boys are willing to "self-sacrifice" in order to minimize the cost to other people. So this advertising has observed the Generosity maxim and the intention of it is to invoke the young people to take care of the elderly in the public.

C. *The Observation of the Sympathy Maxim*

The sympathy maxim is defined as minimize antipathy between self and other; maximize sympathy between self and other (Chen, 2006). This includes a small group of speech acts such as congratulation, commiseration, and expressing condolences, all of which is in accordance with Leech's Politeness Principle.

(1) No trading, no killing.

Some superstars, such as Yao Ming, have shot advertisements about the protection of the endangered wild animals. The public service advertising can touch the heart of every audience. Nowadays, some merchants kill wild animals in order to sell the valuable part of them. Our government takes some measures to deal with the situation. "No trading, no killing"—the slogan shows sympathy for the endangered animals. The government hopes that this advertising can wake up people's consciousness. Everyone should take immediate actions to prevent illegal trading and killing.

Public Service Advertising is used to spread information to the public. In most cases, the advertisements observe the Politeness Principle out of politeness, even at the cost of violating the maxims of the CP. It can achieve special convincing effects on the consumers.

V. CONCLUSION

Advertising is a propagating activity that introduces new commodity or services to the public. It aims to arouse the consumers' purchasing interests. Advertising language, as a special form of communication, exerts great and constant influence on the consumers' purchasing action.

The paper analyzes the advertisements based on the Cooperative Principle by Grice and the Politeness Principle by Leech. The addresser may expect the addressee to make his inferences on the assumption that the addresser is following the maxims of conversation. This means both the addresser and the addressee assume that they are following the conversational maxims. The addressee interprets the addresser's statement and makes inferences in order to preserve the assumption of cooperation. As for advertising, it's the advertiser addressing to the consumers. For their own purposes, they will take advantage of the implicatures generated by observing the maxims of the CP. The conversational implicature is generated by the observation of the CP and by the violation of the CP. Conversational implicature or the implied meaning often occurs in advertising language. A lot of examples related to the violation of the maxims of the CP and the observation of the PP are presented in the paper. The advertising can achieve special effects by applying the principle of conversation. According to Grice, conversational implicatures will occur through flouting the maxims of CP. Implicatures are more persuasive than plain expressions, especially in advertisements. In the communication of advertisements, advertisers often impart information in an indirect way by openly and intentionally flouting the maxims of the CP in order to allow readers of advertisements to infer the conversational implicature from the literal meaning.

The advertising language also observes Leech's Politeness Principle, particularly the public service advertising. Public service advertising is the use of commercial advertising techniques for non-commercial purposes and the consciousness of the masses can be called together through it. The PP is taken as the general guidelines to successful human communication and it is one of the most effective strategies for planning the language of advertising. The Tact maxim, Generosity maxim and Sympathy maxim of the PP are often applied to advertisements. By using these maxims, the advertisements can gain more attraction and fulfill the ultimate objective of persuading consumers successfully. Public Service Advertising can achieve special convincing effects on the consumers.

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A Study of Iranian EFL Learners' Understanding and Production of Politeness in Three Speech Acts: Request, Refusal, and Apology

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Abstract—To achieve one of the major objectives of modern foreign language teaching – enabling learners to communicate functionally in the target language – we usually need an ongoing evaluation of our learners' familiarity with different types of speech acts. Based on such an assumption, this study attempted to investigate Iranian EFL learners' perception and production of politeness in three basic speech acts: request, refusal, and apology. The participants involved 63 MA ELT students. A multiple-choice Discourse Completion Test (DCT) and a politeness rating questionnaire were used to generate participant's data. Selection of situations in DCT was based on three social factors of relative power, social distance, and gender. The emerging data was analyzed mainly based on Blum-Kulka *et al.*'s Cross-cultural Speech Act Realization Project (CCSARP) and by using descriptive statistics. The data analysis revealed that the participants had enough knowledge about speech act and politeness strategies. In requesting, they mainly relied on indirect strategies; similarly, in refusing, they had a tendency towards using indirect strategies more than direct ones; but in apologizing they acted more directly. Gender as a cultural variable had effect on face saving strategies, and based on Brown & Levinson's politeness theory, Iranian EFL learners in this study mainly resorted to negative politeness.

Index Terms—politeness strategy, communicative competence, request, refusal, apology, production

I. INTRODUCTION

Though the concept of speech acts developed in a purely theoretical atmosphere as a reaction to radical structuralism in linguistics (e.g. see Austin 1962; Searle 1969), it soon became a source of insight for those working in pedagogical realms and motivated an influential wave of research related to pedagogical aspects of this theory. One major goal of such pedagogically-oriented research has been to help the learners develop their competence of speech acts use by providing them with the chance of understanding and using them in a variety of contexts (see, for instance, Olshtain and Blum-Kulka's (1985) study on the perception of English and Hebrew learners' request strategies; House and Kasper's (1987) study on the production of request strategies of advanced learners of L2 English (L1 Danish and German); Tanaka's (1988) study on the requesting strategies of Japanese ESL learners in Australia; Phuong's (2006) study on the refusal speech act of Australian Native Speakers of English and Vietnamese Learners of English; Jalilifar's (2009) investigation of the request strategies of Iranian EFL Learners and Australian native speakers; Istifq's (2009) study on the apology strategies of intermediate advanced level EFL learners, and native speakers of English; Umale's (2011) study on the refusal strategies of British and Omani learners.

Following this tradition of research in general and to gain a deeper understanding of Iranian English language learners awareness of speech acts conventions in particular, the present research attempted to investigate a group of Iranian participant's awareness of politeness conventions in understanding and producing three speech acts (Request, Refusal and Apology). The study attempted to investigate Iranian ethos in using and understanding different speech acts and also find out the effect of gender as cultural and moderator variable on requesting, apologizing, and refusing strategies. We also studied the types of head acts, supportive discourse moves, on- record, and off- record strategies employed by participants in their speech acts in different contexts. More specifically, the present research addressed the following questions:

1. Do Iranian MA ELT students have enough knowledge of speech acts and politeness strategies?

To answer this question, some other minor questions were addressed:

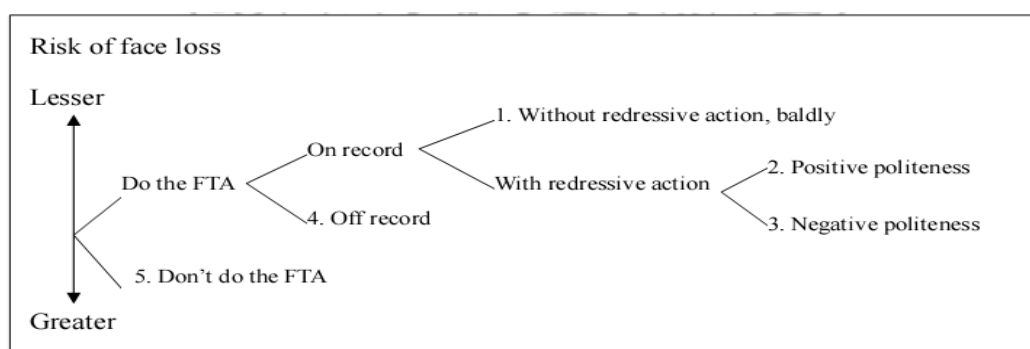
- a) What are the request strategies used by the participants?
- b) What are the apology strategies used by the participants?
- c) What are the refuse strategies used by the participants?

2. Which one of one of the five main politeness strategies (based on Brown and Levinson's model) is/are more frequently used by the participants?
3. What is the effect of gender as a cultural variable on the use of requesting, apologizing, and refusing strategies?

II. REVIEW OF THEORETICAL BACKGROUND

A. Politeness

Politeness involves taking account of the feelings of others. A polite person makes others feel comfortable. Brown and Levinson cited in Behm(2008) claim that "every competent speaker of a language, a model person, has face – a public self-image he wants to maintain in communication with other people" (p: 10). Face was used originally by (Goffman, 1967), defined as a mask which changes depending on the audience and the social interaction. Basically, face saving is shown by respecting two basic human needs: the need not to be imposed on (what to avoid) which is called negative face; and the need to be liked and admired which is also called positive face which refers to the desire to be appreciated as a social person (what to do). Brown and Levinson (1987) outline five main types of politeness strategies based on the minimization of loss of face by face-threatening acts (FTA). Their face saving strategies (numbered 1-5) can be observed in the following chart in figure 1.1.



Brown and Levinson 1987: 69

FIGURE 2.8 Possible strategies for doing face-threatening acts

B. Speech Acts Investigated in the Present Research

Austin (1962) claims that many utterances (things people say) are equivalent to actions. People use language all the time to make things happen. According to speech act theory (Austin 1962; Searle 1969), the performance of a speech act involves the performance of three types of acts: locutionary act (what we say), illocutionary act, (what we mean), and perlocutionary act (how the hearer takes it). Searle (1975) distinguished 'direct' and 'indirect' speech acts. A direct speech act carries the illocutionary force indicating devices (IFID), in which there is a transparent relationship between form and function. However, in an indirect speech act, the illocutionary force of the act is not derivable from the surface structure and it is implicit performative. Of the many types of speech acts included in the proposed taxonomies, here we suffice with defining the ones which have been investigated in the present research and highlighting their role in establishing politeness:

(a) Request has been defined as "attempts on the part of a speaker to get the hearer to perform or to stop performing some kind of action" (Ellis, 1994, p.167). Requests are a good example of speech acts which imply an intrusion on the addressee's territory, thus limiting his/her freedom of action and threatening his/her 'negative face'. In Brown & Levinson's terms requests are intrinsically FTAs. "Requests can also denote closeness and intimacy since the speaker must feel close enough to the addressee in order to ask him/her to do something and thus requests should also be considered within the realm of positive politeness" (Rosina Reiter, 2000, p.35). Blum-Kulka, House, and Kasper (1989b) cited in Jalilifar (2009) classify requests into three major levels of directness: *direct* (Mood derivable, Performative, Hedged performative, Obligation statement, Want statements), *conventionally indirect* (Suggestory formula, Query preparatories) and *non-conventionally indirect* (Strong hint, and Mild hint).

(b) Refusal is the speech act of saying *no* (Wierzbicka 1987, p. 94). In many cultures, how one says "no" is probably more important than the answer itself. Therefore, sending and receiving a message of "no" is a task that needs special skill. This FTA leads to a tendency on the part of the speakers to make use of certain strategies such as indirectness and polite expressions in order to avoid conflict (Brown and Levinson, 1987). Beebe et al. (1990) cited in Phuong classified refusal strategies as: *direct* (Performative, Non-performative statement (NO), Non-performative Negative willingness ability), *indirect* (Statement of regret, Statement of wish, Excuse/reason/explanation, Statement of alternative, Set condition for future or past acceptance, Promise of future acceptance, Statement of principle, Rhetorical question, Threat/statement of negative consequences, Restatement, Unwillingness/insistence, Postponement), and *Adjuncts to Refusals* (Statement of positive opinion/feeling or agreement, Statement of empathy, Addressing terms).

(c) Apology has be defined as regretful acknowledgement of fault or failure. Goffman (1971) views apologies as 'remedial interchanges'; that is to say, remedial work which aims at re-establishing social harmony after a real or virtual offence has been performed. Using Brown & Levinson's terminology, apologies are generally perceived as *negative politeness* since they express respect rather than friendliness. Olshtain & Cohen (1983 as cited in Gonda, 2001) studied apologizing strategies and classified them into Illocutionary force indicating device (taking on responsibility, explanation or account, offer of repair, and promise of forbearance) and Tunçel added categories like questioning or denying, blame, health, exclamation, and request to the list.

III. METHODS

A. Participants

The participants in this study were sixty-three MA students(39 female & 24 male) majoring in Teaching English as a Foreign Language at Islamic Azad University of Maraghe, and Tabriz, Iran. In order to choose the participants with a similar level of language proficiency, students who were junior participated in this study. They were chosen according to stratified random sampling. Almost all of the students were between 22 and 31 years of age.

B. Instrument

The questionnaire developed for this investigation had three parts: Multi-Item Scales, Rating Table, and open-ended Discourse Completion Test (DCT). The important part of this questionnaire was Discourse Completion Test. The (DCT) is a form of questionnaire depicting some natural situations to which the respondents are expected to react and make speech acts as spontaneous as possible (see appendix).

C. Procedure

Before using the questionnaire, it was piloted on a small group (4 male and 4 female participants) in Islamic Azad University of Maraghe. The pilot study proved to be successful. Based on the feedback from the participants and data analysis problems, some minor amendments and modifications were made. After sampling, the questionnaire was distributed to the participants. They were asked to interact like social chat in an actual situation, not think too much, and try to answer the questions as spontaneously as possible.

The data collected through the first part of the questionnaire was analyzed, the responses were either true or false, and for analyzing second part of questionnaire Brown and Levinson's face saving strategies framework was used. All request and apology strategies were analyzed based on Blum-Kulka (1989) CCSARP Coding Manual, and in analyzing refusal strategies, Beebe *et al.* (1990), and Phuong's (2006) particular coding schemes, and three categories depicting the relative social power – high (H) or equal (E); social distance with two levels: intimate (I) or stranger (S); and gender: Same (S) or Opposite (O) – were used.

IV. RESULTS AND DISCUSSION

A. A Quantitative Overview

The results obtained from the first part of the questionnaire are presented in Figure 3.1. It compares the responses of two groups:

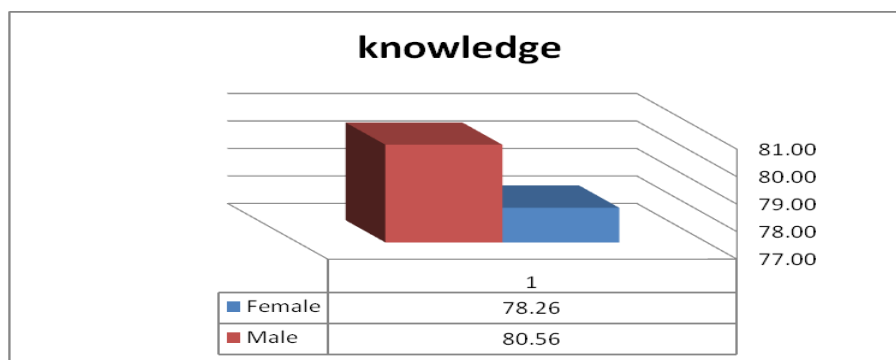


FIGURE 3.1 Comparison of the responses of two groups

The results obtained from the second part of the questionnaire are presented in Table 3.1. It displays the percentage of the participants' responses in each question and situation, and it also compares male and female students' responses.

TABLE 3.1
MALE AND FEMALE PARTICIPANTS' RATING POLITENESS LEVEL

Male and female participants' Politeness rating table

| politeness | | Rude | | impolite | | average | | polite | | very polite | |
|--------------|----|--------|----------|----------|----------|---------|----------|----------|--------|-------------|--------|
| rating table | | Male % | Female % | Male % | Female % | Male % | Female % | Female % | Male % | Female % | Male % |
| Requests | 1 | 4.0 | 2.6 | 16.0 | 7.7 | 52.0 | 46.2 | 20.0 | 30.8 | 8.0 | 12.8 |
| | 2 | 0.0 | 2.6 | 4.0 | 0.0 | 16.0 | 7.7 | 40.0 | 69.2 | 20.0 | 23.1 |
| | 3 | 20.0 | 15.4 | 20.0 | 25.6 | 16.0 | 30.8 | 24.0 | 17.9 | 16.0 | 5.1 |
| | 4 | 72.0 | 38.5 | 36.0 | 43.6 | 36.0 | 5.1 | 4.0 | 2.6 | 4.0 | 0.0 |
| | 5 | 0.0 | 2.6 | 16.0 | 7.7 | 76.0 | 43.6 | 0.0 | 25.6 | 0.0 | 23.1 |
| Refuses | 6 | 0.0 | 2.6 | 0.0 | 2.6 | 12.0 | 12.8 | 36.0 | 28.2 | 44.0 | 51.3 |
| | 7 | 40.0 | 12.8 | 36.0 | 30.8 | 20.0 | 33.3 | 12.0 | 17.9 | 0.0 | 0.0 |
| | 8 | 36.0 | 30.8 | 36.0 | 43.6 | 24.0 | 28.2 | 8.0 | 2.6 | 0.0 | 0.0 |
| | 9 | 40.0 | 51.3 | 24.0 | 33.3 | 24.0 | 15.4 | 0.0 | 0.0 | 0.0 | 0.0 |
| | 10 | 40.0 | 12.8 | 4.0 | 5.1 | 24.0 | 59.0 | 16.0 | 12.8 | 4.0 | 7.7 |
| Apologies | 11 | 0.0 | 2.6 | 0.0 | 0.0 | 4.0 | 10.3 | 36.0 | 53.8 | 60.0 | 33.3 |
| | 12 | 24.0 | 28.2 | 32.0 | 41.0 | 20.0 | 23.1 | 16.0 | 7.7 | 0.0 | 0.0 |
| | 13 | 0.0 | 0.0 | 4.0 | 0.0 | 8.0 | 5.1 | 16.0 | 30.8 | 72.0 | 64.1 |
| | 14 | 24.0 | 33.3 | 40.0 | 56.4 | 32.0 | 10.3 | 4.0 | 0.0 | 4.0 | 0.0 |
| | 15 | 40.0 | 20.5 | 20.0 | 28.2 | 16.0 | 46.2 | 16.0 | 5.1 | 8.0 | 0.0 |

Figure 3.2 displays the comparison of requesting head act strategies used by male and female participants. It shows that male and female students used nearly the same strategies in their responses.

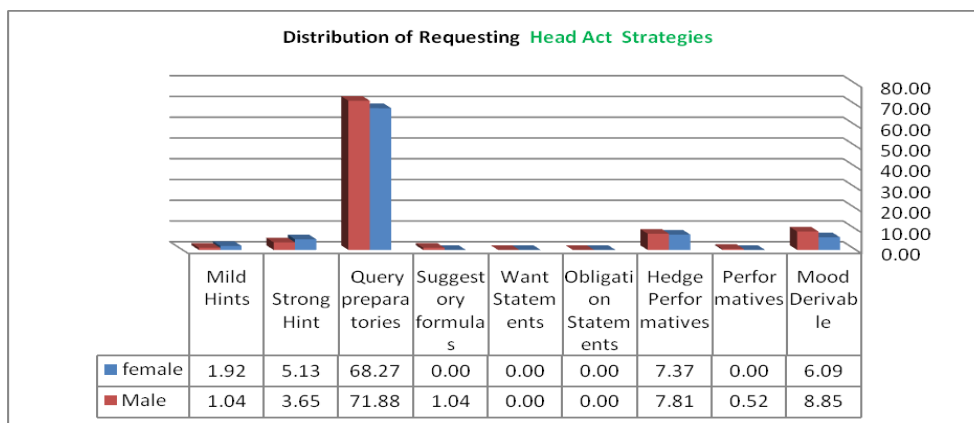


FIGURE 3.2 Comparison of Requesting Head Act Strategies Used by male & female Participants

Generally speaking, the participants in this study have preferred to use conventional indirect strategies (70.04%). The second most frequently used strategy observed in the participants' data is direct strategy (14.88%), and the least frequently used strategy was non-conventional indirect strategy (6.15%) (see Figure 3.3).

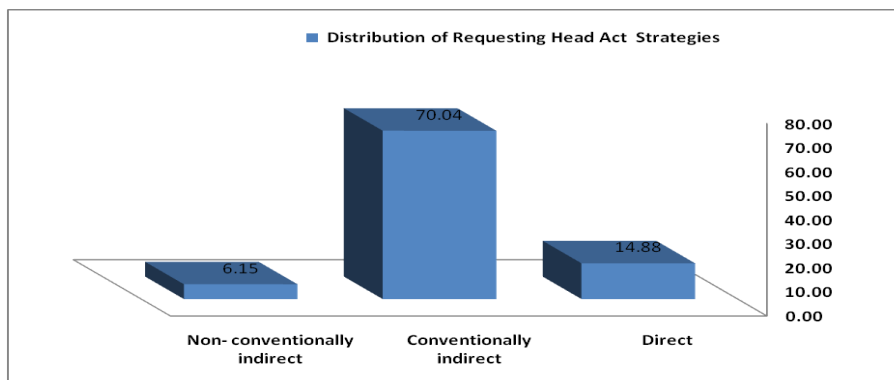


FIGURE 3.3 Distribution of Requesting Head Act Strategies based on directness

Figure 3.4 compares requesting Mitigating Supportive Moves used by male and female Participants. The *Grounder* strategy (9.92%) was found to be the most frequently used Mitigating Supportive Moves strategy.

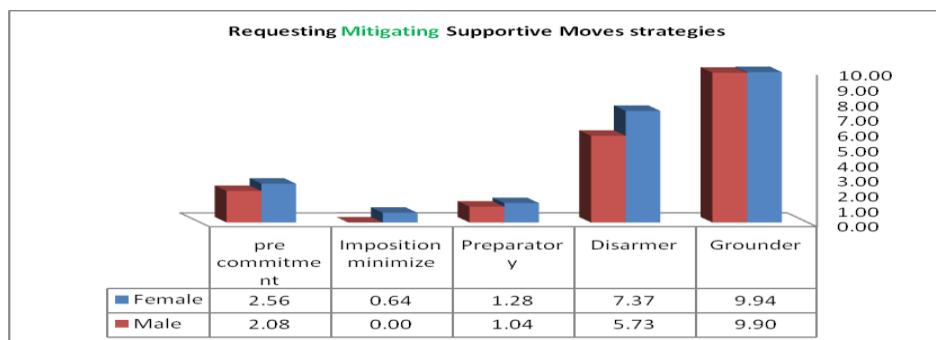


FIGURE 3.4 Comparison of Requesting Mitigating Supportive Moves Used by Participants

Figure 3.5 shows that the differences between two groups are not significant. Only it was in situation IIIA that female participants had a different performance (16.3% for females vs. 5.21 for males). Generally speaking, the participants in this study have preferred to use indirect strategies like Excuse/Reason/Explanation (IIC) and Statement of regret (IIA) more frequently (74.40% and 69.05%).

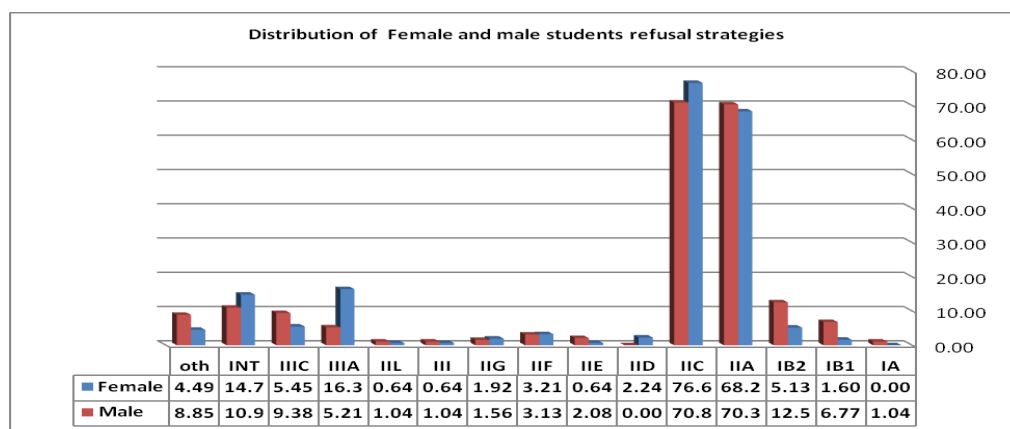


FIGURE 3.5 Comparison of refusal strategies used by male and female Participants

According to Figure 3.6, most of the participants in this study preferred to apologize directly by using *Illocutionary force indicating devices (IFIDS)* strategy (78.57%). The second most frequently used *apologizing* strategy by the participants was *exclamation & intensifying* (46.03%).

The third frequent strategy was acknowledging responsibility for the offense (RESP) (22.82%). The next most frequently used *apologizing* strategy by participants (20.44%) was offer of repair/redress (REPR) that is employed when the speaker compensates the addressee for any damage resulting from his/her infraction. 5.36% of the choices was devoted to *Explanation of an account* (EXPL) through which the speakers give an account of the reasons which brought about the offence. For more information about the preference of apologizing strategies see Figure 3.6.

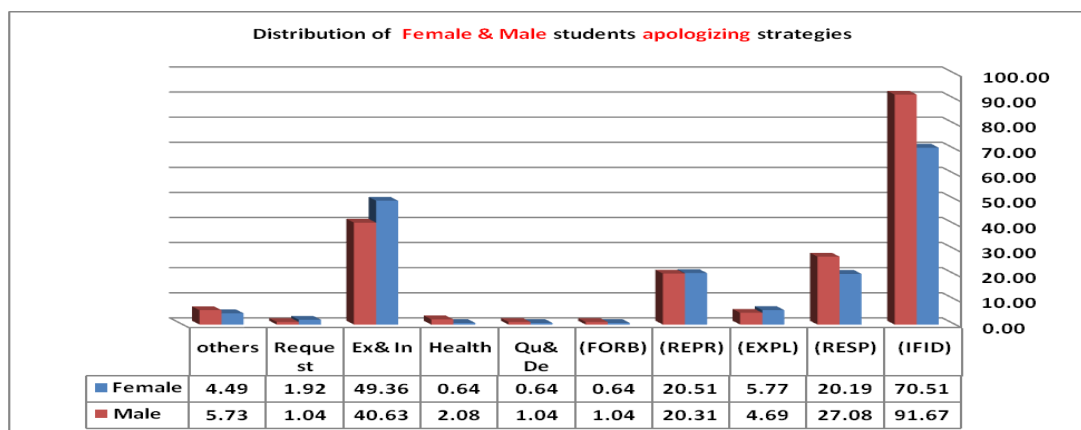


FIGURE 3.6 Comparison of apologizing strategies used by male and female Participants

B. Evaluation of the Research Questions

Research question 1: Do Iranian MA ELT students have enough knowledge of speech acts and politeness strategies?

The results obtained from the first part of the questionnaire makes clear that the participants had enough cognitive knowledge about politeness; however, regarding the findings of their politeness rating, it appears that most of the subjects didn't have enough communicative and pragmatic competence to rate them appropriately. But the results of the analysis of requesting, refusing, and apologizing speech acts showed that Iranian MA ELT students had enough knowledge as most of them preferred to use indirectness strategies with softeners and mitigating supportive moves in requesting and refusing, and directness with intensifying and mitigating in apologizing. Therefore, a tentative interpretation might be that Iranian MA ELT students have enough knowledge of speech acts and politeness strategies.

Research question 1a: What are the request strategies used by the participants?

According to Figure 3.2, the most commonly used head act strategy by the respondents is the *query preparatory* head act strategy (69.64%). This strategy is a conventional indirect requesting head act strategy. It was the strategy frequently chosen by both groups as a requesting strategy in almost all situations. In fact, both groups employ *conventional indirectness* (70.04 %) (see Figure 3.3). These results are in line with the CCSARP project of Blum-Kulka et al. (1989). Other studies such as that conducted by Umar (2004), and Jalilifar (2009) have also shown higher tendency among their subjects to use conventional indirectness over other requestive strategies.

The results of the study also revealed that *Grounder* strategy corresponding to a percentage of 9.92% was found to be the most frequent Mitigating Supportive Moves strategies used by the participants (9.92%). Figure 3.4 shows the respondents' preference to give reasons, explanations, or justifications for their request in most situations to minimize the negative effect of their request. This finding is in line with the findings of Balci (2009).

From Brown & Levinson's (1987) Politeness Theory perspective, the participants in this study were found to have a tendency to use *negative politeness strategies* more frequently. Since requesting is a face threatening act, one explanation might be that participants used *Query preparatory as a conventional indirectness, Grounder, and Please* as mitigating supportive moves to minimize the negative effect of their request on the hearer.

Research question 1b: What are the apology strategies used by the participants?

As Figure 3.4 shows, *Illocutionary force indicating device (IFID)* is the most frequently used *apology* strategy by both groups (78.57 %). This finding is in line with Olshtain and Cohen (1983), Blum-Kulka and Olshtain (1984), and Balci's (2009).

From using *Intensifying* point of view, this study is in line with Reiter (2000). From *IFID & RESP* point of view, this study is also in line with Afghari & Kaviani (2005); moreover, considering the use of EXPL & REPR, there is a little difference between the findings of this study and Afghari & Kaviani's.

Research question 1c: What are the refusal strategies used by the participants?

A major finding of the refusal part of the study is that the respondents in this study have mainly preferred to use Excuse/Reason /Explanation (IIC) (74.40%). This strategy is within the framework of indirect refusal strategy. This finding is in line with Hiba, et al. (2010), and Phuong (2006). Statement of regret (IIA) (69.05%) was the second frequently used strategy by the subjects. Again, this finding is in line with Phuong (2006). However, it is not in line with Hiba, et al. (2010). The subjects used these two strategies with the frequency of 71.73% that is more than the average of the thirteen other strategies (see Figure 3.5). Preferring to use these kinds of strategies clearly indicates that the participants in this study tended to use indirect strategies more than direct ones that is in line with Chen (1996), Hiba, et al. (2010), and Phuong (2006).

Since refusing indirectly is considered a face saving strategy, it can be inferred that the participants in this study have enough perception about appropriateness and politeness strategies.

Research question 2: Do the participants have a tendency towards one of the five main politeness strategies (based on Brown and Levinson's model)?

One of the major findings of this study is that the respondents have preferred to use indirectness with requesting and refusal strategies, and directness with apologizing. Looking at the issue from the perspective of Brown & Levinson's (1987) Politeness Theory, participants in this study regarded interlocutor's negative face; therefore, they preferred to use *negative politeness strategies*. A tentative interpretation might be that Iranian MA ELT students have tendency towards using negative politeness strategies.

Research question 3: what is the effect of gender as a cultural variable on requesting, apologizing, and refusing strategies?

Comparison of the means of two groups in the first part of the questionnaire showed that male respondents outperformed the female respondents. Therefore, it appears that male participants' politeness cognitive knowledge was a little bit better than female participants;

By comparing female and male participants' politeness rating table, it was found that there were some significant differences between these two groups. One of the major differences was that male participants considered imperative requesting rude when they were asking their roommate to "open the window" (see Table 3.1). Female participants in politeness rating part of this study had a tendency towards using positive politeness. This might mean that they consider directness as an appropriate strategy when their interlocutor is a close friend.

There was another major difference in understanding the utterances like "It is too hot here". According to Brown & Levinson (1987), this kind of requesting is an off record strategy, and it is one of the very polite ways to save partners' face when the risk of loss of 'face' is great. Male respondents rated this requesting as polite or very polite but the females rated it as an average strategy when they wanted their roommate to open the window. One possible conclusion can be that requesting indirectly (using off record strategy) from close friends can be face threatening for female participants.

According to Brown & Levinson (1987) utterances like "Let's cancel the class" is in the framework of positive politeness strategy and according to R. Ellis (1994) positive strategy occurs when there is minimal social distance and little power difference between the participants. Male respondents considered the mentioned strategy ruder than females when they were refusing their professor's request. Another major refusal difference between these two groups was in understanding the sentence "*saying nothing, but look at sadly*". Most of the males considered this strategy rude while female rated it as an average strategy.

The results of the analyzing of apologizing rating table showed that in rating the utterance "*Say nothing, but enter the class and look at regretfully*" male and female participants performed differently. Most of the males considered this strategy rude while females rated it as an average strategy when they owe their professor an apology. According to Brown & Levinson (1987), this strategy includes cases in which nothing is said due to the fact that the risk involved is too great. The male participants again rated these kinds of strategies ruder than did the females. This might be related to gender differences or using body language that had effect on male (see Table 3.1).

According to Figure 3.2, there were no major differences between these two groups regarding their overall *requesting* strategies. However, male participants used Query preparatories, suggestory formula, hedged performative, performative, and mood derivable head act strategies more frequently than did females. In contrast, the females used strong hint and mild hint more frequently than did the males. A tentative interpretation might be that females have a stronger tendency towards using Non-conventionally indirect strategy. To use Brown & Levinson's (1987) politeness terminology, it is an *off record* strategy by which speakers use indirect language and remove the potential imposing on the hearer.

Figure 3.3 compares the Requesting Mitigating Supportive Moves used by both groups. It clearly shows that male respondents' performance closely corresponds with the performance of female participants. But, females preferred to use all of the mitigating supportive moves more than males did. It is likely due to the gender differences: female participants appear to be more sensitive than males in saving addressee's face.

Figure 3.5 compares the *refusal* Strategies used by male and female participants. The differences were in the use of following strategies (male participants used them more frequently than did females): Performative (IA), "No" as a non-performative statement (IB1), Negative willingness ability as another Non-performative statement (IB2), Statement of regret (IIA), Set condition for future or past acceptance (IIE), Threat/statement of negative consequences (III), Postponement (IIL), and Addressing terms (IIIC). On the other hand, females preferred to use the following strategies more than males: Statement of positive opinion/feeling or agreement (IIIA), Excuse/reason/explanation (IIC), Promise of future acceptance (IIF), Statement of principle (IIG), Statement of alternative (IID), and Intensifying (INT). According to Figure 3.5, since male respondents preferred to use direct strategies (IA, IB1, and B2) more frequently than did females (IIIA, IIC, IIF, IIG, IID), one possible explanation is that female participants have a stronger tendency towards using indirect strategies.

Figure 3.6, demonstrates the differences and similarities between male & females' apologizing strategies. It shows that male subjects used Illocutionary Force Indicating Device (IFID), Taking on Responsibility, Promise of Forbearance, Health, and questioning more frequently than did female participants. However, females preferred to use Explanation, Offer of Repair/Restitution, Exclamation (EXL!), intensifying, and Request more frequently than did the male respondents. According to Figure 3.6, male respondents preferred to use direct strategies about 20% more than females did; therefore, a tentative interpretation might be that male participants apologize more directly than females.

Generally speaking the findings of this study show that gender as a cultural variable had effect on requesting, apologizing, and refusing strategies.

APPENDIX DISCOURSE COMPLETION TEST

Participants Discourse Completion Test (DCT)

Variables: { Power: High (H), Equal (E)
Social distance: Stranger (S), Intimate (I)
Gender: Same (S), Opposite (O)

Dear Respondent,

The researcher is conducting a study entitled *A Study of Iranian EFL learner's perception and production of Politeness in request, refusal, and apology*. You are kindly requested to answer the items of this questionnaire carefully, realistically, honestly and accurately. Rest assured that the information obtained in the course of this study will be kept confidential and used only for the purposes of academic research.

Thank you

Part (1): please choose the best option.

1- An utterance that serves as a function in communication is

- a) speech act b) face c) Politeness d) semantics

2-The study of what people mean by language when they use it in the normal context of social life is ...

- a) speech act b) face c) Politeness d) pragmatics

3-The desire to see one's action unimpeded by others and the need to have freedom from imposition refers to

- a) speech act b) negative face c) Politeness d) Positive face

4-The desire to be appreciated as a social person, and It is the need to be connected, to belong and to be a member of the group refers to.....

- a) speech act b) negative face c) Politeness d) Positive face

5-preserving or intended to preserve one's dignity, self-respect, or good reputation is....

- a) face threatening b) negative face c) face saving d) Positive face

6-The study of language in relation to social factors is

- a) sociolinguistics b) sociology of language c) applied linguistics d) linguistics applied

Part (2): please circle numbers to rate the politeness level of the following statements from 0 (rude) to 5(very polite), according to the written speech act.

| Requests | Asking your roommate to open the window: | Rude-Impolite-Average-Polite-very polite | | | | |
|-----------|--|---|---|---|---|---|
| | 1- All of us have the same problem, so let's open the window. | 1 | 2 | 3 | 4 | 5 |
| | 2- I know you are busy, but could you open the window? | 1 | 2 | 3 | 4 | 5 |
| | 3- Say nothing , but move a piece of paper to show it is too hot. | 1 | 2 | 3 | 4 | 5 |
| | 4-Open the window. | 1 | 2 | 3 | 4 | 5 |
| | 5- It is too hot here. | 1 | 2 | 3 | 4 | 5 |
| Refusals | Refusing your professor's request: | Rude-Impolite-Average-Polite -very polite | | | | |
| | 1- I know you want to help us, but would you mind canceling that class? | 1 | 2 | 3 | 4 | 5 |
| | 2-Let's cancel the class. | 1 | 2 | 3 | 4 | 5 |
| | 3- I can't come to the class that day. | 1 | 2 | 3 | 4 | 5 |
| | 4- Finishing the book isn't necessary. | 1 | 2 | 3 | 4 | 5 |
| | 5- Say nothing , but look at sadly. | 1 | 2 | 3 | 4 | 5 |
| Apologies | When you owe your professor an apology: | Rude-Impolite-Average-Polite -very polite | | | | |
| | 1- I apologize for not being able to attend the class on time. | 1 | 2 | 3 | 4 | 5 |
| | 2- Sorry, but you shouldn't be so sensitive. I am person like you. | 1 | 2 | 3 | 4 | 5 |
| | 3- I'm very sorry Professor, I'm late. Could you please give me an opportunity to see you now? | 1 | 2 | 3 | 4 | 5 |
| | 4- The bus was late, It's not my fault. | 1 | 2 | 3 | 4 | 5 |
| | 5- Say nothing , but enter the class and look at regretfully. | 1 | 2 | 3 | 4 | 5 |

Part (3): Please read the following descriptions of situations and write what you will say in each situation. If your answer in part B is the same as part A, please mark only the same. If it is not, write differently.

Request Strategies

1. A- (HSS): You have to prepare homework. You need a book. That particular book has been seen by your friend in the office of a professor whom you don't know. You want to borrow his expensive book for a few days. How will you request?

B- (HSO): how will you request if that professor has opposite gender? **The same** ☐

2. A- (HIS): You are writing exam .One of your professors whom you are very close with is speaking with his co-worker very loudly. You decide to ask him not to speak loudly. What will you say?

B- (HIO): how will you request if your professor has opposite gender? **The same** ☐

3. A- (ESS): you and your classmate would like to take a photo together to remember this happy moment. You decide to ask a nearby male student who is stranger to you, to do this favor. What will you say?.....

B- (ESO): how will you request if the student has opposite gender? **The same** ☐

4. A- (EIS): You have an exam next week. You have lost your book, and you know that your best friend has that book. You are going to ask for his book to photocopy. How will you request?

B- (EIO): how will you request if that person has opposite gender? **The same** ☐

Refusals

1. A- (HSS): You are a student at a high school. One of the new comer teachers whom you don't know and isn't your teacher wants to use your dictionary. He /she asks if he/she can borrow your dictionary for a while. He says "I left my dictionary at home. Could you please lend me yours for a few minutes?" *You refuse his request by saying:*.....

B- (HSO): How will you refuse if the teacher has opposite gender? **The same** ☐

2. A-(HIS): You are an assistant to a Professor. At the end of the office hours, you are going to leave. The Professor asks if you can stay with him/her and help him /her to correct students' papers. They are almost 100. *You refuse his request by saying:*

B. (HIOHR): How will you refuse if the professor has opposite gender? **The same**

3. A-(ESS): You are a student at a University. You are about to go home in your car. A student, who you do not know before, approaches and asks you for a lift home. He says "I and you live in the same area of the city". *You refuse his request by saying:*.....

B. (ESOHR): How will you refuse if the student has opposite gender? **The same** ☐

4. A-(EIS): A close friend of yours asks if he/she can borrow your notes as he could not come to the lecture last week. He says "Oh no, we have an exam tomorrow, but I don't have the notes from last week. Could I borrow yours?" *You refuse his request by saying:*

B- (EIO): What will you say if that person has opposite gender? **The same** ☐

Apologies

1. A-(HSS): Backing out of a parking place, you run into the side of another car. It was clearly your fault. You dent its door. The driver whom you don't know gets out and comes over to you angrily. The driver is an adult, but you are young. Driver: "Can't you look where you're going? See what you've done!" You:.....

B- (HSO): How will you apologize if the driver has opposite gender? **The same** ☐

2. A- (HIS): At a cafeteria: You are carrying your meal to your table. When you are walking between tables, you stumble and your soup spills over your uncle's shirt. How will you apologize? You:

B- (HIO): How will you apologize if your soup spills over your aunt's blouse? **The same** ☐

3-A-(ESS): Rushing to get to class on time, you run round the corner and bump into a student who was waiting there and whom you don't know at all, almost knocking that person down. How will you apologize?.....

B- (ESO): How will you apologize if the student has opposite gender? **The same** ☐

4. A-(EIS): Spending an evening at a close friend's apartment, you accidentally break an old expensive vase belonging to close friend. How will you apologize?.....

B. (EIO): How will you apologize if that person has opposite gender? **The same** ☐

General Information:

Gender: ☐ Male ☐ Female

Name:.....

Age:

Thanks a lot for your time and help

Hometown:

Semester:

University name:.....

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Vocabulary Teaching Methods for Beginners and Intermediate Level Students in TCSL

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Abstract—This paper puts forward the importance and necessity of vocabulary teaching in TCSL and the methods of teaching Chinese characters and words to international students of elementary and intermediate levels. This paper consists of four parts: introduction, importance and necessity of teaching Chinese characters and words in Teaching Chinese as a Second Language (TCSL), methods of teaching Chinese characters and words to international students, conclusion and implications.

Index Terms—Chinese characters and words, teaching method, TCSL

I. INTRODUCTION

Along with the globalization of the world and the increasing influence of China, more and more people are attracted by Chinese language and Chinese culture. Nowadays, there are more than 40 million foreigners studying Chinese all over the world and more than 200 thousand international students studying Chinese in China. Hence the global Chinese language fever.

However, learning the square-block Chinese characters is not an easy thing, especially for those European and American students. Some students think that Chinese characters are the most difficult part in learning the Chinese language. They feel frustrated even desperate. Some of them choose to give up the learning of characters and study Pinyin only.

There are two reasons that make learning Chinese characters difficult. Objectively, Chinese characters are the only existing morpheme language in the world, which does not share any similarities with other major languages in the world. The function of a written language is to record a language. However, the language elements of recording different written languages may differ. The majority of phonetic languages need only tens of letters to record the phonemes or syllables of it. As to the Chinese language, there must be thousands upon thousands of characters to record the language elements. There are various strokes radicals and parts in the Chinese language which contribute to the difficulty of learning this language. Subjectively, when Chinese is taught as a second or foreign language, the lack of a systematic sum-up of Chinese character system and word formation law may lead to inadequate teaching, which undoubtedly magnifies the difficulty of Chinese learning.

Many scholars and TCSL teachers have done much work on the teaching methods and strategies of teaching Chinese as a second language (TCSL). And articles focusing on this question can be seen in various periodicals. Lu Jianji (1987) has made an error analysis of Chinese words and expressions for foreigners, which analyzed the main causes of word errors made by L2 Chinese language learners. He Fengqiao (1998) argues that “Attention Should Be Paid to Vocabulary Teaching” (p.82-93). Hu Mingyang (2000) has discussed “Some Questions in Vocabulary Teaching in TCSL” (p.291), mainly discussed the teaching strategies in different stages (elementary, intermediate and advanced levels). Li Rulong & Yang Jichun (2004) holds that “Vocabulary Teaching Should Be the Focus of Teaching Chinese as a Second Language” (p.21-29). Guo Rui (2010). has introduced the idea of “Concept Map ”(p.23) in teaching Chinese words to mid-level learners

All these are good attempts to enlarge the students’ vocabulary and to improve the teaching efficiency, yet these papers are either too abstract to instruct the teaching activity or too complicated to operate. So the teaching methods of vocabulary in TCSL should be given serious reflection and it is also worthwhile to explore the methods and strategies to enlarge the students’ vocabulary.

II. IMPORTANCE AND NECESSITY OF TEACHING CHINESE CHARACTERS AND WORDS IN TCSL

More and more second language acquisition researchers have reached a consensus on the importance of vocabulary in language acquisition. We all know that without grammar very little can be conveyed, yet without vocabulary almost nothing can be conveyed. According to Vermeer (1992), “knowing words is the key to understanding and being understood. The bulk of learning a new language consists of learning new words. Grammatical knowledge does not make for great proficiency in a language.” (p.147)

Also, many studies conducted by linguists “have shown that L2 students think a lack of vocabulary is one of their major problems in using the language” (Simensen, 1988, p.22). It’s true that the Chinese characters are regarded as the

biggest barrier for international students to learn the Chinese language. Yet the charm of Chinese characters lies in its form. To many westerners, Chinese characters themselves exude the charm of Chinese culture.

A Chinese word can incorporate its pronunciation, meaning and grammar into its pragmatic and cultural dimensions.

As it is the case in every nation, writing transcends time and space. Chinese language differs from other ones in that the latter can be easily understood through pronunciation. Since China is such a vast country with poor accessibility that dialects often fail to get across regions. Hence the Chinese people have to turn to another method of communication: drawing. A piece of drawing is static, but when two are put together, it will appear vivid. Hence the invention of associative compounds whose form gives hints to the meaning rather than the pronunciation. This is a breakthrough in the history of cognition. Through pictographs and association, Chinese characters convey abstract meanings. They allow full rein of imagination, thereby facilitating interpersonal communication. But if approached inappropriately, Chinese characters can appear very “frightening”, leading to the misunderstanding that Chinese is difficult. This misconception happens due to our insufficient introduction.

If an international student wants to learn the Chinese language well without the knowledge of the Chinese characters, he will definitely find it a mission impossible. This unique language and its culture cannot be learned or taught without a deep and correct understanding of its characters and words first.

III. TEACHING METHODS OF CHINESE CHARACTERS AND WORDS

As it is mentioned above, Chinese language is such a special language that it needs different teaching methods to meet the various needs of learners. And all the methods should follow one principle: Characters first.

Joel Bellassen, the first Inspector of Chinese Language Teaching in France, advocates the “Character-based” methodology. He is the editor-in-chief of over ten monographs and author of more than 60 academic papers. Among them are: *A Guide to Chinese Grammar*, *The Ideogram Empire of Chinese Characters*, and *Chinese Recycled*. Certainly his “Character-based” methodology finds its way into all his works.

The author of this article also holds that characters should be considered first in teaching Chinese words to international students, esp. for beginners and intermediate level students.

To master the Chinese characters, one must learn the strokes first. Chinese characters have complex structures, but if they are disintegrated, some basic strokes—the minimum components, will be exposed. Mastering how to write the basic strokes is a necessary step before being able to write correct and beautiful characters. Generally speaking, there are 8 basic strokes, i.e. 点 (diǎn)、横 (héng)、竖 (shù)、撇 (piě)、捺 (nà)、提 (tí)、钩 (gōu)、折 (zhé) and 23 compound strokes. Strokes of different fonts may change dramatically. Individual’s writing habits also determine different shapes of strokes. But deviation is not allowed in writing the key segment of a character, for a slight change of stroke shape may end up with different or wrongly written characters.

The structural units of Chinese characters include stroke, part and component. For example, “人”(rén: human, person) is made of a Piě and a Nà. Structurally, Chinese characters can be divided into two kinds: single-part characters and compound characters.

Single-part characters contain just one integral, independent part which is difficult to be disintegrated, such as “半”(bàn: half), “里”(lǐ: inside), “书”(shū: book), “日”(rì: the Sun), “田”(tián: field), and so on.

For most single-part characters, they are both characters and components or parts of compound characters. So students should keep these characters in their mind.

The majority of Chinese characters are compound characters which account for about 86% of all the Chinese characters, on which we need to focus our attention. There are mainly two structure patterns: left-and right structure (e.g. 海洋) and up-and-down structure (e.g. 忐忑). Besides, there are half-enclosure structure (e.g. 远近), enclosure structure (e.g. 圆圈) and some special structure like “品”. Most compound characters are made up of two or three parts. Components (偏旁) refer to some frequently used parts in Chinese characters to identify the certain part of a compound character. Components indicating something in common in a group of characters is called radical (部首). According to the 6th edition of *Contemporary Chinese Dictionary* published by the Commercial Press in 2012, there are 201 radicals in all. Since each compound character is a combination of shape, sound and meaning, TCSL teachers should study the rules of character and word formation and try to give the international students a sufficient introduction of the typical radical characters, isomorphic component characters and homophonic component characters to help them understand the phonetic and ideographic structure of Chinese characters. ※※※For example, the part “口”(a single-part character as well, which means “the mouth”) is usually on the left side of a character, but in a small number of characters it takes the upper or lower position. It is one of the radicals with which a large number of characters are formed. It is related to acts of mouth. Verbs like 吃 (chī: eat), 喝 (hē: drink), 叫 (jiào: shout, cry), 吹 (chuī: blow), 唱 (chàng: sing), 喊 (hǎn: shout), 吵 (chǎo: quarrel), 吐 (tǔ: spit, vomit), 叹 (tàn: sigh), 哭 (kū: cry, weep), 品 (pǐn: taste, sample) etc. all have something to do with the mouth. Another part “目”, like “口”, is also a single-part character, which means “the eye”. When as a part, “目” is often on the left side of a character, but occasionally it might appear in other places. Characters with it are usually related to eyes, e.g. 眼 (yǎn: eye), 睛 (jīng: eye), 眉 (méi: eyebrow), 看 (kàn: look, see), 瞧 (qiáo: look, see), 眨 (zhǎ: wink), 眯 (mī: narrow one’s eyes), 睡 (shuì: sleep), 眠 (mián: sleep), 盲 (máng: blind), 瞎

(xiā:blind),etc. Sometimes, different places of the same part may indicate different origins. Take the part “月”as an example. When used as a single-part character, it usually has something to do with the Moon or time, which means “the Moon”or“month”. When used as a part of a compound character, it appear frequently on the left side and sometimes on the right side or the lower part of a character. Those with the radical on the left or the lower part have something to do with human body, e.g. 脸(liǎn:face), 脖(bóneck),肚(dùbelly,stomache), 腿(tuǐ:leg), 脚(jiǎo:foot), 肝(gān:liver),肺(fèi:lung),肩(jiān:shoulder), 背(běi:back), 胃(wǔ:stomache),etc. Others with the radical on the right usually have something to do with the Moon or a period of time, e.g. 期(qī:date), 朝(zhāo:morning) and another pronunciation 朝(cháo:dynasty). Yet sometimes there might be some exeptions, the word “朦胧”indicates the moonlight is dim or hazy, and the two characters can not be used as two independent words.

There are so many strokes, radicals and components in the Chinese language. Some of them are different but may look alike. If the students don't pay attention to the subtle differences between similar characters, chances are they will make a fool of themselves. And such kind of mistakes did happen. Some students often confuse the word “包子 bāozi” (a kind of Chinese food) with the word “句子 jùzi” which means “sentence”. Some can not tell the difference of “午” (noon) and “牛”(ox, cow), so sometimes you'll hear or see the word “午奶”, which should be the word “牛奶”(milk). Once I asked my foreign students to speak out a sentence using the following sentence pattern:

昨天我去了_____。(Yesterday I went to_____.)

They were expected to give a noun indicating a place using the words they have just learned. Some one went to the library, someone went to the dining hall. Some went to a restaurant and some went to the seaside. Then suddenly I heard an Australian student said loudly “昨天我去了大使馆。”I asked him to repeat the sentence, hoping he can realize the mistake and correct it by himself. Yet he didn't. After I wrote the two words on the blackboard, all the students burst out laughing. Because the word “馆”indicates a place and the word “大便” means “stool”. How could he think of such a nasty place? Actually he meant to go to the “大使馆”(embassy). He just confuse the word “大便” with the word “大使”(ambassador).

To avoid such mistakes, students should be reminded to pay attention to each stroke and each part of a character.

There are 3500 commonly used Chinese characters. According to the Syllabus of Chinese Characters for HSK (Chinese Proficiency Test), there are 2905 Chinese characters (800 A-level characters, 804 B-level characters, 500+11 C-level characters and 2864+41 D-level characters) for non-native speakers of the Chinese language to grasp according to different needs and requirements. Take the A-level characters as an example, there are 137 single-part characters and 663 compound characters. After teaching the students a certain number of basic components, radicals, single-part characters, the students will be able to memorize more through the following methods, which enables the students to remember characters in shorter time, yet keep them in mind longer.

1. Analyze Chinese characters according to their building rules to help the students memorize new words.

Almost all the Chinese characters were originally invented on the basis of some rules, which, if known, help the students a lot to make associations. A combination of two or more characters makes a new character, whose meaning is usually determined by the meanings of its parts. Due to the incessant alteration of Chinese characters over thousands of years, especially the simplified characters since last century on the mainland, lots of characters could hardly be explained according to the rules by which they were originally invented. However, there are still a lot of characters in which the rules can be traced. Students can use their association to relieve the burden of hard work. For instance, the character “看”(kàn: look, see) has a hand (the upper part 手) over an eye (the lower part 目) which denotes looking at something far away with a hand above eyes o keep from the glare of the sunlight. “木” in ancient Chinese means “tree”, so we can imagine a man who is tired or even exhausted after work is leaning against a tree to have a rest. “目”indicates the eye while the often used radical “氵”(sāndiǎnshuǐ) denotes water. So we can guess the meaning of the character“泪”,which means tears (water from the eyes). A mouth “口”with a bird“鸟” together make up a new character “鸣”which means the birds sing. The traditional Chinese pen “笔” is a brush made of bamboo and animal fur to write the Chinese calligraphy. That's why it is made up of “竹”(bamboo) and “毛”(fur).

Examples like these are numerous. As long as the students have a good command of the basic knowledge of the various kinds of parts, they will soon recognize a tremendous amount of new characters and words.

2. Analyze and classify the different components in idea-sound characters to help students compare similar characters and words.

As we have mentioned above, the majority of Chinese characters are compound-part characters. Of the compound-part characters, the majority of them are idea-sound characters, also called pictophonetic characters, which are made up of two components with one indicating idea (meaning) and the other indicating sound (pronunciation). For example, with regard to “们”, “亻”indicates man or people, and “门” indicates the sound. Hence “们” is a plural form only for people, like “我们”(we, us), “你们”(you), “他们”(they, them), “咱们”(we, us), “人们”(people), 学生们(students). But wen can not say “桌子们”(books), “椅子们”(chairs) because they are not human being. The three characters “铜、苘、桐” all have the same pronunciation “tóng” because they have the same sound part “同”, yet they differ in meanings because they have different idea parts. “钅”(originally “金”) indicates metal, “艹”indicates

grass or herb, and “木” means tree. So the three characters refer to a kind of metal (bronze), a kind of vegetable (crown daisy) and a kind of tree (phoenix tree) respectively. Similarly, if we know the character “忘, 亡, 忙, 芒”, we can guess the pronunciation of the new character “盲” (máng) because they share the same part “亡”, though their initials (consonants) might differ, their finals (vowels) are often the same.

“衤” as a variant of “衣”, tells us characters having this radical all have something to do with clothes. For example, 衬衫 (shirt), 袖 (sleeve), 袜 (socks), 被 (quilt), 裤 (pants, trousers), 补 (to mend), etc.

3. Tell the difference of characters by comparing their different parts.

International students often confuse similar characters in shape. But actually they are different. For example, “休” means a man leaning against a tree to have a rest while “体” means human body. If they know the different meanings of “日” (the Sun) and “目” (the eye), they can easily tell the difference of “晴” and “睛”. Obviously, the first means “fine (weather)” while the latter means “pupil (of the eye)”.

After being taught the above mentioned methods, the international students will get “the sense of Chinese language” through learning the law of Chinese characters and build a solid foundation for further studies with the progressive order of characters → words → sentences → texts.

Based on the “characters first principle”, there are some useful methods worth discussing.

4. Making good use of simple drawings

For language teaching, teachers often use pictures, photographs and objects for beginners. And these things prove to be very vivid and direct for beginners. But due to the special characteristic of Chinese characters, simple drawings might be more efficient in that the earliest Chinese characters came from drawing. Later the lines of the paintings became strokes and then we see the square-block characters. This method is very useful in teaching the objects in the nature to the students, like the mountain, rain, water, tree, the Sun, the Moon, and so forth. This method can tell the students how the objects in the nature turned into pictures and then changed into characters and give them a deep impression of the character-forming methods of pictographic and associative.

5. Adopting an “old” language teaching method: Total Physical Response (TPR)

Total Physical Response (TPR) is a language teaching method built around the coordination of speech and action. It attempts to teach language through physical (motor) activity. Developed by James Asher, it draws on several traditions, including developmental psychology, learning theory, and humanistic pedagogy, as well as on language teaching procedures proposed by Harold and Dorothy Palmer in 1925. When heard of TPR, many people will think of children’s acquisition and children’s acquisition only. The idea of using this method to international students (usually adults) in TCSL sounds childish, naïve or even ridiculous to some Chinese teachers. They are used to teaching in a serious atmosphere and they are used to a quiet class like giving lessons to the Chinese students. Yet Asher sees successful adult second language learning as a parallel process to child first language acquisition in a developmental sense. He feels that adults should recapitulate the processes by which children acquire their mother tongue. This method is quite useful when teaching verbs to students, especially those that are similar in meaning but not quite the same. For example, there are a group of verbs which share the same radical “提手”, which indicates an act conducted by one’s hand, “推, 拉, 拽, 拖, 提, 托, 拿, 按, 拔, 抬...” These verbs are hard to explain in foreign languages yet easier to be understood by acting out. Though easy to understand, they are difficult to memorize. But if the students are ordered to do the above acts again and again until they are familiar to these verbs, they will keep these words in their mind. This so-called out-of-date teaching method is not only suitable for children, but also beneficial to adult learners.

6. Taking advantage of cultural experience activities to facilitate vocabulary learning as well as acculturation

“When in Rome, do as the Romans do” is a typical process of acculturation. To learn a language well, one must know something about the target language. According to Schumann (1978a:29), in L2 acquisition, acculturation refers to “the social and psychological integration of the learner with the target language (TL) group”. As a model of L2 acquisition, acculturation is the general process which involves modification of attitudes, knowledge and behavior. The whole process demands both social and psychological adaptation as well as learning the appropriate linguistic habits to function within the target language group. Actually this is the best way of learning a foreign or second language. While studying in China, why not make use of the precious chance? Besides, due to the differences between the learner’s native language and the target language, there must be the missing of equivalence, i.e. things that can not be found in another language. “When in China, do as the Chinese do” is kind of a short-cut to learning Chinese vocabulary which do not have an equivalence in the students’ native language. For instance, the tea ceremony, making Chinese dumplings, playing traditional Chinese musical instruments, performing Chinese Kungfu (martial arts) like Taijiquan, learning Chinese calligraphy, Chinese painting and paper cutting, celebrating traditional Chinese festivals, and so on. These experience activities will definitely give the international students a good opportunity for acculturation, and help them learn some related new words at the same time. For instance, while enjoying the tea ceremony in a teahouse, they can learn the new words “茶艺 (cháyì)” which means “the tea ceremony” and “茶馆(chágǎn)” which means the teahouse. While watching the process of this, they can also learn the words “茶壶(teapot)” “茶杯(tea cup)”, “茶匙(tea spoon)” “红茶(black tea)”, “绿茶(green tea)”, “花茶(scented tea like jasmine flower tea, chrysanthemum tea)” and a very special verb which comes from the taste of tea “品”. By practicing Chinese calligraphy, they can get a deep impression of the strokes, radicals and components as well as the writing order. By eating the round moon-cake under the beautiful

moonlight while appreciating the full moon on the Mid-autumn Day, the international students will have a better understanding of the relationship between the shape of the food and the connotation of family reunion.

IV. CONCLUSION AND IMPLICATION FOR CHINESE VOCABULARY TEACHING AND LEARNING

We have talked several methods of teaching Chinese Characters and words which will benefit the teaching practice and learning efficiency. Yet they can not meet all the needs of the international students and their teachers. Students of different language levels and different backgrounds should be treated respectively. So the teachers should use different methods and strategies according to the actual situation. They are expected to use flexible methods to help the students enlarge their vocabulary and improve their learning efficiency. Students are also encouraged to explore different learning strategies to find out the most effective ones for themselves.

Nevertheless, there are still many questions remain to be solved. For example, all we talked about are modern Chinese and simplified Chinese characters, they definitely differ from ancient Chinese in many aspects, and the simplified characters used on the mainland are different from those in Taiwan, Hongkong, Macau and some other places among overseas Chinese all over the world. Should we take this into account? How can we do that? Shall we give out all the meanings of a word or character in the word list? Almost each Chinese character has its cultural meaning, how much and at what level shall we tell the students?

To improve the teaching and learning effects, to enlarge the students' vocabulary, both the teachers and the students have a long way to go.

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Quasi-mysticism in Beckett's Major Plays

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Abstract—It positively evaluates the particular approach of the late modern tragic characters through the lens of the author's own cultural background, bringing some evidence from Persian mystic (Sufi) poetry which reflects the concept of rejoicing suffering, self-annihilation, and finally self-realization. This way, the so-called absurdity labeled for Beckett's plays can positively be replaced by a meaningful term which might be called "mystic nothingness". The study reveals that as tragic characters readily get involved in the substratum of suffering from modern times, they increasingly manifest a more comprehensive degree of self-realization.

Index Terms—self-realization, mysticism, tragedy, Beckett's absurd plays, annihilation

"Old endgame lost of old, play and lose and have done with losing."
(*Endgame* 51)

Given the thematic and conceptual affinity between the absurd drama of Beckett and basic mystical trend of annihilation and rebirth, the present paper tries to demonstrate a new dimension of the quest for the authentic self in its recurring tradition. The critique focuses selectively on the two major plays of Beckett namely *Waiting for Godot*, and *Endgame*. Through locating a new trajectory of inquiry, the study tries to demonstrate that the characters' intentional involvement in a kind of negative and cyclical attempt towards self-realization is positive and fruitful in the light of mystical notion of annihilating action. As the interminable paralysis of the ego recurrently breaks temporal and spatial bondages through complete ignorance, cyclical movement of everydayness, or habitual talk, it is rarely shattered by the interrupting forces of the outside reality and thus the achievement of the wished-for spiritual peace is more likely.

Unlike the commonly held view of the search for the longed-for identity in the absurd plays as nihilistic, it is possible to see them as positively meaningful in their negative, non-active aspect. The characters are consciously shrinking away from the outside world to a protective reduced atrophied lessness which is manifest in their unhousedness, broken utterance, and defective physical features. The atrophying attempts of such characters delineate a movement towards the centre, demonstrating the ongoing transmutation of the conscious ego into the spiritual world of the unconscious. Beckett insists on encouraging performances which limit the external physical techniques and work toward inward psychological centres (Kalb, 1989, p. 22).

In the beginning scene of *Waiting for Godot*, Vladimir demonstrates the prelude of a new approach in his resumed struggle: "All my life I've tried to put it from me, saying, Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle" (370). This inactive and reductive strategy is prevalent in the bare stage setting of a country road with a naked tree and a setting sun. Parallel with the objective reduction, the play reveals subjective self-diminishment manifest in Estragon's symbolic attempt to take off his shoes. Vladimir's response intensifies the importance of such a reduction when he emphasizes that "boots must be taken off every day. I'm tired telling you that. Why don't you listen to me?" (371). The fact that Vladimir in the same way takes off his hat and peers into it recurrently shows his spiritual discomfort. Given the symbolic role of the hat, which represents thought in Lucky's case, Vladimir's discomfort in taking it off and recurrently peering into it can likewise imply his struggle to get rid of the rational faculty. Vladimir complains about the impropriety of his hat and is doubtful about the suitability of Lucky's hat as well: "Then I can keep it. Mine irked me. (*Pause.*) How shall I say? (*Pause.*) It itched me". (*He takes off Lucky's hat, peers into it, shakes it, knocks on the crown, puts it on again*) (390).

Estragon's problem with his boots suggests the inefficacy of a mobile quest. Beckett's inactive style is manifest from the very beginning in his scenic directions. For instance, evaluating Beckett's plays, Cohn (1962) refers to his scenic direction for *Eleutheria* and notes that Beckett created not so much an action as a space, often empty. He continues to say that "Beckett's intention was to harmonize stage setting with soul setting" (19).

The shrinking course of development is visible in Beckett's three major plays and is thematically summarized in Vladimir's idea when he says: "There's man all over for you, blaming on his boots the faults of his feet" (372). Here, Vladimir prescribes the complete detachment or atrophying approach for the spiritual malady of lost identity for which neither Estragon's boots nor Vladimir's hat could offer a treatment. In other words, both practicality and rationality seem to be unreliable in helping the individuals realize the authentic self.

This kind of atrophying approach is very similar to the idea of self-annihilation in Persian mysticism which asserts that being bodiless leads to the manifestation of an authentic self. This kind of relationship which is the basic trend of Persian Sufism is emphasized by Rumi (2001): "Headless, footless, indeed, without retinue I lead, / In my own sweet land, sweetness to myself feed" (101).

In the light of Persian Sufi philosophy, the inaction of Beckett's characters can be categorized by a stage-bound procedure which is reminiscent of the Sufi stages of the soul explained in Attar's *The Conference of the Birds*.¹ The process begins with a conscious quest or 'Talab' which basically demands a conscious search for a higher self. In this stage, the characters' involvement is so that they completely submit themselves to the quest and detach themselves from the outward environment. This kind of detachment is called 'Faqr'. The detachment symbolically appears in different manifestations like waiting, solitude, self-imprisonment, or self-burial. After undertaking several painstaking efforts like heedless melancholic persistence that is known as 'Eshgh', self-protection or 'Moraghebeh' appears that includes self-forgetfulness, dumbness, or deafness leading to uncertainty, dejection, suffering and bewilderment or 'Tahayyor'. The characters ultimately reach the final stage of self-annihilation or 'Fanā' that simultaneously implies the rebirth or 'Baghā' of the human essence (Nott, 1954, pp. 124-8).

In *Waiting for Godot*, the rudimentary means for enacting is reflected in the names of the tramps reduced to Gogo and Didi. Considering the tramps' reduced names which reflect the attributes they stand for as defective motion and deed (Gogo-Didi), it can be inferred that the reduction is meant to reveal the essence. Beckett's reduced world can be considered as stripped to essentials. Such a collapse unbinds the essence through offering freedom. This paradox "negate[s] every possibility of movement and rationality, the more the creatures are immobilized and dehumanized, the more freedom they seem to gain to extricate themselves" (Federman, 1979, p. 105). In a 1992 interview, Asmus (1982) refers to a kind of freezing movement in directing *Godot* at the Schiller Theatre in Berlin in 1974. He also refers to balletic movement of the actors which express Beckett's belief in a "blocking that had a meaning" (344). Within this context, the freezing collapse of the action is meaningful and positive.

The characters' recurrent forgetfulness similarly delineates the diminished power of consciousness which is reinforced with their continuous chat as a paralyzing agent. The quest of the tramps is basically accomplished by reducing action to non-action as expressed by Vladimir: "Don't let's do anything. It's safer" (380). They prefer not to act as they are afraid any action might interrupt the constancy of the process of the quest. Vladimir states it obviously when he says: "Let's wait till we know exactly how we stand" (381). However, after Vladimir's vague supplication, Godot's answer displays how they should act. It is as if Vladimir already knows what he should do and automatically is doing what he has been asked. He is waiting as Godot implied in his answer to his prayer. "That he'd see," "That he couldn't promise anything" and finally "That he'd have to think it over," (382) — all of which demand waiting. Estragon's asking if they are tied to Godot ascertains that Vladimir is exactly doing what Godot expects them to do, that is waiting and doing nothing: "To Godot? Tied to Godot! What an idea!" (385).

Pozzo's and Lucky's entrance into the scene following Vladimir's reveals an unconscious link between them and Godot. That Pozzo and Lucky are tied together is a concrete illustration of the hidden link existing between the tramps and Godot. In his bondage to Pozzo, Lucky carries a huge burden of luggage which makes him uncomfortable. When Pozzo reveals the secret of this self-imposed suffering, it appears that through this kind of shrinking Lucky can stay tied to Pozzo as a way of protection against the endangering threats of the fair where he is going to be sold: "He imagines that when I see how well he carries I'll be tempted to keep him on in that capacity....He imagines that when I see him indefatigable I'll regret my decision" (Pozzo 399).

Considering the role of suffering as a reductive element and its ability in paralyzing the conscious ego and its transmutation to the spiritual world, Lucky persists in carrying heavy burdens and suffering severely. The fact that Lucky finally bleeds symbolically indicates a severe self-renunciation which leads to a moment of epiphany manifest in his monologue. Nearly paralyzed after his monologue, Lucky "recovers his senses gradually at the feel of his bag" (416). It is not until the second act where Lucky's anticipation proves to be true. Here, Pozzo enters while he is blind and needs Lucky as his master this time. The rope is now shorter as Pozzo can follow Lucky easily. Lucky's nearness to Pozzo signifies that he is gradually approximating emancipation and spiritual mastery. Such a symbolic demonstration shows that all of Lucky's self-mortification has been fruitful, taking him from slavery to mastery. On the other hand, given the uncertain identity of Pozzo, who is recurrently considered to be Godot, it can be proposed that Lucky has already approximated the longed-for transcendence or the unified whole which is incarnated in the God-figure of Godot through being tied to him and persisting in reductive suffering.

Following Lucky's reductive efforts, Vladimir confidently remarks that "We were beginning to weaken. Now we're sure to see the evening out" (454). Here, Vladimir implies the rewarding nature of Lucky's reductive attempts. He thus reveals his satisfaction immediately: "We are no longer alone, waiting for the night, waiting for Godot, waiting for ... waiting. All evening we have struggled, unassisted. Now it's over. It's already to-morrow" (455). Vladimir finds that waiting keeps him tied to Godot which is itself the attainment of the looked-for spiritual rebirth. Waiting can be considered as a diminishing strategy manifest in the allegory of Lucky's endurance. The Pozzo-Lucky binary of attachment, in a similar vein, is the prototype of the play's dominant motif of detachment and illumination.

This kind of recognition is symbolically demonstrated in the elaborate exchange of the hat scene, with Lucky's hat fitting both Vladimir and Estragon. Vladimir is now more certainly doing what Lucky has been demonstrating in presenting a suffering Christ-figure. He suggests role-playing to Lucky, which connotes his preoccupation with this promising approach: "We could play at Pozzo and Lucky... I'll do Lucky, you do Pozzo" (449). He imitates Lucky

7-Seven stages of self-perfection also known as seven valleys of the quest. For a complete introduction to Sufi stages see Charles Stanley Nott's translation of Attar's *The Conference of the Birds*.

sagging under the weight of his baggage. The role playing is positively followed by the second coming of Pozzo and Lucky whom the tramps see as Godot's arrival. The triumphant shout of Vladimir echoes phonemes which reflect the seekers' sense of self-unification. Taking Pozzo as Godot, Vladimir shouts: "It's Godot! At last! Gogo!" (450). The nearby phonemes suggest that Gogo is Pozzo who is considered to be Godot. Pozzo is seen continually playing with his names: "Godet ... Godot ... Godin ..." (19). Equally, the two tramps are not sure about the name of Pozzo:

ESTRAGON. His name is Godot?

VLADIMIR. I think so.

ESTRAGON. Fancy that (14)

Godot's present absence is once more revealed when Estragon asks:

ESTRAGON. Is that him?

VLADIMIR. Who?

ESTRAGON. (*trying to remember the name*) ... Er

VLADIMIR. Godot?

ESTRAGON. Yes.

POZZO. Pesent myself: Pozzo

VLADIMIR. (*to Estragon*).Not at all!

ESTRAGON. He said Godot.

VLADIMIR. Not at all. (15)

In other words, Gogo, Didi, Lucky and Pozzo who are either visibly or invisibly tied together, in being so completely alike, imply that they are the fragmented aspects of one unified whole. Lamont (1957) also studies the similar sound of the names in this play. He states that "even their names sound like the distorted double echo of a single name uttered in the void. Reverberated Godot might become either Gogo or Didi, a child-like nickname for God or Dieu" (199). Such a unity which emanates from visible or invisible attachment ironically means a detaching withdrawal from the world of matter and transmutation of the ego to the spiritual world of unconscious and achieving the Godot of identity. Such a fusion is reminiscent of the Sufi story in Attar's *Conference of Birds* when the thirty birds, looking for the absent king-bird named 'Thirtybird', after "waiting long enough" (1557) and undertaking a number of self-reductive stages and suffering, find that they are 'Thirtybird' themselves. The quest of the thirty searching birds takes them through seven valleys of the self-annihilating quest in the first of which they withdraw from the world. They undergo many trials as they try to free themselves from all their precious belongings. Once successful and filled with longing, they ask for wine to dull the effects of dogma, belief, and unbelief on their lives, symbolizing the complete forgetfulness of worldly attachment. They give up reason and pass through seven valleys of 'forgetfulness', 'love', 'detachment', 'unity', 'bewilderment', 'manifestation', and 'annihilation'.

Assailed by suffering and dejection, they feel that they know nothing. They are not even aware of themselves. The thirty birds finally reach the abode of the 'Thirthybird' (Phoenix). But there is no 'Thirthybird' (Phoenix) anywhere to see. Thirthybird's chamberlain keeps them waiting for him long enough for the birds to figure out that being thirty birds, they are 'Thirthybird' themselves. It is the thirty birds themselves who are lost in the valleys of detachment, attaching themselves to the sea of the king's existence through long period of waiting. The allegory of thirty searching birds looking for the absent king-bird phoenix named 'Thirthybird' (Simurgh) throws light on the absence of Godot who is already present through Gogo, Didi and Pozzo in Beckett's play.

It is through the help of illusion that Beckett's tramps are able to ascend the conscious ego and reach a greater self: "We're in no danger of thinking any more ... Thinking is not the worst ... What is terrible is to have thought" (64). Waiting "can have as consequence a consummation that provides a clear understanding of the self and its relation to the situation- a state of being-free from the morbid transition of matter" (Ghosh, 2004, p.308). Even toward the end of the play when Vladimir is about to realize he has been dreaming and must wake up to face reality, the appearance of Godot's messenger plunges the tramps back into the inactive world of illusion. Interpreting the notion of waiting under Hindu philosophy, Ghosh (2004) sees waiting as a proof of Godot whom he would think as the true self. He adds that, "waiting is a striving towards attainment of identification with the ultimate (Godot)" (313).

Immediately after the boy leaves the tramps, in a determined gesture Estragon finally throws away his boots and decides to continue his mission bare-footed as the suffering figure of Christ. Bare-footed like the Christ, he is determined to suffer and continue his waiting: "Then all we have to do is to wait on here" (426). Lucky's conative persistence in enduring suffering proves to be the prototype of the quest for self-realization. This kind of persistence is demonstrated concretely in the Christ-like figure of Lucky which invigorates an enduring process of reduction. Vladimir's conviction — "you're right, we're inexhaustible" (435) — as a result, is similar to the way Pozzo describes Lucky's indefatigable persistence under the heavy load of his luggage. Referring to the positive function of waiting Lamont even argues that "in *Waiting for Godot*, Vladimir and Estragon may not stray far from their place of waiting, yet they come to realize that patient expectation of something or someone has meaning in itself, that it represents in fact the enduring hope of mankind" (200).

Productive endurance once more comes into view when Vladimir's decisive fortitude leads to another moment of manifestation: "Wait ...we embraced...we were happy...happy...what do we do now that we're happy...go on waiting...waiting...let me think...it's coming...go on waiting...now that we're happy...let me see...ah! The tree!" (439)

Vladimir's exuberant waiting as persistence is followed by his sudden illumination symbolized in sprouting of the leaves. The relationship notifies how productive the dwindling suffering of endurance is. The final promising signal for the rebirth occurs when the detaching binding of Lucky and Pozzo is in its most atrophied condition as they have been dumb and blind. They are falling on the ground helplessly exhausted under the huge burden of the sand bag. Here, Pozzo reveals the secret of the quest: "We wait till we can get up. Then we go on. On!" (469) It is after such a severe loss of practicality emblematic of the diminishing waiting of the tramps that the boy messenger reappears and promises Godot's coming. The dominant motif of the reduction-rebirth is also manifest in the whole structure of the play as the two scenic directions of silence and pause are immediately followed by a fresh start after stillness.

In *Waiting for Godot*, waiting has repressed all kinds of action and in so doing the regressive process has intensified the death-wish which is manifest in the tramps' gradual reference to suicide. The idea of hanging is not put in practice until late at the end of the second act where they each take an end of the cord and pull. They have progressively found that the more they shrink, the more certain the coming of Godot will be. However, the constant deferral of suicide, even on the verge of doing it, demonstrates the tramps' particular strategy -- that is, waiting and the ongoing renunciation of life. This serves as a clearing of space so that there will be room for the possibility of transfiguring grace which, as Vladimir says, suddenly leads to the manifestation of a higher self. "It'll fall all of a sudden ..." (447). The process is parallel to the steady series of losses for Lucky and Pozzo who lose their mobility, sight and speech in the second act. It is followed by the second coming of the boy messenger, symbolizing a rebirth. In other words, the death-wish is the extension of suppressive nature of waiting which the tramps knowingly adhere to. Vladimir represents the ongoing process of loss this way: "We wait. We are bored. No, don't protest, we are bored to death, there's no denying it. Good. A diversion comes along and what do we do? We let it go to waste. Come, let's go to work! In an instant all will vanish and we'll be alone once more, in the midst of nothingness!" (459)

The symbolic disclosure of this kind of progressive regression which is meant to end in the manifestation of authentic self emerges in the recurrent juxtaposition of beginning and end in addition to womb and grave counterpoint images. Earlier in the play, Vladimir's bright idea has been to repent, which leads to Estragon's suggestion that they have been doing it from the moment they were born. Here, Estragon sees the secret of being in not-being. The setting itself pinpoints the mystic binary notion of renunciation and rebirth with its vast horizon against one vertical tree and four characters falling down while looking up at the sky. The scenery remarkably reinforces the possibility of ascent through falling.

Lacan's theory of death and desire proposes that "life and death are compounded in a polar relation at the very heart of phenomena related to life" (qtd. in Kim, 2003, pp.102-4). Lacan signifies that suicide cannot end in the manifestation of the true being as it transgresses the natural law, since being born is not a matter of choice. Thus, the reason why the tramps once more defer hanging themselves despite their final attempt towards physical loss is that the manifestation of the authentic self depends on the recurrent process of loss, not the sudden termination of life. In other words, the practical approach of committing suicide in the second act is the suggestive demonstration of the maturing process of waiting which symbolizes the continuous process of loss. Moreover, it is reminiscent of the ego's conscious attempt to connect to the spiritual world symbolized in Godot's figure. The power of waiting is thus making relation between human beings and the unified whole. In fact, "waiting inveterate anticipation ascertains and appends value to reality where the totality of reality is realized in the maturity of the partnership" (Ghosh, 2004, p. 317).

In a similar vein, Sufis recurrently suspend their egos in a state of non-being, annihilation or 'Fana' which simultaneously leads them to a 'permanent existence' or 'Baqa'. It is through this perpetual stripping of one's existence in time that the Sufi returns to the pre-existence or the essence. Describing Sufi stages of the quest, Al-Tirmadhi (2003) asserts that the turning point of the quester is when he is able to strip himself from all that rises from the ego. He adds that the Sufi cannot choose to terminate his unsatisfactory existence through physical death since to choose presupposes the involvement of the ego (104). Therefore, Sufis only keep stripping the ego which automatically, as they believe, leads to the transference of condition bringing them to annihilation and its simultaneous perpetual existence.

In *waiting for Godot*, Estragon concludes that "nothing is certain" and among all the approaches the tramps have already tried, what is left certain is waiting, which they keep on doing. The general cyclical pattern of the play reinforces the idea as through repetition the characters renew their waiting as the only means of connection to the world of meaning. Specifically, the cyclical appearance of the boy messenger and the master-slave duo intensifies the motif of presence through waiting. It is what Robbe Grillet (1963) calls "metaphysics of presence" (65).

The fact that Beckett reduces the tramps to a limited state of movement doing very limited actions indicates how they have atrophied themselves in their longing to visit Godot. In fact, the active inaction of the tramps demonstrated in *Waiting for Godot* is a nullifying-filling process which is purposefully cyclical. The continuous reductive attempts of the tramps to reach the minimum threshold of being through waiting makes the questers attain a sense of union with the world of ultimate presence.

Along with waiting, the process of transmutation is also manifest in the genius of the characters for forgetfulness. The characters' forgetting names leads to moments of epiphany. The lyrical cross-talk of Vladimir and Estragon is directed toward forgetting reality. Lucky's dance of the net in a similar vein, represents another attempt through which the characters try to transmute the ego to the spiritual world of unconscious.

The mystic's annihilation of the conscious ego is similar to the characters' forgetfulness in *Waiting for Godot*. In the process of annihilation, mystics do not mention their names even when addressing themselves. This practice leads to mystical experiences of seeing the spiritual master which can be interpreted as seeing the greater self. Annihilation of the mundane self makes room for apprehension of the alert master/ transcendent self.

The play of being and non-being recurs in *Endgame* where the cyclical process of annihilation and rebirth is more manifest. More reduced than *Waiting for Godot*, the world is utterly atrophied and the motif of annihilation is implied more severely in the way the characters are obsessed with the most possible degree of self-reduction: "I can no longer endure my presence" (21). In other words, ubiquitous reduction is the dominant motif of the play: "One day you'll be blind, like me. . . Infinite emptiness will be all around you, all the resurrected dead of all the ages wouldn't fill it, and there you'll be like a little bit of grit in the middle of the steppe" (*Endgame* 28). In a suggestive way, all the names of the play mean 'nail' in different languages. Even Hamm, which is very similar to the Latin word *Hamus*, means 'hook'. Reflecting the idea of annihilation, all of these symbolic names suggest that the characters are similar to nails which should be hammered. Compared to the semi-detached scene of the barren country road of *Waiting for Godot*, the detachment is more severe in the prison-like confinement of the room in *Endgame*. The fact that Clov explicitly praises his ultimate self-confinement once more asserts the notion of perfection in reduction and loss. "I'll go now to my kitchen, ten feet by ten feet, and wait for him to whistle me. Nice dimension, nice proportions" (12). Such an emphatic focus is reminiscent of the recurrent motif of number ten in Beckett's *Quad* which reflects Pythagoras's idea of perfection symbolized in this number.

The scattered images of womb and tomb in *Waiting for Godot* develop to a more concrete play of death and life in *Endgame* through a severe self-reduction along with passive waiting. The characters are demonstrated in their struggle to limit their physical existence in order to live. The ubiquitous theme of reduction suggests that as humans atrophy themselves towards a complete annihilation of the self, a new life appears. They recurrently struggle to release themselves from the bondages of life and reach the free soul through atrophying themselves. The master figure of reduction is emphasized by the protagonist at the start. He appears with a face covered with a white, bloody handkerchief symbolically implying that he is corpse. The fact that the play's dialogue opens with the word 'finish' and ends with 'remain' can also be suggestive of the mystical dominant theme of annihilation and rebirth. In other words, it can be inferred that it is through finishing that you can remain. In Sufi tradition, likewise, reaching the unified whole is only possible through removing the barrier of physicality. Rumi (2001) refers to this mystical trend in *Diwan e Shams*:

Shams-e Tabriz, if you show not your face now My earthly corpse, by God, I shall surely disown.

Between my beloved and I this is the only veil It is time to unveil and disrobe the light that brightly shone. (114)

While *Waiting for Godot* implies the motif of annihilation and rebirth through symbolic images of suffering, reduction, endurance and detachment followed by images of hope, *Endgame* shows development towards a cyclical, ubiquitous reduction leading to rebirth, not unlike the reversal of Job's misfortunes: "Old endgame lost of old, play and lose and have done with losing" (51). *Endgame's* conscious approach of loss is revealed in how the central character, Hamm intentionally announces "me to play" for a game that is already lost. Like waiting, the recurrent play of loss acts as the central paralyzing agent of the play. Hamm's fanciful mind which is manifest in composing brief passages of a tale every day throws light to the dominant motif of evasion from the conscious ego to the ascending world of the unconscious. He demonstrates the overall perspective in being completely motionless and blind with a suggestive name as abbreviated form of Hamlet connoting melancholy and irrationality. From the very beginning, the ironic direct relationship of loss and gain is manifest in Hamm's character. Despite his sheer immobility, lack of sight and memory, Hamm is the master king of the play centralizing himself physically and influentially. His recurrent emphasis on the words like 'end' or 'suffer' indicates how obsessed he is with the idea of reduction. In a parallel way, Clov demonstrates his idea about suffering as a liberating factor: "I say to myself sometimes, Clov, you must learn to suffer better than that if you want them to weary of punishing you -- one day" (51). Mobility is explicitly rejected when Hamm addresses Clov as condemned to pollute the air when he moves a little. In a more negative action, Hamm starts the day by going to bed, signifying the grave or death. More violently he insists that all the signs of life should be destroyed, as when he urges Clov to kill the fly.

Mystically, through cyclical reduction of the self, Hamm is already saving himself from the endangering material life. The way Hamm tries to unpeople the earth is a symbolic attempt to lessen existence and thereby get nearer to the source of being in his non-being. Ruby Cohn (1962) refers to this matter and asserts: "to in-exist is divine" (156). She adds that through not-being, individuals can gain relief. More intensely than the tramps in *Waiting for Godot*, Hamm tries to falter towards the end. The fact that everything in *Endgame* is being destroyed progressively while the end is continuously deferred indicates the maturing nature of waiting. Cohn finally concludes that "this faltering is not energetic and life giving, it is towards taking life" (156). Here, faltering is a kind of annihilation done through creating more opportunities for loss and demolition. While in *Waiting for Godot*, the sudden idea of being tied to Godot [waiting] converts the absurd existence to a meaningful, fruitful mission through reaffirming promise of the child messenger, the recurrent faltering of the end in *Endgame* leads to the appearance of a manifest rebirth. In other words, while the child messenger promises that Godot, the longed for identity, will come tomorrow, out of the recurrent faltering of Hamm, a manifest rebirth occurs in the concrete image of a child born among the ashes of non-existence.

The appearance of the little boy (a potential procreator as Clov calls him) who suggests a resurrected life is immediately followed by Hamm's sudden illumination: "It's the end, Clov, we've come to the end, I don't need you any more" (49). In an action which is reminiscent of the Buddha, the little boy contemplates his navel, symbolizing meaningful nothingness. His contemplating presence convinces Hamm about the appearance of a new life. The fact that Hamm does not need Clov any more indicates Hamm's ability to witness his own longed-for spiritual stasis and does not need anybody else to validate his existence. If we consider the appearance of the little boy as Hamm's spiritual self, we can conclude that Hamm is finally present to his being and no longer needs Clov to witness his presence.

The fact that in the French original version of the play, the little boy is called "potential procreator" throws light on the mystic philosophy of the attainment of the non-being state before creation. Passing through a long time of conscious deprivation and loss, the individuals can finally reach the primal state of being, the Non-existence which means the absolute annihilation of the self to the unified whole. Despite the sudden self-recognition, the reason why Hamm still insists on continuing to play the game of loss indicates the persistent desire of the character to keep the experience of loss, which means the recurrent loss of the ego. Stopping the cyclical process of loss makes the questers return to the conscious ego they have been already looking for. Hamm's frequent refrain, "something is taking its course", can be considered as the emergence of a new life.

Instead of committing suicide, Beckett's characters cling to the recurrent play of loss and gain. This can be justified under the light of the mystical notion of self and nothing. Buri (1997) argues:

The mystics speak of being dead not in the biological sense as an irreversible occurrence but in a figurative sense as an extraordinary experience from which they again return into conscious world of objects. Yet, here again, the experienced nothing becomes something. (189)

He adds that "here, this nothing can perhaps even open us for transcendence" (189). Mystically, Buri relates this phase of nothingness to Nirvana in Buddhism and says that this absolute nothing or the not-self or the sudden enlightenment happens after numerous rebirths "in the experience of becoming empty" (196). Finally, he concludes that "I would claim that the true self is creation out of nothing" (203).

Endgame is "certainly a play about loss" as McDonald (2006) observes (51). From the very beginning the greatest transgression is considered to be reproduction and its source is confined to rubbish bins. The world they live is demonstrated in the most depleted and belated condition. The landscape is desolate and what is left outside is 'all corpse' on the verge of expiration and lifelessness. Inside the room, there is a picture facing the wall representing a perfect withdrawal. The characters confess that they don't mean anything as Hamm says: 'We are not beginning to ... to ... mean something? Clov: Mean something? You are I, mean something! Ah that is a good one!' (27) Such a lack of desire reflects the complete expelling of the ego which connects it to the spiritual world of meaning.

While in *Waiting for Godot* relative relief appears in the idea of being constantly tied to Godot, implying reduction and partial detachment from any action, *Endgame* exhibits a conscious process of loss and the incessant active inaction to take everything to an end. Referring to this fact, Metman (1960) remarks that in *Endgame* Hamm "turns the process of dying into an act of dying" (134). The characters' progressive obsession with recurrent deprivation and loss is manifest in Cohn's evaluation of Beckett's three major dramas: "The tramps keep waiting, Hamm keeps finishing, and here [*Act Sans Parole*], the clown leans through movement to reflect, and through reflection to stop moving" (156). Hamm's attempt to keep finishing reflects the mystic endeavor of losing the ego and its gradual transmutation to the spiritual world.

The very selection of endgame for the motif of loss is significantly similar to the motif of the game loser in Sufism. In *Amorous gamble* the author sees mystic gambling as one of the basic teachings of Islamic mysticism through which the gambler loses continually in his way to reach the longed-for unified whole. (Sorush, 2000, p.14). Such a game of loss is praised in Sufi poem of Rumi (2001): 'Happy the gambler who lost what he gained, / Nothing left for him, but a passion to lose again.' (*Divan e Shams* 429. 1085)

The course of progression from *Waiting for Godot* to *Endgame* is revealed through the characters' process of continual loss which leads to the appearance of the quintessential self in the image of the child-God. In fact, the latent emergence of the new birth symbolized in the sprouting of the leaves and the boy messenger in *Waiting for Godot*, is manifest in explicit image of the little boy in *Endgame* which according to Metman "may be regarded as an image of the self" (25). The sprouting tree in *Waiting for Godot* reflects Beckett's idea: "Man is ... a tree whose stem and leafage are an expression of an inward sap" (1931, 25). This idea sheds light to the growing illumination of the inward essence. Such a growing illumination bears fruit in the image of a new life in a barren world of *Endgame*.

Metman's idea about the progressive course of development in *Waiting for Godot* and *Endgame* offers the possibility to interpret these plays in the light of Sufism. She writes that the ultimate inner liberation is a prelude to the emergence of a new birth in *Endgame*. Such an explicit manifestation is belated in *Waiting for Godot* as inner release is continually interrupted. The complete transmutation of the conscious ego to unconscious world is revealed in Hamm's confession: "I was never there, Clov! ...I was never there ...Absent, always. It all happened without me" (47). Here, Hamm's absence delineates the perfect dissolution of his ego which has gained through continual physical deprivation and increasing loss.

The idea is confirmed when Hamm's final enduring loss is followed by his erect and dignified posture of sitting on the chair until the fall of the curtain. The fact that the board is finally empty, no bicycle wheels, no coffin, no sugar-

plums-pain-killer, no pap, no tide, navigator or rug implies how Hamm has been successful in the play of loss. It recalls us of the second act of *Waiting for Godot* where Pozzo's belongings are lost. As Robinson (1969) asserts: "In this game: to win is to lose". He adds that:

...Until near the end Hamm succeeds. Everything living like the rat and the flea is quickly exterminated, one of his pawns, Nell appears to have died and each successive end adds another grain to the heap. When the child appears in the midst of destruction, Clov demands the gaff, intending to go out and kill the child, but now that his fear is confirmed Hamm is curiously possessed and tranquil. The child's appearance seems a miracle, a birth from nothing that cannot be exterminated like the rat in Clov's chicken. (264)

He also signifies that a part has been omitted from the play's English version when the child is referred to as a Christ figure. Still in earlier recollection of the play Beckett includes this sentence: "Moses gazing at the Promised Land: 'il regarde la maison sans doute, avec les yeux de moie mourant'" (qtd. in Robinson, 1969, p. 264). More importantly, he remarks that "when Nell appears to die there is no grief" (269). Such tranquility is parallel to the feeling after the appearance of the little boy. Despite Clov's intention to go and kill the child with the gaff, Hamm is surprisingly seen "possessed and tranquil" (264). The tranquility gained after the birth of an existence which cannot be exterminated signifies the symbolic emergence of the authentic self after the annihilation of the ego. Likewise, the stage setting itself is set to connote the sudden emergence of some fruitful result. "The stillness of the sea and the barren earth" according to Worth "suggest the hushed expectancy of a universe waiting for creation" (190). The fact that Hamm asks Clov to see if there is any probable change reveals his expectation for something new to happen out of his self-made deprivation:

HAMM. Have you looked?

CLOV. Yes

HAMM. Well?

CLOV. Zero.

HAMM. It'd need to rain. (13)

Hamm is wondering if there is greenery there beyond the hill, invoking Flora, Pomona and Ceres. In a similar vein, Hamm has his own dreams of Flora, and Ceres which bring the idea of sun, rain, and sea connoting to the manifestation of life.

The motif of annihilation and rebirth which obviously manifests itself in Hamm's final victory after his continual loss is reminiscent of the Sufi story of the king and the handmaiden in the first book of Rumi's *Mathnawi*. Rumi (1898) explicitly maintains that the imposed impurities of the self are removed after undertaking continual loss. In other words, it is only through the continual abolishment of the ego that the authentic self can be retrieved. At the end of the story, Rumi concludes that:

Such a harsh treatment and rough process has a meaning...

It is so that the dross and muck from the silver is leaving.

The good... and also the bad are tested in such a way that

Gold is brought to boil and scum rises to the top of the vat (I.17)

The fact that Hamm restarts the game of loss even after the symbolic appearance of the little boy can be considered to be a redefinition of the mystic notion of being which naturally needs to be annihilated in order to be. Sartre's idea concerning the relation between being and not-being is a proper interpretation of Hamm's conscious endeavor towards not-being. He argues:

Consciousness, [*self consciousness*] therefore, is the imposing of a negative on a positive — a process of "neantisation." It follows that the cosmos is a dual character: all that massively exists (*L'être* or "*L'en-soi*") is positive, while consciousness, which organizes that which exists, is negative ("*Le neant*," or "*le pour-soi*"). Logically therefore, the *pour-soi* (the negation which is consciousness) must lie outside all being; only that "which is not" is able to understand that which is. The *pour-soi* is not Being; the *pour-soi* is its own Not-Being. (Sartre, 1953, p. 59)

After continual divestiture, Hamm is now completely beyond the knowledge of being. He doesn't risk turning back to his ego which is a meaningless being. Robinson even affirms that: "they [the characters] cannot endure to start again now that is almost 'beyond knowing'" (268). Now that Hamm is symbolically reunited to the self that exists outside time in the timeless void, he tries to keep this union through keeping that timelessness obtained through continual process of loss. Like Keats' frozen picture of the lovers on the Grecian Urn, Hamm is trying to freeze the emergence of the reborn self through the repetition of the process which created it. In *Proust*, Beckett himself refers to habit and repetition as "the agent of security" (21). In a more suggestive way, Clov's seeking refuge in his kitchen reinforces the idea of protecting habit. "Habit is compared to a 'cook [...] who knows what has to be done, and will slave all day and all night rather than tolerate any redundant activity in the kitchen'" (*Proust* 20). Therefore, Clov's retirement to Hamm and his kitchen reveals how he feels secure in such repetitious behaviors. At the end of the play, Clov justifies his desire to remain inside: "But I feel too old, and too far, to form new habits" (1959). He feels secure through a regular pace of losing the ego and constant deprivation. In other words, it is through conscious clinging to losing and deprivation that both Hamm and Clov find security.

Endgame's central motif of the quest for the authentic self is once more revealed in Hamm's symbolic posture in the attainment of the womb-like condition. The behavior remarkably suggests the possibility of birth passing through the atrophied stage of the embryonic existence. The round womb-like symbolic posture of Hamm within the cyclical

closure of the overall pattern of the play is reminiscent of Jung's Mandala. Focusing the centering of personality, Jung sees individuals facing a cycle as symbolic protection of their wholeness by their repetitious reversion to the centre and producing walls around themselves. In *Endgame*, Hamm insists on being right in the centre but repeatedly displaces himself. In Jungian terms, his wholeness is insecure. In *Proust*, Beckett himself refers to the paralyzing power of habit through which the attention is more focused on the inner world, leading thereby to the protection of the essential faculty that is human essence. He says: "Habit paralyses our attention, drugs those handmaidens of perception whose co-operation is not absolutely essential (8-9). As reflected in *Proust*, habit thus looks behind the surface of the ego, behind voluntary to involuntary memory.

Nearly the same aspect is revealed in Doll's designation of the ritual in *Endgame* as psychic rebirth. She refers to Jung's theory of rituals functioning through creating a kind of insight to let the human be. Here, the paralysis of perception recalls the idea of 'deprivation and death' in Sufism. According to Attar (1999) "the essence is forgetfulness, dumbness, and distraction. Humans at first experience humiliation and overthrow; but when he emerges from this state he will understand it as creation" (p. vii).

In fact, it is through repetition that one can exhaust the vital energy and simulate death in life. The recurrent game of loss in *Waiting for Godot* and *Endgame*, in a similar vein, represents the characters' continuous struggle to reach an infinite void in Beckett's dramas. It can be inferred that basically the notion of the self as infinite void is reminiscent of the seemingly negative mystic notions of the void either in Nirvana of Buddhism or annihilation of Sufism.

The way Hamm recurrently switches to ritualistic story-telling is in the same way along with losing his ego and reaching the infinite void of the self. The maddening repletion of certain words or recurrent story telling creates three important moments in Beckett's characters, as Doll observes:

The first moment is Regression ... the second key moment in the rite of story telling is Encounter. Words, emptied of precise denotation by an act of eternal (infernally) repetition, evoke other presences. The third moment seldom reached in the drama and only fleetingly reached in recent plays is the ritual moment of Reawakening. (1988, p.74)

This threefold function is remarkably comparable to what Arberry (2001) believes about the function of repetition in Sufism. Evaluating Rumi's basic elements of mystical trends, he argues that denial, intrusion and divine presence are the three parts of repetition. Within this context, Doll's notion of 'regression' is very similar to Arberry's definition of 'denial'. Encountering, in a similar vein, echoes what Arberry explains as intrusion and divine presence (27). In *Endgame* Hamm demonstrates such a regressive process where the conscious ego is cyclically denied.

After Hamm's continual regressive exercises, what is left for him is his blood-stained handkerchief which implies his complete self-renunciation and a mystic-like abolition of any desire which is also manifest in the image of closed eyes. His restful position indicates the complete inner will-less repose represents self-annihilation. As Hayman (1980) says: "One of the reasons for the frequent recurrence of blindness in Beckett's work is that it forces the victim to look inwards, and seeing nothing he may see Nothing" (40).

Cornwell (1973) maintains that "the Beckett hero attempts to reverse the process of birth and speed his return to the state of pre-conscious non-being from which he came; that is his lost Eden" (41). He refers to Hamm's taking pain-killer as a way of deadening awareness and lessening the agony of consciousness. The Nothing which Hamm might see is the annihilation of the ego or the Non-existence which is mystically the prelude to the manifestation of the whole Being. Hamm's ability to see Nothing after seeing nothing reflects Beckett's belief in Bruno's mystic notion of the contraries which emphasize that "Maximal negation is minimal affirmation" (qtd. in Fletcher, 1965, p.126).

Hamm's static position at the end of the play which coincides with the announcement of playing again implies the simultaneous cancellation and commencement. In Sufism, likewise, the spiritual self-realization depends on penetrating beyond the exterior multiplicity of phenomena to a unified whole. Attaining this kind of self-unification, as Ibn al-'Arabî (1980) believes, entails the abolition of the ego or passing away from self. What Ibn al-'Arabî then calls "perpetual effusion" is actually the process of effusing the borrowed feature of being to reach the state on non-being that is the essence (I. 150). Such a mystical paradox is also manifest in *Waiting for Godot* and *Happy Days* where waiting and being buried, which represent passive non-being, ironically witness a meaningful being.

The final symbolic peace Winnie gains at the end of the play demonstrates the conscious burial of her sensual life. The outset of self-renunciation which starts through waiting in *Godot* continues by excessive exercises of ending in *Endgame* and finally culminates in the attainment of peace and the ultimate dissolution of the sensual self in *Happy Days*. The peaceful condition which is finally achieved at the end of conscious self-annihilation of the characters in Beckett's major plays is very similar to rapturous annihilation or the conscious perdition of the sensual life which leads to the manifestation of transcendental self in Sufism. In *Divan e Shams*, Rumi (2001) clearly refers to this kind of spiritual happiness which lies on cancellation of the sensual organ:

How joyous the time that I silence my voice
 Spirit's voice my soul with joy inflate.
 I shall pack my bags, leave this world for that
 Witness the order that Thou will create. (90)

This recurrent motif is the manifestation of Beckett's mystic idea reflected in *Three Dialogues*. Here, the nearness of the two phrases of "the ultimate penury" and "al-Haqq" coming shortly one after another, as Gibson (2006) asserts, conveys the Sufi motif of self-renunciation:

Beckett has argued for the importance of 'the ultimate penury,' as the state of being not merely 'short' of world and 'self,' but 'without these esteemed commodities'. Duthuit appears to hear this ascetic valuation of renunciation as close to the Sufi insistence on a discipline in which the 'wayfarer' loosens and, at length, altogether severs the worldly bonds of his lower self. It is this, more than anything else that is the immediate occasion for the reference to *al-Haqq*. (49)

He also postulates that Beckett was really influenced by Sufism through the French Sufi scholar Loui Massignon who was a major source for Western knowledge of Sufism via his *Passion of Hallaj* and his interest in the Sufi heresy of al-Haqq. Gibson thus explains the Sufi moment of revelation (al-Haqq) where the questers can attain the authentic self after being purified enough to attain total renunciation. Trying to remain "empty and bare", it can be recognized that Beckett's dramatic characters are involved in a process of self- stripping actions which can be considered as the Sufi process of self-annihilation and self-realization. The idea is also reminiscent of mystic Eckhartian soul which prepares the ground for giving birth to spirituality (Almond, 2000, p.176). Such a paradoxical motif is once more reflected in Robinson's *The Long Sonata of the Dead*:

Beckett's nothing in fact designates a transcendent fullness opposed to the material world..... the nothing signifies an ultimate transcendencemaking Beckett into a Gnostic. All concur that Beckett is attempting an ascetic disengagement from temporal reality in the name of an essence beyond it. ... such that to attain essence is to be unable to express it. Language is accordingly considered a barrier between man and knowledge, since the truth beyond words is unreachable" beyond the web of words lies nothing: language does not express reality. All speech is lying. Truth is silent. (qtd. in Wolosky, 1995, p. 225)

Indeed, to complete the readings that unravel the transcendent moment of nothingness in Beckett's play, I should add that it is the continuous undoing of the characters which leads them to absence. Beckett's non-heroes thus verify that "the only way to 'have done' is not to be there in the sense of not being present in the normalized ego-state" (Davis, 2000, p. 401).

It can be finally recognized that the psychological theory of transmuting the ego to the spiritual world of unconscious in the twentieth century thought appears in the shape of quasi-mystic self-tantalizing actions of the absurd characters which transcend the conscious ego without destroying it. In line with such transmutation, the absurd dramatic characters are mysteriously impelled by the anarchy of language toward a Nirvana-like state of inner awareness. The final implied happiness of Beckett's characters along with the explicit promise of peace and salvation remarkably demonstrate a comprehensive degree of success compared to the catastrophic fall of Renaissance tragic heroes or the transitory self-suspension of nineteenth century-dramatic characters.

In the light of such a degree of success, the apparently negative quest of the absurd dramatic characters is approved to be ironically fruitful in nullifying the alluring ego and transmuting it to the spiritual world of unconscious. Although the conscious choice of the absurd dramatic characters in complete withdrawal from the ego makes them engage in a recurrent, cyclical self-nullification that is apparently a vicious, tragic project, such dramas reveal the positive nature of tragedy in leading "consciousness away from life to an alleged better consciousness, a will-less world" (Trigg, 2008, p. 176). In other words, although the continuous self-renunciation of Beckett's characters makes them recurrently lose the sense of everyday life and produce a tragic annihilating effect, the end result of such a reductive process is one of transcendence.

Unlike the number of criticisms already available concerning the characters' grappling with the problems of the self which deal in a scattered way with separate playwrights, this study demonstrates that as representatives of the absurd dramas, Beckett's plays reveal a similar self-annihilating strategy in the quest for an authentic self. Such an annihilating approach is uniquely interwoven with the psychological understanding of the present and can also be understood as part of a mystical tradition consistent with the Sufi notion of continuous loss and gain. Within this context, the overall pattern of self-reduction which includes the loss of mobility, sight, and speech is demonstrated to end in a complete self-renunciation that in turn reveals a comprehensive degree of self-realization.

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A Study of Visual Poem “in Just-” from the Perspective of Multimodal Discourse Analysis

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Abstract—“in Just-” is one of the best-written poems by American modernism poet e. e. cummings. “in Just-” helps the reader visually see the transformation from reality to illusion and aurally hear the conversion of time and space, and it illustrates its unique visual and aural effects to further the theme of spring. This paper attempts to analyze the linguistic and typographical aspects of this visual poem “in Just-” from the perspective of multimodal discourse analysis, which is developed from the theoretical framework of Halliday’s functional linguistics. The aim of the study is to explore possibilities of analyzing and interpreting e. e. cummings’ or other authors’ visual poems.

Index Terms—typography, visual poem, multimodal discourse analysis, e. e. cummings

I. INTRODUCTION

Edward Estlin Cummings (1894-1962), abbreviated e. e. cummings, was the representative of American modern experimental poets as well as painters in modernism. He is recognized as an avant-garde in his idiosyncratic poetic expressions. He published 900 poems during his whole life. As one of modern poets, he experimentally created many visual poems. Cummings reflects the harmony of poems and paintings in his work.

The previous study places emphasis on the particular techniques of semantic, grammatical, lexical and graphological deviations skillfully designed by e. e. cummings, through which his verses are foregrounded and produce strong visual impression upon the reader (Xu Yanping Yangyue, 2005; Zhang Xuhong, 2010; Xia Riguan, 2005). Wang Yin (1999) points out that there are iconic relationships between the writing form of some letters or words and the meaning the letters or the words express. The deviated expressions and structure in his poetry reveal strong love, interior happiness, pains, special sense of humor and penetrating satire. As his deviated verses contain various kinds of possible meanings, the reader is given enormous space of imagination so as to find out new meaning in the creation of a poetic discourse.

Along with the development of modern technology, more and more multimedia technologies have been employed in the analysis of poems. This paper proposes tentatively a model of multimodal approach to visual poems based upon the theory of systemic functional grammar and the theory of multimodality. It is analyzed following a procedure in the study: multimodal decomposition, mono-modal meaning construction, and multimodal meaning integration.

II. VISUAL POETRY

Poetry is expected to project images in mind. It translates any text into a series of images by looking up the words on the internet, and projecting the most relevant results as a slide show. Visual poetry is poetry in which the typographical arrangement of words is as important in conveying the intended effect as the conventional elements of the poem, such as meaning of words, rhythm, and rhyme, etc (Wang Hongyang, 2007). Visual poetry uses the page as a canvas to visually represent the themes, subjects, or sentiments of words in a variety of shapes and forms. The beauty of the visual format lies in the poet’s ability to mark, prescribe, or record process; the replication of shape; or the simulation of movement. It can also present the material in a way that leads to other meanings or implications that aren’t reflected in the words themselves.

Studying the special effects on the visual poem can make the readers totally understand the deeper meanings of the poems. In this poem “in Just-”, Cummings extols spring, which symbolizes the worship of nature, childish innocence and hope, contradicting the absence of faith, adults’ decadence and despair prevailing in the modern society.

III. THE THEORETICAL FOUNDATION OF THIS STUDY

Discourse analysis is concerned with language and the relationship between language and contexts in which it is used. But with the development of technology, discourse analysis has gone through a serious of changes. At one time, language is the most important semiotic system. But recently this dominance of monomodality has begun to change. So far the discourse analysis is largely constrained to language itself, attention has been focused on language system and semantic structure and their relation to cognition. While other ways of meaning producing like images, sounds, colors are ignored. This has made discourse analysis far from comprehensive and exhaustive. Multimodal discourse analysis starting in 90s of the last century in the west could solve this problem.

The theoretical basis of this paper should be Halliday's SFG (Systemic Functional Grammar), and Kress and Van Leeuwen's Visual Grammar.

The 21st century is teemed with ever more mixed and remixed images, writing, layout, sound, gesture, speech, etc. Multimodality looks beyond language and examines these multiple modes of communication and meaning making.

MDA (Multimodal Discourse Analysis) is a kind of discourse analysis which has been popular among the western countries for the past decade (Kress & Leeuwen, 2006). Multimodality means "the use of several semiotic modes in the design of a semiotic product or event together with the particular way in which these modes are combined---they may for instance reinforce each other..., fulfill complement roles..., or be hierarchically ordered"(Kress & Van Leeuwe, 2001, p. 20). Multimodal discourse refers to those in which at least two semiotic modes interact to construct meaning. Almost all discourse are multimodal. Van Leeuwen (2006) argues that even the verbal text itself is multimodal because the typography and typeface of the verbal are also semiotic modes. Multimodal discourse analysis is introduced to emphasize the importance of taking into consideration of semiotics other than language-in-use, such as the sound, images, colors and typographies. Researchers found that it was impossible to study discourse analysis solely from the perspective of pure linguistic level because non-linguistic modalities also can express the meaning of the speaker such as sound effect, gestures, facial expressions and so on. Under these circumstances, it requires combining language, visual images and sounds to achieve the best communicative effect.

The systemic functional approach to multimodal discourse analysis is concerned with the theory and practice of analyzing meaning arising from the use of multiple semiotic resources in discourses which range from written, printed and electronic texts to material lived-in reality.

In Thibault's (2000) conception, multimodality is defined as "the diverse ways in which multiple semiotic resources (language, visual images or sound) are both co-deployed and co-contextualized in the making of a text --specified meaning"(p. 312).

Multimodality provides the means to describe a practice or representation in all its semiotic complexity and richness.

According to Hallidayan three metafunctions of the language: the experiential, the interpersonal and the textual, Kress and Van Leeuwen (2006) sets up a basic framework for visual analysis, "assigning Representational, Interactive and Compositional meanings to images" (Moya & Pinar, 2008, p. 1603-1604), which has already been the popular method of social semiotic analysis of visual communication and has been listed respectively in the following Table:

| | |
|------------------|---------------|
| Visual Grammar | SFL |
| Representational | Ideational |
| Interactive | Interpersonal |
| Compositional | Textual |

Multimodal discourse analysis suggests that discourses exist as multimodal forms rather than mono-modal forms. They use sounds, visual images, animations and colors. Multimodality discourse analysis, which started in 1990s in the western countries, provides a more comprehensive perspective of analyzing different texts. Therefore, this paper is to analyze visual poem under the theoretical framework of multimodal discourse analysis.

IV. MULTIMODAL ANALYSIS OF VISUAL POEM

Bemsen (2002) points out that multimodality can be divided into two or more mono modes. To have a deeper analysis of multimodality discourse, we may firstly decompose the different modes into separate ones.

The analysis of visual poems from the perspective of multimodal analysis follows the following steps: multimodal decomposition, mono-modal meaning construction, and multimodal meaning integration. The following is the poem "in Just-".

in Just-
in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring

when the world is puddle-wonderful

the queer
old balloonman whistles

far and wee
 and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's
 spring
 and

the

goat-footed

balloonMan whistles
 far
 and
 wee

The poem displays that a group of children (boys and girls), are playing games joyfully in the wet mud in an early spring. At this time, they hear a *balloonman* coming, selling his colorful balloons by whistling. All the children, attracted by the balloons, run together toward the old man, only to find him goat-footed.

A. Verbal Mode of “in Just-”

Verbal modes refer to the semiotics like words, syntax, and phonology in text. From this perspective, “in Just” is composed of 23 lines, and seemingly one sentence. Systematic function grammar is of three meta-functions: ideational function, interpersonal function and textual function.

1. Ideational Function

Ideational function refers to the speaker’s experience of the real world, including the inner world of his own consciousness. Halliday (1985) divides the ideational function into two functions: the logical and the experiential metafunctions. The logical metafunction refers to the grammatical resources for building up grammatical units into complexes, for instance, for combining two or more clauses into a clause complex. The experiential function refers to the grammatical resources involved in construing the flux of experience through the unit of the clause.

“in Just-” tells us that it’s that day in May when the sun starts shining for the first time in weeks and everybody heads out to the park. The story’s pretty simple: spring has sprung. Everything’s growing and all-around delightful. The kids, in fact, jump for joy when the man selling balloons starts to whistle. Clowns (and other balloon-selling folk) have gotten a bad rap for being scary and creepy, but this guy seems to be all right. At the very least, he gets the kiddies to come running to him.

2. Interpersonal Function

According to Halliday (1985), the interpersonal function represents the speaker’s meaning potential as an intruder. It is the participatory function of language. It is through language that the speaker intrudes himself into the context of situation. He expresses his own attitudes and judgments and seeks to influence the attitudes and behavior of others. The interpersonal function expresses the role relationships associated with the situation. We gain much of our sense of identity, of who and what we are, from our relationships both with animate and inanimate things, and language is an essential part of that personalizing process.

The present tense runs through the whole poem, which indicates the general descriptions, and draws home the point that he was describing what he saw at that moment. As for the judgment and evaluation of the poet, from line 11 to 13, he used the word “queer”, we can infer that this balloon-selling guy is totally not fitting in with the rest of the spring-themed thing, but he does seem to be driving all of the action. He’s old and strange, he seems ominous. We do finally get one tiny hint about who this *balloonman* might be in these last lines. Besides goats, a few famous mythical creatures had goat’s feet. Satyrs, in particular, are often depicted as creatures that are human in appearance from the waist up and goat-like from the waist down.

3. Textual Function

The textual meta-function relates to mode; the internal organization and communicative nature of a text. This comprises textual interactivity, spontaneity and communicative distance. In this poem, the author adopted the paralleled thematic structure, for example, “the world”, “the little lame *balloonman*” and “*eddieandbbill*” are the theme of each separated clause. All of these present to us the coming of spring. The focus of the information of this poem is Just-spring.

B. Visual Mode of “in Just-”

The shape of a poem may be designed in an unconventional way so that it may be suggestive of a certain literary theme.

“in Just-” helps the reader visually see the transformation from reality to illusion and aurally hear the conversion of time and space, and it demonstrates its unique visual and aural effects to further the theme of spring. Cummings extols spring, which symbolizes the worship of nature, childish innocence and hope, contradicting the absence of faith, adults’ decadence and despair prevailing in the modern society.

1. Representational Meaning

Representational meaning can be achieved through visual construction of the nature of events, the objects and participants involved and the circumstances in which they occur.

This poem is arranged in vertical order and composed of four stanzas. We can find the perfect combination of open and close form in this poem. Cummings adopted the non-traditional techniques like capitalization, decapitalization, blank spaces, print and arrangement of lines in poem to express the theme of the poem.

The most striking in this poem is perhaps the fact that there is no title. Or “in Just-” serves double-duty: it’s both adopted title and first line. Cummings makes up a hyphenated word (Just-spring) and then splits it up, putting half into the title and half into the first line. It is only one clause which runs over the whole poem. This may show that poet intends the poem to be read as a whole and places emphasis on the unity of the discourse. The important effect created is the arousal of the readers’ expectation and interest. Taking a close look at the whole poem, we find that every line of the poem, in fact, creates a pulling-forward effect, though there may be differences in the degrees of strength.

Actually, Cummings often adopts capitalization in accordance with his thematic ideas. In “in Just-”, the *balloonman* becomes *balloonMan* toward the end of the poem indicates a transmutation from childhood to adulthood. Emphasizing the “Man”, Cummings is either pointing toward the hidden sexual theme of the poem or toward the state of adulthood in general. Meanwhile, the capital in “Just” emphasizes a “spring which brings its own inevitable justice,” and “in the earliest spring,” or “in the only season (“just in spring”) in which such things could possibly happen”.

From above analysis, we can infer that the capitalization of a few words imply emphatic impression. With small letters set as the background, it creates a shift from one state to another. This linguistic form is equal to the structure of external objective world. Furthermore, this linguistic form can also reflect Cummings’ individual experience---that of a being as a painter because the application of the lower case in most other words has dented the whole plane of the poem. And thus made the capitalized ones outstandingly striking. From this aspect, we can see that Cummings maps his painting knowledge onto his creation of poems, which proves that the structure of language reflects in some way the structure of individual experience.

2. Interactive function

Interactive meaning can be achieved through visual resources which construct the nature of relationships among speaker/listener, writer/reader, and viewer and what’s viewed. Image in discourse could make a special relation between the contents of the image and readers, the image is interactive with readers and prompts the viewers which attitude they should hold to the represented things.

Spring is a young season. Children are young humans. We can call lower-case letters the baby version of upper-case alphabets. Everything in “in Just-” is young and vibrant except for the “old, lame” figure who serves as the central focus of the poem. How do youth and age interact? What sort of language can a poem create to express and embody youth? And exactly how bad is it to be old? The poet highlights all of these through the use of capitalized “Just”, *balloonMan* and de-capitalized *eddieandbill*, *bettyandisbel*. The children in “in Just-” are so innocent that they don’t even bother to be offended by the fact that their names are strung together in clumps of words. Only mature folks would get concerned about things as silly as self-identity.

This poem doesn’t just lie on the page. It dances itself out, stretching into blank spaces and squeezing together in energetic word-clusters. What does a line that one contains one word look when it’s next to lines full of text? As we realize, the way a poem looks can affect the way we hear it, as well. How does blank space sound? Do we pause whenever we get to a line break? Cummings teases his readers into thinking through formal problems that are quite a bit more complex than they might first appear.

“in Just-” positively revels in everything that’s young and joyful. Of course, the appearance of a Pan-like *balloonMan* complicates this easy, breezy, beautiful relationship between innocent children and an innocence-filled world. Anyway, he plays in integral role in heralding spring. The arrival of the *balloonMan* seems to be one of the first signs that it is spring in the first place.

3. Compositional Meaning

Composition, relates the representational and interactive meanings of the image to each other through three interrelated system: information value; salience and framing. Compositional Meaning is concerned with the distribution of the information value or relative emphasis among elements of the text and image.

In 24 lines of this poem we can easily find three paralleled structures: line 3-5 (the little lame *balloonman* whistles far and wee), line 11-13 (the strange old *balloonman* whistles far and wee), line 19-24 (the goat-footed *balloonMan* whistles far and wee). The subject of each sentence creates special visual effect, and the predicate of each creates the same audio effect. All of these help the reader visually see the transformation from reality to illusion and aurally hear the conversion of time and space.

Another typical feature of this poem is the adaptation of blank spaces between words or lines and spreading of words across lines. In line 5 and line 13 “far” and “wee” are separated with each other. In the end of the poem, “far and wee”

are arranged in three lines. On one hand, we slow down when we read each line. This spacing out of the words or lines mimics something growing. It's like those sped-up videos of a seed growing out of the ground. All of a sudden, it unrolls itself, lengthening into a long stalk. On the other hand, it may indicate the whistling sound disappear gradually.

We may also be attracted by the use of compound nouns: *goat-footed*; *mud-luscious*, *puddle-wonderful*; *balloonman*; *eddieandbill*; *bettyandisbel*. They are "nonce-formations".

The unusual compounds that Cummings use are suggestive of a "child's language": hence, *mud-luscious* (pleasant muddy) and *puddle-wonderful* (pleasant puddly), *mud-luscious* and *puddle-wonderful* evoke the joyful scenery---the children playing happily on the muddy ground after spring rain. By using words like "mud-luscious" and "puddle-wonderful", the poem seems to be bursting with descriptions of the way that a spring day in the park looks and feels and sounds and smells. And because the poem repeats itself several times it emphasizes the way that all the tiny details of the poem actually contribute to one overarching image: the park in spring. It's the world that is "mud-luscious" and "puddle-wonderful".

Line 6, 7, 14 and 15 may also arouse our attention, in which the names are merged into one another; *eddieandbill* (eddie and bill) (Eddie and Bill) and *bettyandisbel* (betty and isbele) (Elizabeth and Isabela). Eddie and bill come running and hand in hand. Eddie and bill are the names of two little boys, betty and isbel are those of two girls name, which have several meanings: the first, the de-capitalization of names demonstrates the boys are very little; the second, eddie and bill are merged into one word *eddieandbill* renders the cubic impression---the boys are running hand in hand. The effect here is to render the hustle, bustle and speed of the children as they come running to the summons of the whistle. They're also some of the longest lines of the poem. Length, like jammed-together words, creates a sense of fullness and action. Packed with very important activities, the world of little kids overflows with energy.

According to the context, the nonce-formation *balloonman* is the compounding of the words balloon and man which implies several meanings: Firstly, the man who sells balloons; secondly, the man looks like a mixture of balloons and man because there are a lot of balloons in his hands and over his hand; thirdly, *balloonman* is the symbol of spring. Balloons grant a profound impression of happiness and joy. *Goatfooted/balloonMan* makes readers associate it with Greek god Pan-Half-man, half-goat. Pan, God of music and play, is the symbol of spring. The capitalization of "Man" in *balloonMan*, on one hand, emphasizes that the man selling balloons is Pan-God of spring. On the other hand, it forms a contrast with *eddieandbill* and *bettyandisbel*.

V. CONCLUSION

From the above analysis we can find that the poem is quite unusual for the following aspects: first, the use of nonce words to save words and arouse readers' imagination, like *mud-luscious*, *puddle-wonderful*, *balloonman*, *wee*, *eddyandbill*, *bettyandisbel*, *goat-footed*. Second, the use of capitalization to reveal the age, relationship, manner of children, to make a shape contrast or to indicate the angle of observation, like in *Just-*, *balloonMan*. Third, the use of dash between words and lines to pause or to arouse readers' interest. Fourth, the use of irregular space to draw readers' attention, to indicate the distance and to reveal the children's reaction. The final effect by using these special means is to help readers to imagine and form a vivid moving picture in their mind while they are reading, evoke a joyful scenery (the children playing happily on the muddy ground after spring rain), reflect the harmony between poems and paintings and to better reveal the theme.

Conclusion can be obtained that a multimodal perspective emphasizes that language-in-use or any other mode does not occur on its own, but is integrated with and heavily dependent on others and the contributions of other meaning-making resources can not be ignored. According to the above analysis, each mode doesn't function separately but cooperate to articulate meanings. Multimodal approach is proved to be a systemic and a more thorough way in interpreting such poems. At the same time, it verifies the fact that multimodal analysis to language integrates language and language related resources. Therefore, it makes discourse interpretation more comprehensive and approximative.

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Textbook Evaluation: An Investigation into Touchstone Series

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Abstract—“It is absolutely essential that we establish and apply a wide variety of relevant and contextually appropriate criteria for the evaluation of the textbooks that we use in our language classrooms” (Litz,2000). ELT materials (textbooks) play a really crucial role in many language classrooms, but in recent years there has been a lot of debate throughout the ELT profession on the actual role of materials in teaching English as a Second/Foreign Language (TESL/TEFL). Some issues that have been discussed in recent years include textbook design and practicality, methodological validity, the role of textbooks in innovation, the authenticity of materials in terms of their representation of language, and the appropriateness of gender representation, subject matter, and cultural components. This study aims at an investigation into Touchstone series in Iran EFL context. To this end, forty highly experienced teachers (20 males and 20 females) holding degree from BA to Ph.D. and age range 24-35 were called for cooperation. A forty item questionnaire adapted from David R.A. Litz (2000) was used to elicit information needed for the study. The data obtained through the questionnaire were subject to basic statistics and Independent Sample T-test to check the significance of difference between male and female responses. Results indicated that Touchstone series was a suitable and appropriate device for language teachers to obtain their aims as well as the aims of the language institutes and that except for practical considerations of the books there was no statistically significant difference between the attitudes of male and female teachers towards the series.

Index Terms—evaluation, ELT materials, TESL, practicality, methodological validity, authenticity, Independent Sample T-test

I. INTRODUCTION

A very important professional activity for all EFL teachers is the ability to evaluate teaching materials effectively. Today there is a wealth of EFL materials available, with hundreds of new, commercially available titles appearing every year. Teachers or course organizers are often under considerable professional and financial pressure to select a course book for an ELT program that will then become the textbook for years to come. Moreover, materials are usually seen as being the core of a particular program and are the most visible representation of what happens in the classroom. O'Neill (1982) states that ‘No other medium is as easy to use as a book’ (p.107).

The evaluation of current materials therefore deserves serious consideration since an inappropriate choice may waste funds and time and has a demotivating effect on students and possibly teachers. Another reason for textbook evaluation is the fact that it can be very useful in teacher development and professional growth. Cunningsworth (1995) and Ellis (1997) believe that textbook evaluation helps teachers move beyond impressionistic assessments and helps them to get useful, accurate, systematic, and contextual insights into the overall nature of textbook material. Textbook evaluation can also be a valuable part of teacher training programs since it serves the purpose of making teachers aware of important features to look for in textbooks while familiarizing them with a wide range of published language instruction materials.

No textbook or set of materials is likely to be perfect. What's more, according to Sheldon (1988) “coursebook assessment is fundamentally a subjective, rule-of-thumb activity” and there exists no neat formula or system to provide a definite yardstick (p.245). Nevertheless, there is a need for a model that's brief, practical to use and comprehensive in its coverage of criteria. As Cunningsworth (1995) notes, ‘it is important to limit the number of criteria used and the number of questions asked to manageable proportions’ (p.5). Otherwise we risk being swamped in a sea of detail. Tomlinson (1999) also suggests that ‘the obvious but important point is that there can be no one model framework for the evaluation of materials; the framework used must be determined by the reasons, objectives, and circumstances of the evaluation’ (p.11).

A. *The Role of Textbooks in EFL / ESL Classrooms*

Textbooks play a very crucial role in language teaching and learning and are considered to be the second important factor in the second / foreign language classroom compared to the teacher. As Hutchinson and Torres (1994) suggest:

The textbook is an almost universal element of [English language] teaching. Millions of copies are sold every year, and numerous aid projects have been set up to produce them in [various] countries...No teaching-learning situation, it seems, is complete until it has its relevant textbook (p.315).

Haycroft (1998) suggests that one of the primary advantages of using textbooks is that they are psychologically essential for students since their progress and achievement can be measured concretely when we use them. Sheldon (1988) has stated, students often have expectations about using a textbook in their particular language classroom and program and believe that published materials have more credibility than teacher-generated or "in-house" materials. O'Neill (1982) has indicated, textbooks are sensitive to students' needs, even if they are not made specifically for them, they are efficient in terms of time and money, and they should allow for adaptation and improvisation. Another advantage identified by Cunningsworth (1995) is the potential which textbooks have for serving several additional roles in the ELT curriculum. He argues that they are an effective source for self-directed learning, an effective resource for presentation material, a source of ideas and activities, a reference source for students, a syllabus where they reflect pre-determined learning objectives, and support for less experienced teachers who have yet to gain in confidence. Hutchinson and Torres (1994) have pointed out that textbooks play a central role in innovation. They suggest that textbooks can support teachers by potentially disturbing and threatening change processes; moreover, they demonstrate new and/or untried methodologies, introduce change gradually, and create scaffolding upon which teachers can build a more creative methodology of their own.

Textbooks take on a very important role in language classes, and it's important to select a good textbook. This study seeks to evaluate new Touchstone series from the teacher's viewpoint and to see how appropriate and useful they are in order to meet the needs of students and to get a good feedback in terms of their instructional philosophy, approach, method, and technique which suits the students and their needs.

B. Review of Literature

Textbooks in ELT are of crucial importance. They must be of a suitable level of quality, usefulness, and appropriateness for the context and people with whom they are being used. While the literature on textbook evaluation is not particularly extensive, various writers have presented evaluation 'checklists' based on supposedly generalizable criteria that can be used by both teachers and students in many different situations. Although Sheldon (1988) states that no general list of criteria can really be applied to all teaching and learning contexts without considerable modification, many of these standardized evaluation checklists contain same components that can be used as helpful starting points for ELT practitioners in different situations. In the field of ELT textbook design and analysis theorists like Williams (1983), Sheldon (1988), Brown (1995), Cunningsworth (1995) and Harmer (1996) all agree that evaluation checklists should have some criteria related to the physical characteristics of textbooks such as layout, organizational, and logistical characteristics. Other important criteria should also be incorporated; those that assess a textbook's methodology, aims, and approaches, and the degree to which a set of materials is not only teachable but also fits the needs of the individual teacher's approach as well as the organization's overall curriculum.

What's more, criteria should investigate the specific language, functions, grammar, and skills content that are covered by a particular textbook as well as the relevance of linguistic items to the prevailing socio-cultural environment. Finally, textbook evaluations should contain criteria that pertain to representation of cultural and gender components in addition to the extent to which the linguistic items, subjects, content, and topics match up to students' personalities, backgrounds, needs, and interests as well as those of the teacher and/or institution. Following is a list of some pre-eminent textbook evaluation schemes:

- Davison's (1975) scheme
- Tucker's (1975) scheme
- Dauod & Cele-Murcia's (1979) scheme
- William's (1983) scheme
- Sheldon's (1988) scheme
- Skierso's (1991) scheme
- Cunningsworth's (1995) scheme
- Ur's (1996) scheme
- Littlejohn's (1998) scheme

Only a few studies have recently been conducted on textbook evaluation. With regard to the inclusion of pragmatic issues a study has been conducted by Darali (2007). She made a careful analysis of Spectrum series and reported that the series have provided a variety of language functions, but some important language functions that are used in everyday conversation more frequently, e.g. promising, and threatening, not only were in the form of unintended functions, but also they were not as frequent as others.

Iraji (2007) conducted a study and made a careful analysis on the New Interchange series based on the principles of communicative and task-based approaches to investigate to what extent the principles of CLT and TBLT approaches have been included in the series. To do this, she has employed Ellis's (2003) task model and found that the New Interchange series do not follow the principles of communicative and task-based approaches as the author has claimed.

Toolabi (2002) has used Tsui's model (1995) of Initiation, Follow-up and Response (IRF) to analyze the 'Language Functions' of the three English textbooks taught in the Iranian high schools to see whether these dialogues utilize different possible and available models of structures in conveying different functions or not. His findings indicated that, first, the dialogs in the textbooks do not cover all the classes and sub-classifications of Tsui's framework (1995), and second, the distribution of moves in the three books has enjoyed an irregularity.

Another study was by Rastegar (1992) who analyzed and evaluated the dialogs in English textbooks taught in Guidance and High schools in Iran from the perspective of dispreferred seconds and dispreferred markers based on Levinson's (1983) model. According to Rastegar (1992) only two of the five models proposed by Levinson (1983) are used.

Some comparative studies in the area of textbook evaluation have been conducted as well. One of the most recent ones belongs to Vellenga (2004) who makes a comparison between EFL and ESL textbooks. She believes that textbooks rarely provide enough information for learners to successfully acquire pragmatic competence. She reported that regarding speech acts in each of the books, there is a focus on explicit mention and metapragmatic description of speech acts such as requests, apologies, complaints, etc.

C. Significance of the Study

It's only recently that textbooks are being systematically evaluated in Iran. The results of this study would be significant to all who are in the process of second or foreign language learning or teaching (SLL, FLL, SLT, or FLT). The outcomes of this study can help teachers decide what to do in their classes in terms of presentation, procedure and evaluation of students' learning. The results of the study would be helpful not only to teachers and administrators, but also to material developers and syllabus planners.

D. Objectives of the Study

The present study aimed at evaluating Touchstone series in terms of its appropriateness for Iranian students. It endeavored to find out whether or not the series can satisfy the students' needs and to see if the teachers are satisfied with the series and its feedback. Specifically, the study sought answers to following questions:

1. What do EFL teachers think of Touchstone series in terms of its suitability in Iran EFL educational setting known to them?
2. How do teachers rank practical considerations, layout and design, activities, skills, language type, and subject and content of the series?
3. Is there any significant difference between the attitudes of male and female teachers towards the series?

II. METHOD

A. Judges

Forty teachers comprising of 20 males and 20 females were called for cooperation. These teachers had been teaching Touchstone books for several years, hence experienced enough to be able to evaluate the books and identify their strengths and weaknesses. They were both males and females between 24-35 years of age and ranged from BA holders to Ph.D. candidates. The questionnaires were given to all the judges one by one, and they were asked to fill them out attentively. There was no time limit to complete the questionnaire.

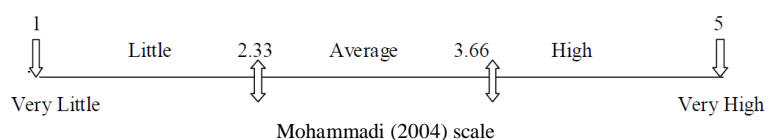
B. Instrument

We must make every effort to establish and apply a wide variety of relevant and contextually appropriate criteria for the evaluation of the textbooks that we use in our language classrooms. We should also ensure "that careful selection is made, and that the materials selected closely reflect [the needs of the learners and] the aims, methods, and values of the teaching program." (Cunningsworth, 1995, p.7).

The instrument used in this study was a textbook evaluation questionnaire developed by David R. A. Litz (2000). The questionnaire, which comprises 40 items, is divided into several categories, each of which explores a certain aspect of the textbook. This questionnaire was applied to Touchstone series authored by Michael McCarthy, Jeanne McCarten, and Helen Sandiford (2006).

C. Procedure of Data Analysis

After gathering the required data, statistical analyses were performed using PASW Statistics 18. The data of the study were subjected to descriptive and inferential statistics upon which the results and conclusions were made. In descriptive statistics mean and standard deviation were utilized to analyze the data which were then discussed based on Mohammadi (2004) scale.



In this scale the values between “1 to 2.33” are little, the ones between “2.33 to 3.66” are average, and finally the values between “3.66 to 5” are high.

In the inferential statistics Independent Sample T-test was carried out to check the significance of differences between male and female responses.

III. RESULTS AND DISCUSSION

To answer the first question of the study, descriptive statistics was used as presented in the following table.

TABLE1:
DESCRIPTIVE STATISTICS

| Categories | N | Mean | Range | Std. Deviation | Mohammadi Scale |
|-------------------------|----|-------|-------|----------------|-----------------|
| practical consideration | 40 | 20.52 | 5-25 | 1.70 | high |
| Layout and Design | 40 | 30.67 | 8-40 | 4.60 | high |
| Activities | 40 | 28.82 | 7-35 | 2.48 | high |
| Skills | 40 | 18.72 | 5-25 | 4.16 | high |
| Language Type | 40 | 23.25 | 6-30 | 3.21 | high |
| Subject and content | 40 | 19.97 | 6-30 | 3.26 | average |
| Conclusion | 40 | 16.15 | 4-20 | 1.99 | high |
| Valid N | 40 | | | | |

The table shows the mean, range, and standard deviation obtained for each category. Mohammadi (2004) scale indicates that with regard to most categories- the practical considerations of the books, their layout and design, activities, skills, language type, and conclusion- the teachers were highly satisfied and considered the books an appropriate device to achieve educative goals. As table 1 reveals, regarding the subject and content of the series only, the results of the study showed an average level of satisfaction among teachers which may be due to the fact that the series is not to satisfy all people regardless of the culture in which they live.

The first category in the questionnaire was practical considerations of the series. Most teachers agreed that the price of the textbook is reasonable, they are easily accessible, recently published, and accompanied by a teacher's guide, workbook, and audio CDs. They also believed that the authors' view on methodology was comparable to theirs.

The second category was layout and design of the series. Nearly most teachers were of the belief that the textbooks include a detailed overview of the functions, structures, and vocabulary to be taught in each unit. They also agreed that the layout and design of the book is appropriate and clear, they are organized effectively, include an adequate vocabulary list, review sections and exercises, and an adequate set of evaluation quizzes and testing suggestions. They are also of the same opinion that the teacher's book contains guidance about how they can be used to the utmost advantage, and that the materials' objectives are clear to both the teacher and the student.

The third category utilized in the questionnaire regarded activities. This category is the one that is most favored and most agreed on by many of the teachers. As can be concluded from the results, most teachers were of the opinion that the textbooks provide a balance of activities- there is an even distribution of free versus controlled exercises and tasks that focus on both fluent and accurate production. They believed that the activities encourage sufficient communicative meaningful practice, incorporate individual, pair, and group work, promote creative, original, and independent responses, and can be modified or supplemented easily. They also agreed that the grammar points and vocabulary items are introduced in motivating and realistic contexts, and that the tasks are conducive to the internalization of newly introduced language.

The fourth category of the questionnaire discussed skills. The results of the study demonstrated that in teachers' opinion, the books include and focus on the skills that the students need to practice, and that they provide an appropriate balance of the four language skills. Teachers seemed to agree that the textbooks paid attention to sub-skills, such as listening for gist, note-taking, skimming for information, and highlights and practices natural pronunciation (i.e., stress and intonation). Moreover, the practice of individual skills was integrated into the practice of other skills.

The fifth category concerned the type of language used in the series. Most teachers, as shown by the outcomes of the study, were of the same belief that the language used in the textbooks is authentic, i.e., like real-life English, and is at the right level of students' English ability. To most teachers the progression of grammar points and vocabulary items is appropriate, and the language functions exemplify English that the students will be likely to use.

The sixth category discussed the subject and content of the series. This category was the least favored by teachers. Subjects were of the opinion that the subject and content of the textbook is not completely relevant to students' needs as English language learners. The reason may be the fact that in every class there are different students with different needs, and it seems very improbable, if not impossible for a teacher to be able to satisfy all his/her students' needs. In addition they contended that the subject and content of the textbooks can be more realistic, interesting, challenging, and motivating. They also believed that to some extent the series suffer from cultural bias and negative stereotypes.

The last item of the questionnaire was the conclusion of the questionnaire. Most teachers in general believed that the series is appropriate for the language learning aims of their institutions.

To answer the second question of the study, the subcategories of the questionnaire were ranked based on the percentage of satisfaction. The purpose was to figure out which category the teachers were more satisfied with. The results are shown below.

TABLE 2:
RANKS

| Percentage of satisfaction | Rank |
|----------------------------|------|
| 82.08 | 3 |
| 76.67 | 5 |
| 96.06 | 1 |
| 74.88 | 6 |
| 77.5 | 4 |
| 66.56 | 7 |
| 82.5 | 2 |

As table 2 clarifies the category which the teachers were the happiest with is the activities, conclusion takes the second place which shows the appropriateness of the books for the language learning aims of teachers, and its suitability for different types of classes. Practical consideration, language type, layout and design, and skills are ranked 3-6 respectively. The category which the teachers were the least satisfied with is the subject and content of the series which covers a wide variety of interesting contemporary topics and themes such as stories, travel, entertainment, culture, and custom. A potential problem with the textbook's subject matter and social content relates to the presentation of the target language culture. In this regard Alptekin (1993) suggests that the inclusion of foreign subject matter and social constructs in ELT textbooks has the potential to create comprehension problems or other serious cultural misunderstanding due to the fact that the students might lack proper schemata to interpret these foreign concepts correctly. Nevertheless, a simple explanation given by the teacher can prevent miscomprehension of the subject matter and content. Moreover if activities seem redundant, de-motivating, and uninteresting the experienced teacher should quickly modify and adopt it to suit the needs of their particular students; this should not be considered as a serious problem.

To find the answer to the third question of the study since different means were revealed for male and female teachers regarding all various categories included in this study, Independent Sample T-test was employed in order to ascertain the statistically significance of the difference between male and female teachers' attitudes towards TouchStone series in terms of its suitability and appropriateness in Iran EFL setting known to them. The following tables display the pertinent results.

TABLE 3:
THE DIFFERENCE BETWEEN MALE AND FEMALE TEACHERS' ATTITUDE TOWARDS PRACTICAL CONSIDERATIONS

| gender | N | Mean | Std. Deviation |
|--------|----|-------|----------------|
| male | 20 | 21.30 | 2.02 |
| female | 20 | 19.75 | .78 |

TABLE 4:
INDEPENDENT SAMPLES TEST

| practical considerations | Levene's Test for Equality of Variances | | t-test for Equality of Means | | |
|-----------------------------|---|------|------------------------------|--------|-----------------|
| | F | Sig. | t | df | Sig. (2-tailed) |
| Equal variances assumed | 17.230 | .000 | 3.186 | 38 | .003 |
| Equal variances not assumed | | | 3.186 | 24.580 | .004 |

The results of Levene's Test used to compare the two groups' variances indicates that :Sig=0<.05 which rejects the equality of variances. The results of t-test for equality of means show that Sig=.004<.05 which proves the significance of the difference between male and female teachers' attitude towards practical considerations.

TABLE 5:
THE DIFFERENCE BETWEEN MALE AND FEMALE TEACHERS' ATTITUDE TOWARDS LAYOUT AND DESIGN

| gender | N | Mean | Std. Deviation |
|--------|----|-------|----------------|
| male | 20 | 30.45 | 4.57 |
| female | 20 | 30.90 | 4.75 |

TABLE 6:
INDEPENDENT SAMPLES TEST

| Layout and Design | Levene's Test for Equality of Variances | | t-test for Equality of Means | | |
|-----------------------------|---|------|------------------------------|--------|----------------|
| | F | Sig. | t | df | Sig.(2-tailed) |
| Equal variances assumed | .262 | .612 | -.305 | 38 | .762 |
| Equal variances not assumed | | | -.305 | 37.940 | .762 |

The results of Levene's Test indicate that: $\text{Sig}=0.612>.05$ which confirms the equality of variances. The results of t-test for equality of means clarifies that $\text{Sig}=.762>.05$. So the difference between the male and female teachers' responses about Layout and Design is statistically insignificant; they have the same view towards the Layout and Design of the books.

TABLE 7:
THE DIFFERENCE BETWEEN MALE AND FEMALE TEACHERS' ATTITUDE TOWARDS ACTIVITIES

| gender | N | Mean | Std. Deviation |
|--------|----|-------|----------------|
| male | 20 | 28.45 | 2.76 |
| female | 20 | 29.20 | 2.19 |

TABLE 8:
INDEPENDENT SAMPLES TEST

| Activities | Levene's Test for Equality of Variances | | t-test for Equality of Means | | |
|-----------------------------|---|------|------------------------------|--------|-----------------|
| | F | Sig. | t | df | Sig. (2-tailed) |
| Equal variances assumed | .588 | .448 | -.951 | 38 | .347 |
| Equal variances not assumed | | | -.951 | 36.128 | .348 |

Table 7 presents the results of the third category, activities. In table 8 Levene's Test for Equality of Variances show that: $\text{Sig}=0.448>.05$; the variances are equal. The results of the t-test show that $\text{Sig}=.347>.05$. So the difference between the means of the two groups is statistically insignificant. Consequently there seems to be no significant difference between the males teachers' responses and those of female ones to the questions under the category of activities.

TABLE 9:
THE DIFFERENCE BETWEEN MALE AND FEMALE TEACHERS' ATTITUDE TOWARDS SKILLS

| gender | N | Mean | Std. Deviation |
|--------|----|-------|----------------|
| male | 20 | 18.40 | 3.45 |
| female | 20 | 19.05 | 4.83 |

TABLE 10:
INDEPENDENT SAMPLES TEST

| Skills | Levene's Test for Equality of Variances | | t-test for Equality of Means | | |
|-----------------------------|---|------|------------------------------|--------|-----------------|
| | F | Sig. | t | df | Sig. (2-tailed) |
| Equal variances assumed | 8.348 | .006 | -.489 | 38.000 | .628 |
| Equal variances not assumed | | | -.489 | 34.375 | .628 |

As is clear from the data presented in table 10, equality of variances is rejected; $\text{Sig}=0.006<.05$, and the results of the t-test show that the difference between means is statistically insignificant. So the male and female teachers seem to have the same view towards the skills utilized in the books.

TABLE 11:
THE DIFFERENCE BETWEEN MALE AND FEMALE TEACHERS' ATTITUDE TOWARDS LANGUAGE TYPES

| gender | N | Mean | Std. Deviation |
|--------|----|-------|----------------|
| male | 20 | 23.60 | 1.93 |
| female | 20 | 22.90 | 4.15 |

TABLE 12:
INDEPENDENT SAMPLES TEST

| Language Type | Levene's Test for Equality of Variances | | t-test for Equality of Means | | |
|-----------------------------|---|------|------------------------------|--------|-----------------|
| | F | Sig. | t | df | Sig. (2-tailed) |
| Equal variances assumed | 5.464 | .025 | .683 | 38.000 | .498 |
| Equal variances not assumed | | | .683 | 26.842 | .500 |

Table 12 indicates the Levene's Test for Equality of Variances. $\text{Sig}=0.025<.05$, so the equality of variances is refused. The t-test results, $\text{Sig}=.5>.05$, show that the difference between the means of the two groups is not significant; there seems to be no statistically significant difference between male and female teachers with respect to this issue.

TABLE 13:
THE DIFFERENCE BETWEEN MALE AND FEMALE TEACHERS' ATTITUDE TOWARDS SUBJECT AND CONTENT

| gender | N | Mean | Std. Deviation |
|--------|----|-------|----------------|
| male | 20 | 19.95 | 2.03 |
| female | 20 | 20.00 | 4.20 |

TABLE 14:
INDEPENDENT SAMPLES TEST

| Subject and content | Levene's Test for Equality of Variances | | t-test for Equality of Means | | |
|-----------------------------|---|------|------------------------------|--------|-----------------|
| | F | Sig. | t | df | Sig. (2-tailed) |
| Equal variances assumed | 13.760 | .001 | -.048 | 38.000 | .962 |
| Equal variances not assumed | | | -.048 | 27.462 | .962 |

Tables 13 shows different means for male and female teachers. According to Levene's Test, equality of variances is rejected ($\text{Sig}=0.001<.05$), and independent t-test confirms insignificance of the difference between the means ($\text{Sig}=.962>.05$). Hence, the male and females have different views towards subject and content.

TABLE 15:
THE DIFFERENCE BETWEEN MALE AND FEMALE TEACHERS' ATTITUDE TOWARDS CONCLUSION

| gender | N | Mean | Std. Deviation |
|--------|----|-------|----------------|
| male | 20 | 16.55 | 2.03 |
| female | 20 | 15.75 | 1.91 |

TABLE 16:
INDEPENDENT SAMPLES TEST

| Conclusion | Levene's Test for Equality of Variances | | t-test for Equality of Means | | |
|-----------------------------|---|-------|------------------------------|--------|-----------------|
| | F | Sig. | t | df | Sig. (2-tailed) |
| Equal variances assumed | .000 | 1.000 | 1.279 | 38.000 | .209 |
| Equal variances not assumed | | | 1.279 | 37.855 | .209 |

As table 16 shows, the equality of variances is confirmed ($\text{Sig}=1.0>.05$), and the results of t-test indicate that the difference between the two means is insignificant ($\text{Sig}=.209>.05$). So the male and female teachers have the same view towards conclusion.

Overall the tables clarify that there is no significant difference between the responses of male and female teachers with regard to TouchStone series. The only category towards which they have various views is practical considerations of the series.

IV. CONCLUSION

It can be concluded that Touchstone series appears to be an effective device for language teachers to obtain their aims as well as the language institutes' aims. Furthermore, the textbooks seem suitable for different classes with different number of students and sexes. In other words, they fit small, medium, homogeneous, and coeducational classes.

A strong point of the book is that they seem to increase the students' interest and motivation to continue their English language study. This can be considered as a great advantage of Touchstone series, since there is no doubt that students' motivation is one of the most important factors which encourage them to learn any kind of material.

It is apparent that there are cultural differences among different people from different nations. These cultural differences are brought into language learning classes and may hinder language learning. Any kind of textbook may portray points and materials which may be acceptable to some cultures but contradict some others. Touchstone series is not an exception in this respect. It does portray some points and materials which are not in harmony with Iranian students' culture, customs, and traditions.

Results suggested most of the teachers were all of the same belief in their desire to teach the series again. In general, they could be considered satisfied with the series and had a positive attitude towards the series. To conclude the books seem to be a multi-purpose source which can be safely used in different classes, and can be considered as a motivating source for students to aid them achieve their learning goals.

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Context and Text

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Abstract—Text and context are two essential elements in human communication. Text can not exist in a vacuum. Its production and comprehension are influenced and restricted by context. This paper aims to analyze the relations between context and text with the framework of both traditional context and cognitive context by Sperber & Wilson.

Index Terms—context, cognitive context, text, utterance

I. INTRODUCTION

Language is the tool for communication. People use language to communicate with each other in society. By using language, they express their ideas, exchange their emotions and transform information about the world and the things in daily life, however, linguistic communication is not achieved by individual units of language, such as sounds, words or sentences. People, primarily and essentially, use combinations of these language units to express a whole idea in verbal communication. Text, as a linguistic term, is used to refer to these combinations. That is to say, a text can express the whole idea of the communicator. Brown and Yule (1983) in their Discourse Analysis define text as “the verbal record of a communicative act”.

Text is produced and interpreted between two people in certain context, because human beings use language to communicate with others. According to the traditional view on context, context can be classified into co-text, situational context and cultural context, about which many linguists have done a lot of researches on the relations between text and context. In the linguistic communication, context determines text and text reflects context. (Ren Shaozeng, 1995)

The function of language is to organize people's common activities. One has to know how to say and what to say in order to communicate successfully. One has to understand why people say what they say and how they say it in a specific circumstance according to different aspects in the cognitive context. Different people and other factors will influence the producing and interpreting of the text.

II. THE CONCEPTION OF CONTEXT

In recent years, context has become the central topic of researches in the field of linguistics. Context is not something we find in Nature; context is a concept very used by philosophers and scientists, but with many different definitions, such that it would be better to speak of many different concepts, or at least a family-resemblance concept. Since Dummett we speak of “context principle” in Frege and Wittgenstein; we speak of “context of utterance” in pragmatics; we speak of “context sensitive” grammars in linguistics; and we speak also of “linguistic context” and “non-linguistic context” (Carlo Penco, 1999)

As such a highly ambiguous concept, context is hard to define. Though a lot of linguists have turned their eyes to the investigation of context in recent years, unfortunately, they have not been established a generally accepted and systematic theory about context standing by itself. As far as the categories of context are concerned, different scholars have different opinions. Basically, the categories of context can be divided into two kinds: one is the division within the same category; the other is the division of hierarchy. Different scholars utilize different names for the division of context. In a narrower sense, context consists of the lexical items that come immediately before and after any word in an act of communication. In a wider sense, everything may belong to a context, such as geographical and cultural background, the discourse interpretation and production in a certain communication, the discourse participants, their individual experiences, encyclopedic knowledge and their special roles in the communication, and the like.

In Changes and Development of Context Research, Qiu Xinyi puts forward seven key points for defining context:

- i. Is context objective situation, psychological production or the background constructed by the communication subjects or not?
- ii. Is context pre-existed before the communication or constructed dynamically during the process of a certain communication? Is it formed dynamically by the participants or by itself? The participants are constrained by context. Can they construct context for their communicative intention at the same time? Is the process accumulative if context is constructed continuously?
- iii. What is context comparison with? Is it single or unique? Is it definite or not?
- iv. Is context shared by the participants or included in their shared knowledge? Does context vary according to different participants?

v. What level should we put context research on? Does an abstract and general context exist?

vi. What problems should we solve if we want to give a definition for context?

vii. What problems should we solve for constructing a descriptive context model?

All above seven aspects are theoretically valuable, scholars working in different disciplines tend to concentrate themselves on different aspects of context and hold diverse perspective or approaches.

III. A BRIEF REVIEW OF CONTEXT RESEARCH

A. *Traditional Research on Context*

The notion of the context is initiated by Malinowski, a British anthropology (born in Poland), in the complementary of *The Sense of Sense* by Ogden and Richards in 1923. He distinguished three types of context: the immediate context of utterance, the general context of situation, and the broader context of culture and put forward that context included not only the linguistic element but also cultural and situational factors.

Malinowski's notion of context of situation was accepted and elaborated by one of his colleagues Firth. He took over Malinowski's context of situation and extended it to linguistics. In 1950, he made a detail exposition about context in his book *Personality and Language in Society*. He further pointed out that Malinowski's conception of the context of situation was not quite adequate for the purpose of linguistic theory, because it was not general enough. Firth's own linguistic theory was built into by furthering the study of context. Four categories were proposed by him to cover the context of situation.

- i. The participants in the situation: what Firth referred to person and personalities, corresponding more or less to what sociologists would regard as the status and roles of the participants;
- ii. The action of the participants: what they are doing, including both their verbal and non-verbal action.
- iii. Other relevant features of the situation: the relevant objects and non-verbal and non-personal events;
- iv. The effects of the verbal action: what changes were brought about by what the participants in the situation had done.

He is the first to analyze language from the angle of context and sketch a framework for the study of context thereafter.

As one of Firth's students, M.A.K Halliday further develops the theory of situation into what is known as register theory, a more generalized interpretation intended as a basis for deriving the features of the text from the features of the situation. (Meiyun Yue, 1997).

The register theory is described in terms of a framework of three dimensions: field of discourse, tenor of discourse and mode of discourse. Field refers to the environment in which the speech event takes place which includes the topic, participants and the whole process of the interaction. It is the reflection of the social function of the text. Tenor is the relation between participants taking the social status and role into account. Tenor in effect directly determines the formality of the language used, and mode the medium of language activity. It is manifestation of the nature of the language code being used. In the other words, mode is the channel through which a language is used. Halliday gives us a specific and detailed analysis of context in discourse interpretation.

B. *Context and Pragmatics*

Leech (1983) defined pragmatics as "the study of how language is used in communication". In other words, pragmatics focuses on two main topics: ① what is communicated? ② how is communicated? As we have noted, communication does not take place in vacuum but in a context. Context is therefore an indispensable notion that makes pragmatics as it is. At present, the study of pragmatics mainly includes five aspects: deixis, conversational implicature, presupposition, speech acts and conversational structure. All these five aspects are actually involved in the problem of context. Since its great significant position as a corner stone to the discipline of pragmatics, pragmatic context is much broader in scope thus is much dwelt on by pragmatists.

Levinson is one of the pragmatists who are active on the scene of the newly arising discipline. His *Pragmatics* (1983) is a classic work which sketches the framework for the new discipline and is accepted by the later researcher ever since. In *Pragmatics*, the notion of context is not explicated separately in details but interrelated with other topics. In this book, Levinson (1983) claims that "context is understood to cover the identities of participants, the temporal and spatial parameters of the speech event, and the beliefs, knowledge and intentions of the participants in that speech event, and no doubt much besides." Levinson's context does not label all the actual situations of utterance in all their multiplicity of features, but only those features that are culturally and linguistically relevant to the production and interpretation of utterances. (van Dijk, 1976)

In *Pragmatics*, Levinson also discusses context in line with two socio-linguists J. Lyons and Ochs. Lyons considers that the following features should include the participants' knowledge of six aspects: i. knowledge of role and status (where role covers both the role in the speech event, as speaker or hearer, and the social role, and status cover notion of relative standing. ii. knowledge of spatial and temporal location; iii. knowledge of formality level; iv. knowledge of the medium (roughly the code or style appropriate to a channel, like the distinction between written and spoken varieties of a language); v. knowledge of appropriate subject matter; vi. knowledge of appropriate province (or domain determining the register of a language) (Levinson, 1983) Lyons' explanation of context can be regarded as an overlapping part as

that of the pragmatics and thus takes it in. Ochs notes that the scope of context should embrace the social and psychological world in which the language user operates at any given time (Levinson, 1983). And that “context includes minimally language user’s beliefs and assumptions about temporal, spatial and social settings; prior ongoing, and future actions (verbal and non-verbal), and the state of knowledge and attentiveness of those participating in the social interaction in hand” (cited in Levinson, 1983). Of course, Levinson also emphasizes that context does not exclude linguistic feature since such features often invoke contextual assumption.

One of the definitions about pragmatics put forward by Levinson is the study of the ability of language users to pair sentences with the contexts in which they would be appropriate (Levinson, 1983). From this we can see that context play a very important role in pragmatics. He also claims that:

For particular purpose, pragmatists are wont to restrict the nature of context in line with the problem in hand: thus in a work dealing mostly with presupposition and implicature, “contexts are set of propositions constrained only by consistency...The consistent sets of propositions that comprise contexts are to be interpreted as the unique speaker’s own ‘commitment slate’ in the sense of Hamblin(1971)” (Gazdar,1979); while a work concerned with literary interpretation, “a context is construed as a ‘complex event’, viz. as an ordered pair of events of which the first causes the second. The first event is roughly the production of an utterance by the speaker, the second the interpretation of the utterance by the hearer” (van Dijk, 1976). But clearly a general theory of aspects of context relevant to production and interpretation must be broader than either of these.

An utterance, as he defines, is the issuance of a sentence, a sentence analogue, or sentence fragment, in an actual context (Levinson, 1983).So aspects of contexts play a very important role in the production and interpretation of the utterances.

Reviewing the ideas formulated by traditional researches, we seem to perceive a phenomenon: that is, when analyzing a text or a discourse, they normally believe context is set up in advance of comprehension. In much of the literature, it is explicitly or implicitly assumed that the context of a given utterance is not a matter of choice: the context is seen as determined, as given. Moreover, it is generally assumed that the context is determined in advance of the comprehension process.

C. *Cognitive Context*

With the analysis of traditional study of context, we seem to find the possibility of developing the research. Many scholars have stepped on this way. As we all know, communication by itself is dynamic so context can’t be static for its important role in the communication. Compare with the traditional view on context, cognitive context is a dynamic one. In 1986, Sperber & Wilson’s works *Relevance: Communication and Cognition* came of the press and made a hit in the pragmatic circle. In this work, the co-authors note that a context is a psychological construct, a subset of the assumptions about the world. A context is not limited to information about the immediate physical environment or the immediately preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speakers, may all play a role in interpretation. (Sperber & Wilson, 1995). It is these assumptions, rather than the actual state of the world that affect the interpretation of an utterance.

In verbal communication, significant to the interpretation of the utterance is not the immediate concrete environment but a series of assumptions that make up of the cognitive context. An individual forms an assumption in the expectation that he will be able to combine it with existing assumptions to derive a new assumption, which will yield what the co-author call a ‘contextual effect’. According to their account of contextual effect, we have identified three ways in which a new item of information may have a contextual effect.

- i. Strengthening existing assumptions;
- ii. Contradicting with the existing assumptions;
- iii. Combining with existing assumptions to yield contextual implications—conclusions derivable from input and context together, but from neither input nor context alone.

To Sperber & Wilson, cognitive context is a fundamental concept. It is because of the diversity of the cognitive context that makes the interpretation of utterance difficult. Although some people live in the same physical world, deriving information from this common environment and constructing the best possible mental representation of it, no two individuals construct identical representation due to difference in many aspects especially in our cognitive abilities. Perceptual abilities vary in effectiveness from one person to another. Inferential abilities also vary, and not just in effectiveness. People speak different languages, they have mastered different concepts; as a result, they can construct different representations and make different inferences. (Sperber & Wilson, 1995). Moreover, people have different memories that they bring to bear in their experience in different ways. Hence, even though they have the same physical environment, the cognitive environment would still differ. Cognitive environment is still not the genuine to context of communication but only a potential one needed to be filtered. Although people never share their total cognitive environments there is still intersection that is, there are a set of facts and assumptions manifest to them both. But this interesting part remains insignificant unless it is mutually manifest. That is to say, in a mutual cognitive environment, for every manifest assumption, the fact that it is manifest to the people who share this environment is itself manifest. (Sperber & Wilson, 1995).

Sperber and Wilson’s consideration of cognitive context differ dramatically from the traditional view on context

which used to think that context keeps constant and exists in the minds of participants in advance. Traditional context is static, and cognitive context is dynamic, which is changing with the development of the communication. In this way, Sperber & Wilson provides us a new angle of investigation of context and pragmatics.

D. Structurization of Cognitive Context Factors

Cognitive context is different from the traditional pragmatic context which consists of linguistic knowledge (the ability of mastering the language and knowledge about the co-text) and non-linguistic knowledge [background knowledge (encyclopedic knowledge, the social norms and conversational standards of certain culture); situational knowledge (time, place, topic, formal or informal occasion and relations between the participants); mutual knowledge of the participants]. However, what does cognitive context consist of? Xiong Xueliang (1999) cites van Dijk's argument 'context is in your mind' and he further puts forward that cognitive context, which involves various kinds of information: the perceptible information from outside; the information from long-term and short-term memory, refers to the conceptualized and structured systematic pragmatic knowledge and is the result of the pragmatic factors internalized and recognized in people's mind, that is to say, the systemized pragmatic knowledge is stored in participants' mind and is activated to participate in the communication.

From cognitive point of view, the knowledge structure of human being is drawn from outside. The often-used language characters and context units can be structured in the mind of different individuals. Liu Senlin (2000) has a study about the structurization of cognitive context.

He claims that the manipulation of cognitive context is based on the basic units called proposition, knowledge structure or mental schema. By this way, the original knowledge structures become the constituents of pragmatic logical inference, the original concrete context factors turn into various relations in the mind. Cognitive context comes into being by cognizing and structuring these cognitive context factors.

According to structurization of cognitive context factors, these factors mainly include proposition, knowledge script, frame, mental schema and socio-psychological representation and so on. The theoretic basis of its structurization is from following theories, the theory of the modularity by Fodor, the theory of mental representation and proposition by Jackendoff, relevance theory by Sperber and Wilson and some theories about cognitive linguistics. Among them, relevance theory put forward by Sperber & Wilson is the core theoretical basis of cognitive pragmatics and structurization of cognitive context factors. It embodies the combination of the modern cognitive science and pragmatics.

According to Relevance Theory, cognitive context is a psychological construct including not only the context of an utterance but also the contextual factors such as the immediate physical environment, the participant's background knowledge, the known facts, assumptions, beliefs, and cognitive abilities. It is a set of contextual assumptions that are stored in the brain of human being. But these assumptions are incomplete, a complete cognitive context can be formed only from inference which makes the participants achieve the pragmatic meaning in the variable communicative situations. Each assumption is not independent from each other since information is stored in the brain in the form of relevant group. (Ran Yongping, 2002) To some extent, we can say that all of these assumptions are structured into such factors as schema, frame, knowledge script and socio-psychological representation etc.

These factors are called cognitive context models by van Dijk (1998) who claims that mental models also "play a role in the much neglected theory of discourse production, viz., as the mental point of departure of all text and talk, from which relevant information may be selected for the strategic construction of their global and local semantic structures."

Sperber and Wilson claim that a set of facts that an individual can understand construct cognitive context, as a result, these facts will influence the discourse production and interpretation. Cognitive context factors do more than act as interface between event models and semantic representations; they also seem to regulate the very structures of meaning.

E. Relations between Traditional Context and Cognitive Context

The essential distinction between the traditional context and cognitive context is that: traditional view considers that context is pre-existed and the interpretation of discourse depends on the encoding of language signal, while cognitive view argues that discourse interpretation depends on context which is formed by the assumptions under the general pragmatic principle. Through the process of psychological cognition, the assumptions construct new context to bring the explications and implications to light.

However, cognitive context and traditional context is not utterly opposite to each other. They are the same in essence. The traditional context may turn to cognitive context by the process of abstraction and internalization. After internalization, context is stored in the brain in the unit of knowledge script and psychological schema. (Zhou Guohui, 2005) We can say that cognitive context is a dynamic curve and the elements of the traditional context are the dots on it. In the process of communication, the communicative subjects will select some dots they need to construct a variable curve. The selected ones will be part of the cognitive context.

IV. TEXT/DISOURSE/UTTERANCE

A. Text and Discourse

In daily life, people use language to communicate with each other. The individual units of language consist of sounds,

words or sentences. However, people do not use these individual units for linguistic communication. People, primarily and essentially, communicate through combinations of these language units, which themselves constitute distinct units of expression. These combinations of language units are called texts in linguistics. But what is text?

About the definition of text, up till now there has not been a definite and perfect one in linguistic field. Different linguists have different opinions. According to Longman Dictionary of Language Teaching and Applied Linguistics, text is “a general term for example of language use, i.e. language which has been produced as the result of an act of communication” (Richard et al. 1989) Brown and Yule (1983) in their *Discourse Analysis* also define text as “the verbal record of a communicative act”.

In *Cohesion in English*, Halliday & Hasan define text as “any passage, spoken or written, of whatever length, that does form a unified whole” (Halliday & Hasan, 1976). A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. A text is sometimes envisaged to be some kind of super-sentence, a grammatical unit that is larger than a sentence but is related to a sentence in the same way that a sentence is related to a clause, a clause to a group and so on; by constituency, the composition of larger units out of smaller ones. But this is misleading. A text is not something that is like a sentence, only bigger; it is something that differs from a sentence in kind. It may be prose or verse, dialogue or monologue. It may be anything from a single proverb to a whole play, from a momentary cry for help to an all-day discussion on a committee. (Halliday & Hasan, 1976). They also put forward the concept of texture, which can distinguish text and non-text. They claim that a semantically coherent text must have texture. If a passage containing more than one sentence is perceived as a text, there will be certain linguistic features present in that passage which can be identified as contributing to its total unity and giving it texture. Now compare the following examples:

(1) Mary is a good student. She is the first one in her class.

(2) Mary is a good student. It is getting warmer and warmer.

Obviously, (1) is a text because the second segment gives the relevant information and transforms a whole meaning that Mary is excellent. However, in example (2), both of the sentences are grammatically correct, but as a paragraph, it makes no sense for the segments are semantically incoherent. According to Halliday & Hasan, it has no texture, so it can not be called a text.

In china, quite a number of scholars take different views concerning text. Huang Guowen(2001) elaborates his opinions about text in *Theory and Practice of Discourse Analysis: A Study in Advertising Discourse*:

Generally speaking, text can be defined from the angle of form, structure or function. In structure, text is a unit of language above the sentence. From linguistic point of view, the elements of language can be considered as the following hierarchical order: morpheme→ word →group or phrase→clause→sentence→text. The latter is above the former. However, sometimes one word or even a morpheme can be called a text, for example, the signal “Exit” in the building or “Fire” when someone calls for help.

As function is concerned, text is language in use. According to different contexts, the meaning of the language varies. The same language unit has different meanings in different contexts. For example, the word “book” has different meanings in different occasions.

(3) He has written a book on discourse analysis. (“book” is a noun)

(4) I will book a room for you. (Here “book” is a verb, its meaning is reservation.)

From the systemic functional grammatical point of view, text is a language unit in use, a semantic unit. It is not a grammatical unit above a sentence. In fact, text and sentence do not belong to the same kind of linguistic unit. Strictly speaking, we can't say that text is above sentence, it is realized by sentences.

Hu Zhuanglin (1994) puts forward that text refers to the natural language in certain context, which is not bound by grammar but it can express complete semantics. In a word, according to the study about text in linguistics, the term text is used to refer to any passage, spoken or written, of whatever length, that does form a unified whole. Some regard it both as spoken and written language. Some (Coulthart, 1985) think that text only refers to written language, not including spoken. Leech (1983) employs the term discourse to refer to communicative language. But what is the difference between text and discourse?

From the above, we can find that discourse and text have been used in a variety of ways. In some cases the two terms have been treated as synonyms, while in others the distinction between discourse and text has been taken to apply to units of spoken versus written communication. Consequently, discourse analysis is, in some accounts, regarded as concerned with spoken texts. (Leech. 1983) Text, differently, has mainly been associated with written texts. We can say that the terms do not refer to different domains (speech and writing) but reflect a difference in focus. Discourse is the umbrella term for either spoken or written communication beyond the sentence. Text is the basic means of this communication, be it spoken or written, a monologue or an interaction. Discourse is thus a more embracing term that calls attention to the situated uses of text: it comprises both text and context. However, text is not just the products of discourse, as customarily assumed (Brown & Yule, 1983) that is, the actual (written or spoken) language unit produced on the page. Text is the means of discourse, without which discourse would not be a linguistic activity.

According to Halliday & Hasan(1976), a text is “a semantic unit: a unit not of form but of meaning”. In their view, a text is “a semantic unit of language in use... Most texts extend well beyond the confines of a single sentence”. Generally speaking, English and American linguistics tend to use the term discourse, and European scholars tend to use

text.

In china, many scholars have different opinions about the term discourse and text. Hu Zhuanglin (1994) uses YUPIAN to refer to both text and discourse and claims that textlinguistics and discourse analysis is the same on the whole.

In the following discussion, we will not differentiate text from discourse strictly, we use these terms to refer to both spoken and written forms of language.

B. Utterance

Utterance is another linguistic term that we often touch upon in discourse analysis. Brown & Yule (1983) make a distinction between utterance and sentence. They hold that utterance is segment of spoken language and sentence of written language. So comparing with sentence, utterance is much more flexible, it can be a word, a phrase, a sentence or a set of sentences and transforms a valuable communicative meaning in ordinary language-behavior. For example:

(5) A: Do you have classes on Saturday?

B: Yes.

(6) A: When did you stay with your aunt?

B: Over the weekend.

(7) A: Helen is a pretty girl?

B: I agree.

(8) A: Excuse me, can you tell me how to get to the Redland House Hotel?

B: Well, it's a bit complicated...um... I'd better show you on the map. It's on Kendal Street. Here it is. It will take about 20 minutes on foot, I think.

(5)B, (6) B,(7)B,(8)B can all be called utterances. Grice and Strawson use the term "utterance" to refer not just to linguistic utterance, or even to coded utterances, but to any modification of the physical environment designed by a communicator to be perceived by an audience and used as evidence of the communicative intentions.

From the cognitive point of view, linguistic communication is a process in which the communicative subjects employ the assumptions stored in the brain to transform and receive the information. A whole meaning can be considered as an information unit then every integrated information unit can be called as a text.

V. CONCLUSION

Communication, as we have noted, does not take place in a vacuum but in certain context, is a constant interactive process between the participants. Since the concept of context was initiated by Malinowski, different scholars have concentrated themselves on different aspects of contexts and hold diverse perspectives and approaches. Context is characterized by covering both the situational context and the linguistic context or be studied from a functional point of view by identifying three different aspects of context: field, tenor and mode. Context, as the most important notion in pragmatics, contributes a lot to discourse production and interpretation. The notion of context is not explicated separately in detail but interrelated with other topics to combine with the actual language use.

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The Death or the Revivals of the Author?

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Abstract—To investigate the relationship between the author and the text, and how different conceptions of that relationship present differing and opposing opinions about how readers should engage with text are the main purposes of this paper. It will be done by comparing Roland Barthes' article, "The Death of the Author", and Michel Foucault's "What is an author?". Foucault and Barthes look at the development of the idea of author and show how it has changed throughout the centuries to go with each period's ideologies. Barthes argues that when the author writes the text, his voice is no more dominant in it. As soon as the writer starts writing, he is dead because when he writes he has no control over the text but it depends on the interpretation of readers. Foucault stops talking about the author and starts talking about the 'author function'. An author's function is based on the narrations that are narrated from him. The name of author indicates a discourse of a special period or it is the symbol of that discourse's signs. What becomes clear is that Foucault sees the author-function as one which reveals the coincidence of a complex web of discursive practices.

Index Terms—author, reader, discourse, signification, ideology, text

I. INTRODUCTION

Historically, the author has been privileged by being viewed as the source of the meaning of a literary work and that the author ought to be the central point of all acts of interpretation. For example, the Romantics had this belief that the poem is the result of the 'spontaneous overflow of the powerful feeling' of the poet. More recently, the author has been removed from his privileged position resulting in views such as Barthes's that the author is only the effect rather than the cause of the text. Foucault examines the 'author' as a concept made up by the various discourses since it hasn't been before coming of a text. Sean Burke in his book, *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida*, refers to this new postmodern plan offered by Barthes and Foucault:

Man can no longer be conceived as the subject of his works, for to be the subject of a text or of knowledge is to assume a post ideally exterior to language. There can thus be no such thing as subjectivity whilst the subject or author – as has classically been the case – is conceived as prior to a language which exists as an entirely transparent vehicle or medium for his uses – his designs. (1998, p. 15)

It is the same conclusion that Foucault and Barthes referred to in their named essays. For them, the concept of the "author" and his intention for the work should not be used to limit readers' interpretations of text. The author's self serves less to link a text to the person writing it or the real person outside who produced it. The complexity of the narrative voice in the fictional world of a text can only be understood by the readers who continuously make conformities between the idea of author and the ideology of their age: "Barthes and Foucault ask what shall fill the empty space left by the death or disappearance of the author? Their answer, the reader" (Irwin, 2002, p. xiii).

II. RONALD BARTHES AND THE DEATH OF THE AUTHOR

Ronald Barthes in his article, "Authors and Writers" claims that "the author is the only man, by definition, to lose his own structure and that of the world in the structure of language" hence, it can never explain the world" (1982, p. 187). It seems that the author has no relation with his text and the text will be separated from his creator. Similarly, at the beginning of "The Death of the Author", written in 1967 and published in 1968, after quoting a sentence from Balzac's *Sarrasine*, Barthes challenges the role of the author by inquiring:

Who is speaking thus? Is it the hero of the story bent on remaining ignorant of the castrato hidden beneath the woman? Is it Balzac the individual, furnished by his personal experience with a philosophy of Woman? Is it Balzac the author, professing certain "literary" ideas on femininity? Is it universal wisdom? Romantic psychology? We shall never know, for the good reason that writing is the destruction of every voice, of every point of origin. Writing is that neuter, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing (p. 221).

Barthes argues that a text becomes a text when it is put into writing; it is a text, purely because it comes into existence, not because it is created by an author but it is the language which gives it sound and meaning. The meaning that is behind Barthes' assertion is that: "It is language which speaks, not the author". At the time the author finishes his task, the text changes into "a sacred merchandise, produced, taught, consumed, and exported in the context of a sublime economy of values" (1982, p. 189). A text has no respect and its respect can be easily broken. The author is the text's guest whose being does not precede writing but in contrast is constituted and confined by writing itself. The

author, as Barthes says, changes into a “paper I”; he isn’t a complete “I” rather has an intertextual relationship with the text and so everybody can interpret the author in one way.

According to Barthes, text is like a piece of music that demands the reader’s participation. A text wants you as a reader to play it and reproduce it as the same as musical keys that must be played to produce sounds. The author cannot decode all the secrets of a text. Then, the death of the author can be conveyed as the birth of the reader. It seems that the existence of a text is separated from its author. When an author writes, he writes as an end in itself, thus paying respects to a literary institution which bases its power on language. A text can be read without its author or father. Derrida says what you write is because you know that you aren’t, and if you were sure that you remain present always, you wouldn’t write. Then, both writing and speaking are based on the idea of absence. In other words, text is a dynamic system that can be identified by its own changeable layers of signs.

III. MICHEL FOUCAULT AND ‘WHAT IS AN AUTHOR?’ *God and man died a common death. (Foucault, 1977, p. 121)*

Whilst Barthes denies the individuality of the author as merely an obstacle to be excluded, Foucault opens the way to a new understanding of the meaning of the authorship. Foucault points out that the author is anything but ‘dead’ in that it (rather than he or she) is a concept constituted over time. Foucault believes that a text refers to an author and does not refuse the author entirely. Unlike Barthes, Foucault doesn’t kill the author but he changes the author into a function that plays a role and after performing his role he follows another function. Then, while Foucault’s conclusions agree with the statement that “It is language which speaks, not the author”, he does not go so far as to say that the author, because of this, does not exist. He doesn’t want his readers to assume that authorship is a “dead issue,” a problem that’s already been solved by Barthes. He accepts that literature must have an author and creator, just as it must have a reader. Foucault reminds us that although we regard the concept of authorship as “solid and fundamental,” that concept hasn’t always existed. It “came into being,” Foucault explains, at a particular moment in history, and it may be fainter at some future moment.

Michel Foucault attempts to revise some of the more recent conceptions of authorship in critical theory. Foucault begins his article “What is an author?” in 1969 with this Beckett’s famous statement that “What does it matter who is speaking, someone said, what does it matter who is speaking”. Foucault says that the “task of criticism is not to reestablish the ties between an author and his work or to reconstitute an author’s thought and experience through his works” (1977, p. 118). Under the influence of poststructuralism, the principle sense of contemporary opposition to the idea of the author is that writing does not derive from the “exalted emotions related to the act of composition or the insertion of the subject into language” (p. 116). The text is viewed today, rather, as an “opening where the writing subject endlessly disappears” (p. 116) precisely because all writing is viewed as an “interplay of signs, regulated less by the content it signifies than by the very nature of the signifier” (p. 116). In other words, the ‘author’ can be replaced by the most basic Derridean terms such as ‘*differance*’ and ‘*writing*’. Foucault eliminates the author as a centre that has its function in directing it. One can see a clear similarity between the functional role of Derridean Centre and Foucauldian author in this extract by Derrida:

Thus it has always been thought that the centre, which is by definition unique, constituted that very thing within a structure which while governing the structure, escapes structurality. This is why classical thought concerning structure could say that the centre is, paradoxically, within the structure and outside it. The centre is at the centre of the totality, and yet, since the centre does not belong to the totality (is not part of the totality), the totality has its centre elsewhere. The centre is not the centre. (Derrida, 1978, p. 352)

Instead of being in control of their texts, the authors have shifted their traditional stable position into the temporary products of their own writings. Then, it is the text or, in other words, the language itself that puts an end to its author who is “a victim of his own writing” (Foucault, 1977, p. 117) because the text has lost its own final structure through the play of language and “where a work had the duty of creating immortality, it now attains the right to kill, to become the murder of the author” (p. 117). In contemporary culture, writing is associated with death insofar as a text orders the execution of the author.

To reexamine the author’s disappearance, Foucault refers to several functions of the author. Firstly, an author’s name is more than a mere label and reference to or a description of a particular individual in that it is linked less to an individual than to his achievements. An author’s name performs different roles. Foucault asks us to think about the ways in which an author’s name “functions” in our society. Whether an author is dead or not, one must see his name on the work. The author’s name is not a proper noun but it is a general one because it has no special and unique reference:

We can conclude that, unlike a proper name, which moves from the interior of a discourse to the real person outside who produced it, the name of the author remains at the contours of texts—separating one from the other, defining their form, and characterizing their mode of existence. (p. 123)

Then, Foucault restricts his original question of ‘What is the name of an author?’ to ‘How does it function?’. The name of the author no longer describes what it names; instead, it is to be characterized by its function, in the sense of its discursive effects. The “author function” is more like a set of principles governing the classification and consumption of texts. It is like you want to know the problem of deciding whether or not a given text should be attributed to a particular author. What would happen if we attribute an unknown text to a well-known writer like James Joyce? He argues that the author exists as the creator of a work but it is language which defines a text; an author is simply a name, not a code of

meanings. Not only the author's name is an element in the discourse, but it is itself a kind of discourse and can define a kind of discourse or introduce a special definition of a discourse. A single text can contain different authors or multiple 'I' from an author. However, readers always want a single text with an author and want to lead a text to singularity and the legal 'I' of a text. Foucault believes that an author must not refer to a single and true person and each book can have more than one author. The concept of the 'author' may refer to the author of a whole school or a discipline; such as what we know as the Aristotelian, Freudian and Shakespearean school of thought. They can change into cultural products by taking different titles. In this way, the author is not "just the author" of major works but "they have established an endless possibility of discourse" (1977, p. 114) or he is what Foucault calls a "transdiscursive position". Freud can be the founder of different discourses and even the writings that he did not write. It is because of the fact that he makes possible the existence of other texts. For example, it was because of Freud that Hitchcock could make his famous work 'Vertigo'. These writers can leave the signs of their own traces forever. In other words, they are the beginners and founders of discourses.

Secondly, an author's name "serves as a means of classification" (p. 123). The author's name groups together a number of texts and the author function takes the control of a group of texts or discourses under one name, and offers instructions on how the text should be read. In this sense, the author function goes beyond the level of simple indication; rather, it is a framework that puts in itself a discursive unity. By attaching a number of texts to a single name, "relationships of homogeneity, filiation, reciprocal explanation, authentication" (p. 123) are established among them. The subject no longer seems to have full power when it comes to interacting with a text. The "author function" appears to anticipate the subject's reactions.

Thirdly, an author's name also indicates a "particular manner of existence of discourse" (p. 123) because its "status and its manner of reception are regulated by the culture in which it circulates" (p. 123). It points to the existence of certain groups of discourse and refers to the status of this discourse within a society and culture. In short, the "name of an author is a variable that accompanies only certain texts to the exclusion of others" (p. 124). Thus, the function of an author is not to apply only to individual works but also to larger discourses or, in Foucault's words, it "characterize the existence, circulation, and operation of certain discourses within a society" (p. 124).

There are some main distinguishing characteristics of discourse attributed to an author because it is discourse that guarantee the credibility of different readings have been made of a text rather than its authorship. We construct the 'author' by appointing to a set of psychological characteristics. These qualities have little to do with the real individual who wrote the texts:

It results from a complex operation whose purpose is to construct the rational entity we call an author. Undoubtedly, this construction is assigned a 'realistic' dimension as we speak of an individual's 'profundity' or 'creative' power, his intentions or the original inspiration manifested in writing. Nevertheless, these aspects of an individual, which we designate as an author (or which comprise an individual as an author) are projections, in terms always more or less psychological, of our way of handling texts: in the comparisons we make, the traits we extract as pertinent, the continuities we assign, or the exclusions we practise. (p. 127)

Thus 'texts' have now been described as defenseless pieces of writing, to which we attack with those interpretive procedures which construct the author-function. Of course, Foucault continues that: "all these operations vary according to the period and the form of discourse concerned. A 'philosopher' and a 'poet' are not constructed in the same manner [...]" (p. 127). these operations vary according to the form of discourse and the period in question. For example, poets are not constructed in the same manner and, even within the same genre of discourse, there is a huge difference between the reading of classical and modern novelists. A text is not limited to a specific time or place; instead, it is spread in time and place and so it is better to name it as a 'social text'. However, author is not a source of infinite meaning but rather part of a larger system of beliefs that try to limit meaning. Foucault argues that there is a disjuncture in all such texts between the actual writer and the fictional narrator/persona: it is "as false to seek the author in relation to the actual writer as to the fictional author" (p. 129). It seems that personal pronouns act in a complicated way and refer to a "second self" that has no definite identity with the author. The construction of author does not refer to one self; it is also a complex grammatical operation that can give rise to many selves. When a novel is narrated in first person, the "I" refers neither to the author nor to the character; it really refers to a space in between that society has labeled "author" but could be labeled differently. All discourse to which an author is attributed is not characterized by "an actual individual in so far as it simultaneously *gives rise to* a variety of egos and to a series of subjective positions that individuals of any class may come to occupy" (p. 130). The author himself is a character; a work of fiction, who, in the process of writing, plays various authorial roles and adopts certain personas and emotions: "Everyone knows that, in a novel narrated in the first person, neither the first person pronoun, nor the present indicative refer exactly either to the writer or the moment in which he writes".

IV. CONCLUSION: RESOLVING THE AUTHOR WITH THE TEXT

The ideological production of a society determines the author function limitation on the ways a text can be read and so readers and critics' interpretation can be restricted through appealing to "authorial intention". However, it can change over time. Paradoxically, Foucault sees the concept of author as an ideological production as a means of exciting new meanings to readers but it is not a kind of complete freedom and it shows itself as a suppression of infinite

interpretations or as “thrift in the proliferation of meaning” (Foucault, 1977, p. 137). This point is reminiscent of Derrida’s paradoxical position towards metaphysical system of thought. He argues that on the one hand, always we are faced with a chain of signification or substitution of signifieds with signifiers that defers our access to a definite signified. On the other hand, there is no escape from metaphysics of presence because removing any limit for the play of signification and rejecting any final transcendental signified has another consequence and it is the rejection of “the concept and the word ‘sign’ itself”, but Derrida adds that it is something “which is precisely what cannot be done” (Derrida, 1978, p. 354). Then, there must and will always be some restriction working upon us. Though Foucault expects an author to be lost in his text, he also will be expected to step outside of his writing and take responsibility for it. To put it another way, the ‘author-function’ differently acts as both cause and effect, as emerging from the text and as imposed upon it. This contradictory view can be clearer when Foucault refers to the independency of scientific texts on established methods and truths and not its writer and, by contrast, literary text’s dependency on its author to maintain its survival.

Foucault thinks of the subject or the authors, not as ‘dead’ but as very much alive, who “produced not only their own work, but the possibility and the rules of formation of other texts” (Foucault, 1977, p. 131). “What is an author?” indicates that an author cannot be treated as a person and so it is not possible to die. In fact, there is nothing to die, it has been made and as Burke says: “the principle of the author most powerfully reasserts itself when it is thought absent” or “the concept of the author is never more alive than when thought dead” (1998, pp. 6-7). While Barthes thinks of an author coming before the writing of a text, Foucault asserts that we make an author repeatedly after the writing of a text based on our own discourses. Author’s role is not to “restore the theme of an originating subject, but to seize its functions, its interventions in discourse, and its dependencies” (p. 137). Then, based on this description of an author, a discourse is dependent on its initiator and so returning to it continuously and recovering the author function that always stands as the central point of reference: “A text has an inaugurative value because it is the work of a particular author, and our returns are conditioned by this knowledge” (p. 136). Foucault encourages a departure from the common old questions such as “how does a free subject penetrate the density of things and endow them with meaning; how does it accomplish its design by animating the rules of discourse from within?” (p. 138) and “Who is the real author?” (p. 138). Instead, he wants us to ask: “under what conditions and through what forms can an entity like the subject appear in the order of discourse; what position does it occupy; what functions does it exhibit; and what rules does it follow in each type of discourse. (p. 138) and “what are the modes of existence of this discourse?” (p. 138). “Where does it come from; how is it circulated; who controls it?” (p. 138).

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Factors Influencing Domestication or Foreignization on the Macro and Micro Levels

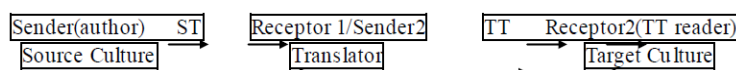
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Abstract—This essay gives a brief study of factors influencing Domestication and Foreignization on the macro and micro levels. Domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness 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. As translation is something of a negotiation between the source text author, target text reader and translator, it indicates that translating activities are subject to the influence of outside factors, so domestication and foreignization are no exception. Those factors can be classified into two levels: macro-factors and micro-factors. Translation strategies selected by a translator determine the whole orientation of his translation; they permeate every step in the whole process of translating as well. Domestication and foreignization are subject to the influence of many factors, which can be classified into two levels: macro-factors and micro-factors.

Index Terms—domestication, foreignization, macro and micro factors

Domestication and Foreignization are two basic translation strategies which provide both linguistic and cultural guidance. 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, p. 59). Translation strategies selected by a translator determine the whole orientation of his translation; they permeate every step in the whole process of translating as well. Domestication and foreignization are subject to the influence of many factors, which can be classified into two levels: macro-factors and micro-factors.

In order to find out the factors influencing translation strategies first of all it inevitably entails the overview of the process of translation. It is usually as follows:



The ST author is the message sender, and translator is the receptor of the ST message as well as the sender of the message to the TT reader. The author and the ST belong to the SC, while the TT and the TT reader belong to the TC. Therefore, the factors involved in the process of translation include: the author, the source text, the translator, the target text, the TT reader, the SC and the TC.

From the pattern presented above, it is obvious that translation is something of a negotiation between the source text author, target text reader and translator. Moreover, “translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundary.” (Bassnett & Trivedi, 1999, p. 2) It indicates that translating activities are subject to the influence of outside factors, so domestication and foreignization are no exception. Those factors can be classified into two levels: macro-factors and micro-factors.

I. MACRO-FACTORS

Macro-factors project translators to historical and social screen. They include cultural asymmetry, historical background, language reality, political interference, ideology, aesthetic stereotype and needs of the TT reader.

A. Cultural Asymmetry

Culture asymmetry refers to the disparity existing between cultures. Due to cultural disparity, communication between cultures of lower prestige and cultures of higher prestige are not equal. According to the polysystem hypothesis proposed by Even-Zohar (Gentzler, 1993, p. 119), when translated literature assumes a primary position, the borders between translated texts and original texts ‘diffuse’ and definitions of translation become liberalized. Governed by a situation where their function is new work into the receiving culture and change existing relations, translated texts necessarily tend to more closely reproduce the original text’s forms and textual relations, ... thus the codes of both the receiving culture’s original literature and the translated literature become ‘enriched’. In other words, when a nation’s

literature and culture are dependent on the translation, translators tend to adopt foreignization to show the exotic style as much as possible. The opposite social conditions, as Even-Zohar suggests, govern the situations in which translation is of secondary importance to the polysystem. In this historical situation, translation often (but not always) assumes the already established as a dominant type within a particular genre, and the translation tends to remain fairly conservative. The translators' attempt to find ready-made models for translation results in translations that conform to preestablished aesthetic norms in the target culture at the expense of the text's 'original form' (Gentzler, 1993, p. 119). That is to say, when translation is at a marginal position of the whole polysystem, translators tend to employ domestication to cater for the norms and tastes of the receiving culture.

The cultures of those nations that are more economically and politically advanced are usually regarded as superior to the cultures of those nations that are less developed, and so in the developed nations, the translated literature usually occupies a periphery position, while in the developing countries, the translated literature occupies a central position. Thus when the literary works of high-status culture are translated into low-status culture, the foreign flavour is likely to be preserved as much as possible, and when the literary works of low-status culture are translated into high-status culture, source texts are likely to be adapted to adhere to the norms of the target culture.

As the Great Britain and the USA are politically and economically more advanced than other countries, translations in English-speaking countries have been dominated by "fluent translation" (Venuti, 1995, p. 43), or domesticating translation. The most welcomed translations are those in which the domesticating strategy is adopted. The standard adopted by critics to judge if a translation is successful is that it should sound like a piece of native work. Besides, the books translated into other languages far outnumbered the books that are translated into English. According to a statistics done by L. Venuti (Venuti, 1995, p. 13-14), British and American book production increased fourfold since the 1950s, but the number of translations remained roughly between 2 and 4 percent of the total. Western European publishing also burgeoned over the past several decades, but translations have always amounted to a significant percentage of total book publication, and this percentage has consistently been dominated by translations from English.

Take Egypt as the contrary instance, it once lost its cultural independence, because it had lost its political independence. Unconditional exposure to strong culture led to the change in the choice for translation strategies. Before Egypt fell into a colony, literary translation focused on domestication. After that, with the appearance of the split cultural personality, literary translation shifted to foreignization which "imposed the western classics on Egyptian culture and swallowed western value system without questioning the correctness of doing so." (Han Ziman, 2000, p.42)

The two examples cited above reveal the involvement of strong culture and weak culture in deciding desired translation strategy.

B. Historical Background

Toury(1998) argues that translation "as an act and as an event is characterized by variability, it is historically, socially and culturally determined." Most literary works bear a marked brand of the times in which they are written. Human beings exist historically and are constrained by particularities and limitations of history. In the course of history, exchanges between different countries and different peoples are a dynamic process instead of a stagnant one. So is the case of translation. For example, during the late Qing period when China was threatened by foreign invasions and in danger of national subjugation and genocide, political interpretation of foreign fiction with little or no political color prevailed in the literary translation, for the patriotic scholars attempted to educate the mass by means of translating foreign fictions. To reinforce the educational function, they even inserted their own political viewpoints in the translated texts (Wang Hongzhi, 2000, p. 2). Nowadays, with technology progressing in an ever-increasing rate, the whole earth has turned into a global village. Diverse channels are opened to facilitate communication. The heterogeneity in one culture is more easily tolerated by other cultures. For example, Chinese expressions such as "iron bowl" (Tie Fan Wan), "Gongfu"(Gong Fu), Taiji Quan" (Tai Ji Quan), are also present in English. The example indicates the rise of foreignization in modern time.

C. Language Reality

Although Nida made his effort to create an unbiased atmosphere in dealing with different languages and cultures, which enhances the verbal communication and understanding of the entire human beings. His attitude toward different languages and cultures is manifest in the "each language has its own genius." (Nida & Taber, 1969, p. 3) Nida admits that besides the common ground shared by languages, each of them possesses its own features. For example, those peculiar linguistic phenomena in different languages, as "plays on words, rhythm of poetry, the acrostic features of many poems, and the frequent intentional alliteration" (ibid.: p.4), can hardly be fully reproduced. He affirms that "anything that can be said in one language can be said in another, unless the form is an essential element of the message." (ibid.: p.4)

The nature of the ST is another element that should be taken into account. Translation between two languages from different families is more difficult than that between those from the same family. Moreover, when the source culture is geographically or temporally distant from or otherwise alien to the target culture, translation should be coded with more caution. Just as Lefevere (1992a, p. 70) puts it: "If a text is considered to embody the core values of a culture, if it functions as that culture's central text, translations of it will be scrutinized with the greatest of care, since 'unacceptable' translations may well be seen to subvert the very basis of the culture itself." Bassnett also suggests the translators

consider the nature of the text. If the source text is meta-narrative or a central text that consists of a nation's core beliefs, Bassnett proposes translating in a literal way, i.e. adopting foreignization method (Liao Qiyi, 2001, p. 365).

D. Political Interference

Political interference refers to the fact that politics in a specific society often exerts influence upon translation strategy. Generally speaking, the more politically sensitive the translator is, the more obvious the marks of his political likes and dislikes are. The political consciousness is more or less detectable when put into different political backgrounds. Ample examples can be found in this regard. Colonial governments strengthened their hegemony through translations that were inscribed with the colonizer's image of the colonized, an ethnic or racial stereotype that rationalized domination. William Jones, the eighteenth-century scholar and judge in the service of the East India Company, translated Sanskrit legal texts because he suspected the reliability of Indian interpreters and sought to restore Indian law to its ancient purity which it turned out, supported the Company's commercial ventures. Besides, whether the ruling class supports and whether its policy is lenient in the target culture are also important factors influencing translation strategy. Translation practice in China is open to political interference. During the 1950s, class struggle was imposed as the primary norm for categorizing literary works during this period. Generally speaking, only literary works from the Soviet Union and other socialist countries, as well as former colonies of European countries, were deemed to be qualified for translation. Thus, there was strict control of textual selection during this period, a control exercised in accordance with the predominant political orientation. As for Western literary works, particularly American and English literature, only those depicting class struggle and racial discrimination — that is, only those exposing the dark side of capitalist society — were deemed worthy of translation. Consequently, *Uncle Tom's Cabin* was selected for its delineation of racial oppression and *Oliver Twist* for its portrayal of capitalist exploitation. Many other masterpieces, James Joyce's *Ulysses* for one, were labelled as decadent and reactionary; they remained untranslated until the early 1990s.

E. Ideology

Ideology is the link between what we say, what we believe in and the social conventions or establishments. Ideology, to its core, is a descriptive form towards thinking in reality. People's reaction to certain economic-social environment may change into ideology. Broadly speaking, when such reaction gets involved in social conflicts and fulfils specific social function, it is viewed as ideology. Translation, as a kind of social practice, is no exception. On the one hand, translation is governed by ideology. On the other hand, translation at the same time contributes to production of ideology. The ideology dictates the basic strategy the translator is going to use and also dictates the selection of the content of the original. Toury found that most texts were chosen to translate for ideological reasons (Gentzler, 1993, p.126). Andre Lefevere (Lefevere, 1992b) claimed ideology as determining factors in the process of translation. He holds that in every level of the translation process, if linguistic considerations enter into conflict with considerations of an ideological and/or poetological nature, the latter consideration tends to win (Lefevere, 1992a, p.24). Chinese and the Westerners hold different ideology. Chinese lay stress on the three cardinal guides (i.e. ruler guides subject, father guides son, and husband guides wife) and the constant virtues (i.e. benevolence, righteousness, propriety, wisdom and fidelity, as specified in the feudal ethical code) while the Westerners attach importance to equality. Chinese uphold favouritism while the Westerners advocate merit. Chinese are ruled by the doctrine of being filial while the Westerners are governed by the principle of being impartial. *Honglou Meng* is a superb integrity of social values and deep-rooted the family-centered Confucian ethics, but to most western readers lacking of profound knowledge of the ancient Chinese ideology, the version of the *Story of the Stone* by David Hawks is no more than a melancholy love story. Lu Xun once said that from *Honglou Meng*, different readers may approach the same text from various perspectives. A person engaged in Jing reads Yi; a person of Taoist school reads obscenity; a scholar reads sentiment; a revolutionist reads rebellion against Man nationality, a gossip reads secrets of the royal court ... The effect of the same text varies so greatly with the readers of different ideologies in the same culture, let alone the readers of a different culture. All in all, the ideology of a specific society displays exclusiveness to certain extent. The process of translating requires the translator to take into account the conflict between different ideologies.

F. Aesthetic Stereotype

Aesthetic stereotype of a people is associated with the pattern of thinking. Ideas of what is beautiful differ greatly from one culture to another. Chinese people, under the influence of its ideographic language, are good at thinking in images while people in the west, under the influence of their phonographic language, are more apt at thinking in logic. Two different thinking patterns naturally result in two different aesthetic stereotypes. Chinese people judge what is beautiful from the angle of image while people in the west consider what is beautiful from the angle of logic. The ideography of Chinese language also brings about people's preference for symmetric structure. Another distinctive difference between the two aesthetic stereotypes lies in the different literary regularities put forward by two different cultures. Such difference not only leads to different writing styles but also forms different aesthetic values.

From a diachronic point of view, the aesthetic stereotype of a specific people demonstrates resistance when facing a strange aesthetic stereotype at an initial stage and domesticating strategy seems to be the solution. Heylen studied the six French versions of *Hamlet* and found some interesting points. In the version published in 1770, the translator Ducis

omitted such parts as the duel between Hamlet and Laertes, Gertrude's drinking up the poisoned wine, only for the sake of adjusting to traditional French aesthetic stereotypes. In the version published in 1846, the translators Alexandre Dumas and Paul Meurice let Hamlet survive simply because aesthetic stereotypes dwelt at the nation that hero can not die (Heylen, 1993, p.49).

Aesthetic stereotype, though time-hardened, is not rigid. With more and better understanding achieved, the resistance of aesthetic stereotype becomes weakened accordingly and foreignization is recognized as an adoptable translation strategy. Take Ezra Pound as an instance, who keeps the aesthetic uniqueness of ST as well as the linguistic norms and endues great success. He keeps the syntactic structures and images of the source texts in his translation of Chinese poems. A typical example is that he translates Li Bai's line "Huang Cheng Kong Da Mo" into "Desolate castle, the sky, the wide desert." This translation almost violates the English syntactic norm. There is no preposition, subject or predicate in the translation, however, the syntactic structure and the rich images of the ST are kept. It faithfully renders the style of the original poem and presented before the western readers the way that the ancient Chinese poets write poems. This kind of translation certainly astonished the western readers, but they were warmly welcomed by the American readers and were very influential in American literature history. It was exactly under the influence of ancient Chinese poems that the American imagist poems flourished.

G. *Needs of the TT Reader*

The translation process involves not only the translator's but also the readers' work. A translation process is not complete without the participation of the readers. It seems to the theorists that the addressee, who is the intended receiver or the audience of the target text with their culture-specific world-knowledge, their expectations and the communicative needs, plays crucial part in translation. Nida (1995, p. 139) once said: "The target audience for which a translation is made almost always constitutes a major factor in determining the translation procedures and the level of language to be employed." Charles S. Draszewski (1998, p. 4) also argues that "the needs of the specific audience which the translator wants to reach via his/her work should be the overriding, determining factor in deciding just how he or she is to approach the specific translation project." In this aspect, both domestication and foreignization are justified. Lefevere attaches great importance to the type of target readers. He believes that the type of target readers determines translation strategies. "Translation then, is not just a process that happens in the translator's head. Readers decide to accept or to reject translations. ... If you want to influence the masses, a simple translation is always best. Critical translations vying with the original really are of use only for conversations the learned conduct among themselves." (Lefevere, 1992, p. 6) Newmark also believes that the type of target readers is an important factor in affecting the choice of translation strategies. "Summarizing the translation of cultural words and institutional terms, I suggest that here, more than in any other translation problems, the most appropriate solution depends not so much on the collocations or the linguistic or situational context (though these have their place) as on the readership (of whom the three types: expert, educated generalist, and unformed, will usually require three different translations)." (Newmark, 1988, p.102)

II. MICRO-FACTORS

Micro-factors are more translators-oriented compared to macro-factors. Nida (Nida, 1964a, p. 145-154) once said: "Since the translation itself is the focal element in translating, ... his role is central to the basic principles and procedures of translating. ... No translator can avoid a certain degree of personal involvement in his work." Micro-factors include purpose of translation and translator's attitude toward ST and his cultural attitude.

A. *Purpose of Translation*

According to skopos theories, the position and function of what's considered to be a translation in a given culture are determined by the target culture and that translations are first and foremost 'facts of target cultures' (Toury, 2001, p. 29). Vermeer (Nord, 2001, p. 12) understands translation as "to produce a text in a target setting for a target purpose and target addressees in target circumstances." That is to say, translation strategies are in service of translation purpose. Hence, the translators are endowed with the right to employ whatever strategy that hands him the key to the specific problem he has at hand, provided that the purposes he intends to achieve are best realized in the responses of his readers. For example, during the late Qing and Ming period, Lin Shu's translation of the western fictions was disloyal to source text authors, however, no one can deny the significance of Lin Shu's translations, for in most prefaces to his translations, Lin Shu declared his translations are purpose-oriented.

Vermeer thinks that "one of the most important factors determining the purpose of translation is the addressee, who is the intended receiver or audience of the target with their culture-specific world knowledge, their expectations and their communicative needs." (Nord, 2001, p. 12) The translation of Hong Lou Meng (i.e. the Story of the Stone or A Dream of Red Mansion) offers a good proof. Yang Xianyi aimed at helping westerners know more about the gem of Chinese culture while David Hawks aimed at satisfying the needs of ordinary readers who only read for fun not for analysis, so Yang Xianyi turned to domestication while David Hawks foreignization.

B. *The Translator's Attitude toward ST and His Cultural Attitude*

The translator plays two roles in the translation process: the receptor of the ST messages and the sender of the TT messages. He is first of all a receptor and reader, and his attitude toward the ST plays an important role in determining his macro translation strategy. The first step of translation is comprehension. Different people comprehend the same literary work differently, and the same book that is regarded as of high value may be regarded as of low value by others. According to Lefevere (1992a, p. 91), different attitudes developed toward the original give rise to different translational strategies. Take two versions of *Gone with the Wind* translated by Fu Donghua and Li Yeguang respectively as an example. Fu Donghua adopted domesticating strategy in his translation and his version reads more like a triangle love affair which happened in modern China than a story which happened during the American War. From the preface to the translation we can see the reason. Fu states: "After seeing the film and reading the original, I found that it is by no means a popular novel with low taste, though it is much inferior to the works of the ancient famous writers." He holds that "translating this kind of books is different from translating classics, and if it is translated literally, the readers would probably feel bored." On the contrary, in the preface to his translation, Li Yeguang thinks much higher of the novel: "With the guileless artistic tact of the author, the seriousness of the theme, the clearness of orientation, this novel is not merely catering to the taste of ordinary townspeople." Thus the foreignizing strategy is adopted, in which the linguistic and cultural content of the ST are preserved to a great degree.

Moreover, as the manipulator of translation, the translator, who always works in a specific cultural context, is a cultural and historical figure. It is a universal truth that "translators do not work in ideal and abstract situations nor desire to be innocent, but have vested literary and cultural interests of their own, and want [emphasis original] their work to be accepted within another culture. Thus they manipulate the source text to inform as well as conform with the existing cultural constraints." (Gentzler, 1993, p. 134) In fact, the objective position of a nation's culture is one thing and the subjective attitude toward that position is another thing. With regard to the translation strategies employed, translators' cultural attitude is more important. We can suppose that when the translators' subjective cultural attitude agrees with the objective position of target culture and source culture, their choice of translation strategy justifies the polysystem hypothesis (Wang Dongfeng, 2000, p.4). As far as the choice of translation strategies is concerned, translators' cultural attitudes are more important than the objective position of a culture. It is the translator himself who decides upon the desirable strategy and such decision-making conforms to translator's subjective judgment on which culture is superior (the target culture or the source culture) and which cultural value he would like to adjust to. As is observed by Lefevere (ibid: p.107), most people insist that their language belongs to the class of beautiful languages. This attitude may influence a translator's selection of strategy. When a translator thinks that his native language is superior to other languages, he is likely to adopt domesticating strategy when he translates literary works of other nationalities into his native language. In answering Xu Jun's letter on his translation of *Le Rouge et Le Noir* and defending his domesticating strategy, Luo Xinzhang argues that "had *Le Rouge et Le Noir* been written by Stahl in Chinese instead of in French, it would have been even more beautifully written." The reason is that "the Chinese language is more beautiful than the French language." (Luo, 1995, p.23). Obviously, his attitude influences his selection of strategy.

All in all, many a factor plays a part in deciding on the matter of domestication and foreignization. Domestication and foreignization go beyond the mere scope of translating itself. The final choice on either of them is a product of various macro-factors and micro-factors. Any attempt to discuss the matter, without regard to macroscopic perspective and microscopic perspective, runs the risk of making opinionated or not well-grounded judgment.

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